

Understanding the Narrative of Nationalism and Humanism by the Media *Wayang Perjuangan* in History Learning

Cahyo Budi Utomo

Universitas Negeri Semarang, ✉ cahyo.bu@mail.unnes.ac.id

Article history

Received : 2022-08-31

Accepted : 2022-09-25

Published : 2022-09-30

Keywords

Learning media,
Wayang perjuangan,
History learning,
Nationalism,
Humanity

Abstract: Teaching history in the era of Industrial Revolution 4.0 requires a transformation in media use. Conventional media such as PowerPoints and visual aid no longer attract students. This study aims to analyze the narrative understanding of students' nationalism and humanism received through the media *wayang perjuangan* in history learning. This research was carried out with a descriptive method. This research data is qualitative and quantitative. The data were collected using observation, interview, and test techniques. The data analysis techniques used were qualitative and quantitative analysis. The results of this study are (i) quantum teaching becomes a relevant learning model for the application of media *wayang perjuangan*; (ii) students' basic knowledge about the history of the proclamation of Indonesian independence became the minimum capital in receiving the narrative from the media *wayang perjuangan*; (iii) most of the students accepted *wayang perjuangan* as an alternative medium, and (iv) students reject the idea of imperialism based on an understanding of nationalism and humanism. These two ideas are the most dominant content and impact when taught using the media *wayang perjuangan*. In conclusion, the media *wayang perjuangan* can transmit academic ideas of nationalism and humanism resulting from the dialogue process. Thus, this media can be said to be relevant for teaching history on the material of the independence proclamation. However, this media's implementation is still needed for other historical material to see the media *wayang perjuangan*'s relevance further.

Abstrak: Pengajaran sejarah di era Revolusi Industri 4.0 membutuhkan transformasi penggunaan media. Media konvensional seperti PowerPoint dan alat bantu visual tidak lagi menarik minat siswa. Penelitian ini bertujuan untuk menganalisis pemahaman naratif tentang nasionalisme dan humanisme siswa yang diterima melalui media wayang perjuangan dalam pembelajaran sejarah. Penelitian ini dilakukan dengan metode deskriptif. Data penelitian ini adalah kualitatif dan kuantitatif. Pengumpulan data dilakukan dengan teknik observasi, wawancara, dan tes. Teknik analisis data yang digunakan adalah analisis kualitatif dan kuantitatif. Hasil penelitian ini adalah (i) *quantum teaching* menjadi model pembelajaran yang relevan untuk penerapan media wayang perjuangan; (ii) pengetahuan dasar siswa tentang sejarah proklamasi kemerdekaan Indonesia menjadi modal minimal dalam menerima narasi dari media wayang perjuangan; (iii) sebagian besar siswa menerima wayang perjuangan sebagai media alternatif, dan (iv) siswa menolak gagasan imperialisme berdasarkan pemahaman nasionalisme dan humanisme. Kedua gagasan ini merupakan isi dan pengaruh yang paling dominan ketika diajarkan dengan menggunakan media wayang perjuangan. Kesimpulannya, media wayang perjuangan dapat mentransmisikan ide-ide akademik tentang nasionalisme dan humanisme yang dihasilkan dari proses dialog. Dengan demikian media ini dapat dikatakan relevan untuk pembelajaran sejarah pada materi proklamasi kemerdekaan. Namun, implementasi media ini masih diperlukan untuk materi sejarah lainnya untuk melihat lebih jauh relevansi media wayang perjuangan.

Cite this article: Utomo, C.B. (2022). Understanding the Narrative of Nationalism and Humanism by the Media *Wayang Perjuangan* in History Learning. *Paramita: Historical Studies Journal*, 32(2), 295-305. <http://dx.doi.org/10.15294/paramita.v32i2.38578>



Available online at
<http://journal.unnes.ac.id/nju/index.php/paramita>

INTRODUCTION

History education is considered slow development because teachers' elaboration in determining new media appropriate to the times is not fast. The world's change towards Society 5.0 requires educational institutions, including history education, to present more relevant and contextual material according to student needs. (Arthur, 2012; Barton & Levstik, 2004; Azmi et al., 2017). Integrating technology into the teaching of history is an effort to harmonize traditions in history itself, especially for the history of the classic era. Third-world countries are crucial to maintaining a mirror of rooted national identity and identity. Therefore, history should be taught progressively by putting forward new media containing the cultural values of a nation threatened with extinction by the "information tsunami" in digital media that talks more about modern lifestyles than just defending the values of life in society.

National ideals that have been determined since the beginning of independence can be achieved through critical and humanist education (Hasan, 2012; Utomo, 2010). Historical knowledge obtained from humanism-based teaching is the foundation that strengthens the path to realizing national ideals designed to maintain a nation's existence. (Utomo et al., 2018). The primary function of historical knowledge is to transmit society's past experiences to be considered for the society in solving the problems faced (Utomo & Kurniawan, 2017). Therefore, creative media should instill an understanding of history from an early age through historical knowledge

The importance and strategy of history education are not balanced with society's perception of history lessons' importance. Some of the background factors include the problem of using media, which is still very conventional, so it does not inspire students to learn more about their nation's history. Alfian (2007) stated that in the current reality, history learning is far from the expectation of enabling students to know the history that is more contextual and deeper. History learning tends to use historical facts as the primary material in the learning process, without any effort to convey material attractively in the form of creative media (Utomo & Wasino, 2020). Alternative media has never been touched on and used to attract students to understand the history of their nation, which is very prone to be forgotten. It is not surprising that history education feels monotonous and unattractive and does not provide opportunities for students to learn to explore the meaning of an event.

One of the strengths of education is the transmitting process of cultural values taught and being a practice for students in the class and outside. (Bourdillon, 2013). Education makes humans into intelligent individuals and, through transmitting socio-cultural values, leads students to get to know the cultural roots and wisdom of their predecessors. It encourages the birth of the thought that a nation is unique and special that should have pride in its identity (L. W. Anderson, 1987). Thus, history education is carried out to present a directed learning situation in the good values education scheme (Kementerian Pendidikan & Kebudayaan, 2013). These values can be reproduced through innovative media such as *wayang*, packaged modernly. *Wayang* is a form of folk theatre that is very popular, especially on Java and Bali islands. People often associate the word "*wayang*" with "shadow" because it is seen from a shadow puppet show that uses a screen in which shadows appear. (Foley, 2015; C. B. Utomo et al., 2018).

The media is crucial to achieving learning objectives in teaching and learning activities. The teacher's selection of appropriate media is needed to suit the subject matter to be taught to students. One alternative is using *wayang perjuangan* as an alternative medium for learning history, particularly about the subject of Indonesian history itself. *Wayang perjuangan* is a theatre played by the puppeteer with themes of national struggle as the performance material. *Wayang* is the show that most captivates the Javanese and Balinese people. Therefore, this media has an outstanding possibility to inspire students to learn more about historical material.

Depart from Murtiyoso's opinion (2007), which identifies *wayang perjuangan* as another form of a puppet show. This research seeks to present *wayang perjuangan* into history class. Puppets packed in interactive performances are very suitable as an alternative media in historical learning. Interactive dialogue built by the mastermind (teacher) with the audience (learners) will produce contextual discourse. Hopefully, the use of alternative media *wayang perjuangan* in history learning can maximize the material achievement by learners and strengthen the mastery of student history knowledge. If history learning is considered as learning that learners do not prioritize during this time, then flawed assumptions can shift with alternative media *wayang perjuangan*.

Previous researchers such as Shohat & Stam (2014) have widely mentioned alternative media. According to him, alternative media for learning is

needed to build a constructive learning climate and generate dialogue. Especially in historical learning, Ehret et al. (2016) stated that the presence of alternative media in the classroom is beneficial for teachers to encourage student enthusiasm. Besides, teachers can talk more about the material delivered through the media to digest the material. Nevertheless, as conveyed by Naparini & Saad (2017), alternative media also has criteria, one of which triggers interactive dialogue and the critical power of students. Both are essential elements in the era of disruption, where every teacher must elaborate on their knowledge and skills to create a creative learning atmosphere.

Based on the explanation above, this research seeks to develop *wayang perjuangan* media as an alternative media for historical learning. This puppet struggle is a way-out solving problems faced by the teaching of history so far, such as; a priori, monotonous, and unchallenging. This media presents modern and traditional elements simultaneously, so it is suitable for forming student history knowledge that is more actual and following the spirit of Society 5.0.

METHOD

This project was carried out using a descriptive research and Development (R&D) approach. This research was conducted in the History Education Program of the Faculty of Social Sciences, Universitas Negeri Semarang. This research was conducted in the odd semester of 2021. Gall et al. (2003) revealed that research and development methods are used to produce specific products and test these products' effectiveness. This method is suitable for developing media based on local wisdom and aims to improve learning practices. The stages of this research refer to the 4D model: define, design, develop and disseminate (Thiagarajan, 1974). This stage is operated to develop *wayang perjuangan* media that is suitable for use in learning for students. For this reason, this study involved 40 students as participants in the history education program.

The research carried out was related to the provision of *wayang perjuangan* by the class's needs, then making the appearance of the relevant puppets and seeing the responses of teachers and students to the media. This process is a rule of the game that is carried out to improve the quality of historical teaching practice in higher education, prioritizing humanism and criticism in terms of philosophy. The puppet media developed contained these two elements so that the puppet media had the follow-

ing characteristics: dynamic, containing stories that were humanist in terms of historical knowledge, and provocative in terms of nationalism.

The research data source comes from participants from the defined stage to dissemination. The research data was divided into two: qualitative and quantitative data. Qualitative data was in the form of information relating to the quality resulting from the learning process. This data was obtained from students and teachers during the learning process to see the need for alternative media of *wayang perjuangan* and how students' historical knowledge grew in learning using alternative media of *wayang perjuangan*. The quantitative data in this study was in the form of numbers collected from learning outcomes. This data was used to support the research findings and compiled qualitative descriptions.

Data collection techniques used in this study were, first, observation. This data collection was carried out to see the extent to which students could follow the history learning carried out by the teacher, the activities in the class were the dominant aspects observed. Second, interviews were conducted to assess the learning needs of alternative media. Besides that, it was also used to understand how puppet media could encourage the growth of students' historical knowledge during learning. Furthermore, third, the test was used to determine the effectiveness of the applied media. The test was used to assess and measure student learning outcomes, especially cognitive learning outcomes (knowledge) concerning teaching materials' mastery by educational and teaching objectives. In this case, the quasi-experimental research type was used.

This study used two analytical techniques, namely qualitative analysis techniques and quantitative analysis techniques. These two techniques were used simultaneously to analyze data obtained from observations and interviews. The researcher triangulated the data using Quantitative Analysis Techniques. Analysis of learning media needs obtained by observation and interviews must be carried out critically so that the resulting data is valid and can be accounted. In the post-test stage of the media, quantitative analysis is also needed. Quantitative analysis is used to determine the relevance of the puppet media after it is implemented. This quantitative data analysis is calculated based on parametric statistics.

PRODUCT DESCRIPTION: WAYANG PERJUANGAN AS A LEARNING MEDIA

Wayang is one of the typical and original art of Indonesia. *Wayang* has been able to survive for centu-

ries. However, it is not without changes but instead undergoes development so that it is shaped as it is today. Hazeu, as cited by Soetarno (1995) and Haryanto (1996), stated that *wayang* is native to Indonesia. *Wayang* is a widespread art that is the most entrenched, philosophically, and religiously elaborated (Geertz, 2016).

In general, *wayang* is a shadow show. A doll is used to bring the story, illuminated with a light (*blencong*) to create a shadow on the screen (*kelir*). *Wayang* also combines rhythm as accompaniment (*gending karawitan*). Generally, *wayang* is understood as a spectacle and guidance because it contains noble moral teachings (Purwadi, 2007). Thus, *wayang* can also be used as a learning medium, considering puppets convey noble moral teachings and follow local culture and wisdom in Indonesia.

Wayang is one of Indonesian society's most widely known forms of artistic expression. Sundanese people, for example, know *Wayang Golek Purwa*, and Banjarmasin people know *Wayang Banjar*. Meanwhile, Balinese people also know Balinese *Wayang*, *Wayang Sasak* in Lombok, etc. (Nurgiyantoro, 2011). Brandes, as quoted in Sujamto (1992), suggested that *wayang* is the culture of Indonesian people before knowing the writing. *Wayang* performed intending to bring the spirit of ancestors (Haryanto, 1996).

Wayang is an expression of original art from Indonesia and has proliferated in several forms. In the 19th century and the middle of the 20th century, puppets such as *wayang golek*, *wayang double*, *wayang dupara*, *wayang kancil*, *wayang wahana*, *wayang wahyu*, *wayang sadat*, *wayang buddha*, *wayang wong*, *wayang pancasila*, *wayang perjuangan*, and so on (Soetarno, 1995). Theoretically, this research is expected to be a scientific basis for applying *wayang perjuangan* media in historical learning. Through scientific studies, relevance, urgency, and effectiveness of *wayang perjuangan* in historical learning will be found. Practically this research is expected to produce products in the form of *wayang perjuangan*, learning media that can be utilized directly in historical learning to increase historical knowledge. Media *wayang perjuangan* is expected to be able to help the smooth scientific approach to history learning. Besides, utilizing media *wayang* will make learners more familiar and in love with the culture.

Wayang Perjuangan is strategically crucial in fostering learners' nationalism because it tells historical events. The media *wayang* is leather or paperboard, and the accompaniment is simple. In the post-independence era, this puppet was developed

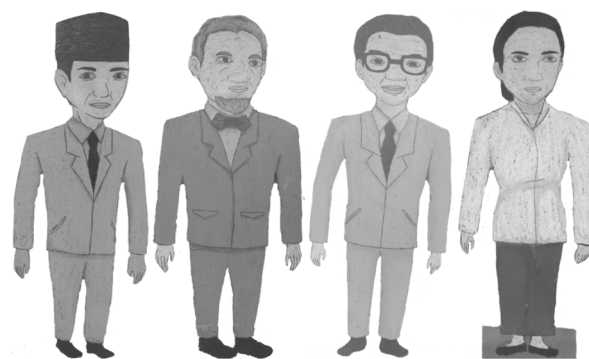


Figure 1. The form of the *Wayang Perjuangan*, figures of the Indonesian Revolution (from left to right: Soekarno, Achmad Soebardjo, Moh. Hatta, and Fatmawati)

by the Indonesian Ministry of Information, known as *wayang suluh*. The form of the *wayang perjuangan* figure has been developed based on the historical story of the struggle for Indonesian independence.

Soekarno had a role in the revolution as a reader of the text of the proclamation of Indonesian independence and later became the first president of Indonesia. Achmad Soebardjo had a role in the Rengasdengklok incident, in which the youth group brought Sukarno and Moh. Hatta went to Rengasdengklok in order to avoid Japanese influence and be able to proclaim Indonesia's independence immediately. Moh. Hatta had a role in the revolution as an intellectual who accompanied Sukarno, and later, he became Indonesia's first vice president. Furthermore, Fatmawati is the person who sewed the red and white flag, the national flag of Indonesia. She is also the first Indonesian first lady.

Wayang Perjuangan has played a role in spreading the spirit of nationality and the media for fighting against the Dutch colonialists. *Wayang Perjuangan* started with R.M Sutarto Harjowahono from Surakarta in 1920, making puppets for ordinary, realistic stories. *Wayang Perjuangan* is like a human drawn on an oblique side and given a handle like a shadow puppet. The shape of the characters, both in terms of pieces and clothes, is similar to people in everyday life. Because the show is based on stories, the puppet can be said to be such a puppet show, later becoming *wayang perjuangan*.

Since its early development, *wayang perjuangan* plays have been made from prominent events of the Struggle of Indonesia, such as the Proclamation of August 17, 1945. Therefore, the characters in *wayang perjuangan* are warrior figures, such as Bung Karno, Bung Hatta, Bung Syahrir, Bung Achmad Subarjo, Bung Sukarni, and others. There are also depictions of Japanese figures,

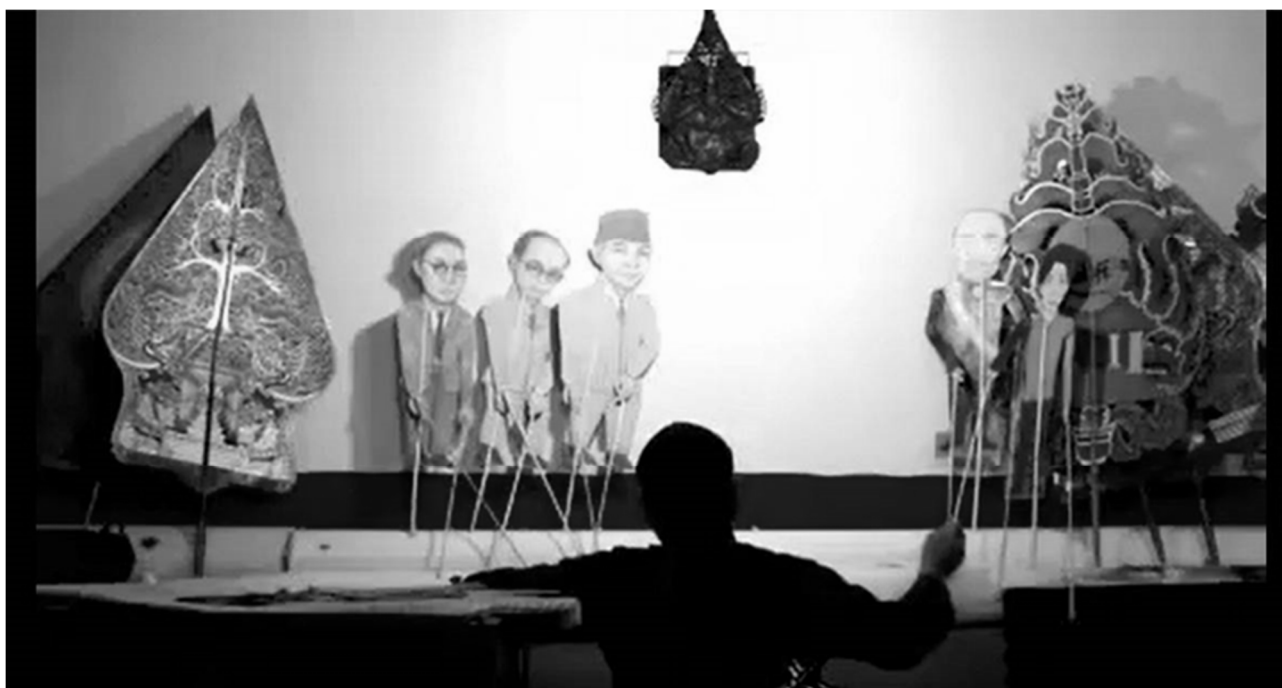


Figure 2. Wayang Perjuangan Performance Presented by Dalang Dr. Widodo

Japanese soldiers, and Indonesian student soldiers. All are depicted precisely according to the actual circumstances.

In *Wayang Perjuangan* show, there must be puppets, banana stems, and gamelan-music accompaniment (Geertz, 1973, 2016). By showing *wayang perjuangan* in learning, students will be brought to understand historical events in depth. The step in developing *wayang perjuangan* media is to make *wayang perjuangan* figures. Prepared the draft play or story to be delivered, in this case, is the event around the Proclamation of Indonesian Independence. Then create the necessary characters in the story. Next, look for accompaniment and other tools that match the story to be presented.

Gagne and Briggs (in Arsyad, 2014) said that learning media includes tools that are physically used to convey the contents of teaching materials, which include: books, tape recorders, cassettes, video cameras, films, photos, pictures, graphics, television, and computers. Miarso (2004) expresses the meaning of learning media as anything that is used to transmit messages and can stimulate thoughts, feelings, attention, and willingness to learn to encourage a deliberate, purposeful, and controlled learning process.

In the learning process, the media are often used in an integrated manner. Media use in education is considered to clarify the message's presentation so that it is not quite verbalized (Sadiman, 2009). Related to *wayang perjuangan* as a learning media, it can also overcome the limitations of space,

time, and senses. It is because events that occurred in the past can be shown again through a show. On the other hand, the presence of media in learning that is used variedly can overcome students' passive attitudes. In this case, educational media is helpful in generating the excitement of learning and allows more direct interaction between students with the environment and reality (Sadiman, 2009).

Learning media generate the same perception of learning being carried out. However, each media has varied characteristics. As quoted by Sadiman (2009), Kemp argued that the basis for selecting the media is following a particular learning situation. *Wayang Perjuangan*, which will be developed in this study, is classified as visual media based on its shape. It is because the channel used involves the sense of sight. The message to be conveyed is poured into symbols of visual communication (Sadiman, 2009).

Concerning *Wayang Perjuangan* media, which has been developed, this media will be closer to concrete at the Dale cone level. Students will be invited to explore a historical event packaged in the puppet show. Students are invited to interact directly in the show to be made. *Wayang Perjuangan*, developed as a historical figure-based learning media, will present historical figures to present a particular story/play in the *wayang perjuangan* performance. It has advantages because it will lead to historical fantasies in students. Besides, the chronological order of historical events can be easily understood by learners and does not overlap.

At this revision stage, many changes were made in preparing the script for the *wayang perjuangan* performance entitled “The Proclamation of Indonesian Independence.” the beginning of the script’s preparation for the Wayang Perjuangan show as a learning medium looks rigid, with formal dialogues, and is like an ordinary drama performance script, not a wayang show. The division of the scenes was not too noticeable and not neatly arranged. The FGD was carried out to discuss preparing a series of performances or the show’s storyline and the division of scenes in the show.

The existence of *gending* or songs instrument accompanying the *wayang perjuangan* performance as a medium for learning history is carried out through FGD. This activity produces musical concepts that will be used in *wayang* performances. Like a puppet show in general, with elements such as a puppeteer, *gending* as the accompaniment, and supporting materials such as *debog* (banana stem) to stick a puppet, *wayang perjuangan* as a medium for learning history also fulfil the elements mentioned earlier. The *wayang perjuangan* show with the demonstration was then videotaped to be used as a learning medium in the classroom—implementation of *wayang perjuangan* in class. The implementation of the *wayang perjuangan* video as a medium for learning in history class will be presented in several categories.

The first category is a video with a short narrative, which is to trigger students’ cognitive development about the values in *wayang perjuangan*; on the other hand, a video of this type is a medium that does not take much time to learn. It is suitable as a classroom medium, emphasizing discourse discussion and sharing information. Students combine the video with the material in other places that can be studied autonomously via a smartphone. The second video is a video with an extended narrative, a supplement to learning outside the classroom. This video is characterized by a more complex and comprehensive presentation of material. In essence, the stories of the two videos are complementary. Children’s tendency to learn more from videos makes this even more interesting, especially the historical content in the learning process, which allows students to have a more interactive dialogue.

Learning history is a continuous dialogue between the present and the past (Carr, 1972; Cantu & Warren, 2003). It is through history that man will find his identity. Knowing their selves means knowing what they can do. Therefore, the value of history lies in the fact that it teaches what man has done and, thus, what man is. It is undeniable that history

is essentially a fundamental social necessity. Unconsciousness of historical significance does not mean freedom from history. On the contrary, it means a condition of falling into unimaginable purposes (Collingwood, 1962; B. Anderson, 2006). It is also confirmed by Fitzgerald (1977) that a well-taught history can help people become critical and humane.

History learning is a subject that teaches knowledge, attitudes, and values about the process of change and development of Indonesian society and the world from the past to the present. (Agung, 2013). Teaching history in the classroom aims to give learners the ability to think historically and understand history. Through history teaching, learners can develop the competence to think chronologically and have knowledge of the past that will be used to understand the future. History learning has an essential function in fostering national consensus.

SYNTAX OF TEACHING MEDIA WAYANG PERJUANGAN

Researchers collaborated with history teachers in the History of the Indonesian National Movement and the History of the Indonesian Revolution to conduct research scenarios to develop students’ historical knowledge. A text containing material about the latest Indonesian Independence Proclamation was proposed for student discussion. This learning was designed to be contextual and lead to the planned goals. Knowledge or cognitive history was the main issue being discussed, and the teacher raised questions about the material of the independence proclamation event to trigger dialectics in the classroom. Dialectics is the best means of developing individual and group knowledge. The problems with the Proclamation of Independence event were exciting issues to discuss because they involved the birth of a new country. The classroom is the best arena for discussing this issue because it is supported by academic equipment. Learning is designed using a humanistic approach to the framework Maslow dan Rogers (1979) and put forward quantum teaching. Learning is complemented by learning media in the form of *wayang perjuangan* videos, a medium that combines new technology with socio-cultural wisdom. In the learning process, with this strategy, the teacher is in charge of leading and facilitating learning, in the sense that the teacher is a planner, organizer, implementer, and controller of student learning activities. The process of organizing in the classroom is the key to success in achieving learning goals.

The Quantum Teaching model takes almost the same form as a symphony, which divides the elements that make up the symphony into two categories: context and content. The environment, atmosphere, foundation, and design are elements in this context. In content, researchers found elements of facilitation, presentation, and skills (DePorter et al., 2010). The following is a lesson plan for implementing *wayang perjuangan* media through quantum teaching.

For fostering historical knowledge, quantum teaching is implemented systematically based on a lesson plan. The lesson plan is designed to accommodate the interests of developing students' high-level cognitive ability that is contextual and expected to create within a humanistic framework. The aspect of nationalism is reflected in the ideology behind the formation of the national heroes' activities. The research on puppet media and the improvement of historical knowledge ended after the students deepened the material activities through analysis and synthesis until they constructed their knowledge after watching the video. Thus, the high-level cognitive dimension will be used as a reference in forming student knowledge, while conflict is an aspect that will be discussed. Therefore, this activity's output is learning with the help of video media *wayang perjuangan*, which can provide students' understanding of the events around the proclamation to the level of analysis, synthesis, and creativity.

Scenario-based learning can produce a high-level understanding, analysis, and synthesis of knowledge that students develop through dialectical

and discursive processes. The study's findings result from a rigorous investigation related to historical learning by raising the issue around the proclamation of independence with the help of video media *wayang perjuangan*. Important and exciting findings include: (1) the process of developing *wayang perjuangan* media itself; (2) students' basic knowledge of historical events; (3) discursive admission of students to *wayang perjuangan* media; (4) discursive rejection of imperialism or colonization.

STUDENTS' BASIC KNOWLEDGE OF HISTORICAL EVENTS

Implementing *wayang perjuangan* video as a medium for learning history is reasonably practical and usable, but revisions must be made. It needs to be edited again based on input from students (subjects), such as cutting the puppet's duration according to the learning scenario. Apart from being subjects, students are also respondents, showing positive and effective responses. They could absorb the material presented through the *wayang*-fighting video show very well. The additional point is that they can also know and learn one of the nation's cultural heritage, *wayang*, as a form of local wisdom. Students can also understand the values of the characters of *wayang perjuangan* figures demonstrated. For example, students can absorb the value of nationalism and never give up on one of the youth leaders such as Sutan Sjahrir, who represents a young group that urges Sukarno to immediately proclaim the independence of the Indonesian nation without having to wait for Japan's promise to

Learning Aims	<ol style="list-style-type: none"> 1. Growing historical knowledge 2. Guiding students to be able to face the problem of understanding nationalism in history 3. Growing critical power and humanistic character 	
Approach	Humanistic	
Strategy	Quantum Teaching	
Learning section	Time (Minutes)	Activities
1	5	The teacher conveys the objectives of learning
2	15	The teacher instructs the learning steps
3	20	<ol style="list-style-type: none"> 1. The teacher divides students into six groups 2. The teacher plays show of <i>wayang perjuangan</i> via video 3. The teacher instructs students to discuss and identify the aspects of nationalism in the video
4	35	<ol style="list-style-type: none"> 1. Teachers instruct students to find and collaborate knowledge sourced from books and the internet 2. Students present their answers 3. Responding to each other between groups
5	15	Appreciation and drawing conclusions

Figure 3. Lesson Plan

free the Indonesian nation. Thus, *wayang perjuangan* as an alternative media of historical learning is worth using widely.

This video presents the proclamation story that has shown a more active and not monotonous historical perspective. Students learn more about the value of heroism in the videos presented. The proclamation of independence for students is the turning point that makes the Indonesian nation finally independent from colonialism. It becomes the essential capital in strengthening social attitudes through history teaching. This early knowledge became the basis for developing the subsequent knowledge that led to a sense of nationalism. The narrative conveyed has also perfected previous knowledge of the proclamation, which is still very simple. The narrative's complexity encourages students to think further and seek new meeting points about the meaning of nationalism, unity, and fraternity.

Nationalism taught in the media *wayang perjuangan* is not only informative. Students can directly observe how to become a nationalist with knowledge and attitude. Nationalism in the *wayang perjuangan* gives students insight into concrete actions for the state and nation. When students observe the process of compiling and reading the text of the proclamation, students can see drama, debate, and constructive dialogue about the knowledge of Indonesian nationalism. When the younger and older generations debated fiercely about the date of the proclamation, they understood each other's conditions, and finally, independence was read on August 17, 1945. There, students received knowledge and the value of solidarity. Students understand the meaning of solidarity in the proclamation, as evidenced by when they directly argue and comment on learning activities, students assess the event as very valuable, and many lessons can be learned. Regarding human values, students saw that the effort towards independence was an attempt to escape from the grip of colonialism, which means, in the student's opinion, that there is an effort to eradicate injustice and suffering of the people, as well as to eliminate racial discrimination. It is a progressive understanding, as initial knowledge shows that the *wayang perjuangan* has attracted the enthusiasm of students to learn history.

STUDENT ACCEPTANCE OF MEDIA WAYANG PERJUANGAN

Discursive student acceptance of the *wayang perjuangan* video media can be seen in the answers to

the questionnaire. The effectiveness of using the *wayang Perjuangan* video media used questionnaires with a Likert scale with a score of 1-4. The indicator for each score is 1 = not good; 2 = less good; 3 = good; 4 = very good. The results of the questionnaire obtained an overview of the results as follows. Based on the results of the questionnaire calculations, it is found that, on average, each questionnaire indicator has a score above 3 (good), and there is even one indicator that gets a score of 4 (very good), namely regarding the clutter of material presented in the media. Thus, according to respondents, the material conveyed through the video of the *wayang perjuangan* with the Proclamation of Independence subject has an appropriate sequence of events and makes it easier for students to understand the material presented.

According to respondents, the *wayang perjuangan* show's media made it easier for them to remember important points from the material presented regarding the proclamation. It was proven by the results of questionnaires that show the ease of remembering the material through the puppet show, which scored 3.92. Respondents also stated that learning using the *wayang Perjuangan* show media was more fun than using ordinary media. This media is a new thing for respondents by including cultural elements so that they can instill a sense of love for the country through a culture that is applied through educational media. The questionnaire results showed an average score of 3.8 for how fun it was to use *wayang* performance media for learning. The coherence of the material conveyed in the media makes it easier to remember the material. How fun it is to use *wayang* performance media is an indicator that supports the effectiveness of using the *wayang perjuangan* video performance media as an alternative media for learning history.

The results of the questionnaire also indicated that the media of the *wayang perjuangan* video performance was in line with the functions of the learning media: 1) it could help facilitate learning for students and help facilitate teaching for educators; 2) Providing a more genuine experience (abstract can be more concrete); 3) attract the attention of students more (more fun and not dull); 4) All senses of learners can be activated, and 5) To attract more attention and interest from students in learning history.

The acceptance of students in the *wayang perjuangan* media is also based on the saturation of the media used by teachers so far. Students argue that the media used so far tend to be monotonous and less varied, and there has been no effort to de-

velop creative media such as *wayang perjuangan*. Driven by curiosity and a reasonably complete explanation, the *wayang perjuangan* media and the current media display make students comfortable learning history. The habit of students using technology strongly supports the application of *wayang perjuangan* media. Students are currently very interested in media that can be accessed via smartphones. So, in principle, students like a dynamic way of learning. The *wayang perjuangan* media provides a complex learning experience. Students can learn the material, access technology, illustrate the material in a puppet show, and discuss their understanding with their friends in class. It makes the *wayang perjuangan* media accepted by students, meaning that the purpose of developing this media has been achieved to provide a more exciting and memorable learning experience for students in understanding learning material containing nationalism and humanism.

REJECTION OF IMPERIALISM AND COLONIALISM: A DISCURSIVE NATIONALISM AND HUMANISM

The result of puppet media has encouraged democracy education in history class. Historical knowledge includes the past and outdated stories and the ideas of the nation and state that are important for the present. (Wahyudhi, 2014; Suryani, 2016). Students understand that the most substantial encouragement of imperialism is mercantilism, which is the West's desire to control the resources of the East. It became the cause of slavery and exploitation of the wealth of the Indonesian nation. Imperialism is born out of behaviour that does not support humanity. The *wayang Perjuangan* media teaches students that humanity and nationalism must be prioritized. Student response on this matter is quite reflective. Even students can set an example if colonialism is only poison for the growth of a nation. However, students also have different opinions that colonialism is one reason the Indonesian nation was born. Both opinions are relatively objective and autonomous, resulting from the development of historical knowledge. Students, as a whole, reject the attitude of exploitation that destroys social orders. They agree that nationalism and humanism are two essential ideas and the most urgent to study. Seeing the current conditions, the students' sympathy for the idea of humanism was powerful. However, it is essential to note that this was not based on hatred or resentment. The study of history using the *wayang perjuangan* media broke the chain of revenge without diminishing the

essence of rejection of imperialism.

The proclamation of independence was considered a turning point, undermining the colonial nation's domination in Indonesia. There is also an opinion that imperialism continues to transform according to a nation's life. Sufficient opinions represent the very pluralistic thinking of today's generation. Nationalism is interpreted more humanely, not passionate, and contains an element of resentment. It shows that the *wayang perjuangan* media creates a more objective knowledge and sense of a nation's life. Refusing does not mean inheriting a grudge. Refusing is not considered to mean undermining humanity itself. Therefore, students' rejection is a form of objectivity in students' knowledge and is developed through discursive nationalism and humanism in history class through media *wayang Perjuangan*.

Factually, this study supports the opinions of Shohat & Stam (2014) that the use of alternative media gave a more progressive learning climate. In this case, it is proven by the development of understanding of nationalism and humanism. These two became the basis of thinking in analyzing imperialism and independence in Indonesia. This research also supports the opinion of Ehret et al. (2016) that student enthusiasm has increased dramatically to become more dynamic and dialogical. Students tend to argue because teachers have succeeded in provocations using *wayang perjuangan* media. Research is also in line with Naparin & Saad (2017) that alternative media has made the learning situation more elaborate and supports the growth of critical and reflective understanding. Teachers encourage creative learning and autonomous knowledge, not from one-way doctrines or doctrinal processes. Moreover, the media of *wayang perjuangan* is very relevant and contextual to be used in historical teaching material, especially for the history of independence proclamation events that contain elements of nationalism, humanity, and heroism simultaneously. Students' enthusiasm has proven that *wayang perjuangan* media is compatible with efforts to develop contextual historical knowledge.

CONCLUSION

Based on the results of the research that has been done, it can be concluded that the process of developing and implementing *Wayang Perjuangan* Media in the form of a *Wayang Perjuangan* performance video with the discussion (play) of the Events around the Proclamation of August 17, 1945, has a positive contribution to increasing stu-

dent critical knowledge. The video duration from 90 minutes to 30 minutes affects the learning process. Students are more comfortable with a shorter duration, so they do not feel bored. Although for broader dissemination, the video still needs to be edited again to continue the pieces of the event and the plot. With a shorter duration (30 minutes), it provides a double advantage. Both students and educators can be more flexible in using the *Wayang Perjuangan* performance video media as a medium for learning history during the learning process in the classroom. Students can also more easily capture the material conveyed through the video of the *wayang perjuangan* show. The test was carried out to find the effectiveness of using the media by using a questionnaire consisting of 40 respondents. The questionnaire results show that the *wayang perjuangan* media is effectively used as a learning medium because it functions well as a learning medium. The *Wayang Perjuangan* has created academic knowledge of nationalism and humanism and is free from doctrinal elements because it encourages students to think autonomously in creating their knowledge from sources that they understand themselves with moderation from the teacher. *Wayang perjuangan* is a highly recommended medium for learning the history of the proclamation of independence. Even so, gaps still need to be studied more deeply. Namely, regarding *wayang perjuangan* for other historical materials, this media's suitability is an opportunity for further research and experiences, so *wayang perjuangan* remains a relevant and exciting medium to use.

REFERENCES

- Agung, L. & Wahyuni, S. (2013). *Perencanaan Pembelajaran Sejarah*. Yogyakarta: Ombak.
- Anderson, B. (2006). *Imagined communities*. Routledge.
- Anderson, L. W. (1987). The classroom environment study: Teaching for learning. *Comparative Education Review*, 31(1), 69–87.
- Arthur, J. (2012). *Issues in history teaching*. Routledge.
- Azmi, M., Joebagio, H., & Suryani, N. (2017). Studi pendahuluan pengembangan aplikasi smartphone sebagai alternatif media pembelajaran sejarah. *Vidya Karya*, 31(1).
- Barton, K. C., & Levstik, L. S. (2004). *Teaching history for the common good*. Routledge.
- Bourdillon, H. (2013). *Teaching history*. Routledge.
- Cantu, D. A., & Warren, W. J. (2003). *Teaching history in the digital classroom*. ME Sharpe.
- Carr, E. H. (1972). *What is History*. Alfred A Knoff.
- Collingwood, R. G. (1961). *The Idea of History*. Oxford University Press.
- DePorter, B., Reardon, M., & Singer-Nourie, S. (2010). *Quantum teaching: Mempraktikkan quantum learning di ruang-ruang kelas*. Kaifa.
- Ehret, C., Hollett, T., & Jocius, R. (2016). The matter of new media making: An intra-action analysis of adolescents making a digital book trailer. *Journal of Literacy Research*, 48(3), 346–377.
- Fitzgerald, J. (1977). "Towards a Theory of History Teaching" dalam Norman Little and Judy Macinolty (eds). *A New Look at History Teaching*. The History Teachers Association of New South Wales.
- Foley, K. (2015). The Ronggeng, the Wayang, the Wali, and Islam: Female or Transvestite Male Dancers-Singers-Performers and Evolving Islam in West Java. *Asian Theatre Journal*, 32(2), 356–386.
- Gall, M., Borg, W., & Gall, J. (2003). Quantitative and qualitative methods of research in psychology and educational science. *Nasr A, Arizi H, Abolghasemi M, Pakseresht MJ, Kiamanesh A, Bagheri Kh, et al. (Persian Translator). 1th Edition. Tehran: Samt, 189–190.*
- Geertz, C. (1973). *The interpretation of cultures* (Vol. 5019). Basic books.
- Geertz, C. (2016). *Agama Jawa Abang, Santri, Priyayi Dalam Kebudayaan Jawa*. Komunitas Bambu.
- Hapsari, O. W. (2012). "Ketoprak Wahyu Manggolo di Pati pada Tahun 1945-1965 (Kajian Sejarah Kesenian)". *Skripsi*. Program Studi Sejarah Universitas Negeri Semarang
- Haryanto, S. (1996). *Seni Kriya Wayang Kulit; Seni Rupa DAN Tatahan Sunggingan*. Grafiti.
- Hasan, S. H. (2012). Pendidikan sejarah untuk memperkuat pendidikan karakter. *Paramita: Historical Studies Journal*, 22(1).
- Irawan, A. G., nyoman Padmadewi, N., & Artini, L. P. (2018). Instructional materials development through 4D model. In *SHS Web of Conferences* (Vol. 42, p. 00086). EDP Sciences.
- Kementerian Pendidikan & Kebudayaan. (2013). *Kurikulum 2013; Kompetensi Dasar SMA & MA*. Badan Penelitian dan Pengembangan Kementerian Pendidikan & Kebudayaan.
- Maslow, A. H., & Rogers, C. (1979). Humanistic psychology. *Journal of Humanistic Psychology*, 19(3), 13–26.
- Miarso, Y. (2004). *Menyemai Benih Teknologi Pendidikan*. Persada Media.
- Mundarwati, O. L. (2016). Implementasi Nilai-Nilai Karakter Wayang Kulit Purwa dalam Pembelajaran Sejarah (Studi Kasus di SMKN 8 Surakarta) *Skripsi*. Universitas Sebelas Maret.
- Murtiyoso, B. (2007). *Teori Pedalangan; Bunga Rampai Elemen Elemen Dasar Pakeliran*. Institut Kesenian Indonesia Surakarta.
- Naparin, H., & Saad, A. B. (2017). Infographics in education: Review on infographics design. *The International Journal of Multimedia & Its Applications (IJMA)*, 9(4), 5.
- Nurgiyantoro, B. (2011). "Wayang dan Pengembangan Karakter Bangsa". *Jurnal Pendidikan Karakter*, 1

- (1), pp. 18-34.
- Purwadi, (2007). *Seni Pedalangan Wayang Purwa*. Panji Pustaka Yogyakarta.
- Sadiman, A. F., et al. (2009). *Media Pendidikan; Pengertian; Pengembangan; dan Pemanfaatannya*. Rajawali Press.
- Shohat, E., & Stam, R. (2014). *Unthinking Eurocentrism: Multiculturalism and the media*. Routledge.
- Soetarno, (1995). *Wayang Kulit Jawa*. CV. Cenderawasih.
- Sudjana, Nana. (2009). *Penilaian Hasil Proses Belajar Mengajar*. Rosda
- Sujamto, (1992). *Wayang dan Budaya Jawa*. Dahara Prize.
- Suryani, N. (2016). Pengembangan media pembelajaran sejarah berbasis IT. *Jurnal Sejarah dan Budaya*, 10 (2), 186-196.
- Thiagarajan, S. (1974). *Instructional development for training teachers of exceptional children: A sourcebook*. Indiana University Bloomington.
- Utomo, C. B. (2010). *Model-Model Pembelajaran Sejarah Yang Mengaktifkan*. UNNES Press.
- Utomo, C. B., & Kurniawan, G. F. (2017). Bilamana Tradisi Lisan Menjadi Media Pendidikan Ilmu Sosial di Masyarakat Gunungpati. *Harmony*, 2(2), 169–184.
- Utomo, C. B., Amin, S., & Ria, T. N. (2018). Wayang Suluh as A Learning Media in Teaching History in High School. *Paramita: Historical Studies Journal*, 28(1), 105–111.
- Utomo, C., & Wasino, W. (2020). An Integrated Teaching Tolerance in Learning History of Indonesian National Movement at Higher Education. *Journal of Social Studies Education Research*, 11(3), 65–108.
- Wahyudhi, J. (2014). Video Game Sebagai Media Pembelajaran Sejarah (Suatu Alternatif dalam Menyelenggarakan Pembelajaran Sejarah). *SOSIO-DIDAKTIKA: Social Science Education Journal*, 1 (2), 199-210.
- Warto. (2012). “Wayang Beber Pacitan, Fungsi, Makna dan Usaha Revitalisasi”. *Paramita: Historical Studies Journal*, 22 (1), pp. 56-68.
- Yuliana, et al. (2014). Manfaat Nilai Tokoh Wayang Kumbakarna terhadap Pengembangan Karakter Peserta didik dalam Pembelajaran Sejarah SMA. *Artikel Ilmiah*. UNEJ.