

WAYANG SULUH AS A LEARNING MEDIA IN TEACHING HISTORY IN HIGH SCHOOL

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ABSTRACT

There is no doubt that in the process of learning history in schools, the role of the media is very important and strategic. Many media can be developed by utilizing what is already around the community, one of which is *wayang suluh*. Utilizing *wayang suluh* as historical learning media is expected to optimize the process and the learning result of history. It also can introduce their own culture that contains the value of wisdom in learners. Based on field studies, the need for alternative media learning history is quite high (87.5%). Most (75%) of the research respondents were very enthusiastic with the concept of learning media of *wayang suluh*. It is believed that the concept of *wayang suluh* makes learning more interactive because it involves all class participants to interact. Based on the results of the feasibility test (validation) by media and material experts, with the suggested improvements and additions, the puppet as a medium of learning history, declared good or feasible to be used as a medium of learning history in high school .

Keywords: media learning, *wayang suluh*, the teaching of history.

ABSTRAK

Tidak ada keraguan bahwa dalam proses belajar sejarah di sekolah, peran media sangat penting dan strategis. Banyak media dapat dikembangkan dengan memanfaatkan apa yang sudah ada di sekitar masyarakat, salah satunya adalah wayang suluh. Pemanfaatan wayang suluh sebagai media pembelajaran sejarah diharapkan bisa mengoptimalkan proses dan hasil belajar sejarah. Ini juga bisa mengenalkan budaya mereka sendiri yang berisi nilai kebijaksanaan pada peserta didik. Berdasarkan studi lapangan, kebutuhan akan pembelajaran media pembelajaran alternatif cukup tinggi (87,5%). Sebagian besar (75%) responden penelitian sangat antusias dengan konsep media pembelajaran wayang suluh. Diyakini bahwa konsep wayang suluh membuat belajar lebih interaktif karena melibatkan semua peserta kelas untuk berinteraksi. Berdasarkan hasil uji kelayakan (validasi) oleh pakar media dan material, dengan saran perbaikan dan penambahan, wayang sebagai media pembelajaran sejarah, dinyatakan baik atau layak dijadikan media pembelajaran sejarah di SMA.

Kata kunci: pembelajaran media, wayang suluh, pengajaran sejarah.

INTRODUCTION

Indonesian societies in general are very familiar with what a puppet and a puppet show is. A puppet (*wayang*) is one form of expression of Indonesian art that is widely known. Sundanese for example, know *Wayang Golek Purwa*, Banjarmasin people know *Wayang Banjar*. Meanwhile, Balinese also know *Wayang Bali*, *Wayang Sasak* in Lombok, and so on (Nurgiyanto, 2011: 21). Dr. JL Brandes, as quoted Sujamto (1992: 24) suggested that the puppet show is a culture of Indonesian society before knowing the writing. Puppet performances are performed with the aim of bringing the spirit of the ancestors (Haryanto, 1996: 3). By looking at the facts, it can be concluded that puppet is one of the original forms of artistic expression from Indonesia.

Puppet has grown so rapidly in various forms. In the nineteenth and mid-twentieth century's, there were various kinds of *wayang golek*, *wayang dobel*, *wayang dupara*, *wayang wong*, *wayang wahyu*, *wayang sadat*, *wayang wong*, *wayang Pancasila*, *wayang suluh*, and so on (Seotarno, 1995:13). *Wayang suluh* is a puppet that tells about Indonesian struggle against the colonial/historical events in 19-20 century (Murtiyoso, 2007: 106). Some figures in *wayang suluh* include Ir. Soekarno, Drs. Moh Hatta, Sutan Sjahir, General Terauchi and other historical figures (*Wayang Suluh*, 2006).

Wayang suluh has an important and a strategic role in learning history at school. Puppet that is packaged in the form of interactive performances is perfect as an alternative media of history learning. Interactive dialogue built between a puppet player (*dhalang*) with the audience (learners) will facilitate the acceptance of the performance material. Media puppet as alternative media in learning history can solve problems in teaching and learning history activities at school. The problem that often arises in teaching of history is lack of understanding chronology of a historical event. So that learners are often separated from the context of historical events.



Figure 1. Wayang Suluh
(Source: "Wayang Suluh", 2015)

In fact, most learners do not understand the other events that cover the historical event being studied. Another problem which is also perceived is the inactivity of learners in learning. Learners experience boredom on learning using direct lecture methods (from educators to learners). Many learners are turning their attention to other things, so as not to get sleepy.

Another issue its pitch identification in research, not only those directly related to the teaching of history, but the important thing is the loss of value of the socio-cultural character of school-age children. Most school-aged children consider something related to the culture of the nation, are things which are out of date. Awareness and pride of having a great culture must be nurtured from the beginning (school age). Character education is indispensable in this regard, since character education will make Indonesian learners dignified (Nurgiyantoro, 2011: 28).

Learning media are used to generate the same perception of what learning is being done. However, each medium has a variety of characteristics. Kemp argued as quoted by Arief F. Sadiman (2009: 28), that the basis of media selection in accordance with a particular learning situation. Judging from its form, *wayang suluh* that will be developed in this research belongs to graphic media. This is because the channel used involves the sense of sight. Messages to be delivered are poured into visual communication symbol (Sadiman, 2009: 28).

Wayang Suluh is developed as learning media based on *historical figures*. It will show the historical figures bring a certain story/play in *wayang suluh* performance. This has an advantage because it will lead to historical fantasy in learners. Learners will be invited to dive deeper into a historical event packaged in the puppet show. In addition, chronological sequences of historical events can be easily understood by learners and not overlap.

Wayang Suluh has a strategic position in fostering the nationalism character of learners/students. This is because it tells the historical events of the 19th-20th centuries. The material of *wayang* is from the skin of an ox or paperboard, and being accompanied by simple sound of *gending* (musical composition for gamelan). In the post-independence era, *wayang* was developed by the Ministry of Indonesian Information became a revolution/ struggle *wayang* (*Wayang Suluh*, 2006). *Wayang Suluh* has been acted in spreading the spirit of nationalism and the struggle media against the Dutch colonizers. *Wayang suluh* is originated from RM Sutarto Harjowahono from Surakarta in 1920, making *wayang* for ordinary stories that are realistic.

The form of *wayang suluh* is like humans that are drawn oblique and given the handle like a shadow puppet. Because the performances based on the stories today, the puppet can be said to be a kind of *wayang* plays, which then becomes a *wayang* struggle. The form of the characters both in terms of pieces and clothes is similar to people in everyday life (Benedictus, 2014).

From the beginning of its development, the plays of *wayang suluh* made from splinter revolution events, for example the Proclamation of 17 August 1945, the Youth Pledge, the Renville Agreement, the Red and White and so on. Therefore, the figures in *wayang suluh* are Bung Tomo, Bung Karno, Bung Hatta, Sutan Syahrir, Dr. Mustopo, Ki Mangunsarkoro, Haji Agus Salim, Dr. Sam Ratulangi, Walter Munginsidi, Van Mook, Van der Plas, General Spoor and others. There are

also those depicting Japanese figures, Gurka army, and Indonesian Student army, all depicted exactly according to actual circumstances (Benedictus, 2014).

In puppet show, there must be puppets, banana sticks (Java: *gedebog*), and musical accompaniment (Geertz, 1960: 377). By performing these shadow puppets in learning, learners will be brought to understand the historical event in depth. *Wayang Suluh* that will be performed later will be about the incident of Indonesian independence. The step in preparing the media of *Wayang Suluh* is by making figures of this *wayang* figure, but before, must be prepared in advance of draft plays or stories to be conveyed (Java work on the plays). Then, this makes the figures needed inside the story, look for the accompaniment in accordance with the story to be sung, and set up other support tools.

By using *Wayang Suluh* as media in history learning, hopes to maximize the achievement of material by learners, and the loss of stigma is not exciting in History. If during this History learning, this is only considered as learning that is not prioritized by learners, then with alternative media *wayang suluh* can change the viewpoint.

RESEARCH METHOD

This research used *Research and Development* (R & D) approach. According to Sugiyono (2013: 297), he revealed that "research and development method is a research method used to produce a particular product, and test the effectiveness of the product." This method is appropriate for use in developing media *wayang suluh* as a medium of learning history in high school. The data that used come from the informants related to this research, teachers and students. Data collection techniques used in this study were observation, questionnaire, and interviews. This study used two analytical techniques, namely qualitative analysis techniques and quantitative analysis techniques. This was in accordance with the needs of the unit of analysis of the characteristics of the data obtained.

RESULTS AND DISCUSSION

Needs Analysis of Alternative Media in Learning History

Before the development of *wayang suluh* as a medium of learning history, it is necessary to analyze the situation and conditions that can become supporters and obstacles in the development of *wayang suluh*. Based on the results of the analysis, respondents desperately need alternative media in learning History. This is indicated by the analysis that 75% of the respondents are interested and very need to use alternative media such as *wayang suluh*. Then respondents also feel saturated with the media that have been used for learning history in class. The use of Power Point, videos, or images is too often used for learning History in the classroom, so it takes alternative learning media such as *wayang suluh*. In addition to use the same media continuously, lecture and discussion methods make the respondents tend to hear and to see the material without any chances to interact, so that learning goals are not optimal because the learning is only one way.

On the other hand, respondents realized the importance of developing alternative media such as *wayang suluh*, so the respondents are very enthusiastic with this alternative media concept. The respondents said that it needs to develop an alternative medium for learning history. This is indicated by the results of analysis which state that 77% of respondents interested students to use puppets as an alternative medium of learning. The saturation in the use of media has been one of the reasons. The interest of respondents to *wayang suluh* also becomes one of the considerations. Not many respondents know about *wayang suluh*, so interest in *wayang suluh* becomes the reason why the respondents want to use *wayang suluh* as media for learning History.

The Development and the Use of Wayang Suluh

The handbook of using puppets is one of the most important parts in the development of this *wayang suluh* media. The con-

tents contained in this handbook include: Learning Implementation Plan (RPP), puppet texts (scenarios), and a general overview of puppet shows. The Learning Implementation Plan (RPP) is prepared in accordance with the format of RPP Curriculum 2013. This RPP is structured to facilitate the teacher in guiding the implementation of history learning by *wayang suluh* as the learning media.

Creation of *wayang suluh* scenarios is based on the existing of material coverage. Material is taken on the proclamation of Indonesian independence. In making this *wayang* texts are based on the needs analysis and curriculum analysis applied at school. The reason for the selection of the material is because it is one of the monumental events that have the significance for the nation of Indonesia. Thus, the students need to have full understanding in order to achieve the purpose of historical education as a strengthening of the nationalism sense. The following is a snippet of dialogue in *wayang suluh* text entitled The National Independence.

Narrated Ir. Sukarno, Muh Hatta, and Dr. Radjiman Widiadinigrat is facing the head of the Japanese army, Marshal Terauchi in Dalat, Vietnam. In this meeting, the Japanese promised to give independence to the nation of Indonesia.

Terauchi said "Haik! (Typical Japanese greeting). Welcome Mister Sukarno, Hatta, and Doctor Radjiman in Dalat. We are very happy, because the leaders of the people of Indonesia are very cooperative with us as elder brothers."

Soekarno said "Mr. Terauchi, greetings from us and the people of Indonesia to you here. We on behalf of the people of Indonesia want to affirm the promise of independence that will be given Nippon, when it comes to Java."

Hatta said "It is true, the three of us came upon the intention to ask for the decisiveness of Japan regarding the fate of the Indonesian nation. Do not you know that our country has been enslaved for centuries? Our nation stuck in an invader."

Radjiman said "He has lied! You

have taught our people military training, it is only for your benefit. You want to use the power of our troops when you fought in Pacific. What is the importance of the war for us as a nation of Indonesia, if only as a scoundrel and a war worker for you!”

Terauchi “Doctor Radjiman, why do you say that? Is not it spirit of brotherhood that there should be in a sense of mutual help? Nippon is the elder brother, Nippon is the light of Asia, and we will free all of you from western slavery.”

Making Wayang Suluh

In the making of *wayang suluh*, it can be divided into several processes, namely pre production stage, production stage and final stage. Pre-production stage is the stage of preparation of tools and materials. The main material for making *wayang suluh* is paperboards, so that the needs to be prepared are cartoon papers with the size of about 1 m². A cardboard paper of 1m² can be used to make 2 pieces of *wayang suluh*. Other ingredients that need to be prepared are 40-50 cm bamboo rods for puppets and puppet movers. Then other tools and materials that need to be prepared include: tracing paper, pencil, small black marker, ruler, scissors, wire, wire cutter, color markers, painting, small brush, cutter, sandpaper, clear liquid.

After all, the tools and materials are prepared, the next step is to make a sketch of the *wayang* characters that will be played in accordance with the puppet texts created using the tracing paper. The use of tracing paper aims to easily characterize the characters on cardboard. In addition, the use of tracing paper jugs also to make it easier to draw a character in two sides. The size of the *wayang* is made about 15 x 40cm.

Second, Production stage. A plagiarism figure was drawn on tracing paper to carton papers. *Wayang* that has been finished drawn on the carton then cut according to the pattern. Keep in the process of cutting slowly and carefully, so that the result is in accordance with the pattern of the line already made. For the sidelines of the puppet body members, in order to fa-

cilitate the cutting, can use *cutter* for the results neatly. The use of cardboard as a base material is not without reason. The texture and contours of the cardboard have something in common with the *welulang*. In addition, cardboard papers also have advantages in the field of color, forming, and convenience if compared with *welulang* and plywood.

After all patterns of *wayang* line are cut, puree the cutting part using sandpaper slowly. The goal is to make *wayang* look neater and avoid the destruction of the puppets because of the former cutouts. After the process of clarifying the pattern by using black markers, and then done the process of puppet coloring. The puppet coloring uses a painter. This painting process is done in detail until the ornament line of *wayang* that less attention by the eye. After the coloring process is complete, the puppet is allowed to dry for 3-4 days under the sun for 1-2 hours per day. The purpose is not to damage the quality of paperboards for too long in the process of drying under the sun. Refine the pattern lines using black markers. In order not to fade, wipe the puppet with *clear* liquid and dry the *wayang* until dry.

The next step is to make the hand hinge. The hand hinge is made to facilitate the movement of *wayang suluh* which is like *wayang* in general. Hole the shoulder and elbow puppet, then connect each section by inserting a straw that has been cut to a size of 0.5 cm and burned in order not to close the holes that have been made. In addition to joints, such as the shoulders and elbows, the ends of the hands are also perforated and fitted with straws of the same size and are either burned or heated. Making a hole at the end of this hand is to provide a place to put the bones, so that puppets hand can be moved.

Third, final stage. Puppets that have been through the process above entering the process / the final stage, which is the setting of a *gapit* / handle made of bamboo or rattan. How to set a clamp or handle (bones) of the puppet is, cut the middle of bamboo slats that have been made about 20 cm down. Then the puppets that

Table 1. The Result of Validation

Media Aspect				
Indicator	Step 1	Step 2	Average	Interpretation
Media size (puppet)	67%	77,5%	72,25%	
Design	66%	75%	70,5%	
Feasibility consist of coloring, and flexibility	67,5%	80%	73,75%	
Average			72,1%	Good
Material Aspect				
Feasibility of guide book (ease of instructions)	69%	72,5%	70,75%	
Language in guide book and wayang text	71,5%	80%	75,75%	
Content of guide book	68,5%	77,5%	72%	
Average			72,8%	Good

have been made are inserted in the slit of the bamboo slats. Then on the left and right side of the bamboo that has crashed the *wayang*, make two parallel holes as much as 2 rows down, with the distance between one row of holes with one row of other holes 10 cm. The hole is made to pair the rope used to bind the puppets and claws / handles.

The string used can use the ties cables that can be found in the appliance store. Then to make it easier and to allow the movement of the hand, use bamboo reinforcement with a length of 30-40 cm and wrap with a cable that bends the end as a hook mounted on the puppet hand hole, so that the puppet tattoo handbag can be removed and replaced easily, and facilitate the flexibility of *wayang suluh* movements when displayed.

Validation and Product Repair

After the product development in the form of prototype *wayang suluh* and the *wayang* scenario in the form of the guide book is completed, then the products should be validated or the feasibility test by *wayang* media experts and material experts. The following are the results of the review.

Based on the results of the feasibility assessment, there are several parts of the puppet and manuals must be added and

improved. For *wayang suluh*, there are 2 puppets whose joints cannot be moved. Repairs are done by removing and replacing the medium straws of the puppets. The edge of puppets is smoothed by applying *clear* liquid. Re-staining and smearing more *clear* in order to sharpen the characters of *wayang suluh*.

The guidebook is also through some improvements, especially in the use or selection of the appropriate instructional word. Improvement in the guidebook is on the instruction of the activities that contained in the Lesson Learn Plan (RPP), and adding photos of *wayang suluh* that have been made into the guide book. The goal is to facilitate the users to recognize *wayang suluh* that have been created. After the correction, the next stage is validation conducted to develop media of *wayang suluh* which is appropriate as a medium of history learning at high school.

CONCLUSION

From the results of research conducted, the need for alternative media in learning history is quite high (about 87.5%). The need of alternative media is due to the saturation of the media that has been used frequently, such as power points and movies. Frequently used media are considered not able to optimize learning outcomes

because it is one way, where learners are more likely to hear and to see the material without any opportunities to interact unless the teacher opens space to express opinions or to ask questions. By looking at the reality above, then most research respondents (75%) are very enthusiastic with the concept of alternative media of *wayang suluh* learning. The enthusiasm occurred because of the interest of wayang concept which makes learning more interactive because it involves all class participants to interact. The process of making *wayang suluh* media consists of two stages namely the development of guidebooks and the creation of *wayang suluh*. The guidebook is designed to make it easier for teachers and students to use *wayang suluh* as a learning medium. The making of *Wayang suluh* in outline consists of three stages of pre-production stage which includes the process of preparation of tools and materials. Next, production stage that includes the making and coloring of puppets, and the final stage which include the installation of puppets (bone) puppet. Based on the feasibility test (validation) by media and material experts, *wayang suluh* is good or feasible to be used as a medium in learning history at high school.

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