

Creating Narratives and Revision Circle: Literacy Dimension Learning Strategies Using Didactic Values of M.Kasim's Funny Short Stories

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Abstract: Creating narratives and revision circle are the collaboration of two learning strategies of literacy dimensions. In literacy learning, students can develop a narration as a skill in literacy, particularly basic literacy in form of reading and writing. The present research aims at describing 2 strategies of literacy dimension learning through the analysis of didactic values from funny short stories written by M. Kasim. The funny short stories provided a variety of specific didactic values. As one of the literature learning materials, the didactic values were in line with the national education goals. The present research employed qualitative approach with a descriptive method. Specifically, the data were analyzed by the application of literary work didactic study framework. The funny short stories to analyze entitled: 1) "Pendikar bukan Pendekar; 2) "Pidato yang Gagal"; 3) "Ada Seorang Raja...", and 4) "Kue yang Nakal". The result denoted the funny short stories contained various didactic values which could be regarded as learning materials in literacy development. The didactic values consisted of well-mannered behavior, dignified personality, independence, creativity, being democratic, responsibility, self-control, intelligence, and skill. Those values are considered excellent to implement by the collaboration of creating narratives and revision circle.

Keywords: creating narratives; revision circle; literacy dimension learning; M. Kasim's funny short stories

Creating Narratives and Revision Circle: Strategi Pembelajaran Dimensi Literasi Berbasis Nilai Didaktik pada Cerita Pendek Lucu Karya M.Kasim

Abstrak: *Creating narratives and revision circle* merupakan kolaborasi dua strategi pembelajaran dimensi literasi. Dalam pembelajaran literasi, siswa dapat mengembangkan narasi sebagai keterampilan dalam literasi, sebagian besar literasi dasar keterampilan membaca dan menulis. Tujuan kajian ini untuk mendeskripsikan dua strategi pembelajaran dimensi literasi melalui telaah kedidaktisan cerita-cerita lucu karya M. Kasim.. Kajian ini menggunakan kualitatif dengan metode deskriptif. Secara khusus, analisis data dilakukan dengan menggunakan kajian kajian kedidaktisan karya sastra. Cerita-cerita lucu karya M. Kasim yang dijadikan sampel analisis berjudul: 1) "Pendikar bukan Pendekar; 2) "Pidato yang Gagal"; 3) "Ada Seorang Raja", 4) "Kue yang Nakal". Hasil kajian memperlihatkan cerita-cerita lucu karya M. Kasim menggunakan berbagai nilai kedidaktisan yang dapat digunakan sebagai bahan pembelajaran dalam pengembangan literasi. Nilai didaktis terdiri dari berakhlak mulia, berkepribadian yang bermartabat, mandiri, kreatif, berkemampuan, tanggung jawab, mampu mengendalikan diri, cerdas / berilmu, dan berbakat yang digali dari cerita lucu karya M. Kasim melalui bantuan strategi *Creating narratives and revision circle*.

Kata kunci: membuat narasi; lingkaran revisi; pembelajaran dimensi literasi; kedidaktisan; cerita lucu M. Kasim

INTRODUCTION

Indonesian government recently keeps working on succeeding the development in the 21st century. The Ministry of Education and Culture or Kemendikbud designs a number of programs, in every single field, to support the development. One of the programs is Gerakan Literasi Nasional (GLN) or The National Literacy Movement, which is breaking down into the implementation of Gerakan Literasi Sekolah (GLS) or School Literacy Movement program, Gerakan Literasi Keluarga (GLK) or Family Literacy Movement and gerakan literasi masyarakat (GLM) or Society Literacy Movement.

Kemendikbud (2017, p. 19) defines GLS as a movement whose activities are conducted at schools, involving students, teachers and educators, and parents as well. GLS is organized by performing the practice on literacy and making it as a habit and culture at schools. Literacy can also be integrated into teaching and learning activities so that it becomes unseparated part of students' and teachers' learning activities, either in or outside the classrooms.

A number of schools realize the program by having reading book activities, such as creating classroom reading corner and library revitalization with various learning supporting activities. Besides, each school is required to have School Literacy Team to promote GLS.

In connection with GLS content, Wiedarti, P. et.al, (2016, p. 4) elaborate that effective basic literacy and library competence are the key for literate people to face technology information aggression. Five essential components of information literacy are basic literacy, library literacy, media literacy, technology literacy, and visual literacy.

The component of basic literacy has something to do with reading and writing competence. Literature study or literature literacy study may help students to develop

the competencies. In addition to that, literature literacy learning for students is absolutely crucial, as highlighted by Alwasilah (2012, p.177) that teaching literacy basically shapes human, who functionally are able to read and write, being educated and intelligent, and showing high appreciation towards literature.

In developing essential components of information literacy, literacy learning may offer a help, one of them is by implementing Indonesian literary work learning. Literary works reflect national culture with educational values within them. The men of letters are responsible morally to uphold educational values in their works. Other than that, Indonesians awareness of literature role should be re-encouraged via media, school education, and government support (Alwasilah, 2012, p. 252).

The school education role to assist building Indonesians awareness of literature may be directed by the implementation of literature appreciation learning, for instance, by introducing funny short stories. Funny short stories are one of the attractive genres that expected to build readers' interest to read another literary works.

In this article, funny short stories, as one of the literature learning materials, are analyzed by using a didactic framework. A number of research addressing the didactic framework had been conducted. Nazib, Sri, & Turahmat (2017, p. 14-24) wrote an article in Jurnal Pendidikan Bahasa Indonesia Volume 5 Nomor 1, 2017 entitled *Segitiga Didaktis Cerpen Merawat Peti Ingatan karya Putu Oka Sukanta*. They drew a conclusion that the story "Merawat Peti Ingatan" by Putu Oka Sukanta met three fields of didactic values: social, family, and religion. The social didactic value was the most dominant identified in the research.

Besides, Uli, Elva & Dini (2017, p. 81-95) reported their research in an article *Pemanfaatan Nilai Didaktis dalam Novel Supernova: Partikel karya Dewi Lestari sebagai bahan Pembelajaran di SMA* in Jurnal Edukasi,

Vol. 15, No. 1. Its findings showed that didactic values within *Supernova: Partikel by Dewi Lestari* consisted of: 1) moral aspect; independency, perseverance, curiosity, hard working, and bravery; 2) social aspect; loyalty, love, and loving environment; 3) religion aspect, reflected by the worship fidelity of character Abah, and Aisyah.

Different from two other previous research, the present research focused on funny short stories by M. Kasim, collected in his book *Teman Duduk*. Beside its position as the first funny short stories collection in Indonesia, the funny short stories provided beneficial didactic values especially for students. The theme was regarded as relevant to national moral decadence. A number of moral values can be absorbed from the stories. Thus, they are entirely relevant to utilize at schools.

To build students' literature literacy competence, by all means, funny short stories literary learning supposes to bestow by appropriate learning strategies. To coach basic literacy, covering basic literacy competence such as reading and writing, Kucer & Cecilia (2006), promote several strategies to develop literacy dimension competence, two of them are creating narratives and revision circle. Both of them are only a few examples of strategies to develop students' literacy competence.

Talking about creating narratives, Frank, et.al. (2015, p. 161) have once highlighted it in *Journal Health Communication* entitled *Telling Stories, Saving Lives: Creating Narrative Health Messages*. The research findings identified essential theoretical elements about narrative message designs, namely plots and characters.

Together with that, Fink (2015, p. 48-55) highlighted creating narrative in the article *Creating Narrative Scenarios: Science Fiction Prototyping at Emerge* in *Journal Futures*. The result argued that a scenario planning could be improved to be much better by being oriented to narrative explicitly.

Being two sides of the same coin, creating narratives in this article would be concerning on learning strategies of literacy dimension to write a story by creating plots and characters of the story read. However, in creating the narrative, it is obligatory to preserve the didactic values of the story. To have a good writing, creating narratives strategy should be purposefully in conjunction with revision circle.

Witte (2013) proposed strategies to revise a writing in *Journal of Curriculum and Instruction (JoCI)*, 2013, Vol. 6, No. 2, Pg. 33-59, entitled *Preaching What We Practice: A Study of Revision*. The article emphasized, that as a writing teacher, we should do continual exploration towards the strategies we used to revise writing, and what we trained in teaching writing. Therefore, this article offered a collaborative stage between creating narratives as a writing exercise, and revision circle as an exercise to revise the writing to yield expected results.

THE STRATEGY OF CREATING NARRATIVES AND REVISION CIRCLE USING DIDACTIC VALUES OF FUNNY SHORT STORIES BY M. KASIM

Creating Narratives and Revision Circle Strategy

Creating narratives and revision circle are two learning strategies of cognitive literacy dimensions, which can be teamed up to learn writing a story. Creating narratives is adapted from Atwell, Graves, Piazza (in Kucer & Cecilia, 2006, p. 134). Revision circle is directly generated by Kucer & Cecilia (2006, p. 294).

To Kucer & Cecilia (2006, p. 134), when using creating narrative, writers vary the written texts based on objectives, goals, or different readers. By writing a story, writers draw an imaginary story to amuse readers and emphasize the story values to be a model for readers.

In *revision circle*, a writer relies on readers as parties to revise; to clarify meaning and moral value of the story, and to ensure that readers' purposes and objectives are accomplished (Kucer & Cecilia, 2006, p. 294).

When it comes to teaching practice, some indicators of literacy cognitive dimensions (Kucer, 2014, p. 10) are pinpointed based on some criteria. The criteria include: 1) the main difference between effective and ineffective readers-writers is that the effective ones create less mistakes; 2) effective readers-writers initially concern on text's meaning and whole content; 3) writers' comprehension towards text's meaning and objectives; and 4) a thinking process constitutes a writing process, succeeded by speaking or reading the text. A thinking process initiates a speaking process.

Materials for the two strategies are funny short stories compilation supporting students to develop their potential to be fiction writers. Text may be varied, depends on particular fiction elements identified by teachers, as text with didactic values to be the focus of writing. M. Kasim's works were the chosen one.

M.Kasim's Funny Short Stories: Didactic Literature

Hasanuddin, et al (2013, p. 525) corroborated that M. Kasim's funny short stories compiled in *Teman Duduk* is the first funny short stories compilation. Thus, he was marked as the story volunteer in the history of Indonesia literary works.

The preface of *Teman Duduk* mentioned that the funny short stories were full of smooth humor. The stories talked about funny things happening in spare time, expecting those stories would accompany people spending their leisure time.

Nugraha (2015) in Republika.co.id, wrote an article "*M Kasim, Bapak Cerita Indonesia*". It admitted M. Kasim's story characteristics, to have jokes as the result of spoken literature existence in Indonesian archipelago. The condition of that time

inspired M. Kasim to write funny short stories for Panji Pustaka magazine, which was published by Balai Pustaka in 1936 entitled *Teman Duduk* as the first funny short story compilation in Indonesian literature.

Having read the story, surely, the stories of M. Kasim still have moral value relevancy with the current condition of the nation. For instance, the story of "Pendikar bukan Pendikar" touches somebody's behavior on seeing ranks or positions. This is not acceptable to conduct, for there will always be another better person compared to us. Besides, in "Pidato yang Gagal", he pinches people who like criticizing people's speech, meanwhile, they apparently do not have such ability. M. Kasim's works are easy reading and entertaining, accompanied by many valuable values within them. To conclude, this first compilation is one of the didactic literary works, which is put into imaginative funny short stories.

METHODS

The present research employed qualitative approach with a descriptive method. Specifically, this research applied didactic analysis of literary works. The data were gathered from M. Kasim's funny short stories' compilation entitled *Teman Duduk*, firstly published in 1936. Some of the samples taken were: 1) "Pendikar bukan Pendikar"; 2) "Podato yang Gagal"; 3) "Ada Seorang Raja...", and 4) "Kue yang Nakal". The result of the didactic analysis might be used to teach writing narratives by implementing the strategy of creating narratives collaborated with revision circle.

The didactic indicators applied in the present research referred to what Sumiyadi, et.al ((2013, p.12-13) mentioned. They consisted of; 1) educating literature provides tenets and guidance; 2) tenets or messages conveyed are moral values; a view of truth, guidance of life matters such as attitude, behavior, civility, or character and other values respected by society; 3) types of moral value can be realized in form of

problems among people (social relations), relations with nature and God; 4) the realization is such as friendship, love story, loyalty, betrayal, religious messages, social critique, and propaganda; 5) the ways to convey the messages can be direct or indirect; 6) literature is didactic once it delivers alternatives of vivid solutions of any problems couched in the works. The characteristics are applicable to any literary works including stories.

RESULTS AND DISCUSSION

The Didactic Values of M. Kasim's Funny Short Stories

The funny short stories to analyze are jot down below.

a. The Didactic Values of "Pendikar bukan Pendekar" by M. Kasim.

"Pendikar bukan Pendekar" told a story about a civil servant called Engku Schrijver, enjoying his pension time. He was first living conceitedly due to his rank to admire by people. Once he and his family went to their home town that they had left for a very long time. On the way there, they met a young man called Pendikar, greeting him by calling him "Bapak". Arrogantly he shouted not to have such a kid. He declared himself to have a particular title and showed his preference to call by his title, not with Bapak.

All at once, by God saying, there were three persons met and shook hands with Pendikar. They talked each other by mentioning Pendikar's name. However, the ex-civil servant misheard the name to be Pendekar. He thought Pendikar was the famous Pendekar Renyut, someone with great bravery in that region. He suddenly became very hospitable to everybody he met during his journey. It was then narrated that he asked somebody he passed about Pendikar and he got known that the person was not Pendekar Renyut for he passed away 10 years ago.

The story "Pendikar bukan Pendekar"

presents valuable lessons for readers. What we have now, either titles, wealth or knowledge, they are not something to be unpleasantly proud. Moreover, many more people out there possess something much better than we do. This didactic value emerges from humble attitude, which is in line with one of the national goals to have self-control.

This story also turns up another didactic value, it is villagers' habit to greet each other and shake hands once they meet, whether they know each other or not. The following lines prove the habit.

"Sementara itu datanglah 3 orang laki-laki di tempat itu. Ketiganya berjabat tangan dengan laki-laki tadi. "Pendikar hendak kemana?" bertanya seseorang di antaranya. (Kasim, 1933 in *Teman Duduk*, 1959, p. 18).

Such behavior is one of the moral lessons in accordance with national education goals, which is to have dignified personality.

Besides, Indonesian personality reflection as hospitable people is clearly shown in the story. Indonesians usually greet each other by calling "kakak", "abang", "adik", "bapak", "ibu", and so forth although they do not know each other in advance. The lines below indicate the custom.

"Tiada berapa lama setelah engku Schrijver itu meneruskan perjalanannya, ia dapat disusul oleh dua orang laki-isteri. Bukan main besar hatinya beroleh teman itu. Ramah-tamahnyapun bangkit. "Hendak ke mana abang dan kakak ini?"

"Hendak ke S"

"Abang ada bersua dengan seorang yang menghadap ke sana tadi?"

"Ada."

"Abang kenal orang itu?"

"Saya kenalnamanya Pendikar." (Kasim, 1933 in *Teman Duduk*, 1959, p. 20).

The lines indicate didactic value of culture literacy dimension related to Indonesians custom of greeting each other once they meet on the way to some places. Although they do not know each other, this shows Indonesians personality

to have hospitable, well-mannered, and noble behavior. This story presents the value as one of the characteristics of Indonesians.

The story conveys the custom as one of the culture insight, sociology, or society knowledge in Indonesia to distinguish our nation from others. The story imparts it factually based on people life reality.

b. The Didactic Values of “Pidato yang Gagal” by M. Kasim

“Pidato Yang Gagal” narrated a story of a new year celebration at Tuan Kontelir’s house. In the event, one of the chiefs, who usually delivered a speech in such events, could not attend the event, then another chief, who loved criticizing people’s speech, was pointed out to deliver the speech. The person seemed to be confused for he was not used to convey a speech. He finally asked Engku Guru to guide him.

From the story, it is identified a didactic value through a linear plot. A moral tenet is emerged that someone who likes criticizing does not surely have the same ability to deliver a speech. Another didactic value also appears in the next situation, in which the person jumped into a very nervous condition and mispronounced the speech, which led to Tuan Kontelir’s anger. Fortunately, the person could confirm the mistake to Tuan Kontelir and he pulled his anger. Once the person lost his ideas, coincidentally he saw a toy gun and he made it as his weapon to continue speaking, and finally he was saved from the failure of delivering the speech.

The didactic values of the story are adhered to the main character, a chief with anxiety to convey a speech, but gets a sudden request to speak. However, he shows his willingness to learn although he is used to criticize and never experiences conveying a speech. A valuable lesson to model is willing attitude to learn to the expert and putting aside shame.

An additional didactic value also comes up from Engku Guru, who likes teaching others about speech skills. He gives

assistance to the chief. The following lines show it.

“Tolong saja dahulu engku Guru,” katanya dengan suara merayu. “Ditolong mengapa engkau?” “mengajar saya berpidato, apa-apa yang patut disebut dalam pidato itu.” Dengan tersenyum, engku guru itupun mengajar dia, dan apa yang disebut guru itu, diturutnya lambat-lambat” (Kasim, 1934, in *Temam Duduk*, 1959, p. 52).

The didactic value mentioned above is in agreement with the national education goals based on UUSPN No. 20 2003, which particularly declares personality performance with creativity, responsibility, and self-control, represented by the chief of the story. He is considered creative once he loses his ideas by talking about something he finds under a table. He is called responsible regarding his willingness to learn speaking to Engku Guru, although at first he is only good at criticizing people’s work.

Showing his skills at speech, and also desire to share, Engku Guru character represents another didactic value of the story, which is in line with the national education goals, it is the realization of intelligence and skills as life proficiencies.

“Pidato Yang Gagal” offers a procedural knowledge dimension with skills in a particular field, namely knowledge of basic literacy (reading and writing). The type of knowledge appeared is categorized into common related to daily knowledge of speech. The story designates the theme of someone’s ability level to communicate his speech.

c. The Didactic Values of “Ada Seorang Raja....” by M. Kasim

The story “Ada Seorang Raja...” told about a teacher inviting a person who was good at story telling to his house, to teach him how to make stories for teaching at his school. However, he invited the person whose name was the same as the storyteller. Once the storyteller finished his dishes and drinks, the teacher asked him to tell a story to write by him. The storyteller was getting confused for he was a shaman, not the

storyteller. He finally chose to tell a story by saying “ada seorang raja”, but the story never ended and was continually devious until the teacher felt bored and after the late night, the fake storyteller went home. On the next day, the teacher just realized that he invited the wrong man.

Seen from the story presentation, the didactic values of the story are reflected on the plot and plotting. The linear story presents the etiquette to be a guest and to serve a guest. The teacher and his wife know very well the etiquette to welcome a guest with civility and serve the offering. The following paragraph shows the value.

“Syamsidar! Tukang cerita itu datang nanti malam,” kata engku guru kepada isterinya, setiba di rumah.

“ya, mau ia datang?”

“Mengapa pula tidak? Masakkanlah kue barang dua tiga macam, biarlah kue-kue yang halus sedikit, supaya ia riang nanti bercerita itu.” (Kasim, 1934, in *Teman Duduk*, 1959, p. 68).

The presentation of didactic value, seen from its message delivery, is carried logically and contextually, namely showing Indonesian custom of inviting, welcoming a guest and etiquette to attend an invitation.

The story material related to the points of the national education goals is also visible. One of them is that well-mannered development contributes to the existence of self-control. This is reflected on the teacher characterization when serving the guest. He is able to control himself once seeing the storyteller presents something devious; he keeps being patient. To show it, the lines are narrated below.

“Engku guru kita gelisah, hatinya geli bercampur geram. Angan-angannya akan mengarang cerita itu hilang lenyap, sebagai asap ditiup angin. Akan menyembunyikan perasaan hatinya disamarkannya dengan mengambil kue, yang terhidang di mukanya.” (Kasim, 1934, in *Teman Duduk*, 1959, p. 69).

Another didactic value is seen from the culture-social dimension, in which the setting is in 1933s. In that era, Indonesian culture still recognizes storytellers, shamans, and teachers profession as well.

Being viewed from art side, storytelling art is popular at that time.

The knowledge presented in this story is categorized into procedural, which is the procedure or stages to be skilled in storytelling. To be a good storyteller, the teacher invites an experienced storyteller to his home, then he re-writes the story, and he finally plans to teach it to his students at the school. In the next plot, it is implicitly mentioned that he mistakes the person, but still, the procedure of acquiring new knowledge is well reflected.

The concept of procedural knowledge acquisition through this story is in connection with sociology, the way of how a human communicates, socializes, and develops culture.

d. The Didactic Values of “Kue yang Nakal” by M. Kasim

The story of “Kue yang Nakal” talked about local people tradition in 1930s to welcome the Eid day. It was told that when the Eid day was about to come, Engku Demang commanded his two servants to deliver cakes to Tuan Kontelir’s and to Engku Syeh’s house. On their way to Tuan Kontelir’s house, one of the servants complained that he did not want to go there for he was fear of Tuan Kontelir’s dog. Then they agreed to exchange their duties. But due to their rush, they forgot to exchange the cakes, finally the cake for Tuan Kontelir was delivered to Tuan Syeh and vice versa. On the following day, the wife of Tuan Demang came to visit Tuan Kontelir’s house and she was welcome by Tuan Kontelir’s wife. Tuan Demang’s wife knew very well that the cake was exchanged unintentionally by the servants. However, Mrs. Kontelir was quite happy for she was having a funny moment when eating the cake with sauce within it; the sauce was spurt into Tuan Kontelir’s clothes, that Mrs. Kontelir called the cakes as naughty cakes.

The story didactic value is revealed through a linear plot around local people custom or tradition to share cakes in the Eid day period. This tradition contains didactic

value of caring and respect each other. The following lines unveil the value.

-apa kepada tuan guru kita tuan syeh?"
Tanya rangkaya demang kepada tuanku demang.

"Betapa tidak..?...kebiasaan jangan diubah, adat hidup jangan dialih,"sahut engku demang." (Kasim, 1934, in *Teman Duduk*, 1959, p. 21).

The lines depict that delivering something to somebody respected has become the picture of local people since 1930s. The presentation of didactic principles is expressed logically and contextually, based on the tradition of Indonesians when Eid day is about to come. Dignified personality appears as the didactic attitude of the story. The knowledge revealed is sociology, talking about local people tradition to welcome the Eid day.

The Procedure of Learning Strategy Creating Narratives and Revision Circle through Didactic Values of M. Kasim's Funny Short Stories

The concept of learning strategy creating narratives is that students change the way of how text is written, based on objectives or audiences. Students are given opportunities to create a story, develop additional ideas from the existing story, both the plot, characterization, and so forth.

The concept of learning strategy revision circle is realized when students are provided with exercises to be able to correct and revise their friends' work. The revision might be directed to writing mechanic, adding ideas, setting, characterization, and so on.

During the implementation, there is a possibility of collaborating these two strategies into one learning session of literary work didactic analysis. The stages of learning in didactic analysis of M. Kasim's work are settled below.

Pre-activity

- 1) Tell the students that they are about to read a funny short story and identify the fiction elements applied by the writer to write a good story.
- 2) Collect one funny short story to read and discuss with the students. Afterwards, use the table below to assist the students identifying the generic structure of the text as written below.

Table 1. Text Generic Structure

Text structure	Funny short story text
Title	"Pendikar bukan Pendekar"
Orientation	
Complication	
Resolution	

(Narrative generic structure according to Mahsun , 2014, p. 27)

Whilst-activity

- 3) Tell the students that they are going to compose their own story using the generic structure of the text with their own words.
- 4) Ask the students to identify small strategies to develop their writing based on the generic structure of the text, which can be focused on:

Orientation: How is the story introduced? Is there any description about the setting? How does the writer describe the characters? What does happen with the character? What does the character want? What does the character think of? What does the character

say? Are they having a realistic dialog?

Complication: What are the problems faced by the character? How does the story go? Does it become more complicated? How does the story move? Does it move fast or slowly? Is there any flashback?

Resolution: How does the writer end the story? Does the character succeed to overcome the problem? Is the resolution handed over to readers? How does the story present moral values to readers?

- 5) Ask the students to start creating a story from the story whose the generic structure has been identified in advance. Create a new different story from what has been written by the writer. Use different orientation, problems, and resolution. However, keep the same moral values within it.
- 6) Ask the students to engage revising their own story. They focus on how they construct the new story based on the generic structure of the previous story. The number of structure will be based on the students' need and ability.
- 7) When revising the students' work, use the revision circle strategy. One of the purposes of this strategy is to ask for general feedback on how good their writing is, whether it is logic for others. Emphasize the role of the revisionist to respond and ask questions.
- 8) Make a group of 4-5 students to revise their writing in circle.
- 9) In their groups, students can pose questions about unclear parts of the story, identify ideas, which are possible to develop, discuss the organization of ideas and so on.

As a note, use the following table.

Table 2. Text Revision Notes

Writer	Date:
Title:	
What we like:	What we think to perfect the writing:
1) _____	1) _____
2) _____	2) _____
3) etc.	3) etc.

Adapted from Kucer and Cecilia (2006, p. 296)

- 10) Show the role of the writer and revisionist by reading a half of their responses and ask other students to respond.

Post-activity

- 11) The students leave the circle of revision groups and finished writing based on the feedback and responses from their friends.
- 12) Having edited the final draft of the narrative text, ask the students to publish the text and the teacher scores it.

CONCLUSIONS

Based on the result of this research (1) the stories of M. Kasim's work are full of didactic values as a role model for readers; (2) the didactic values of the story "Pendikar bukan Pendekar" consist of humble attitude, learning how to be able to have self-control, villagers' habit to greet

each other and shake hands when they meet; (3) the story “Pidato Yang Gagal” indicates moral tenets that one person who likes criticizing a speech does not guarantee that he is also good at delivering a speech; ability to think creatively, responsibility, willingness to learn to people with expertise by putting aside shame “Pidato Yang Gagal” provides a procedural knowledge dimension which connects to the skill of particular field, namely basic literacy/skills (reading and writing); (4) the story “Ada Seorang Radja...” didactic values are revealed through a linear plot. The values are presented logically and contextually, realized in form of well-mannered development, and ability to have self-control. From art point of view, the art of storytelling is developing at that time; (5) the story “Kue yang Nakal” didactic values are presented in a linear way with the custom of local people to deliver cakes to welcome Eid day. It contains caring and respect didactic values, and; (5) the strategy creating narratives and revision circle, are two of several learning strategies of literacy, which have possibilities to implement in learning activities to lead students’ ability in literacy dimensions.

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