International Journal of Education, Vocational and Social Science
https://e-journal.citakonsulindo.or.id/index.php/IJEVSS
E-ISSN : 2963 4954
IJEVSS

Design Of A Short Story Writing Learning Model Based On A Multiliteracy-Assisted Collaborative Learning Approach In Phase F

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Abstract

Short story writing instruction in Phase F faces significant challenges, particularly in integrating recursive writing processes, student collaboration, and the utilization of various digital literacies. This research aims to design a short story writing instructional model grounded in a collaborative learning approach supported by multiliteracies. The study employed a Research and Development (R&D) methodology using the ADDIE approach, with emphasis on the design phase. The model comprises four instructional phases: (1) building context through multiliteracies-based reading of short story adaptations of folklore, (2) modeling through analysis of short story structure and linguistic features, (3) co-construction through collaborative writing of adapted traditional narrative stories (hikayat), and (4) independent construction through writing original short stories grounded in personal experiences. The model integrates recursive writing processes (prewriting, drafting, revising, editing, and publishing) with structured collaborative mechanisms and multiliteracies utilization (textual, visual, digital, and cultural literacies) as learning stimuli. The assessment system was comprehensively designed to evaluate both learning processes and products, encompassing collaborative engagement, planning quality, revision processes, and short story product characteristics. This model proves ideal for implementation in Phase F as it aligns with the Merdeka Curriculum's emphasis on student-centered learning, which demands the development of students' critical, creative, and collaborative thinking skills.

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Keywords: Instructional Model, Short Story Writing, Collaborative Learning, Multiliteracies, Phase F, Indonesian Language Instruction.

INTRODUCTION

There are fundamental changes in 21st century society which are marked by the rapid development of digital technology and socio-cultural dynamics. These changes affect the way individuals access, process, and convey information in their daily lives (Cazden, 1996). The impact of this change is also felt in the field of education, especially in the context of learning the Indonesian language. Currently, students are required not only to master traditional reading and writing skills, but also to be able to utilize digital technology while maintaining critical and creative thinking skills (Roe, 2014).

In learning Indonesian, writing skills are one of the essential competencies that reflect the ability of students to express their thoughts, feelings, and experiences through written text. Among the various types of writing, short story writing is a strategic skill because it allows students to integrate understanding of language elements with creativity in building narratives. Through writing short stories, students can develop critical thinking (analyzing characters' motives, understanding moral messages), creativity (creating original story ideas), and communication skills (expressing messages to readers) all at once (Joyce & Calhoun, 2024).

However, field observations show that learning to write short stories in high school still faces a number of challenges. Learning tends to be dominated by an individual approach, where students are asked to write directly without a structured process of sparking ideas and guidance. As a result, many learners have difficulty developing story ideas, building coherent narrative structures, and applying appropriate linguistic elements. In addition, the use of media and learning resources to support writing creativity is still limited, while the need to integrate digital experiences in learning is increasingly important (Yaqin et al., 2024).

Previous research has shown that learning to write short stories can be improved through a variety of strategies. However, these studies focus on individual technical strategies and have not explicitly integrated two important dimensions. The first dimension concerns collaborative learning as the main interaction design that regulates the mechanism of negotiation of meaning and continuous feedback. In addition, there is a second dimension regarding multiliteracy as a strategy to provide rich stimulus that utilizes various modes (text, visual, audio, multimodal) in the digital and print spaces (Cope & Kalantzis, 2000).

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Research on collaborative learning generally focuses on academic writing or technology-assisted scientific writing collaborations, not on short story writing as a creative narrative work that requires the construction of shared meaning and rich stimulus. Similarly, multiliteracy research has shown its potential in learning (Sudarti et al., 2023), but not many have placed multiliteracy as an integral component in collaborative learning of writing short stories explicitly (Dillenbourg, 1999).

Thus, it can be seen that there is no learning model that integrates collaborative learning with the optimal use of multiliteracy in the context of short story writing. In addition, there is a need to design a learning model that explains in detail the form of collaborative interaction, rubric-based feedback mechanisms, and the role of multiliteracy in building story ideas through continuous negotiation of meaning.

This study presents the design in developing a short story writing learning model that integrates three components at once, namely the recursive writing process (starting from the pre-writing stage, drafting writing, and continuous revision), collaborative learning approach as a learning design that regulates interaction in order to facilitate knowledge negotiation, co-planning, co-drafting, and peer review, and multiliteracy as a strategy to provide multimodal stimulus utilizing digital comics, videos, podcasts, e-books, Artificial Intelligence (AI), and social media platforms to spark ideas and enrich story understanding. The uniqueness of this model lies in the use of stories as a source of ideas and stimuli in multiliteracy activities. Folklore and stories are also brought into the writing process as a multiliteracy aid. This text has been mastered by students in Phase F and is rich in socio-cultural values that can be transformed into modern short stories so that they can adapt ideas from different times contexts to contemporary contexts through collaboration (Nanda, 2025). This learning model is also in line with the Independent Curriculum Phase F, which emphasizes the dimensions of the Pancasila student profile (critical reasoning, creative, collaborative) and a flexible, active, and socio-cultural context learning approach for students.

Based on this exposure, this study aims to design a short story writing learning model based on a collaborative learning approach with multiliteracy support that includes learning syntax, the role of teachers and students, media support systems, and assessment instruments.

RESEARCH METHODOLOGY

This research uses a Research and Development (R&D) approach with the ADDIE (Analysis, Design, Development, Implementation, Evaluation) development model as a methodological

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framework. The ADDIE model was chosen because it ensures that the learning model design is built on the basis of real needs, through accountable systematic procedures, and is open to data-driven improvement (Branch & Varank, 2009).

This research focuses on the design stage. The planning stage is to prepare a learning model design based on the results of the analysis and theoretical foundation. The design includes learning objectives, learning syntax design which includes four phases (building context, forming models, co-constructing, and self-constructing), social systems (group collaboration structure, role sharing, interaction mechanisms), multiliteracy support systems (learning media with various types of digital literacy, namely digital comics, videos, podcasts, e-books, AI, and others), and assessment systems (process assessment rubrics and final products).

RESULT AND DISCUSSION

Phase F is the last phase in the Independent Curriculum which includes the high school level with a target of students aged 15-18 years. In this phase, students have experienced various literacy and language learning before, so they are expected to be able to show more complex and reflective communication skills. In accordance with the Learning Outcomes (CP) in Phase F, students are required to be able to convey their thoughts and knowledge logically, critically, and creatively (Meilina, 2023). In the context of learning to write short stories, students are expected to not only be able to understand the structure and elements of short story building, but also develop higher order thinking skills (HOTS) in analyzing, evaluating, and creating authentic and meaningful narrative texts.

The analysis of learning needs carried out through document review, observation of the learning process, and interviews with teachers showed several important findings. First, learning to write short stories currently still tends to be individual without involving a structured collaboration mechanism (Pertiwi et al., 2025). Second, the use of learning media has not taken advantage of the various digital literacy modes available, so the learning stimulus is still limited to written texts (Yaqin et al., 2024; Zulficar, 2022). Third, teachers need comprehensive learning tools including lesson plans, teaching materials, media, and assessment instruments that can guide the learning process of writing short stories systematically (Setiawan, 2020). Fourth, learners need a learning process that facilitates the stages of pre-writing, drafting, continuous revision, and publication with collaborative support between learners (Tompkins & Jones, 2019). These findings form the basis for designing a short story writing learning model that integrates collaborative learning and multiliteracy approaches.

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The design of a learning model for writing short stories based on collaborative learning through multiliteracy is based on several contemporary learning theories. Collaborative learning is a learning approach that emphasizes the form of interaction and learning process based on the division of authority and collective responsibility. In its context, collaboration is not simply a grouping of learners, but a series of structured activities designed to facilitate the negotiation of meaning, the exchange of ideas, and the provision of mutually beneficial feedback (Dillenbourg, 1999). The most important thing is the interaction that occurs in a collaborative situation, not just the presence of a group structure. In learning to write short stories, this approach facilitates students to have discussions about story ideas, analyze narrative structures, plan stories together, give each other feedback on drafts, and revise together before each writes a short story independently.

In addition to a collaborative approach, multiliteracy is an important concept that needs to be integrated in learning to write short stories in the digital era. Multiliteracy is understood not only as the use of media, but as a series of social practices that allow learners to construct meaning through various modes of representation (text, visual, audio, and audiovisual) while considering socio-cultural contexts (Cope & Kalantzis, 2000 ; Selayani & Bayu, 2023). The use of multiliteracy in learning to write short stories gives students access to various stimuli and sources of meaning, so that the process of developing story ideas becomes richer and more directed. Media such as digital comics, videos, podcasts, and interactive infographics can help learners build an understanding of the story elements, characters, and values contained in various forms of representation.

The meeting point between collaborative learning and multiliteracy lies in the principle of construction of shared meaning which can be realized through the concept that multiliteracy provides rich materials, modes, and representations to ignite and expand meaning, while collaborative learning provides an interaction mechanism to test, discuss, revise, and build ideas into a complete short story text through a continuous cycle.

The design of the short story writing learning model based on collaborative learning through multiliteracy is developed into a set of products that can be applied in learning. This model was prepared by considering genre pedagogy which emphasizes that learning to write must go through stages of building context, forming models, constructing together, and constructing independently (Tomasoa et al., 2025). The learning syntax is designed to integrate the repetitive writing process (pre-writing, writing, revising) with a structured collaboration mechanism at each stage.

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Phase 1: Building the Context

The first phase, building a context, is carried out to prepare students' initial understanding of short stories as literary texts that have social goals, content, life values, and certain characteristics. Teachers begin their learning by presenting social context through video shows or articles about folklore and its adaptation in various forms of media, then associate it with the short story "Si Lugu dan Si Malin Kundang" by Hamsad Rangkuti (Hills, 1977).

Students read short stories in multiliteracy (through e-books, video adaptations, digital comics, or podcasts) and listen to them, then discuss the events, characters, problems, and life values contained in the text. Teachers facilitate discussions to help learners identify meaningful and touching parts of the story, as well as analyze how the story portrays social and cultural values (Stanton et al., 2007). Students are recorded in worksheets to identify different aspects of the story.

Phase 2: Forming the Model

The second phase, forming a model, is carried out by giving students an example of how short stories are constructed, both in terms of structure, building elements, and linguistic rules. The teacher models the structure of the short story through the orientation, complications, and resolution sections, then invites students to analyze how the author opens the story, introduces the characters, builds the setting, presents conflicts, and completes the story (Kosasih, 2014).

Furthermore, students dissect the elements that build a short story, such as theme, mandate, characters and characterization (Qatrinada & Apoko, 2024), plot, conflict, setting, point of view, and language style (Stanton, 2007). The teacher also explained the linguistic characteristics of short stories, including the use of descriptive narrative sentences, direct dialogue between characters, the use of rich adjectives, colloquial language in dialogue, and writing styles that create an emotional atmosphere for readers.

To ensure a deep understanding, the teacher invites students to conduct group analysis activities on model short stories that have been read in the previous phase. Students work in small groups (3-4 people) using LKPD analysis of structure and linguistic elements (Togatorop, 2015). The group systematically identifies each element of the story structure, analyzes the function of each part in constructing the narrative, and identifies the linguistic features that the author uses to create aesthetic and emotional effects (Joyce & Calhoun, 2024). Each group presents the results of their analysis in front of the class, and the teacher provides corrective feedback while reinforcing important concepts regarding the structure and elements of the short story.

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Activities in this phase also involve the use of multiliteracy media to enrich students' understanding (Susetya, 2026). Teachers can present short videos that explain character concepts and characterization, feature digital comics that illustrate plot elements, or provide interactive infographics that summarize the structure of the story. The use of various modes of representation helps students with different learning styles (visual, auditory, kinesthetic) to understand abstract concepts more concretely and meaningfully.

Phase 3: Constructing Together

The third phase, co-constructing, is the stage where students practice their skills in writing short stories collaboratively before they write independently (Damayanti, 2016). In this phase, teachers and students work together in designing and writing short stories adapted from hikayat, especially "Hikayat Indra Bangsawan" (Silalahi et al., 2025). The selection of the story as the source of the idea is based on the fact that the story has been mastered by the students in Phase F and can be a source of ideas that give the peculiarity of the setting, conflict, and story value from different times contexts.

Teachers begin this phase by presenting "Hikayat Indra Bangsawan" in multiliteracy through various forms and digital sources (Cope & Kalantzis, 2000). Students can access the text of the story in the form of an official government e-book, watch video adaptations of the story available on YouTube, view digital comics that illustrate stories, or listen to podcasts that tell stories (Yaqin et al., 2024). The use of these various modes allows students to build a holistic understanding of the story and identify story elements that can be transformed into modern short stories.

After understanding the story, teachers and students brainstorm together to identify adaptation story ideas, develop modern characters that are relevant to the current context, and formulate conflicts that can appeal to contemporary readers. Students work in groups (4-5 people) to design a story framework using the LKPD story map that has been provided.

Once the framework is complete, students write a draft of the short story collaboratively using Google Docs or other digital collaboration platforms, so that all members of the group can contribute simultaneously or alternately. During the writing process, collaborative feedback mechanisms are essential (Søndergaard & Mulder, 2012). Teachers facilitate group members to provide each other with specific, actionable, and based on agreed assessment rubrics (Alghasab et al., 2019). Feedback focuses not only on mechanical errors (spelling, grammar), but also on narrative quality, character consistency, conflict effectiveness, and the emotional strength of the

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story.

When the story draft is complete, the teacher conducts a reading together and provides comprehensive feedback that guides the group to revise their story for the better. Students then present the results of the development of their ideas and the framework of their essays in groups, and teachers and other students provide constructive and encouraging oral feedback (Dillenbourg, 1999).

This phase is very important because learners have the opportunity to practice writing short stories with a clear structure, in a supportive collaborative context, and with access to a variety of multiliteracy stimuli. This experience prepares learners mentally and skillfully for the next phase, where they will write short stories independently (Joyce & Calhoun, 2024).

Phase 4: Self-Constructing

The fourth phase, self-construction, is the stage where students apply all the understanding and skills that have been acquired to write short stories individually. In this phase, each student is assigned to write an original short story that can be sourced from a memorable personal experience or an adaptation from another text (a different story or folklore than the one that has been analyzed together).

Teachers help students explore ideas by asking triggering questions that stimulate personal reflection. These questions are designed to help learners identify meaningful personal experiences, influential figures in their lives, the types of stories they like, issues or conflicts that catch their attention, and the parts of life experiences that can be the basis for the story. Through this process, learners dig into ideas from their reservoir of personal experience, so that the short stories they produce have a strong authenticity and emotional relevance (Deepublish, 2023).

Furthermore, students fill out the LKPD story map which contains important elements for story planning: the main theme, characters and their properties, setting (place, time, atmosphere), storyline with a clear sequence of events, main conflicts and subordinate conflicts, resolution or resolution, and story mandate (Simarmata et al., 2024). This story map LKPD serves as a blueprint that guides learners in the draft writing process, ensuring that the story they write has a solid structure and all story elements are well integrated.

Students then write a draft short story based on a story map that has been prepared. Teachers encourage learners to do free writing at the first draft stage, where the main focus is on expressing ideas and ideas without thinking too much about mechanical perfection (Tompkins & Jones, 2019). The first draft is the process of writing to find ideas, develop the storyline, and start

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building the emotional atmosphere of the story. Students are encouraged to use a variety of tools, including Artificial Intelligence (AI) such as grammar checks or paraphrasing tools, but with a critical understanding that technology is a tool, not a substitute for human creativity.

After the first draft is completed, students conduct peer-review activities with peers. The peer-review system is designed in a structured manner using specific, actionable assessment rubrics (Søndergaard & Mulder, 2012). Editorial pairs use rubrics to evaluate the completeness of the story structure (whether there is a clear orientation, complications, and resolution), linguistic quality (use of vocabulary, grammar, and writing style), consistency of characters and plot, strength of conflict and resolution, and the emotional impact of the story on the reader. Editors provide specific written feedback, pointing out areas that are already good and areas that need improvement, along with concrete suggestions for improvement.

Students then revised their short stories based on input provided by the editing partner and notes from the teacher. This revision is not just a mechanical improvement, but a deeper reconstruction of the narrative. Learners may need to change the storyline to make the conflict more effective, change the dialogue to make the characters more lively, or add descriptions to reinforce the mood of the story. This revision process can take place many times, reflecting the repetitive nature of the actual writing process (Dell'Olio & Donk, 2007). Teachers continue to play a role in guiding the revision process, providing input that helps students see their short stories from the reader's perspective and encourages them to continuously improve the quality of writing (Joyce & Calhoun, 2024).

After the revision, students prepare short stories for publication. Publication is carried out in multiliteracy through mutually agreed digital media platforms, such as class blogs, Wattpad, Medium, or presented in the form of interactive e-books or PDFs. Before publication, teachers conduct a final check to ensure that the story meets the standards set in the assessment rubric. These publications provide learners with an authentic experience of how authors share their work with a wider audience, thereby increasing the motivation and significance of learning (Roe, 2014).

Table 1. Syntax and Details of Learning Activities for Each Phase

Phase	Phase Objectives	Student Activities	The Role of the Teacher	Media & Resources	Key Literacy	Graduate Profile Dimensions
Phase 1: Building the Context	Build an initial understanding of short	Read the short story "Si Lugu dan Si Malin	Provide perception, convey	*Digital e-books* , PDF texts, short	Literacy, digital literacy,	Critical thinking (analysis),

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Phase	Phase Objectives	Student Activities	The Role of the Teacher	Media & Resources	Key Literacy	Graduate Profile Dimensions
	stories as literary texts	Kundang" multiliterally, identify the content and function of the short story, analyze events, characters, problems, and life values in the text	learning objectives, facilitate discussions about the relationship of short stories with their original folklore, guide analysis	story adaptation videos, short story storytelling podcasts, digital comics	visual literacy	Communication (discussion)
Phase 2: Forming the Model	Identifying the structure and linguistic elements of short stories through model text analysis	Analyze the structure of the short story (orientation, complications, resolution) and building elements (characters, setting, plot, point of view, theme, mandate), identify linguistic characteristics, work in small	Present the structure and elements of the short story, facilitate class discussions, provide feedback on group presentations, demonstrate analysis	Concept explanation video, story structure infographic, *short story analysis e-book*, structured analysis LKPD	Literacy, visual literacy, digital literacy	Critical thinking (detailed analysis), Communication (presentation)

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Phase	Phase Objectives	Student Activities	The Role of the Teacher	Media & Resources	Key Literacy	Graduate Profile Dimensions
		groups with LKPD analysis				
Phase 3: Constructing Together	Practice collaborative short story writing based on stories	Read Hikayat Indra Bangsawan through various digital modes, conduct adaptation discussions, design a joint story framework in LKPD, write collaborative short story drafts using Google Docs, provide and receive continuous feedback	Presenting stories in a multiliteral manner, facilitating discussion of meaning negotiations, guiding story planning, providing specific feedback on drafts, leveraging AI for alternative ideas	Stories in various formats (text, video, digital comics, podcasts), collaboration platforms (Google Docs), LKPD storylines, AI (ChatGPT for ideas), scoring rubrics	Literacy, audio-visual literacy, digital literacy, cultural-citizenship literacy	Collaboration (teamwork, negotiation), Creativity (adaptation of ideas), Communication (discussion, feedback), Critical thinking (case analysis)
Phase 4: Self-Constructing	Writing an original short story based on personal experience or	Dig into ideas from personal experience through triggering	Ask spark questions, guide story planning, provide	LKPD story maps, AI (grammar checking), *peer-*	Literacy, Digital Literacy, Cultural-	Creativity (original writing), Collaboration (peer-review),

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Phase	Phase Objectives	Student Activities	The Role of the Teacher	Media & Resources	Key Literacy	Graduate Profile Dimensions
	an adaptation of another text	questions, create individual story maps, write independent short story drafts, do *peer-reviews* with partners, revise based on feedback, prepare short stories for publication	feedback on drafts, train the revision process, facilitate digital publication	*reviewed* rubrics, publication platforms (blogs, Wattpad, Medium, *e-books*), LKPD *peer-review*	Civic Literacy	Critical thinking (feedback-based revision), Communication (publication)

Social Systems and Collaboration Mechanisms

The social system in this learning model is designed to create a conducive and productive collaborative environment. Collaboration is structured through clear role sharing, agreed dialogue rules, and well-defined individual responsibilities (Bruffee, 1973). In phase 3 (constructing together), students in small groups (3-4 people) have different but complementary roles. One student can play the role of a coordinator who ensures the group stays focused on goals and manages time, one student as the lead writer who initiates the writing, one student as an editor who reads and provides initial input, and one student as a researcher who looks for additional sources of information or inspiration. These roles can be rotated throughout the learning process so that each learner has a diverse experience.

The rules of group dialogue are set together at the beginning of the learning and include a commitment to listen carefully to the opinions of friends, to appreciate each input even if it differs from one's own, to provide constructive and non-condescending input, to seek solutions together

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when differences of opinion occur, and to document agreed decisions. The teacher facilitates the establishment of these rules through initial discussion and continues to emphasize the importance of maintaining group cohesion and positive communication during learning.

The feedback mechanism is at the heart of effective collaboration in this model. Feedback between learners is designed to be specific, based on clear criteria (rubrics), actionable, and delivered in a supportive tone. Teachers provide initial training to students on how to provide constructive feedback, including identifying things that are already good in a friend's writing, pointing out specific areas for improvement, providing concrete examples or suggestions on how improvements can be made, and ending the feedback with words of encouragement. The use of the assessment rubrics that have been discussed together helps the feedback to remain objective and avoid excessive subjectivity. During the learning process, teachers continuously monitor group dynamics and provide interventions when needed to ensure that the collaboration mechanism goes as planned.

Support System: Multiliteracy as a Stimulus and Learning Resource

Multiliteracy in this model serves a dual purpose: as a stimulus that sparks students' creative ideas and as a tool to help students build meaning from various sources of information. Multiliteracy support systems include several types of literacy that are explicitly integrated in each phase of learning.

Literacy is the foundation in all phases of learning. Students read short story texts and stories, analyze narrative structures, write story outlines, and write short story drafts. This reading and writing activity is not only to access information, but also to develop students' critical thinking and analytical skills. Reading model texts helps learners understand how writers construct stories, use language to create aesthetic effects, and express specific values. Writing, whether in the form of analysis, planning, or story drafts, helps learners express their thoughts and practice their composition skills.

Digital literacy is an important component in the contemporary learning era. Students use various digital platforms to access learning resources, collaborate on writing using Google Docs or similar platforms, leverage AI to help spark ideas or check grammar, and publish their work on digital platforms. The use of digital literacy is not intended to replace the creative thinking process of students, but rather to enrich the learning process and make students familiar with contemporary literacy practices involving technology.

Visual-auditory literacy includes the use of media such as digital comics, videos, and

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podcasts. Digital comics that present story stories or sample short stories help students visualize characters, settings, and storylines in an engaging and easy-to-understand way. YouTube videos featuring story adaptations or explanations of literary concepts provide an audio-visual experience that can improve retention and understanding. Podcasts that tell stories or discuss writing techniques provide an auditory stimulus that can be accessed by learners with an auditory learning style. The use of these media not only enriches the learning stimulus, but also makes learning more inclusive for students with a diversity of learning styles and accessibility needs.

Cultural-civic literacy is integrated through the selection of text sources that reflect cultural diversity and social values. The use of folklore and sagas as a source of ideas for writing short stories helps learners appreciate local cultural heritage, understand traditional values, and explore how these values are still relevant and can be articulated in modern contexts. Through the process of adapting folklore into contemporary short stories, students learn that culture is not something static, but lives and continues to develop along with the changing times.

Table 2. Integration of Multiliteracy in Every Phase of Learning

Types of Literacy	Definition & Benefits	Integration in the Model	Media/Tools Used	Learning Output/Outcomes
Read-Write Literacy	Ability to read and write written texts to understand and express ideas systematically	Read model short stories, analyze the structure and elements of the story, write the outline and draft of the story	Short story PDF text, LKPD analysis, Google Docs for collaborative writing	In-depth analysis of the structure of the short story, draft of a story with a solid structure
Digital Literacy	Ability to use digital technology to access, analyze, and produce information	Using a collaboration platform (Google Docs), accessing online resources, utilizing AI tools to ignite ideas and grammar checks, and	Google Docs, Wattpad, Medium, blog, ChatGPT, online grammar checking	Short stories published on digital platforms, the ability to use technology effectively

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Types of Literacy	Definition & Benefits	Integration in the Model	Media/Tools Used	Learning Output/Outcomes
		publish works on digital platforms		
Visual Literacy	Ability to read and interpret information in visual form, as well as produce visual representations	Analyze digital comics that illustrate stories, view infographics of story structure, interpret visuals in adaptation media	Digital comics (*flipbooks*), interactive infographics, story illustrations	Visual understanding of the characters and storyline, more in-depth analysis of the visual elements in the narrative
Audio-Visual Literacy	Ability to understand and produce content that combines sound, music, and visuals	Watch video adaptations of folklore, listen to storytelling podcasts, analyze how sound and visuals create meaning	YouTube videos about stories/adaptations, Spotify podcasts about writing or stories, concept explanation videos	A holistic understanding of how stories can be represented in a variety of media formats
Culture-Citizenship Literacy	Ability to understand and appreciate cultural diversity, as well as explore social values in	Analyze values in folklore and legends, adapt traditional stories to modern contexts, explore the relevance of past	Selected folklore and tales, discussion of adaptation and cultural relevance	Adapted short stories that demonstrate a deep understanding of local culture and

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Types of Literacy	Definition & Benefits	Integration in the Model	Media/Tools Used	Learning Output/Outcomes
	different contexts	cultural values in present life		the ability to transform cultural values
Numeracy Literacy	Ability to use numbers and data for analysis	Calculating the structure of the story (number of paragraphs, number of dialogues, length of the story), analyzing patterns in the text	Simple quantitative analysis of text structure	An understanding of how text structure can be analyzed from a quantitative perspective

Rating System

The assessment system in this learning model is designed comprehensively to measure both the learning process and the final product (short story). The assessment is not only focused on the final result in the form of scores, but also on the quality of the learning process, collaboration between students, and the development of students' writing skills throughout learning.

Process assessment covers several aspects. First, a collaborative engagement assessment that measures the extent to which learners actively contribute to group discussions, provide ideas at the planning stage, participate in co-writing, and provide feedback to peers. This assessment uses rubrics that emphasize the quality of contributions, not just the quantity of attendance. The rubric includes indicators such as "Students provide original and relevant ideas in group discussions", "Students listen carefully and respect their peers", "Students provide constructive and specific feedback", and "Students are willing to revise their ideas based on peer feedback".

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Second, the assessment of the quality of story planning which measures how detailed students plan their stories, including the completeness of the story elements in the story map and the suitability with the rubrics that have been determined. Third, the assessment of the revision process which measures the extent to which students make substantive revisions based on the input received, not just surface revisions. Fourth, a peer-reviewed feedback quality assessment that assesses whether learners provide specific, constructive, and actionable feedback to peers.

Product assessment includes an assessment of the final short story written by the student. This assessment uses an analytical rubric that measures several dimensions: (1) Narrative Robustness, which includes clarity of orientation, complexity of complications, and resolution satisfaction; (2) Character Development, which assesses the consistency and depth of character developed; (3) Flow and Conflict Effectiveness, which measures how conflicts are constructed and resolved in a convincing way; (4) The use of language, which assesses the correctness of diction, variations in sentence structure, and writing style that creates an aesthetic effect; (5) Originality, which measures the level of creativity and uniqueness of story ideas; and (6) Coherence, which assesses the interconnectedness between story elements in forming the overall meaning.

In addition to assessment by teachers, the assessment system also includes self-assessment and peer assessment. Self-assessment helps students reflect on their learning, identify their strengths and areas of development, and set goals for future improvement (Suryani, 2010). Peer assessments, as conducted through a peer-review process, not only provide feedback to improve the quality of stories, but also train learners in critical analysis and constructive communication skills.

All of this assessment data is collected to provide a comprehensive picture of student achievement, not only in terms of the final product, but also in terms of the learning process, skill development, and collaborative contribution of students.

CONCLUSION

This research has produced a comprehensive design of a short story writing learning model based on a collaborative learning approach through multiliteracy based on field needs analysis and in line with the Independent Curriculum Phase F. This model design consists of four learning phases that are systematically integrated: building context, forming models, constructing together, and constructing independently. Each phase is clearly designed to include learning objectives, learner activities, the role of the teacher, the media used, the type of literacy developed, and the 21st century skills being trained.

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The design model integrates collaborative learning as a fundamental design that regulates the mechanism of interaction between learners through clear role sharing, agreed dialogue rules, and a rubric-based and actionable feedback system. Multiliteracy is integrated not only as a learning medium, but as a social practice that allows learners to build meaning through various modes of representation (text, visual, audio, audiovisual, and digital) while considering socio-cultural contexts.

The designed assessment system includes process assessment (collaborative engagement, planning quality, revision process) and product assessment (narrative structure, character development, language use, originality), as well as self-assessment and peer assessment. This assessment approach provides a holistic picture of learners' achievement and supports continuous learning.

This model design is ideal for implementation in Phase F because it aligns with the demands of the Independent Curriculum which emphasizes learner-centered learning, development of high-level thinking skills, and integration of contemporary literacy. This model responds to real needs found in the field, including the need for more structured, collaborative, and meaningful use of digital technologies.

RECOMMENDATION

Based on this research, some suggestions can be provided for further research and learning practice. First, for further research, it is recommended to implement the model in the actual classroom field and evaluate its effectiveness in improving students' short story writing skills. This implementation can use a quasi-experimental method by comparing learning using a designed model with learning using a conventional approach. Implementation research can also explore how this model can be adapted in different school contexts with different student characteristics and infrastructure.

Second, for learning practices, it is recommended that teachers make careful preparations before implementing this model, including attending professional training on collaborative learning and multiliteracy, designing learning tools (lesson plans, LKPD, media) that are appropriate to the classroom context, and creating classroom norms that support collaboration and constructive feedback. Teachers also need to allocate time carefully and utilize digital platforms to maximize learning efficiency.

Third, it is recommended that schools support the implementation of this model by allocating adequate resources, including access to digital infrastructure, teacher training, and

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administrative support. Schools can consider developing a community of practice among Indonesian language teachers to share experiences and resources in implementing innovative learning models.

Fourth, for further development, this learning model can be expanded to include other language skills (reading, listening, speaking) or other genres of texts (essays, persuasive texts, etc.), while maintaining the principles of collaborative learning and multiliteracy as the foundation of learning.

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