

Building Oral Literature and National Character through Creative and Productive Learning Models as an Innovative Effort to Develop Students' Writing Skills

Sakdiah Wati

Universitas Muhammadiyah Palembang, Indonesia; sakdiahwati15@gmail.com

ARTICLE INFO

Keywords:

Learning model;
Productive creative;
Literature;
Creativity;
Innovative;
Writing

Article history:

Received 2023-12-11
Revised 2024-01-13
Accepted 2024-06-12

ABSTRACT

The Productive Creative Learning model is a strategic framework integrating various methodologies to enhance teaching and learning effectiveness. It aims to inspire students to create innovative works, necessitating subtle instruction in literature and a shift from traditional paradigms. This model promotes knowledge acquisition, meaningful discussions, and the production of innovative literary works by both students and lecturers. This quantitative study in education evaluates the efficacy of this teaching paradigm, specifically to enhance creative writing skills. Using Gall and Borg's (2003) development approach, researchers follow a three-stage process: gathering information through literature and field studies, developing the model via trials and improvements, and validating it through experimental design. This flexible approach suits social sciences and language studies, accommodating diverse behaviors and language usage patterns. The research targets Indonesian Language Education students in the 4th and 5th semesters at FKIP Universitas Muhammadiyah Palembang, aiming to develop a model that: (1) aligns with curriculum objectives, (2) functions with or without lecturers, and (3) enhances creative writing skills. Activities include observing quasi-experimental classes, selecting short stories as teaching materials, preparing, testing, evaluating, and revising learning models. Effectiveness is evaluated using gain and t-tests. The Productive Creative Learning Model, akin to a literary studio, is an effective approach for teaching literature, complementing external literary organizations with its beneficial principles.

This is an open-access article under the [CC BY-NC-SA](https://creativecommons.org/licenses/by-nc-sa/4.0/) license.



Corresponding Author:

Sakdiah Wati

Universitas Muhammadiyah Palembang; sakdiahwati15@gmail.com

1. INTRODUCTION

In the ever-changing world of education, finding useful methods to improve students' writing skills remains a top priority. The intersection of creativity and productivity is emerging as an exciting avenue for educational innovation as we face the challenge of preparing students for a dynamic and interconnected world. The focus of this research is to explore the domain of Creative and Productive Learning Models and see how they can be used as creative tools to improve students' writing abilities. Conventional approaches to teaching writing typically use systematically structured lessons that center

on prescribed standards of grammar, sentence structure, and writing format. The paradigm shift towards combining productivity and creativity in learning models offers exciting prospects, although these fundamentals are critical (Ming & Mansor, 2023).

Literature is one of the objects of study that always attracts researchers because literary works hint at a broad and complex picture of life and human life (Emzir & Rohman, 2015). Literary works reveal the reality of people's lives figuratively. This means that literary works are representations or reflections of society. They encapsulate cultural, social, and historical contexts, offering profound insights into the human condition. Literary works are a mirror that gives readers a reflection of a larger, more complete, more vivid, and more dynamic reality.

Oral literature encompasses a range of spoken expressions that possess the qualities often found in literary works, such as poetry, prose, singing, and oral theater. Oral literature refers to the body of knowledge and cultural expressions that are transmitted orally within a particular society. This includes messages, tales, and testimonies that are handed down from one generation to another via spoken communication (Vansina, 1985).

Therefore, it can be concluded that oral literature refers to a compilation of literary works or texts transmitted orally. These works are characterized by their oral delivery and encompass elements related to culture, history, society, and literature. They are passed down from one generation to another and possess significant aesthetic value. Oral literature also serves as a vital repository of collective memory, preserving traditions and beliefs over time. Furthermore, its dynamic nature allows for adaptation and evolution, ensuring its relevance in changing cultural contexts.

Literary works may be categorized as prose, poetry, short tales, and theater based on their respective forms. Prose literary works are often referred to be fiction or fabricated narratives by some individuals. Prose or fiction is a narrative or tale created by actors who portray certain characters and perform a sequence of events that deviate from the author's ideas to construct a story (Aminuddin, 2002). The instruction of writing in the last decade continues to be focused on traditional educational methods. Lecturers mostly engage in most of the activities throughout its implementation. Learning exercises are primarily focused on reinforcing knowledge, reviewing learned concepts, and seeking clarification from the lecturer on any misunderstood subject. There is still a tendency to downplay the role and engagement of students in the learning process. The predominance of lecturers in the learning process results in students assuming more passive roles and relying on the lecturer for information acquisition, rather than actively pursuing and cultivating their knowledge, skills, and attitudes (Wood & Tanner, 2012).

This research relies on the distinction between oral and national character literature as it seeks to bridge the divide between written and oral and connect students with their cultural roots. This research aims to go beyond conventional teaching approaches by offering a dynamic learning platform that improves writing proficiency and fosters a sense of cultural belonging and identity (Rosa & Hasanuddin, 2021; Slavova-Petkova, 2017). Oral literature is valuable because it can convey the principles, customs, and life of society as a whole. By incorporating oral storytelling into the classroom, students have an incredible opportunity to utilize the richness of their cultural heritage. It also helps them develop a greater appreciation for the nuances of language and storytelling (Yulsafli, 2022). By incorporating national character into learning, students are encouraged to learn about their cultural identity. This helps them understand their role in society as a whole.

These factors hinder the improvement of education quality, particularly in the teaching of Indonesian language at the higher education level. An essential aspect of the lecturers' endeavor to attain success in the teaching and learning process is the careful choice of suitable methodologies (Hako & Shikongo, 2019; Subandiyah et al., 2023). The lecturer's proficiency in selecting a learning model or approach will directly impact the students' achievement and educational results. According to Sagala (2005: 174), lecturers should possess the ability to use teaching models and techniques that guarantee the achievement of intended learning outcomes. Teaching techniques may achieve maximum effectiveness when they are harmonized with learning resources, students, teaching goals, and the requisite abilities to use them. Wena has devised a novel method for fostering creativity. The Productive Creative Learning Model is an effective pedagogical approach for fostering writing creativity.

This research investigates how effective a creative teaching model is that involves students in the creation of oral literature and encourages them to take inspiration from their own cultural stories. Students will be empowered to express themselves creatively and hone important writing skills through the exploration of various writing styles, genres, and media. As we rethink the development of student's writing skills, it is important to understand its effects on the broader cultural landscape and individual academic achievement. Educators can inspire a new generation of writers who are not only experts in their fields but also deeply connected to the cultural tapestry that defines them by blending oral literature and national character into effective creative learning models. This research aims to build a foundation for a transformative approach to writing education to enhance literary excellence and a strong sense of cultural identity among students.

2. METHODS

This research used the Research and Development (RD) methodology proposed by Gall and Borg (2003). Researchers follow a three-stage process:

- a. Conducting literature and field studies to gather information, which is then used to plan the development of a model

At this stage, researchers conduct in-depth and comprehensive literature studies to gather as much information as possible to become material for later development into a creative and productive writing learning model.

- b. Creating the model through limited trials and continuously improving it through repeated cycles

After collecting as much material and information as possible, researchers then created and developed a creative and productive writing learning model. This learning model is then tested regularly to refine it so that it becomes a ready-to-use learning model. This process of testing and refinement is carried out so that this writing learning model can be used to build oral communication and national character.

- c. Validating the model by testing its advantages using an experimental design.

The final stage after testing and updating the productive and creative writing learning model is to validate the model by conducting experiments and classroom applications.

The study conducted was a quasi-experiment. A quasi-experiment is a kind of experiment that includes treatments, outcome measurements, and experimental units but does not use random placement (Sugiyono, 2018).

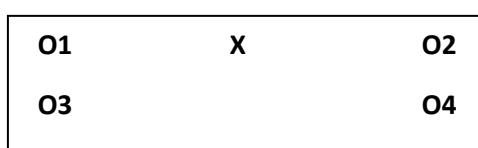


Figure 1. Quasi-Experiment Design

Remarks:

- O1 = Experimental class pre-test
- O2 = Post-test of experimental class
- X = Treatment (Productive Creative Learning Model)
- O3 = Control class pre-test
- O4 = Control class post-test (Sugiyono, 2018)

Two types of testing were employed to assess the efficacy of the Productive Creative Learning Model in the quasi-experimental group: the t-test and the gain test. According to the data analysis, it can be inferred that the productive creative learning model aligns with the findings of (Joyce, Bruce &

Calhoun, 1996) that independent exercises contribute to the inductive thinking model, which serves as the basis for enhancing the effectiveness of productive creative learning models. This view is further bolstered by the discourse around the caliber of the productive creative learning process.

3. FINDINGS AND DISCUSSION

Based on the results of experiments carried out on 4th & 5th-semester students of the Indonesian Language Education Study Program with the CPLM model approach, it is proven to be able to build and develop oral literature and national character of students. The oral tradition consists of various elements, including folk languages, expressions such as proverbs and sayings, traditional questions or riddles, folk poetry like *pantun*, *gurindam*, and *syair*, folk prose stories such as myths, legends, and fairy tales, and folk songs.

Material oral tradition exists in non-oral forms. This genre can be divided into two groups, namely oral and non-material traditions. Material oral forms include (1) traditional beliefs and folk games; (2) customs; (3) ceremonies; (4) folk theater; (5) folk dances; and (6) folk parties. These traditions are integral to cultural identity, providing a tangible connection to the past. Additionally, they foster community cohesion and continuity, ensuring that cultural practices are maintained and celebrated across generations.

Material oral traditions take the form of non-oral forms. This genre can be divided into two groups: oral and non-material traditions. Material oral forms include (1) folk architecture, e.g. traditional houses; (2) folk handicrafts, e.g., traditional clothing and regional body accessories; (3) traditional food and drink; and (4) traditional medicines. Non-material oral traditions include (1) traditional gestures, (2) sign sounds such as *kentongan* for communication; and (3) folk music (Danandjaja, 2002). Even though oral tradition is material, it is still referred to as oral tradition because the activities are spoken orally.

The function of oral literature in people's lives has several functions. First, it functions as a protection system in the subconscious of the community against a dream such as the story of the Sangkuriang. Second, it functions as cultural validation such as origin stories. Third, it functions as a force for humans to be virtuous (Khisbiyah et al., 2003). For example, respecting diversity, and appreciating and practicing democratic values contained in oral literature. Therefore, the insight of pluralism and multiculturalism needs to be developed as a form of Unity in Diversity among students (Wati, 2014).

Fables are stories about the lives of animals that behave like humans. The text of a fable story not only tells the story of animal life but also tells the story of human life with all its characters.

A fable story has four parts in its structure. The four parts are (1) orientation; (2) complication; (3) resolution; and (4) coda (may or may not be present).

The following is an example of a fable from the book published by (Permendikbud Nomor 22 Tahun 2016 Tentang Standar Proses Pendidikan Dan Menengah, 2016).

Mantis

One day in a vineyard, there lived a family of Ants with a very large number of members. These Ants made their nests out of leaves which they attached using a glue-like liquid that they secreted from their mouths. The Ants saw that the fall season would soon pass and a long winter would soon come. During winter food will be very difficult to obtain, so the Ants immediately look for various kinds of food to collect as supplies when winter has arrived.

Unlike the case with a Praying Mantis, Praying Mantis has large eyes and long hands. They often live in trees just like the Ants. When winter is coming the praying mantis practices dancing. Every day the praying mantis just practiced dancing. But the Mantis forgot that he had to gather food to prepare for winter.

One day the Praying Mantis was dancing near the Ant's nest. He danced very gracefully. The slow and gentle movements of his hands and body made his dance look very impressive. The Ants

saw the praying mantis dancing, but they ignored his beautiful dance because they had a very important job to do.

The praying mantis, who was dancing, saw the Ants walking with food to bring back to their home. The praying mantis was surprised by what the ants were doing so he asked one of the soldier ants who was guarding near the worker ants, "Why are you bringing so much food into your nest?" said the praying mantis in shock, "It's still a long time, we better have fun first," said the mantis. The ants ignored the grasshopper. The ants continued to gather food.

Winter is here. The Grasshopper had not had time to gather food because it was busy dancing. The Grasshopper was hungry and ran to the Ant's house. He asked the Ants for food. At first, the Ants didn't want to give their food because they were afraid they would run out. However, seeing the Grasshopper limping with hunger, the Ant could not bear it and gave his food to the Grasshopper. Grasshopper was back in shape and he promised to manage his time well so that it would not have bad consequences.

Character is an accumulation or integrated product of home/parental upbringing, association with peers in the neighborhood, socio-economic conditions of the surrounding environment (home, school, tutoring place, place of worship, etc.), and other psychological factors, such as social status, emotional/spiritual intelligence, age and so on.

Character education seeks to enhance the effectiveness and outcomes of higher education by fostering the development of students' character and moral values in a comprehensive, integrated, and harmonious manner, in line with the criteria of graduate competencies. Character education is to empower students to autonomously enhance their understanding, assimilate, and personalize moral ideas and virtuous principles, which will then be reflected in their everyday conduct.

Rahardi, in the study conducted by (Kusumaningsih et al., 2013), elucidated that writing is the process of communicating a message via the use of language, specifically in written form, with specific objectives and considerations to accomplish a desired outcome. Writing is the process of converting spoken language into written form by using grapheme symbols (Semi, 2007).

(Dalman, 2016) asserts that writing is a cognitive endeavor including the articulation of thoughts via written language for various objectives, such as conveying information, persuading, or providing amusement. An essay or writing is the outcome of this creative process. Both phrases are synonymous, however there are differing viewpoints on their precise definitions.

Essentially, writing serves as an indirect means of communication within a society (Guntur, 2008). Writing has a crucial role in education since it enhances students' cognitive abilities, facilitating their thinking processes. Additionally, it may enhance our ability to engage in critical thinking. Additionally, it may enhance our ability to experience enjoyment in relationships, enhance our receptiveness, resolve the challenges we encounter, and structure the progression of our experiences.

Every genre of literature serves several objectives. Overall, Hugo Hartig, as cited in (Guntur, 2008) provides a concise summary of the seven objectives of writing:

1. **Assignment Purpose**
This task has no discernible purpose. The writer produces written content due to external obligations, rather than personal motivation (e.g., students tasked with summarizing books, secretaries ordered to create reports or meeting minutes).
2. **Altruistic Purpose**
The writer's objective is to satisfy the reader, prevent any distress, facilitate the reader's comprehension, acknowledge their emotions and logic, and enhance their lives by providing work that is both convenient and pleasant.
3. **Persuasive Purpose**
Persuasive writing is the act of attempting to persuade readers of the validity of the ideas being conveyed.
4. **Informational Purpose**
Expository writing is intended to provide readers with factual and informative content.

5. Self-Expressive Purpose

Autobiographical writing is a kind of literature that seeks to acquaint or convey the author's own identity to the audience.

6. Creative Purpose

This objective is intricately linked to the objective of self-expression. However, the concept of "creative purpose" extends beyond mere self-expression and includes the aspiration to attain artistic standards or the concept of perfect art. Writing that seeks to attain aesthetic merit, aesthetic merit.

7. Problem-Solving Purpose

In this kind of literature, the author aims to resolve the issue at hand. The author strives to elucidate, clarify, delve into, and critique their thoughts and ideas to ensure comprehension and acceptance by the readers.

The universal creative stages in writing are as follows (Heru Kurniawan, 2012),

1. Idea Search and Settling Stage

The basic capital of writing is ideas, ideas, inspiration, inspiration, and so on, which become things that will be developed into stories, poems, or novels. Therefore, the first step in writing is to prepare ideas as material for creating stories (sources of inspiration). In writing literary works, as explained earlier, ideally the source of ideas (inspiration) comes from every event or thing that is encountered or experienced every day, for example, love, sadness, poverty, longing, God, home, tears, and so on.

2. The writing stage

If the ideas and possibilities of dramatizing events or the logic of the story or poem have been mastered, then immediately write them down. Write it down. Write it down. Without delay, what you think is the best event for today may not be the best tomorrow. Tomorrow you will encounter many more events, and we can get more writing events. If this happens, the event or idea that was obtained yesterday will be lost in vain. It cannot be documented as a literary work. Chances are, if we don't write it down right away, we will forget or not be excited to write it down anymore. That's unfortunate. Ideas or inspiration, which for writers is everything, just disappear, so if the idea has been obtained and precipitated, write it down immediately.

3. Editing and Revising Stage

The problem is, what should we do with the finished work? It is recommended, that if you have finished writing then take a break or have fun first. Leave the finished work alone because the writing activity is not fully finished. What has been finished is our work of expression, so it needs a finishing touch to finalize our work, namely through editing and revision.

Every writer wants their writing activities to run smoothly and the results to be satisfactory. Smoothly, it means that he does not use too much time in writing. All writing activities run without obstacles. All ideas that are already available in the mind flow well with good language as well. That way, the result is a good and interesting piece of writing. Good writing is writing that contains ideas or topics that can increase the understanding of the reader's knowledge. In addition, the writing is interesting. This means that the writing is pleasant to look at and read. It is pleasing to the eye because its arrangement as a written work is meticulous and takes into account the values of beauty. It is easy to read, meaning that the writing is presented using lively and fresh language and in a style that is appropriate to the reader's level of education.

The writer's attitude towards the object being described. The writer can take one of the following attitudes: ignorant, earnest and careful, arbitrary, or ironic. All of these attitudes are closely related to the goal the writer is trying to achieve, as well as the nature of the object and the people who hear or read the description. In describing a problem, the writer may expect that the reader should also feel that the problem being discussed is a serious one. The writer may also imagine that something

untoward will happen so that the reader is prepared from the start with a bad feeling, a gloomy feeling about the problem.

All of these attitudes must be established before the author begins to compose. All details and particulars must be focused on supporting the desired effect; he or she must exclude feelings or details that have no connection with the purpose, or details and particulars that may create contradictions or doubts in the reader. The attitude taken by the writer will be influenced to a large extent by the atmosphere prevailing at the time. Every piece of writing or subject always arises in a specific situation. The situation depends on the reader or audience, and the material of the writing or speaker determines which attitude he must take to achieve the goal.

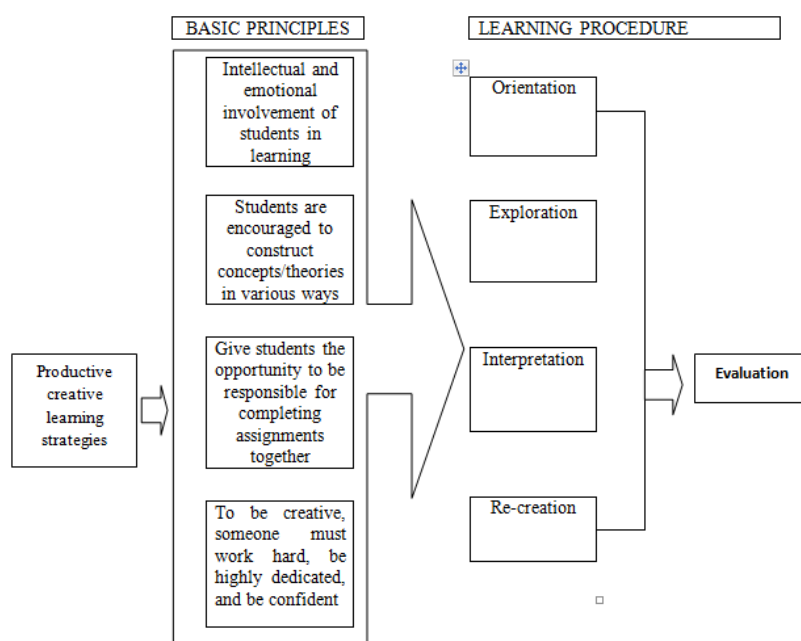


Figure 2. Productive Creative Learning Model in Writing Learning

Figure 2 above explains the stages of using the CPLM model in learning writing which is used to build and develop students' oral literature and national character. In its implementation in the experimental class, the four fundamentals applied involve intellectual and emotional aspects simultaneously, encouraging students to construct and build concepts, allowing students to work collaboratively and be responsible for the tasks given, and encouraging student creativity and confidence in writing.

The four main phases of the Productive Creative Learning Model in the writing class are orientation, exploration, interpretation, and re-creation and evaluation. These phases aim to assist students in the creative writing process and improve their writing skills. The orientation phase involves providing students with information about the background or context. Teachers can help students understand topics through questions, discussions, or presentations.

Exploration: In this stage, students are encouraged to brainstorm, try different writing styles, and gather information about the subject. Activities such as group discussions, individual brainstorming, or research can be carried out during this stage. To help students develop ideas and overcome creative challenges, teachers can offer suggestions, examples, or instructions. **Interpretation:** At this point, students analyze and evaluate the information they gathered to gain a solid understanding of the subject. This may include participating in drafting, speaking, or reading activities, and receiving feedback from peers or teachers. To encourage critical thinking and interpretation of information, teachers can use questioning approaches such as "think-pair-share" or "round-robin" discussions.

Re-creation and Evaluation: In this final stage, students create well-structured writing and synthesize their understanding of the subject. Editing, proofreading, and revising the draft may be

included in this stage. During this stage, teachers can help students improve their writing and improve their skills by providing guidance, feedback, and support.

During the learning process, maintaining a supportive and collaborative learning environment is essential. This can be achieved through open communication, group work, and getting feedback from peers. Additionally, teachers can evaluate students' understanding and their progress in the writing process through quizzes, class discussions, or written assignments (Northern Illinois University Center for Innovative Teaching and Learning, 2012; Zakime, 2018).

Table 1. Differences between Conventional Models and Productive Creative Learning Models

Lecture Oriented	Lecturer as facilitator
Students as learning objects	Students as learning subjects
Learning activities occur at a specific place and time	The lecture process takes place anywhere
Students learn more individually by receiving, recording, and memorizing lecture materials.	Students learn through group activities such as group work, discussion, receiving, and giving.
Skills acquired through practice	Experience-based ability to develop student creativity
Creativity is only for certain people	Every individual can develop creativity
Lectures are theoretical and abstract	Learning is linked to real-life
The ultimate goal is mastery of the lecture material	The ultimate goal is the ability to think through the process of connecting experiences with reality to increase creativity.
The success of lectures is usually only measured by test results	Success criteria are determined by the process and outcomes of the course
Lecturer in the course of the lecture process	Students are responsible for monitoring and developing their courses.

After conducting writing learning experiments by applying productive creative learning models to build and develop oral literature and national character, researchers found differences between the application of conventional models and CPLM-based models, as listed in the table above. In line with these findings, (Sugiyanto et al., 2017) stated that the conventional writing teaching model concentrates on conventional writing instruction, which includes techniques and mechanisms such as punctuation, spelling, and capitalization. On the other hand, productive creative teaching models use varied learning models and encourage students to ask questions, work together, and participate in projects. A study found that creative and productive learning teaches writing better than conventional methods. The creative writing learning model consists of six elements: basic principles and theories, creative writing process, creative writing techniques, creative writing evaluation, creative writing activities, and assessment (Chaiyadejkamjorn et al., 2017). The productive thinking model is a multi-stage problem-solving process that uses critical and creative thinking to find unlimited creative solutions. However, this research is only limited to the application of the CPLM model in writing classes in building oral literature and national character. In the future, other studies that aim to deepen the use of the CPLM model in the process of building oral literature and national character in writing classes are certainly needed, for example, related to perceptions, learning strategies, and so on.

4. CONCLUSION

Oral literature encompasses a variety of verbal expressions that share the characteristics of literary works, including poetry, prose, singing, and oral drama. Character formation is influenced by a combination of factors, including parental upbringing, peer associations, socio-economic conditions, and psychological factors such as social status, emotional and spiritual intelligence, and age. Fables, a specific type of oral literature, are stories about animals that behave like humans, reflecting human life and its complexities. The Productive Creative Learning Model, designed to enhance creative learning in literature, includes four stages: Orientation, Exploration, Interpretation, and Re-creation. Although its activities are similar to those of a literary studio, often found outside academic settings, this model remains effective for teaching literature due to its beneficial principles. The research is limited by its focus on a specific student demographic within a particular cultural context, which may affect the

generalizability of the findings. Future research should explore the application of the Productive Creative Learning Model across diverse educational settings and student populations to evaluate its broader efficacy and adaptability.

REFERENCES

- Aminuddin. (2002). *Pengantar Apresiasi Karya Sastra*. Sinar Baru Algensindo.
- Chaiyadejkamjorn, N., Soonthonrojana, W., & Sangkhaphanthanon, T. (2017). The Development of a Model for Creative Writing Instruction for Mattayomsuksa Three Students (Grade 9). *International Education Studies*, 10(3), 227. <https://doi.org/10.5539/ies.v10n3p227>
- Dalman, H. (2016). *Keterampilan Menulis*. Rajagrafindo Persada.
- Danandjaja, J. (2002). *Folklor Indonesia: gosip, dongeng, dan Lain-lain*. Grafitipress.
- Emzir, S. R., & Rohman, S. (2015). *Teori dan pengajaran sastra*. Raja Grafindo Persada.
- Guntur, T. H. (2008). "Menulis sebagai suatu keterampilan berbahasa." *Edisi revisi*. Angkasa.
- Hako, A. N., & Shikongo, P. T. (2019). Factors Hindering Students from Completion of Studies within the Prescribed Duration: A Case Study of the Public University in Namibia. *Journal of the International Society for Teacher Education*, 23(1), 2019. <http://www.ghbook.ir/index.php?name=فرهنگ و رسانه های> <http://www.albayan.ae/0Ahttps://scholar.google.co.id/scholar?hl=en&q=APLIKASI+PENGENA>
- Heru Kurniawan, S. (2012). *Penulisan sastra kreatif*. Graha Ilmu.
- Joyce, Bruce, M. W., & Calhoun, E. (1996). *Models of teaching 5th edition* (5th ed.). MA: Allyn & Bacon.
- Permendikbud Nomor 22 Tahun 2016 Tentang Standar Proses Pendidikan Dan Menengah, (2016).
- Khisbiyah, Y., Thoyibi, M., & Aly, A. (2003). *Budaya Lokal dalam Perspektif Baru*.
- Kusumaningsih, D., Sudiatmi, T., & Mulyati, S. (2013). *Terampil Berbahasa Indonesia*. CV. Andi Offset.
- Ming, G. K., & Mansor, M. (2023). Exploring the Impact of Chat-GPT on Teacher Professional Development: Opportunities, Challenges, and Implications. *Asian Journal of Research in Education and Social Sciences*. <https://api.semanticscholar.org/CorpusID:266340112>
- Northern Illinois University Center for Innovative Teaching and Learning. (2012). *Experiential learning. In Instructional guide for university faculty and teaching assistants*. <https://www.niu.edu/citl/resources/guides/instructional-guide>
- Rosa, S., & Hasanuddin, H. (2021). *Urgency of Information and Technology Systems to Pass the National Character Value in Oral Literature*. <https://api.semanticscholar.org/CorpusID:233672771>
- Semi, M. A. (2007). *Dasar-dasar keterampilan menulis*. Angkasa 4.
- Slavova-Petkova, S. (2017). Project "Models and Applications of Serious Games in Education of Cultural Heritage and National Identity." *Digital Presentation and Preservation of Cultural and Scientific Heritage*. <https://api.semanticscholar.org/CorpusID:252226339>
- Subandiyah, H., Supratno, H., Permata, R., Rosyid, A., Minarti, E., & Nur Abida, F. I. (2023). Teaching Indonesian Language for Foreign Speakers in the State University of Surabaya: Strategies and Challenges. *Randwick International of Education and Linguistics Science Journal*, 4(2), 193–198. <https://doi.org/10.47175/rielsj.v4i2.667>
- Sugiyanto, Pribadi, & Supriyanto, B. (2017). Effectiveness of creative and productive instructional method towards students' learning achievement in steel structure course. *AIP Conference Proceedings*, 1887. <https://doi.org/10.1063/1.5003492>
- Sugiyono. (2018). *Metode Penelitian Manajemen, Pendekatan: kualitatif, kuantitatif, kombinasi (mixed methods), penelitian tindakan (action research), penelitian evaluasi* (6th ed.). ALFABETA.
- Vansina, J. M. (1985). *Oral tradition as history*. Univ of Wisconsin Press.
- Wati, S. (2014). *Modul Sastra Lisan Indonesia*.
- Wood, W. B., & Tanner, K. D. (2012). The role of the lecturer as tutor: Doing what effective tutors do in a large lecture class. *CBE Life Sciences Education*, 11(1), 3–9. <https://doi.org/10.1187/cbe.11-12-0110>
- Yulsafli. (2022). *The Role of Sabang City Oral Literature as Cultural Education in Aceh*.

<https://api.semanticscholar.org/CorpusID:252353995>

Zakime, A. (2018). What is Process Writing? *Tufts University*, 1–5.