Implementing Wayang Punokawan as Supplementary Sourcebook in Enhancing Elementary Students' Writing Skill

1st Veronika Unun Pratiwi[1], 2nd Andayani[2], 3rd Joko Nurkamto[3], 4th Atikah Anindyarini[4]

{ pratiwiunun@yahoo.co.id[1], andayani@staff.uns.ac.id[2], jokonurkamto@gmail.com[3], atikahanindyarini@staff.uns.ac.id[4]}

Veteran Bangun Nusantara University[1], ,Sebelas Maret University, Street Ir. Sutami, No.36, Jebres, Surakarta, Central Java[2,3,4]

Abstract. This study was carried out in two cycles. The subjects of this study were 4th-grade students of state elementary school in writing subject. The purpose of this study was to test the effectiveness of the Punakawan puppet a supplementary sourcebook as seen from the interest and learning outcomes of Indonesian in fourth-grade students of SDN 1 Jombor, Sukoharjo. The independent variable of this research is the puppet character learning media, while the dependent variable is interest and learning outcomes. Data collection techniques were carried out using observations, field notes, and descriptions during the implementation of learning, as well as tests. This study found that the implementation of the action for two cycles can increase the value of writing descriptions. Punakawan puppet media can help students express their ideas or ideas smoothly. Furthermore, detailed research results can be conveyed as follows: (a) students can find ideas more quickly, (b) students can create essay outlines, (c) students can develop essay outlines, (d) students can think systematically, (e) students the more enthusiastic they are in participating in essay writing lessons, (f) students understand the process of composing. Based on the results of the research and its implications, the following suggestions can be proposed: Teachers are advised to apply the use of the Punakawan puppet process and media approach in learning to write Indonesian descriptive essays. Learning to write descriptions using Punakawan puppet media and a process approach should need to be applied in Indonesian language learning in schools. The participation and activeness of students in the writing process needs to be continuously improved because the activeness of students in the process or at each stage of writing will determine success in writing.

Keywords: wayang punokawan, writing skills, elementary school students.

1 Introduction

Education is a deliberate and planned effort to create an environment, learning process, and learning process in which students actively develop their potential to possess religious-spiritual strength, self-control, intelligent personality, noble character, and skills that they require. The goal of National Education is to "develop capabilities and shape the character and civilization of a dignified nation in the context of educating the nation's life, aiming at developing the potential of students to become human beings who believe and fear God Almighty, have a noble character, are healthy, knowledgeable, capable, and creative, independent, and become a democratic and responsible citizen" [31]

Philosophically wayang is a form of reflection of human character, behaviour, and life. One example of wayang which is still alive and by the people of Indonesia is used as a role model and role model for life is clowns. It is an original Indonesian wayang world consisting of Semar, Nala Gareng, Petruk, Bagong, which is made in such a way as to approach the condition of the Javanese community with various characters that condition the source of truth and wisdom. Puppet art is a cultural tradition as well as entertainment that is popular with Indonesian people, especially Javanese people. The art of wayang has an important position in Javanese society and the stories in the wayang contain reflections on the extension of human life with God, the relationship between human beings, the relationship with natural forces, and supernatural powers [6].

If one sees a wayang performance, what is seen is not the wayang, but the problems implied in the wayang play. For example, when people look at the makeup mirror, people don't see the thickness and thickness of the makeup mirror, but see what is implied in the glass. People see shadows in the dressing mirror, therefore, when people watch wayang, instead of seeing wayang, they see their own shadow (play). Wayang is also a reflection of Javanese culture, in the sense of being a reflection of the reality of life, values and life goals, morality, hopes, and ideals of Javanese life, so that although there are some people who think watching wayang is just time-consuming and boring, wayang there are still many fans, both young and old [4]

Talking about wayang is like talking about Javanese philosophy because wayang is a symbol of Javanese philosophy [1]. Puppet art is one of the traditional classical cultural art forms of the Indonesian nation that has developed for centuries [20]. The puppet show contains the value of life and noble life which in each end of the story or the perpetrator wins the good and defeats the evil. It teaches that good deeds will prevail, while evil deeds will always accept defeat. Wayang is seen as a symbolic language of life and life that is more spiritual than outward [15].

The use of wayang as a medium of learning is done through storytelling activities. It should be noted that the wayang here is not in a physical sense, but in a non-physical form. The teacher simply tells the story of wayang that contains the value of goodness and teaches the characters of the puppet characters to be imitated by students, for example the story of Yudhisthira, the Pandavas' first brother, who is wise, responsible, and has the spirit of a leader. By means of this wayang story, students can learn a variety of puppet characters that are appropriate to those that are not worthy of imitation while at the same time cultivating knowledge about Indonesian cultural treasures [26].

There are several advantages possessed by wayang as an educational medium. First, wayang is acceptable. This means that wayang itself is part of the cultural repertoire of the nation so that it can be accepted by all groups, both teachers and students. Second, wayang is timeless which means it is timeless. Wayang stories are stories that have similarities from time to time. The existence of this trait makes wayang as a learning medium that can be used for generations to the next generation of students. Third, this wayang as a supplementary sourcebook does not require as much money as other media and is practical and efficient. Telling stories about wayang does not require supporting facilities in any form. What is needed is the teacher's ability to express the story in neat sentences so that it is easily understood by students [22].

The empirical study in this study contains research that has been carried out in the application of puppet learning sourcebook in Indonesian language subjects and other subjects as well as learning interests and learning outcomes. The first study is the use of wayang media in learning Javanese literature which gives a positive response and looks enthusiastic to the students [30]; a significant relationship between student interest and motivation in sports and arts subjects based on report cards and survey results in addition to teacher teaching methods, teacher readiness, and classroom atmosphere [3]; the use of cartoon puppet media can improve the fairy tale listening skills of the students of Dalangan State Elementary School 2 [34], other studies regarding the use of paper puppet media in listening material can improve the learning outcomes of fourth grade elementary school students Negeri 2 Karangwates [28]; efforts to improve the ability to write stories with the method of imagination suggestion through the media of wayang performances for junior high school

students; a study related to the Kagok wayang performance as a media for sex education for children in Yogyakarta which is a case study of grade III-VI students at SD Negeri Pakel, Yogyakarta with the results of the study finding that respondents have understood that physically, men and women are different and they also understand how to be defensive and protect their reproductive organs if someone else has evil intentions against them [12]; This study concluded that learning to listen to stories using wayang media can improve students' listening skills in learning Javanese language [14]. Then Putriningtyas examined the effect of using duplex communication media on the speaking ability of group B children where it was concluded that communication duplex puppet media had an influence on the speaking ability of group B children in Putera Harapan Kindergarten Surabaya [21].

Furthermore, research [13] related to the effect of using hand puppet media on the storytelling skills of fourth grade elementary school students in Cluster 4, Bantul District, this study concluded that there was a significant effect of using hand puppet media on the storytelling skills of fourth grade elementary school students in 4 sub-districts. Bantul; the application of cartoon puppet media to improve Javanese speaking skills, where research shows that paper puppet media (paperboard) is appropriate to be used as a learning medium because it can improve student learning outcomes [17]; The use of cartoon puppet media in storytelling learning shows good results. Rulviana [23] tested the effectiveness of explicit instruction learning in improving the ability to make puppets for class XII students at SMK Negeri Pacitan, concluding that Explicit Instruction learning is very effective in improving students' puppet making abilities [25] examined the application of cartoon puppet media to improve storytelling speaking skills, found that there was an increase from cycle 1 to cycle 2 of the study, so it can be concluded that the use of cartoon puppet media can improve storytelling speaking skills in third grade students of SD Negeri Tirtoyoso, Surakarta. Furthermore, research on puppet visual adaptation on playing cards as education media, with the results showing that the development of playing card media as a medium for disseminating information or material about wayang is good enough to introduce wayang characters through wayang card media [33]; a study on the effectiveness of the storytelling method using wayang puppet media on the conversational skills of group B children at Widya Sesana Sangsit Kindergarten. This study concludes that the conversational skills of students who use media are better than students who use conventional learning models [5]; a study on the relationship between learning motivation and interest in learning of fourth grade students at SDN Poris Gaga 05 Tangerang City found that there was a significant relationship between learning motivation and student interest in studying [7]; a study on the development of cardboard wayang teaching media on the general attack material on March 1, 1949 at SMA Negeri 1 Bukaterja Purbalingga, the results showed that the development of the cardboard wayang media on the general attack material on March 1, 1949 proved to be effective and feasible to be applied in learning [8]; a study of the relationship between interest in learning and student learning outcomes in science subjects in Grade V SD Negeri Garot Geuceu Aceh Besar. The results conclude that there is a significant relationship between learning interest and learning outcomes [9]; a study on increasing the appreciation and creativity of the students of SD Negeri Timuran Yogyakarta in the Learning of Cultural Arts and Skills (Arts) through the Punakawan puppet media. The results showed that there was an increase in appreciation and creativity with the puppet punakawan media in the students studied (Mahendra, and Sunarya, 2017). Widayati [32] studied the use of wayang media to improve short story listening skills which concluded that students' short story listening skills had increased; another study is the development of thematic wayang media on the theme of the beauty of my country as a supporter of the scientific approach for students of elementary school of grade IV. The results showed that the application of thematic wayang media to help students understand the themes in thematic learning showed good results [35].

Furthermore, research on the use of paper puppet media to improve the quality of children's language character development in verbal communication found that the application of paper puppet media can improve language skills, especially in communicating directly (verbally) [11]. Then a study on the application of Warek (Wayang Character) media in growing religious values in listening learning for grade 1 elementary school students, this study concluded that the application of warek media could foster religious values in students' listening learning [19]. A study related to the effect of modified wayang learning media on the knowledge of sex education for children aged 5-6 years at

Pembina State Kindergarten Pekanbaru. This study concludes that there are differences in knowledge of sex before and after using wayang media [18]; a study related to Early Childhood Prosocial Behavior Through Activity Storytelling with puppets concluded that there was an increase in students' proportional behavior through storytelling activities using wayang, this can be proven by the average TCP (Development Achievement Level) gain in one class [24] and finally, a study on the effectiveness of the Puppet Show and Storytelling Methods on Children's Behavioral Problems. The results revealed that compared to the storytelling method, the puppet show method had a greater impact on improving behavior problems among preschoolers [2].

The results of previous studies provide benefits and are used as reference material in designing learning designs using puppet character learning media in Indonesian language subjects. In addition, this further study is expected to be able to enrich the treasures of education, especially in learning Indonesian subjects with short stories by using the Punakawan figure puppet learning media in improving the writing skills of elementary school students.

2 Research Method

Indonesian language learning, especially short story writing skills, in general, learning still uses conventional learning media or even does not use media. Based on this, teachers need to provide an innovation in learning activities using a learning media. One of the media that is suitable for listening to the short story of the Punokawan wayang is the puppet character learning media. This research is a classroom action research or classroom action research. The design used in this study is the action research design of Kemmis and Taggart. This study was carried out in two cycles. The subjects of this study were 4th grade students of state elementary school in writing subject. The purpose of this study was to test the effectiveness of the Punakawan puppet media as seen from the interest and learning outcomes of Indonesian in 4th grade students of SDN 1 Jombor, Sukoharjo. The independent variable of this research is the puppet character learning media, while the dependent variable is interest and learning outcomes. Data collection techniques were carried out using observations, field notes and descriptions during the implementation of learning, as well as tests. Instrument is a tool used to collect research data. The research instruments are: observation sheets, field notes, documentation. Test. The technique used to analyze the data in this action research is descriptive. This research procedure is carried out by referring to a series of steps which are divided into two cycles or two rounds.

3 Result And Analysis

Puppet storytelling as a supplementary sourcebook to improve elementary school students writing skills

Telling stories to children plays an important role not only in growing interest and reading habits but also in developing children's language and thoughts, therefore the function of storytelling activities for children aged 3-6 years is to help children's language development. Through storytelling can train children's hearing which is functions properly to help speaking skills, by adding vocabulary, the ability to pronounce words, practicing stringing sentences according to the stages of development, then children can express them through singing, rhyming, writing, or drawing. Storytelling can be interpreted as the narrative of something that tells about an action or an event and is conveyed orally with the aim of knowledge to others, it is concluded that storytelling in the realm of communication can be interpreted as an effort to influence others through speech and narrative about an idea if it is in the context of children's learning. Early childhood storytelling can be said as an effort to develop the potential from aspects of children's language skills through hearing and then retelling them with the aim of training children to convey ideas in oral form. Supporting language skills through storytelling needs media in learning activities. Gagne (cited in Semiawan, 2016) suggests that the media are various types of components in the environment of students that

are motivated by students to learn. Learning media is very helpful for children's success in learning, especially for language learning, media are needed that can develop children's active and passive communication skills. Children need the practice to read, tell stories, and conversing with others. The media will be very helpful because it will cause children's motivation and effort in learning languages. Stories are a powerful vehicle for realizing encounters. The use of wayang as a learning tool for children has now become an effective alternative in conveying character education messages.
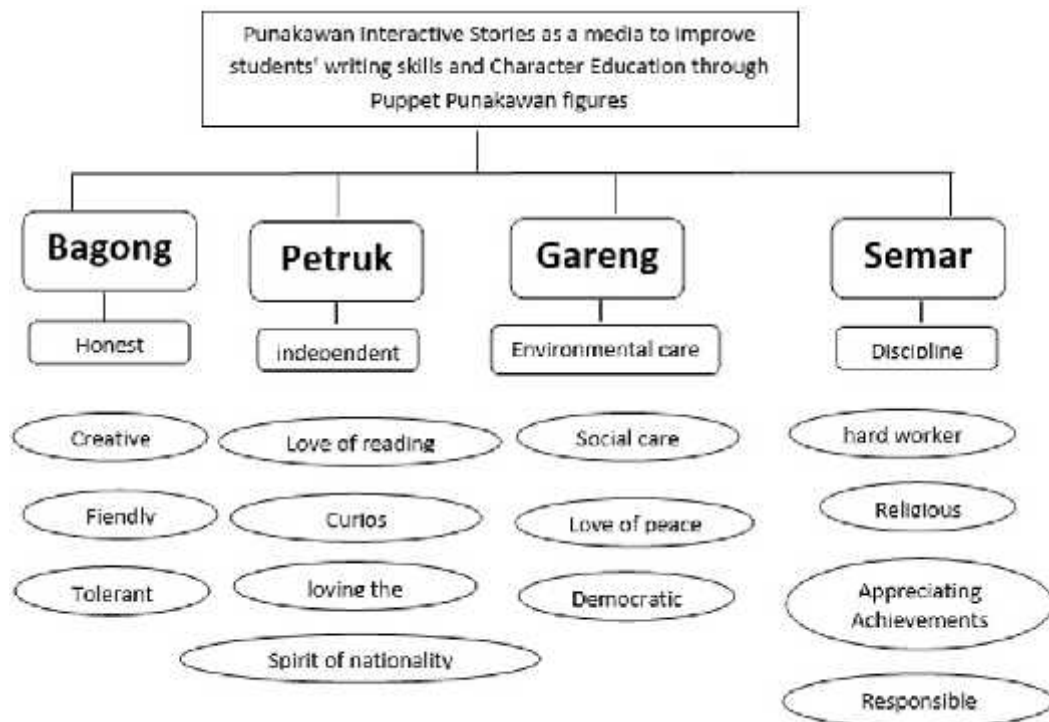
Figure 1. Chart of characterization of 18 Character Education Values according to the 2013 Ministry of National Education for 4 Punakawan figures

1.1 Prehistoric Age

According to Mulyono [15] the history of wayang in Java is divided into five eras, namely the prehistoric era, the time of the arrival of Hinduism, the era of the arrival of Islam, the colonial era, and the era of independence.

1.1.1 Zaman Prasejarah

In prehistoric times the ancestors believed in inanimate objects and supernatural things. These objects are considered alive and have a spirit. At this time, *wayang* performances were accompanied by hymns to worship, then continued to develop in stages for quite a long time. Wayang (shadow puppet) is used as a form of respect for ancestors and maintains its core function as a supernatural activity related to belief (magical, religious, and didactic). At this time the puppets which were originally in the form of shadows (spirit forms) then turned into *purwa* shadow puppets [15].

1.1.2 The Hindu Era

The history of Indonesian wayang has changed since the arrival of Hindu cultural influences. The natives underwent changes which gradually accepted Hindu influence. The Mahabharata and the Ramayana began to be widely known in Indonesia. Shadow performances as a ritual activity are contained in the Balitung Inscription in 990 AD which reads "*Sigaligi mewayang Hyang, macarita Bimmaya kumara*". In line with the influence of the arrival of Hinduism, wayang began to change from ancient Javanese myths to the Mahabharata epic, but the main point of shadow performances did not change, namely as a ritual activity [15]

1.1.3 The Age of Islam's Arrival

Wayang in the Islamic period underwent a fundamental change in its form, especially in the appearance of two-dimensional puppets and varied colors. The form of the puppet's hand which was initially stiff and united with the body, was then made into an arm or joint so that it could be moved [15], explained that Raden Patah (1478-1518), Prince Sabrang Lor (1520-1521) and the Guardians on the island of Java were also fond of playing local arts. The refinement of the puppet form of the Majapahit kingdom was carried out so that it did not conflict with the teachings of Islam, among others: 1) In 1518-1521 the wayang was made flat or in two dimensions, so that it did not resemble a relief in the form of a statue, its appearance was also beautified to eliminate the impression of imitation. Puppets in temples, while the puppets that are still shaped like temple reliefs have continued their development on the island of Bali until now. 2) The image of the face of the puppet is made slanted with the hands still together with the body (irasan), then given a "*gapit*" to stick it on the part of the wood that has a special hole. 3) The shape and image of the wayang generally imitates the wayang image from the reliefs of the temples of the Majapahit era, and then the images are separated one by one on the left or right side of the dalang. 4) In 1521 the form of wayang was again refined and increased in number, so that its presence could be used to play the Ramayana and Mahabharata stories all night long.

1.1.4 Colonial Age

Wayang as a performing art was still developing in the colonial era, when the government of Mataram II under King Amangkurat II (1680) with the help of the Dutch moved its capital city from Pleret to Kartasura. At the same time, the forms of *wayang* began to be perfected and the wayang kulit performances used gamelan accompaniment and songs performed by sinden or *niyaga*. At that time, wayang performances no longer functioned as religious ceremonies, but had become traditional classical arts, only a small number of people held religious ceremonies [15]. The Age of Independence According to Mulyono [15], on August 17, 1945 wayang had become a traditional classical regional art. The striking difference between *wayang* at the time of independence was that wayang was originally developed by the kingdom, then turned to the community with the help of the Government of the Republic of Indonesia. Entering the year 1953 R.M Sri Handaya Kusuma together with Susila Atmaja and Pringga Satata founded the "Cultural Student Association" as a place for dalang courses in Yogyakarta. On August 23-28, 1958 the "Indonesian Puppet Congress" was held in Surakarta. The congress was chaired by Dr. Suharso and R. Ngb.Wignyasutarna with a discussion agenda including: 1) Making an encyclopedia of wayang and puppetry. 2) Create a national puppet/puppeteer institution. 3) Established an Indonesian wayang and puppetry school.

1.2 Punakawan Figures in Purwa Shadow Puppets

Punakawan figures who are often used in purwa shadow puppet shows are Semar, Gareng, Pertuk, Bagong on the Pandava side and two *sabrangan* figures named Togog and Bilung who are on the Kurawa side [29]. In some versions of the puppet there are differences in the standard. In general, the following are the origins of the Punakawan figures in the *wayang kulit purwa* puppets.

1.3.1 Semar

Semar is the son of a mother named Dewi Wirandi and her father named Sang Hyang Tunggal [16]. Semar was born from an egg which then produced three incarnations of the egg shell, egg white, and egg yolk. The incarnate creature that comes from the egg shell is named Tejamantri, the egg white is named Ismaya, and the egg yolk is named Manikmaya. Ismaya then changed his name to Semar by Sang Hyang Tunggal which was told in the play "*Semar Tumurun Ing Marcapada*" [18].

1.3.2 Gareng

Gareng was once a handsome and powerful knight. Initially Gareng's name was Bambang Sukskati, the son of Begawan Sukskati in Padepokan Bluluktiba, but Bambang Sukskati has an arrogant nature and wants to conquer everyone he meets. One day there was a fight between Bambang Sukskati and Pecruk Pecukilan, which made their bodies damaged and not handsome anymore. Semar came and separated the two, and Bambang Sukskati was appointed as Semar's first child with the name Gareng (Sunarto 2012, pp.145-146).

1.3.3 Petruk

A young Petruk named Pecruk Pecukilan is the son of Begawan Selantara. Young Petruk has almost the same nature as Gareng, his good looks and magic are not matched by his arrogance. In the match

against Bambang Sukskati, Pecruk Pecukilan also suffered damage to his body. Pecruk Pecukilan his body turned into a long one, then Semar raised him as the second child with the name Petruk [29].

1.3.4 Bagong

Bagong is Semar's third child who was philosophically born from Semar's shadow. When Semar got the noble task of nurturing the knights on earth, Semar begged to be given a friend, then Bagong was born as Semar's friend [10]. Another statement was also conveyed by Ki Gedug Siswanto [18], the beginning of Bagong's birth was before Gareng and Petruk were adopted by Semar as children, with this logic Bagong is the eldest child of Semar.

1.3.5 Togog dan Bilung

Tejamantri is the first child of Sang Hyang Tunggal, born from the embodiment of "egg shell". Referring to Serat Purwakhanda [18], it tells of Tejamantri, Ismaya, and Manikmaya doing a contest to swallow a mountain. Sang Hyang Tunggal who knew his son's arrogance changed the name Tejamantri to Togog and was tasked with guiding the Kurawa group to the truth, in his task Togog was accompanied by Bilung as a *sabrangan* figure.

1.3 Pre action

The results of the research implementation are based on planning, action and observation, reflection of each cycle. Pre-action Writing Process The condition of students when they get writing assignments, some say ouch…. someone said *don't make it up ma'am!* which makes the classroom atmosphere crowded. Students continue to compose according to their respective abilities. In the first 45 minutes when composing, there were students who looked left and right to see the results of their friends' work. Some have not written anything at all, then the teacher gives an additional 15 minutes. The lesson time is used up for composing without revision, editing or publication. The pre-action test conducted on Tuesday, October 5, 2021 provides information related to students' motivation in writing. Based on field notes during the pre-action test, it is known that at the pre-writing stage, especially in compiling an essay framework, motivation is not yet possessed, it is only at the stage of paying attention to orders from the teacher. Students immediately put it in draft form so that the theme tends to be too broad or unfocused. At the revision stage, students do not yet have the motivation to reread the results of their drafts seriously. Moreover, his friend's draft because their time was up to compose. Students do not have the motivation to make edits. Their publication stage is only at the stage of reading their work in front of their classmates, not in front of the class.

The pre-action test provides an overview of students' attention to prewriting in the form of students' attention to the teacher's instructions and explanations. Students do not have criticism in making an outline, drafting, revising, editing, and publishing their work. The observation sheet during pre-action shows that there is no active attitude in asking friends for input, in the pre-writing stage, making an outline of the essay. New active attitude in answering teacher-guided questions. In drafting an essay, students actively develop ideas. In the revision stage, students have not been active in reading back the results of their essays and have not been active in revising the draft essays. Students have not asked for input from friends. Students are not active in the editing and publication stages. The condition of writing essays during pre-action is different from the conditions after students get the action. After using the media, students pay more attention to composing activities. The duration: 2 times of 45 minutes is used to compose well. Completing composing with the stages of writing, so that the results are better. Students are motivated and active in writing activities. This can be seen in the attitude of students who are more attentive, calm and do not complain when doing writing assignments. Students calmly pay attention to the media then do the stages of composing.

1.4 Cycle I Writing Process

Observations were made on Tuesday, October 19, 2021 in the first cycle. In the first cycle, it showed that students' motivation had started to emerge starting from pre-writing to publication. At the pre-writing stage, it illustrates that students have motivation in compiling the framework, determining the title. Students seem to have enthusiasm in developing the outline of an essay into a draft essay. The stage of drafting an essay illustrates that students are eager to combine: title, theme in a draft essay. The revision stage begins with enthusiasm by rereading the results of the draft essay and then

revising it. The editing stage was carried out with enthusiasm, to carry out editing activities from the results of revisions, editing mechanical and language errors and then publishing them in front of the class by several students. Cycle I provides an overview of students' attention to writing activities. Students pay attention to the teacher's explanations, teacher instructions, pay attention to the media, pay attention to the opinions of friends and pay attention to input from friends on the framework of the essay. Students in the editing stage pay attention to the results of the revision, correct writing rules. Publication is done by students by reading the finished essay. The observation sheet that was filled in during the implementation of the first cycle showed that students in carrying out the pre-writing stage had an active attitude in giving opinions to friends related to making an outline of an essay. Students ask each other for input from friends. Express initial ideas. Students are serious in developing an outline into a rough draft. Students are active when doing revisions by reading seriously the results of the draft. Editing is done with care. Students are active in presenting to the front class.

1.5 Cycle II Writing Process

Cycle II was conducted on Tuesday, November 2, 2021. Cycle II was carried out using a process approach and the Punakawan puppet media. Student motivation is seen when making the outline. The motivation that students have in the drafting stage is seen when developing an outline. Students have a passion for drafting. The stage of drafting an essay illustrates that students are eager to combine: title, theme in a draft essay. The revision stage begins with enthusiasm by rereading the results of the draft essay and then revising it. The editing stage was carried out with enthusiasm, to carry out editing activities from the results of revisions, editing mechanical and language errors and then publishing them in front of the class by several students. Cycle II provides an overview of students' attention to writing activities. Students pay attention to the teacher's explanations, teacher instructions, pay attention to the media, pay attention to the opinions of friends and pay attention to input from friends on the framework of the essay. Students in the editing stage pay attention to the results of the revision, correct writing rules. Publication is done by students by reading the finished essay. The observation sheet that was filled out during the implementation of the second cycle showed that students in carrying out the pre-writing stage had an active attitude in giving opinions to friends related to making an essay outline. Students ask each other for input from friends. Express ideas. Students are serious in developing an outline into a rough draft. Students are active when doing revisions by reading seriously the results of the draft. Editing is done with care. Students are active in publishing.

1.6 Improving Writing Skills through Punakawan story media

The use of Punakawan puppet story media in writing student descriptions turned out to be a strong stimulus for students to improve their writing skills in the next action. This means that the low ability to write student descriptions can actually be improved by providing stimulation in the form of appropriate media. The provision of Punakawan puppet media as a stimulus to improve students' writing descriptions turned out to be quite meaningful. Students who initially find it difficult to put their ideas or ideas into written form are finally able to smoothly pour their ideas. The success of students from cycle to cycle which is the result of this classroom action research can be known through whether or not there is an increase in final results and aspects in student description writing. Every time a description is written, in this classroom action research evaluation and reflection are carried out both before and after the implementation of the action. The first cycle begins after initial observations about the need for action in the form of using a process approach and Punakawan puppet media in writing student descriptions. Initial observations resulted from the evaluation of the writing of the description before the implementation of the action. At the end of the action in each cycle, the researcher also made observations. The implementation of the action in cycle I (description 2) resulted in an increase in the score of writing skills. However, the increase in the score was not followed by an increase in the description writing category from moderate to moderate to good category. Based on the increase in scores, observations and field notes, the improvement in students' descriptive writing skills was not high because it was their first time using Punakawan wayang media in writing descriptions. In addition, the implementation of the process approach in writing descriptions is the first time they are familiar with in learning to write. So far, students have

been doing writing activities with a traditional approach, which is results-oriented only. This means that they do not know more about the function of each stage in the process approach such as pre-writing, rough drafting, revising, editing, and publishing. In revising and editing activities, the interaction between students, such as discussions, is still lacking so that they do not realize the many mistakes in writing aspects that occur in their description writing. From this description, it can be seen that the implementation of the actions in the first cycle is considered less successful.

Based on these observations, it is necessary to re-planning for the next cycle. To overcome weaknesses in the implementation of actions in the cycle, it is necessary to approach students, for example discussing problems that exist in writing descriptions. Teachers can go around monitoring students' difficulties in using Punakawan puppet media. To revise the actions related to the implementation of the process approach, the teacher should divide the students into discussion groups. Each group consists of four students, and each student must discuss the rough draft he has made so that they can get input from friends and teachers if necessary, for content revision or editing. After evaluating and reflecting at the end of the first cycle, the next step is to rearrange the action plan for the second cycle. Based on the data obtained from observations and monitoring during the writing learning process, it can be seen that learning by involving students actively and directly in the writing process and through the stages in the process approach, students feel happier and calmer in writing. This happens because at every stage of the process of compiling or making descriptive essays, they can exchange ideas with other friends or with the teacher. In addition, in completing the essay, they also do not have to be in a hurry. This rarely happens in the process of learning to write with the traditional approach that they have followed in the process of learning to write. With the Punakawan wayang process and media approach in writing, it is proven to be able to improve students' skills in writing descriptive essays.

Based on the monitoring of the activities of the first cycle to the second cycle, it can be seen that there was an increase in students' description writing skills using the process approach and the Punakawan puppet media. This increase can be seen in terms of scores and in terms of students' skills in writing descriptions. Of the two cycles carried out in this study, each cycle has a different focus and form of action. In the first cycle, which is the introduction stage to learning to write descriptions with the Punakawan process and media approach, students are divided into groups. Even though students are divided into groups, students still carry out writing activities individually. Group work is only done when revising and editing writing errors. Pre-writing activities which consist of observing the media and compiling writing ideas are carried out in the classroom. The focus of the problems that will be overcome are the problems raised by the teacher during the pre-survey. Although the students' writing results in the first cycle were not optimal, the students had experienced a slight improvement. In addition, students who were the subjects in this study began to understand and understand about learning to write descriptions with the Punakawan puppet process and media approach. In cycle II students are no longer divided into groups but work individually. Pre-writing activities are still carried out in the classroom. The focus of the problems that exist in the implementation of the previous cycle. From the results of students' writing in the first cycle, it can be seen that the content aspect of the idea is the basic indicator of descriptive writing which consists of depiction. Other aspects of writing have shown a significant improvement. Through this cycle II activity, it can be seen that students' writing progressed significantly. The element of description which is the basic indicator of descriptive writing has been created well. Overall, the implementation of this classroom action research has succeeded in improving students' skills in writing descriptions. This is indicated by an increase in scores, both at the end of the first cycle of activities and at the end of the second cycle of activities. In addition, students no longer have difficulty writing descriptions and students admit that the use of the Punakawan process and media approach can train them to be able to write descriptions well.

4 Conclusion

Conclusions based on the results of research and discussion in this Classroom Action Research, it can be concluded as follows: First, the use of process approach and Punakawan wayang media can improve students' writing description skills. The implementation of the action for two cycles can increase the value of writing a description. Punakawan puppet media can help students express their ideas or ideas smoothly. Furthermore, detailed research results can be conveyed as follows: (a) students can find ideas more quickly, (b) students can create essay outlines, (c) students can develop essay outlines, (d) students can think systematically, (e) students the more enthusiastic they are in participating in essay writing lessons, (f) students understand the process of composing. Based on the results of the research and its implications, the following suggestions can be proposed: Teachers are advised to apply the use of the Punakawan puppet process and media approach in learning to write Indonesian descriptive essays. Learning to write descriptions using Punakawan puppet media and a process approach should need to be applied in Indonesian language learning in schools. The participation and activeness of students in the writing process needs to be continuously improved, because the activeness of students in the process or at each stage of writing will determine success in writing. Suggestions can be in the form of input for the next researcher, it can also be implicative recommendations from research findings.

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