

THE DEVELOPMENT OF CREATIVITY-BASED A SHORT STORY LEARNING MODEL

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Abstract: This study aimed to describe: (1) the short story learning conditions of the research setting, (2) the needs of students and lecturers about the short story learning model, (3) the development of the short story learning model based on creativity development, and (4) the effectiveness of the short story learning model based on creativity development. This research development includes four stages, namely: (1) a preliminary study, (2) development, (3) tryout, and (4) experiment. The results showed that (1) the short story learning process was teacher-centered and was theoretical and had not been able to develop student creativity; (2) produce a prototype of a short story learning model based on creativity development that has been validated by experts; (3) conducting limited and extensive trials; (4) the creativity-based short story learning model was effective in improving students' short story appreciation ability.

Keywords: learning model, short story, creativity, research, and development

Learning literature appreciation in schools is only limited to literary understanding, has not touched the inferential, evaluative, and appreciative abilities (Mustakim, 2010). That's because literary learning is still talking about literature, memorizing works, and implementing learning with lectures. Literature learning has not been able to open the eyes of students to be interested in literature (Atmazaki, 2005). The failure of teaching literature in schools is mostly due to the mistakes of teachers who have denied the nature underlying the teaching of literature (Sarjono,

2010). Therefore, there needs to be a paradigm shift that emphasizes that literary teaching is not merely memorizing various definitions of literary understanding or identifying many characters, themes, settings, and paths in a story, but rather on the acquisition of literary knowledge and experience (Wirajaya, 2005; Hartman et al., 2017).

Short stories contain true stories, language that is rich and creative, funny and contains motivation (Nortvig, Petersen, & Balle, 2018; Alfuhaiqi, 2015). As is well known, short stories can improve four language skills, namely reading,

writing, listening and speaking (Setyaningsih, Febriani, & Zuliyanti, 2018; Fajria, 2018). Short stories can explain abstract things that are difficult to understand become simpler, support memory, encourage learning situations to be fun, and be able to streamline the time spent in the learning process (Mulyaningsih, Suwandi, Setia-wan, & Rohmadi, 2018). The ability to write stories can be improved through creative writing (Syahrul, 2017). The ability to think creatively is a form of creativity (Hartman, Borchardt, & Bozer, 2017).

Creativity can also be called creative intelligence, which is the ability to produce new ideas that are interesting and valuable for solving a problem (Buzan in Suharman, 2011). Creativity is the general ability to create something new, as the ability to provide new ideas that can be applied in problem solving, or as the ability to see new relationships between elements that already existed (Munandar, 2012). Creativity is the ability to create ideas, artifacts that are new, surprising, and valuable (Ball, Joyce, & Anderson-butcher, 2016). The ideas here include concepts, poetry, musical compositions, theories, cooking recipes, choreography, jokes, paintings, and others. These include artifacts such as sculptures, steam engines, dust cleaners, ceramics, origami, and so on (Boden, 2004).

The basic theory of creativity is a humanistic theory that sees creativity as self-realization or self-actualization (Anderman & Anderman, 2009). Creative theory includes: (1) openness to experience, (2) ability to assess internal locus evaluation, (3) ability to experiment with concepts (Rogers, 1975). Creativity can be formed from a combination of several components in human beings that simultaneously occur and are related to each other which is then called confluence theory (Stenberg, 2006; Bialik & Fadel, 2015). The components needed to form creativity include: (1) intellectual abilities such as: synthesis, analytical, and practical, (2) good and right knowledge can help the formation of appropriate creativity, (3) to think creatively, a person needs to choose the mindset which leads to creativity, namely the mindset that includes thinking globally and locally, (4) stimulates the growth of creativity. among others: desire to solve problems, dare to take risks, able to deal with double things, and can create ways to get things done, (5) motivation from within oneself and motivation that focuses on activities to be achieved are important

motivations for forming creativity, and (6) an environment that supports and values the creativity that results.

Therefore, to make learning short stories more meaningful, it is necessary to develop learning models that can develop learner's creativity. This study describes a short story learning model based on the development of creativity.

METHOD

This research is a study of four things: (1) a preliminary study, (2) development, (3) trials, and (4) experiments (Sukmadinata, 2010; Lambrechts & Hindson, 2016).

At this exploratory stage, an analysis of the needs of lecturers and students is carried out on a short story learning model that is considered to be able to optimally enhance the literary appreciation of students. The approach used is descriptive qualitative with more emphasis on observing the interactions between students and lecturers in the implementation of short story learning. The data collection techniques by conducting: (1) interviews and distributing questionnaires to lecturers and students, (2) analysis of documents, in the form of: curriculum, teaching materials, lecture assignments, exam questions, evaluation results, and documents other related documents. Data analysis techniques include: (1) data reduction, (2) data presentation, and (3) drawing conclusions/ verification. Data checking is done by: (1) carrying out activities to gain high trust by involving yourself longer at the study site, closer observation, and triangulation, (2) peer discussion, (3) conducting analysis or studies negative cases, which can be used as a comparison case or even a refutation of research results, (4) accuracy of references, (5) tracking the suitability and completeness of the results of data analysis, and (6) checking with research members. This research was conducted for 5 months in: (1) Indonesian Language and Literature Education Study Program FPBS IKIP PGRI Madiun, (2) Indonesian Language and Literature Education Study Program Widya Mandala Madiun University, (3) Indonesian Language and Literature Education Study Program STKIP PGRI Ponorogo, (4) Indonesian Language and Literature Education Study Program STKIP PGRI Pacitan, and (5) Indonesian Language and Literature Education Study Program STKIP PGRI Ngawi.

The purpose of the model development stage is to produce a prototype of a short story learning model based on creativity development, and the development of the prototype into a short story learning model based on the development of creativity that can enhance students' literary appreciation abilities. The resulting product is shaped: a guide to learning short story models based on the development of creativity. The short story learning model that will be developed is based on the results of the preliminary stage.

The prototype development of the learning model includes prototype preparation, implementation, implementation evaluation, and revision on an ongoing basis. First, try out the draft model through limited testing and wider testing. Limited testing aims to determine the accuracy of the application of learning models in accordance with the procedures set out in the guide. Limited trials were conducted at the Indonesian Language and Literature Education Study Program IKIP PGRI Madiun. The chosen research subjects were one lecturer and one class of students who took the Fiction Prose Study course. Trials at the research location were conducted 6 times. The observations are used to make improvements to the learning model that is tested. After a revision of the draft learning model based on the results of limited trials, the model was further tested wider. This trial was conducted at two universities, namely: (1) Indonesian Language and Literature Education Study Program IKIP PGRI Madiun, and (2) Indonesian Language and Literature Education Study Program STKIP PGRI Ngawi. The research subject used as a lecturer and a class of students who were taking a Fiction Prose Study course at each tertiary institution. This trial was also conducted as many as 6 meetings at each research location.

Data collection techniques used are (1) document analysis, (2) participant observation, (3) in-depth interviews, (4) tests, and (5) accumulated discussion. Document analysis is carried out on the draft model, the results of student work, field notes were written by researchers, and other documents, to obtain data about the quality of the model developed and to find out the form of student creativity development through the learning model of short stories developed. Observations were made on the implementation of the short story learning model conducted by lecturers in the

classroom, to find out the constraints, weaknesses, and advantages of the learning model. In-depth interviews were conducted with lecturers and students, to gain their views on the learning model applied. The test is used to measure the ability to appreciate short stories of students, while the discussion is conducted to gather input from discussion participants about the strengths and weaknesses of the learning model that has been developed.

Data analysis was performed using two techniques. First, the qualitative data are analyzed by an interactive analysis model, which is during or during the data collection and after the data collection. The analysis of interactive data in question is carried out through 3 activities that take place simultaneously, namely (1) data reduction, (2) data presentation, and (3) drawing conclusions/verification. Second, to measure differences in students' short story appreciation abilities with two different learning models after extensive trials conducted with the non-independent *t*-test formula.

Second, expert assessment is carried out with the aim that the learning model developed has substantive truth and its quality can be accounted for in scientific terms. This expert assessment activity was carried out before the prototype model was trialed, during extensive trials, and in accumulated discussion activities. The results of discussions with experts and expert input are used as a reference to make improvements to the learning model developed. Selected experts, namely: Prof. Dr. Suminto A. Sayuti, M.Pd., a lecturer at Yogyakarta State University and Dr. Suyitno, M.Pd. Sebelas Maret University lecturer in Surakarta. The output of this development stage is the short story learning model based on creativity development, in the form of (1) Guide to Short Story Learning Models Based on Creativity Development, (2) Semester Learning Plans (RPS) Short Story Learning Based on Creativity Development, and (3) Plans Implementation of Learning (RPP) Short Stories Based on Creativity Development.

This stage aims to test the effectiveness of the short story learning model based on the development of creativity in increasing the ability to appreciate short stories of students. Model testing is done by experimenting with two groups, namely the experimental group and the control group. The type of experimental research used is

quasi-experimental research. The experimental design chosen was the Quasi-experimental Design Non-Equivalent Before-after Design model. The experimental procedure used is one experimental class and one control class. In the experimental class given the treatment in the form of the application of the learning model of short stories based on the development of creativity, while in the control class the conventional learning model of short stories was used.

Sampling was done by cluster random sampling, namely 2 classes or 75 students of the Indonesian Language and Literature Education Study Program IKIP PGRI Madiun as an experimental group and 2 classes or 68 students of the Indonesian Language and Literature Education Study Program STKIP PGRI Pacitan as a control group. The design used in this study will look at the main influence of the treatment variables of short story learning models based on the development of creativity on the ability to appreciate short stories of students. The data collection technique used is to give the same test to both groups. The test instruments were arranged through: (1) reviewing theory and constructing theoretical constructs, (2) formulating operational definitions, (3) formulating scope and indicators, (4) determining the shape and type of instruments, (5) arranging grids, and (6) arranging instruments.

The results of empirical validity test about short story appreciation test using Pearson product moment are presented in the following table 1.

Table 1. Test Results for Empirical Validity Test Story Appreciation Tests Short

Variable	Item	r- count	Sig	Results
Short Story Appreciation Ability	Q 1	0,777	0,000	Valid
	Q 2	0,855	0,000	Valid
	Q 3	0,692	0,000	Valid
	Q 4	0,708	0,000	Valid
	Q 5	0,848	0,000	Valid
	Q 6	0,819	0,000	Valid
	Q 7	0,811	0,000	Valid
	Q 8	0,802	0,000	Valid
	Q 9	0,683	0,000	Valid
	Q 10	0,857	0,000	Valid

The reliability test results of the essay appreciation test questions are presented in the following table 2.

Table 2. Results of Test Reliability of Short Story Appreciation Tests

	S ² test no-
Q 1	1,76
Q 2	1,60
Q 3	2,17
Q 4	2,15
Q 5	3,27
Q 6	2,50
Q 7	3,35
Q 8	2,08
Q 9	1,58
Q 10	2,01
ΣS ² _i	22,47

Based on the frequency distribution in the control class and the experimental class it can be concluded that the experimental class has better results than the control class as in table 3 and 4.

Table 3. Frequency Distribution of Pretest and Post-test Results in The Experiment Class

		Pretest	posttest
N	Valid	75	75
	Missing	0	0
Mean		47.6267	71.7200
Std. Error of Mean		1.07163	1.22240
Median		46.0000	72.0000
Mode		42.00	68.00
Std. Deviation		9.28057	1.05863E1
Variance		86.129	112.069
Range		38.00	52.00
Minimum		30.00	40.00
Maximum		68.00	92.00
Sum		3572.00	5379.00

Data validation is done through the normality test of the ability to appreciate short stories, both control, and experimental classes. The results of normality both indicate that the control class and experimental class data are declared normal. This can be seen in table 3 and table 4.

Table 5 shows that the results of calculations using SPSS show that the data in this study have a normal distribution.

Table 4. Data Normality Test Results in the Experiment Class

		Pretest	Posttest
N		75	75
Normal Parameters ^a	Mean	47.6133	71.7200
	Std. Deviation	1.00282E1	1.05863E1
Most Extreme Differences	Absolute	.071	.097
	Positive	.071	.091
	Negative	-.063	-.097
Kolmogorov-Smirnov Z		.616	.840
Asymp. Sig. (2-tailed)		.842	.481

a. Test distribution is Normal.

Table 5. Data Normality Test Results in the Control Class

		One-Sample Kolmogorov-Smirnov Test	
		Pretest	Posttest
N		68	68
Normal Parameters ^a	Mean	45.4265	59.9559
	Std. Deviation	1.10606E1	1.16535E1
Most Extreme Differences	Absolute	.114	.114
	Positive	.114	.070
	Negative	-.092	-.114
Kolmogorov-Smirnov Z		.939	.938
Asymp. Sig. (2-tailed)		.341	.343

a. Test distribution is Normal.

FINDINGS AND DISCUSSION

Findings

The results of the field study show that: (1) the weight of the literature course in the curriculum of the study program is proportional compared to the entire SKS that must be taken by students. That means, the number of SKS for the development of professional competence of literary teachers is balanced when compared with other competencies. (2) lecturers supporting literacy courses have good competence and are worthy of being able to cover literary courses, (3) most students are more interested in lectures relating to language and literacy learning but only slightly lecturer interested of literature, (4) appreciation of short story just becomes part of the Kajiandan Apresiasi Prosa Fiksi and Menulis Kreatif subjects, (5) short story learning lecturer-centered and theoretical in nature and the lecturer has not

used a learning model that is able to develop student creativity.

Regarding efforts to improve the quality of literacy learning in higher education, that literacy learning should depart from a concrete work of literature (Colliander, Ahn, Andersson, & Colliander, 2018). Students must be directly involved in the reading of literary works and not through summaries or reviews of literary works. By reading literary works directly, students can obtain values about life while increasing their language skills.

Efforts to develop creativity on campuses have been carried out, but the results have not been encouraging (Sadykova & Shelestova, 2016). Campuses already appear to have attention to the development of creativity, but the results have not been maximized. The low creativity of students is due to their lack of stimulation to develop imagination, whereas in certain limits imagination is closely related to creativity (Cebri, Junyent, & Mul, 2020).

Based on preliminary stage which is done by exploring studies developed prototype short story learning models based on creativity development. The development of a short story learning model based on creativity development is carried out through the following stages the development: (1) of a prototype model into a short story learning model based on the development of creativity, (2) of a prototype model based on expert's judgment, (3) and improvement of models based on limited trials, and (4) improvement of learning models based on experiment.

Higher education must be able to explore the potential of every student, so the problem is not about how to teach creativity, but how to understand, use, and develop that creativity (Yuhartanti, Juita, & Asri, 2018). Therefore, there needs to be a review of the current curriculum, especially the curriculum in teaching literature.

In the short story learning model based on creativity development, short story learning is carried out through two activities, namely recreation and procreation activities. Recreational activities emphasize the aspects of pleasure, enjoyment, fun in reading short stories, while procreation activities emphasize the income of creative works. Appreciation activities at the recreation level are receptive, whereas at the procreation level are productive.

Learning to appreciate short stories at the level of procreation is divided into two levels, namely responsiveness, and production (Sali, 2015). Learning activities in the level of responsiveness include (1) think-aloud, (2) retelling, and (3) free writing of the short stories they read. Think-aloud activities, among others, are marked by activities of interpretation, prediction, giving consideration or doubt and questions to the short stories that are read or heard. Think-aloud is given by lecturers in a short time and students answer them spontaneously. Therefore, what is focused on this activity is the sensitivity of reacting to an intellectual stimulus.

Furthermore, in retelling activities, the responses shown include the activities of retelling short stories that are read, restating the parts of short stories that are considered key events. In this context, the stimulant given by the lecturer can be in the form of a fragment of the story. The lecturer shows the beginning of the short story, and the student continues the middle, end spontaneously. Another form that can be done is for students to restate the summary of key events in the short story they read.

Procreation at the level of production or income can be in oral or written form. As for the written form, students should assess the short stories that are read. For this reason, simple criticisms have begun to be made by students. In assessment, students not only rely on intuition but also think critically and creative imagination. Activities that are very important at the level of procreation are creative writing inspired by the short stories they read, for example writing short stories, poetry, drama scripts, dramatizing short stories (Yunus, 2015).

Essay writing and reviewing can also be categorized as acts of procreation (Schrijvers, Janssen, Fialho, & Rijlaarsdam, 2016). This is because the essay and reviewer are thoughts, feelings, views, experiences of the author of a particular object. Essay writing and reviewing will produce new works, unique works, and these works are creative. The ability to write essays and reviews needs to be developed by students because it can be used as a vehicle to foster creative thinking, reasoning, and productive language creativity.

The prototype of the short story learning model based on the development of creativity that has been prepared is then consulted with experts.

Expert assessment is carried out with the aim that the learning model developed has truth, both substantively and in quality and can be scientifically justified. This was done before the prototype model was tested. Various inputs provided by experts are used as a basis for improving the learning model developed.

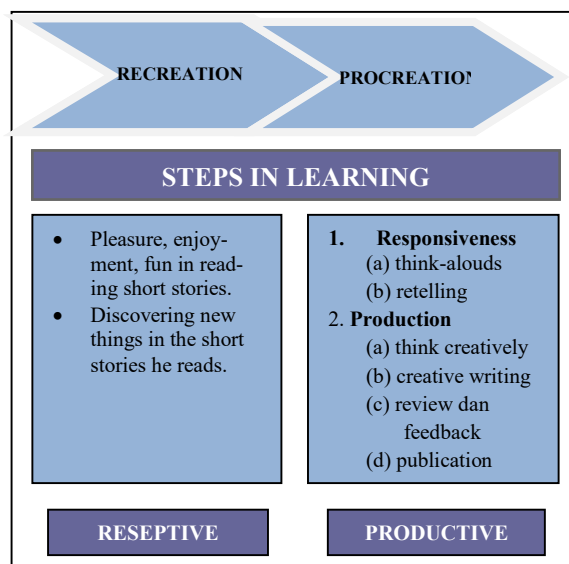


Figure 1. Steps in Learning Short Stories Based on Creativity Development

The next step is to test the learning model. After limited trials and extensive trials, the results are obtained that the short story learning model based on the development of creativity: (1) can make the learning atmosphere fun, (2) able to encourage students to express their opinions, (3) train students to develop their creativity through critical thinking activities and creating literary works.

The superiority of the short story learning model based on the development of creativity which states that good literary learning must be able to improve: (1) skills of language, (2) knowledge of cultural, (3) taste and creativity, and (4) character building (Weimer, 2002). As for language skills, including listening, reading, speaking, and writing. These skills can be improved through listening to literary reading, playing roles in drama, discussing literature, reading and writing fiction and poetry (Suhendi, 2017). The enhancement of cultural knowledge can be done through an introduction to human life with the cultural context behind it. Student creativity

and taste can also be developed through sensory, reasoning, affective, social, and religious skills.

Weaknesses found during extensive trials are not related to the learning model applied but rather to matters that are procedural and conditions needed for the implementation of the model. These procedural deficiencies are used to improve the short story learning model that is tested. Improvements were also made to the guides for lecturers and guides for students. After making improvements, researchers set a draft of the learning short story model based on creativity development into a learning model short story based on creativity development.

Students' creative potential will become actual if it is trained and developed (Ritter & Mostert, 2017). The environment (family, campus, and community) has a very big role in the effort to bring up the potential creativity. Stimuli from the environment are needed so that creativity stored in students can emerge (Kupers, Lehmann-wermser, Mcpherson, & Geert, 2019).

There are three factors influence creativity. First, the ability to think that includes intelligence and enrichment of thinking material. Intelligence is an indication of the quality of thinking ability, while the enrichment of thinking material is distinguished by expansion and deepening in its field and other fields around it. Intelligence is one aspect that affects creativity, a minimum amount of certain intelligence is needed so that people can think creatively, which is why people who have mental retardation are generally not creative (Vedishenkova & Kadyrova, 2016). At every age level, intelligent children show higher creativity than less intelligent children. They have more new ideas to deal with the atmosphere of social conflict and can formulate more solutions to the conflict.

Second, personality factors. It was explained that how far a person shows his creativity depends not only on his intellectual aspects, but also is determined by personality factors such as imaginative, has initiative, has broad interest, is free to think, strong curiosity wants to get new experiences, full spirit and energetic, confident, brave to take risks, and brave in opinion and belief.

Third, environmental factors, namely the atmosphere and facilities that provide a sense of security. Creativity will be able to develop if the environment provides support and freedom as an

atmosphere that supports the development of creativity. The freedom needed is the freedom that still refers to the prevailing norms but respects each other to enable a dynamic sense of security that will provide stimulation and opportunity for creativity.

Creativity as one aspect of personality is closely related to self-actualization. People who can actualize themselves are creative, people who care deeply (more) about the process than the climax of success and pride for success. The high point of appreciation of experience (peak experience) associated with the ability to integrate themselves with what they live. Values creativity as a humanistic movement, namely human tendency to actualize themselves and potential. Therefore, the factors or conditions that make it possible for someone to actualize themselves are the factors that determine one's creativity.

The improved learning model based on limited trials and extensive trials were then tested for effectiveness through experiments. The results are as follows. The type of experimental research used is a quasi-experimental study (quasi-experiment) with the design of Quasi-experimental Design model of Non-Equivalent Before-after Design (White & Sabarwal, 2014). The experiments use the concept of Gall, Gall, & Borg (2003). Frequency distribution of pretest and posttest results in the control class (can be seen on table 6).

Table 6. Frequency Distribution of Pretest and Posttest Results in The Control Class

		Pretest	Posttest
N	Valid	68	68
	Missing	0	0
Mean		45.4265	54.8088
Std. Error of Mean		1.34130	1.41319
Median		47.5000	62.0000
Mode		54.00	68.00
Std. Deviation		1.10606E1	1.16535E1
Variance		122.338	135.804
Range		48.00	52.00
Minimum		24.00	34.00
Maximum		72.00	86.00
Sum		3089.00	4077.00

Table 7. Results of Data Balance Test Capability of Short Story Appreciation

	Average Value (\bar{X})	Variant Estimate (S^2)	d_b ($n_1 + n_2 - 2$)	T_{count}	t_{table}	Sig.
Experiment Class	47,63	115,05	141	1,2249	1.960	0.05
Control Class	45,43					

Based on data analysis, it is known that the short story learning model based on the development of creativity is more effective than the conventional short story learning model in improving the ability to appreciate short stories of students of the Indonesian Language and Literature Education Study Program. This can be seen in table 6. The experimental findings are consistent with research conducted. Through a quasi-experiment recommends to literary learning place more emphasis on developing the ability to write short stories and creative writing skills, as well as considering training programs (in-service) and creative writing workshops (Sali, 2015). It means that lecturers emphasize creative writing as a process and not as a product of learning.

Table 8. The Effectiveness of the Short Story Learning Model Based

	Average Value (\bar{X})	Variant Estimate (S^2)	d_b ($n_1 + n_2 - 2$)	T_{count}	t_{table}	Sig.
Experiment Class	71,72	117,44	141	9,3168	1,960	0.05
Control Class	54,81					

The experimental findings are also consistent with research conducted. After two months of treatment, the results showed that students in the experimental group outperformed their peers in the control group. Thus, it can be concluded that reading short stories makes students able to improve skills of critical thinking. So, learning about short stories must be included in the education curriculum.

Learning short stories with a model of developing creativity rests on the andragogy theory, which is a learning approach that focuses its attention on students (Wiriyosutomo, Hanum, & Partini, 2019). The core of the Andragogy theory is student self-involvement technology. This

means that the key to success in the learning process lies in their involvement in the learning process. Andragogy theory views students as adults who are able to think and think. Students who are active in learning and thinking, while the lecturer acts as a facilitator, motivator, mobilizer, supervisor, and or guide. So, andragogy is the opposite of the approach that has often been carried out so far, namely the Pedagogical approach which focuses more on lecturer figures.

Creativity among undergraduate and graduate students in tertiary institutions, found that knowledge, creative environment, and environmental technology, curriculum, teamwork, and logic level are very effective in increasing student creativity (Egizii, 2015). In addition, researchers found a strong correlation between creativity with the environment, environmental technology, and study curriculum. Based on these results, the university tries to encourage students to be more creative and universities try to provide adequate facilities to increase student creativity. The researcher also recommends that universities need to adopt appropriate strategies to develop student creativity, for example through the provision of special training programs to increase student creativity.

Discussion

Short story learning with a model of developing creativity rests on the theory of andragogy, which is a learning approach that focuses on students or students. That is, the key to achieving learning objectives lies in the involvement of students in the learning process. Andragogy theory views students as adults who can think and think. Students who are active in learning and thinking, while the lecturer acts as a facilitator, motivator, mobilizer, supervisor, and/ or guide. So, Andragogy is the opposite of the approach that has often been carried out so far, namely the Pedagogical approach which focuses more on lecturer figures.

Based on the theory of Andragogy and Knowles's opinion about the technology of student self-involvement in learning, it is very logical if the short story learning model based on the development of creativity is seen to be able to increase the ability of students' literary appreciation compared to conventional learning models. The logic of thinking is built on three assumptions. First, the short story learning model based on the

development of creativity provides a very wide space for students to play an active role in learning through discussion and creative activities. In learning short stories with this learning model, lecturers only act as facilitators while students are encouraged to be active through recreational activities and procreation.

Second, the application of the short story learning model based on the development of creativity by following the objectives of literary learning in higher education. According to Nurhidayati (2011), the aim of learning literature in tertiary institutions is for students to be able to enjoy, understand, and utilize literary works to develop personalities, expand life insights, and increase knowledge and language skills. The application of this learning model is also seen as being able to equip students with the core elements of a complete literary appreciation ability, namely the ability to read, understand, assess, and appreciate the literary works they read. Simply stated, appreciation means understanding, appreciating, heeding. In its development, the term refers to the qualifications of certain activities such as understanding and liking, putting with respect with high value, being sensitive, estimating and critically appreciating (Suwignyo, 2004). The activities carried out in the recreation and procreation stages in the structure of the short story learning model based on the development of creativity already contain aspects of the ability of literary appreciation.

The theoretical concept of the learning model developed by researchers believes that literary works are present to be read and enjoyed and used to develop insights into human life. So, learning short stories with the development of creativity emphasizes the fact that literature is one form of art that can be appreciated. To that end, the application of this learning model in learning short stories believes can: (1) help language skills, (2) increase cultural knowledge, (3) improve creativity and taste, and (4) support the formation of character. Short story learning based on the development of creativity models also involves mental activities to (1) understand and like

the literary works they read, (2) place high-value awards on literary works that are read, (3) become sensitive to the values of the work literature that is read, and (4) critically appreciates the literary works he reads, as stated by Suwignyo (2004). Third, the short story learning model based on creativity development is seen as being able to develop student creativity through the activity of creating literary works. The development of creativity in the field.

CONCLUSION

To achieve the goal of developing the creative dimension, it should be noted: (1) understanding of short stories must prioritize meaning, (2) students are allowed to search for and find their meaning based on the literary theory they learn, (3) prioritize the process, (4) are problematic and problem solving problems, (5) students are encouraged to "re-creation", for example by making essays, composing poems, short stories, dramatizing, and so on, (6) students are encouraged to be able to actualize themselves, and (7) require the guidance of competent lecturers. Activities in the recreational phase emphasize aspects of pleasure, enjoyment, fun in reading short stories, and discovering new things in reading short stories.

Appreciation activities at the recreational level are receptive based on an understanding of literary works. Students analyze intensively and try to give responses to findings in literary works that are appreciated according to their insights and horizons. Think-alouds activities, among others, are marked by activities of interpretation, prediction, giving consideration or doubt and questions to the short stories that are read or heard. In retelling activities, the responses shown include the activities of retelling short stories that are read, restating the parts of short stories that are considered key. The procreation in the form of production in oral and written form.

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