Theoretical Reconstruction for Students' Critical Writing Competences Based on Ki Hadjar Dewantara's (KHD) *Among* System

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ABSTRACT

The critical writing competence is necessary to have for Indonesian Language and literature students as one of the competencies of the 21st century. As ways to equip them with the competences, this study aims at providing the empirical validation of the Ki Hadjar Dewantara's (KHD) *Among* system. The system is selected due to its procedural educative steps related to (a) the tutor and student's communication model, (b) the learning's interaction model, and (c) the learning's assessment model. The critical writing competence is part or 21st century competencies related to critical thinking/problem-solving skills, creativity, communication, and collaboration. It needs synergistic support of six basic literacy skills, including language literacy, numbers, science, ICT, finance, cultural-citizenship: and curiosity's character qualifications, initiative, persistence, adaptability, leadership, and socio-cultural awareness. The *among communication* model in learning is based on the front-back/top-down communication (*ing ngarsa*), the middle-side-equal (*ing madya*), and the back-front/bottom-up (*ing/tut wuri*). The learning's interaction model is figurative-directive-modeling (*sung tuladha*), active-interactive participatory (*mangun karsa*), and emancipatory-independent-writing (*handayani*). The learning assessment model is holistic reflective, analytical, and prioritized. The communication, interaction, and assessment models are embodied with the values of love (affective-affection), teaching (cognitive), and caring for (humanistic-humanist) towards the estuary or learning output, that is to produce independent and autonomous students or graduates.

Keywords: Theoretical Reconstruction, Critical Writing, Among *System Learning.*

1. INTRODUCTION

The 21st century skills demand 16 complementary skills for learners which include (a) six essential literacies in the form of verbal, numerical, scientific, ICT, financial, cultural, and civic literacy; (b) four competencies in the form of critical thinking/problem solving, creativity, communication, and collaboration; (c) six-character qualities in dealing with an ever-changing environment, including curiosity, initiative, persistence, adaptability, leadership, and social and cultural awareness [1]. These 16 skills, indeed, will not be achieved in a short time. The formulation is lifelong learning which is realized gradually, continuously, and sustainably.

Critical thinking competence is developed by providing many problems to be solved using procedures for identification, evaluation, conclusion, and giving opinions. Creative competence is grown by providing many opportunities for students to do many experiments, choose, and try freely according to their interests. Communication competence can be improved by providing certain information and messages. Whereas collaborative competence is existed by being respectful and tolerant as well as group working [1].

The phenomenon of the 21st century is the VUCA phenomenon referred as Volatility, Uncertainty, Complexity and Ambiguity. This phenomenon indicates that all is entirely unpredictable, uncertain, indeterminate, complex, and biased. This VUCA condition requires students not to believe what they read and see as certain and general truth. On the contrary, students' curiosity needs to be fostered for their initiative, their tireless curiosity, adaptability, and ability for team working. These six qualifications must be the character of Indonesian learners in the 21st century.

It is believed that the six literacy basic competencies become the core skills for learners to be implemented in their daily life. Meanwhile, students' discourse literacy is far from adequate. Linguistic literacy must be at the level of discourse on how learners are able to perceive information in text form and re-communicate it in various forms and functions. This type of literacy is at the level of advanced discourse, especially in critical writing competence, that the learners should master.

Because of aforementioned reasons, the KHD's *Among* strategy in the context of critical writing is considered appropriate to be utilized. The results of the previous studies show that through the mode of (a) among communication, (b) among interaction, and (c) among assessment in critical writing, especially writing criticism and essays on Indonesian literature, students are able to bring up their capabilities to identify, find solutions, and overcome various kinds of problems in the 21st century which are characterized by VUCA phenomonon.

2. *AMONG* COMMUNICATION MODEL IN CRITICAL WRITING

The communication model *Among* as delivered by Ki Hadjar Dewantara in the *Among* system framework or platform is the mandate of the Minister of Education and Culture's decision in 1977. In the Decree of the Minister of Education and Culture, No. 0398/H/1977, the slogan *Tut Wuri Handayani* is used in the logo of the Ministry of National Education. It refers to the fact that *Tut Wuri Handayani* is recognized as our nation's education ideology. In *Permendiknas* No. 22/2006, the creation of the *Among* system is found in the 2006 KTSP Chapter II point (d). It is stated that the Education Unit Level Curriculum (KTSP) is implemented nationally between students and educators, with attitudes and relationships of mutual acceptance and respect, familiarity, openness, and warmth. For this reason, the principles (read: communicative action) that must be applied are *ing ngarsa sung tuladha, ing madya mangun karsa, and tut wuri handayani* [2]. Unfortunately, KHD's Among system remains as a written slogan and educational philosophy in today's learning. The findings of the last five to ten years' studies have indicated that the *Among* communication model in learning using *Among* (reading and writing) can be applied practically and realistically. Even the Minister's idea of providing "*Kampus Merdeka*" and "*Merdeka Belajar*" was inspired by the idea of Ki Hadjar Dewantara.

Writing, as a part of language learning skills (reading linguistic literacy of the 21st century skills) continue to be highly lacking of critical writing teaching material. As a result, learning designs, learning forms, and the demands of critical writing outcomes become extremely diverse. Even now, writing teaching materials have not yet been developed based on the learners' characteristics. If this condition is left unchecked, it will certainly affect the performance and capability of the learner/student in critical writing. Meanwhile, critical writing with the demands of critical thinking and other high-level thinking in the 4.0 era is of critical demand.

Among communication model is a communication that is usually done in the family. Children in the family, even though they have grown to become adults, are sometimes treated like children (*bocah cilik*) or like friends (*kanca*). On the other hand, there are also cases where the children who are still small (*bocah cilik*) communicating are treated as adults or big boys [3] – [6].

2.1. Ing Ngarsa *Communication (front-back, top-bottom)*

Ing Ngarsa Among communication is conducted when the teacher takes a bigger role than the students. The relationship that is built is a front-back-asymmetrical negative relationship, meaning that the teacher occupies a higher position than students with a dominant role. In such roles and relationships, teachers tend to control, direct, and guide students. It is discovered that the teacher tends to use the front speech act (TT-De) with the direction of the teacher's illocutionary act (P) expressing (i) the desire that the teacher's speech (P) is in a position above the student (T), (ii) the belief that P's speech is carried out over his authority over T, (iii) the intent that T did X because of P's wishes (see Leech's directive speech act [7], and Habermas [8]).

In *ing ngarsa sung tuladha*, the second person's deixis is often used as *kalian, kamu, kon* (you- more than one, you, you in an impolite Javanese language). Vocative expressions which are used to greet, address, or designate someone or indicate oneself also encode social attributes of P to T (see Cumming [9]). The mention of self-name with the nickname *Pak/Bu* (Mr/Mrs) is followed by P's name, the use of the greetings *Le, Nduk,* and *Mas* for T encodes that the social attribute of T is treated lower or higher than P. Likewise, the use of the pronoun *saya, kami, kita* show that P's social attributes differs for P. The use of the word *saya* indicates P's authority over T. On the other hand, the use of *kita* and *kami* emphasize on P's involvement and equality over T.

There are also expressions to help controlling the frontal speech acts which refer to the intention or desire of the teacher (P) for T (students) to take future actions, such as the illocutionary orientation of directive speech acts of the type of order or command, command or command, prohibition or limiting, and admonishing, or warning [10], [7]. The controlling mode is intended for

students to finish task X without conditions, on the basis of P's desire [11], [12].

2.2. Ing Madya *Communication (middle-symmetrical-equivalent)*

Among kanca or KAK/KA in *ing madya* communication is held when the teacher (P) and student (T) have equal roles and positions. The relationship that is built with students is a middle-symmetrical-equivalent relationship. In such a position and relationship, the teacher tends to guide and overwhelm students. It was found that the teacher used the middle speech act (TT-Te) with the direction of the illocutionary act of P expressing (i) the desire for T to do X, (ii) the belief that T had a strong reason, (iii) the intention for T to do X by not expecting obedience (See directive speech acts, Searle [10]).

Among kanca/KA- *ing madya* communication refers to the illocutionary orientation as in the type of directive speech acts of advisories or suggesting, recommending, and suggesting or proposing [10], [7]. The speech act of boasting is intended for students to do X on the condition that T is willing to do it, not on the basis of mere obedience. Included in the speech act of boasting is the act of (i) suggesting, (ii) advising, and (iii) reminding [11], [12].

2.3. Ing/Tut Wuri *Communication (back-front, bottom-up)*

Communication among adults of *tut wuri handayani* is integrated when the teacher entrusts a big role to the students. The relationship that is built with students is a back-front-asymmetric-positive relationship. On the authority of the teacher, students are positioned at the front with a bigger role than the teacher. In such a position and relationship, the back teacher (TT-Be) with the direction of the illocutionary act P expresses (i) the belief that the utterance of T in the relation P is above T, therefore P allows T to tend to act as a motivator (motivator), facilitator and even promoter for student. It is discovered that the teacher tends to use the act of doing X, (ii) meaning that T believes P's utterance allows T to do X (check with the TT directive, Bach and Harnish, l979). *Among tut wuri* communication or *among* adults' communication is carried out by the teacher in a positive unequal position. It is considered positive as the students are positioned in front of the teacher's authority. Students deliver a bigger role than the teachers. Therefore, the teacher is obliged to observe, facilitate, and promote where students are considered as adults (*bocah gedhe*). Thus, in conveying and managing messages in the classroom, teachers tend to provide flexibility and independence to the learners.

Pragmatically, the direction of the back speech act implied by the teacher to the student is (i) the teacher expresses the desire for the student to do X (the event implied by the content of the proposition) on the basis of belief, (ii) the teacher's trust becomes the basis for doing X for students, and (iii) students do X on the basis of the trust given by P [11], [12].

Based on its pragmatic characteristics, the back speech acts are grouped into two, namely (a) the mode of trusting and (b) the mode of letting go. The trust mode is intended for students to do X because it benefits them. Included in the back speech acts mode of believing are speech acts of (i) admitting, and (ii) agreeing. The back speech act mode is intended for students to do X because it benefits them. Included in the letting go back speech acts are speech acts of (i) allowing, (ii) permitting, and (iii) tolerating.

3. *AMONG* INTERACTION MODEL IN CRITICAL WRITING

3.1. Sung Tuladha *Interaction (figurative-directive-modeling)*

Adapting the teachings of Ki Hadjar Dewantara, learning to write criticism and essays is divided into 3 stages, namely guided, semi-guided, and independent writing. The guided stage is adapted from *among sung tuladha* (providing examples, models or examples by guiding and directing), *mangun karsa* (providing guidance and support to grow students' initiative), *handayani* (empowering, giving trust, and flexibility to develop independence or students' flexibility and adaptability).

The interaction of learning to write **guided** criticism is carried out with a **reading-copying-writing** pattern. In **Reading** stage, students are given examples of critical texts to read and they are asked to observe the content structure, linguistic structure, and writing organization. In **Copying** stage, students imitate the anatomy of critical texts carefully to be used as references in writing literary criticism. Then, in **Writing** stage, students practice writing criticism by following the arranged plan [11] – [13].

3.2. Mangun Karsa *Interaction (participatory-active-interactive)*

The interaction of learning to write **semi-guided** criticism is carried out with a **copying-changing-writing** pattern. In **Copying**, students imitate the anatomy of critical texts carefully to be used as references in writing literary criticism. In **Changing**, students modify by adding or subtracting the elements of the work/text of criticism that are imitated, for example, adding the object of criticism (originally criticizing one short story plus being criticized by an anthology or several short stories selected from the anthology). Subtracting, for instance, the element that is

being criticized is focused more specifically than the work of criticism that is imitated. If the critical work that is imitated criticizes the setting, then semi-guided criticism is focused on the function of the setting, which is associated with building the character of the characters, and in delivering the message or the lesson of the story. In **Writing**, students practice writing criticism based on the arranged or prepared plan [11] – [13].

3.3. Handayani *Interaction (emancipatory-autonomous-independent)*

The interaction of learning to write independent criticism is carried out with a **changing-substituting-writing** pattern. In **Changing**, students modify (adding or subtracting) elements of the work/text of criticism that are imitated, for example, adding an object of criticism—initially criticizing one short story plus being criticized by an anthology or several short stories selected from the anthology. Subtracting, for example, the element being criticized is focused more specifically than the critical work that is imitated. If the critical work that is imitated criticizes the setting, then semi-guided criticism is focused on the function of the setting, which is associated by analyzing the characters and their characterization, and in delivering the message of the story. In **Substituting**, students present (a) other elements that were criticized, (b) anthologies or other short stories that were criticized, and (c) other approaches to criticizing that were different from the change stage. In **Writing**, students practice writing criticism following the arranged or prepared plan [11] – [13].

4. *AMONG* ASSESSMENT MODEL IN CRITICAL WRITING LEARNING

Among assessment is part of among learning. *Among* learning as well as among assessments are oriented to the students' needs and interests. The assessment and evaluation are directed at developing the potential/competence of the *tringa-ngreti* (understanding), *ngrasa (*feeling)*, nglakoni (*doing)- whose achievements are measured as a whole, in part, or only as prioritized [3], [4]. No model is better than another. The selection and determination of one of the assessment models is determined by several factors that are dynamic and conditional.

4.1. Detailed Assessment Model (Analytics)

In detail, the results of critical writing in the form of critical writing and Indonesian literary essays include three components, namely the completeness of content elements, language elements, and their suitability with the approach used.

4.1.1. *Editing Rubric for the Completeness in Criticism and Essay Content Elements*

NO	QUESTIONS	YES	NO	NOTES
1.	Have I specifically stated the scope of the content of the title?			
2.	Have I formulated the description of the content/problem in accordance with the demands of the content of the title?			
3.	Does the description in the opening/background section provide a general description/illustration of what will be reviewed?			
4.	Does the description in the opening/background section provide information about the approach, method, and technique of reviewing?			
5.	Is the description or content analysis in the core section in accordance with the formulated problem?			
6.	Is the description or content analysis in the core section in accordance with the established approach or method?			
7.	Is the interpretation of the core section in accordance with the data and theory used?			
8.	Is the assessment or reflection in the core section in accordance with the interpretation results?			
9.	Does the description in the conclusion provide a summary of the assessment/reflection given?			
10.	Does the description in the conclusion reaffirm the assessment/reflection given?			
11.	Does the description in			

NO	QUESTIONS	YES	NO	NOTES
	the conclusion motivate the author for the assessment/reflection given?			

4.1.2. Editing Rubric of Criticism and Essay Language Elements

NO	QUESTION	YES	NO	NOTES
1.	Have I stated the choice of words in the title correctly?			
2.	Have I stated the choice of words in the title in an interesting/persuasive way?			
3.	Have I structured the sentence in the opening section effectively?			
4.	Have I stated the formulation of the sentence in the opening section?			
5.	Have I stated the arrangement of the paragraphs in the opening section in a coherent manner?			
6.	Have I fully stated the paragraph development in the opening section?			
7.	Have I used analytical sentences in the analysis of the problem in the core section?			
8.	Have I used effective sentences in the interpretation of the problem and quotes in the core section?			
9.	Have I used evaluative sentences or reflective sentences in the assessment or reflection in the core section?			
10.	Have I used the concluding sentences correctly in the conclusion?			
11.	Have I correctly used the summary sentence in the conclusion?			
12.	Have I used the suggestion sentence correctly in the			

NO	QUESTION	YES	NO	NOTES
	conclusion?			
13.	Have I applied Standard Indonesian spelling and punctuation throughout the text/writings of criticism and essays—in the opening, core, and conclusion?			

4.1.3. Editing Rubric of X Conformity with the Used Approach

NO	QUESTIONS	YES	NO	NOTES
1.	Does the title describe the critique/essay approach I'm using?			
2.	Does the opening critique/essay description describe the problem that will be reviewed?			
3.	Does the opening critique/essay description describe the steps to review the problem?			
4.	Does the analysis of the problem in the core section match the focus of the problem?			
5.	Does the description or content analysis in the core section comply with the formulated problem?			
6.	Does the description or content analysis in the core section comply with the established approach or method?			
7.	Does the interpretation of the core section comply with the quotes and the theory used?			
8.	Does the assessment or reflection in the core section comply with the interpretation results?			
9.	Does the description in the conclusion provide a summary of the assessment/reflection given?			
10.	Does the description in the closing section			

NO	QUESTIONS	YES	NO	NOTES
	reaffirm the assessment/reflection given?			
11.	Does the description in the closing section motivate the author for the assessment/reflection given?			

4.2. Preferred Elemental Assessment Model

This assessment model is based on elements that are considered necessary and important in the assessment. For example, from the elements of completeness of content, linguistic elements, and elements of approach, only several are taken.

NO	QUESTIONS	YES	NO	NOTES
1.	Have I specifically stated the scope of the content of the title?			
2.	Have I formulated the description of the content/problem in accordance with the demands of the content of the title?			
3.	Does the description in the opening/background section provide a general description/illustration of what will be reviewed?			
4.	Does the description in the opening/background section provide information about the approach, method, and technique of reviewing?			
5.	Have I used analytical sentences in the analysis of the problem in the core section?			
6.	Have I used effective sentences in the interpretation of the problem and quotes in the core section?			
7.	Have I used evaluative sentences or reflective sentences in the assessment or reflection in the core section?			
8.	Does the description in			

NO	QUESTIONS	YES	NO	NOTES
	the conclusion provide a summary of the assessment/reflection given?			
9.	Does the description in the closing section reaffirm the assessment/reflection given?			
10.	Does the description in the conclusion the author for the assessment/reflection given?			
11.	Do the descriptions in the opening, core, and closing sections apply Standard Indonesian spelling and punctuation?			

4.3. Comprehensive Rubric Assessment Model (Holistic)

The facts and research results show that senior teachers are accustomed to using a holistic assessment rubric. On the other hand, junior teachers are not helped by holistic rubrics, they tend to use analytic rubrics. This is an example of a holistic rubric.

NO	QUESTIONS	YES	NO	NOTES
1.	Does the formulation of the title of the criticism/essay meet the elements of completeness?			
2.	Does the description of the background/opening part of the criticism/essay comply with the elements of completeness?			
3.	Does the description of the core section of the critique/essay fulfill the elements of completeness?			
4.	Does the description of the core part of the critique/essay fulfill the elements of completeness?			
5.	Does the description of the conclusion of the critique/essay fulfill the elements of			

NO	QUESTIONS	YES	NO	NOTES
	completeness?			
6.	Does the description of the conclusion of the critique/essay fulfill the elements of completeness?			

5. CONCLUSION

Among system learning is one of the Indonesian wisdoms that has strong foundation and justification to be implemented in language classrooms. The innovation of the Ministry of Education and Culture, Research and Technology in the Merdeka and Merdeka Learning Campus (KM-MB) platform is a well-thought response to the challenges of the 21st century, which is no doubt inspired by the basic principles of KHD's *Among* system. On a micro scale, the *Among* system learning has obtained empirical validation in the discourse level of learning Indonesian language and literature skills. Critical writing skills in the form of writing criticism and essays in Indonesian literature receive theoretical support in the communication model, interaction model, and the *Among* system learning assessment model.

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