

CHAPTER II

REVIEW OF RELATED LITERATURES

This chapter was presented into three sub chapters namely the theoretical description, previous studies, and conceptual framework. This chapter is provided to answer the literature needs for this research.

2.1. Theoretical Description

This section discusses the related theories that support the research. Thus, the researcher try to find out some theories that related to using *wayang kulit* for improving students' speaking skills and awareness on local wisdom. The theories are about definition of Speaking, Teaching adolescence, Teaching media, *wayang kulit* and local wisdom.

2.1.1 The Nature of Speaking

There have been many definitions of speaking. According Chaney (1998) in Kayi (2006), speaking as a process: "speaking is the process of building and sharing meaning through the use of verbal or non-verbal symbol in a variety of contexts". According to Gert and Hans (2008) in Efrizal (2012), speaking is speech or utterances with the purpose of having intention to be recognized by speaker and the receiver processes the statements in order to recognize their intentions. According to Spratt (2005), speaking is a productive skill, like writing, it involves using the organ of speech to express meanings to the other people. Harmer (2001) adds that speaking happens when two people are engaged in talking to each other and they are sure that they are doing it for good reason.

Their reason may be that they want to say something, they have some communicative purposes, and they select from their language store. In language teaching and learning, speaking is considered a skill to practice and master. In this light, Nunan (2003) puts it that "speaking is the productive oral skill. It consists of producing systematic verbal utterance to convey meaning". Those discussion concludes that speaking is the ability to express something in a spoken language. Speaking is concerning to put the ideas into words to make other people grasp the

message that is conveyed. In this study, the term “speaking” was used to refer to a skill related to language teaching and learning.

2.1.2. The Element of Speaking

According to Harmer (2001: 269 - 271) stated that “the ability to speak fluently presupposes not only knowledge of language features, but also the ability to process information and language on the spot”. These are the elements of speaking: (1) Language features. It has some necessary elements such as: connected speech, expressive devices, lexis and grammar, and negotiation language; (2) mental or social processing. There are three kinds of social processing such as: language processing, interacting with others, and information processing.

2.1.3. Classroom Speaking Activities

According to Harmer (2001: 271) there are some activities that can be used in improving speaking skill ability, they are:

1. Acting from script

This activity is conducted by the teacher. The teacher asks the students to act out scenes from plays and their course books. Students will often act out dialogues which they have written by themselves.

2. Communication Games

In this activity games are designed to provoke communication between students frequently depend on an information gap, then a student must talk to another student in order to solve a puzzle, draw a picture, put things in the right order, or find similarities and differences between pictures.

3. Discussion

In this activity, the students learn how to express and justify themselves in polite ways while disagreeing with others. This activity fosters critical thinking and quick decision-making of the students. In this activity, the students are expected to be able to ask questions, paraphrase ideas, express support, check for clarification, and so on.

4. Prepare Talks

In this activity, the students make a presentation on the topic of their own choice. Harmer (2001: 289) stated that “such talks are not designed for informal spontaneous

conversation; because they are prepared, they are more 'writing-like'. However, if possible, students should speak from notes rather than from a scripts"

5. Questioner

This activity improve the students' ability of speaking by talk to each other. Harmer (2001: 289) stated that "students can design questionnaires on any topic that is appropriate. As they do so the teacher can act as a resource, helping them in the design process. The results obtained from questionnaires can then form the basis for written work, discussion, or prepared talks".

6. Simulation and Role-play

Simulation are very similar to role-plays but what makes simulations different than role plays is that they are more elaborate. In simulation, students can bring items to the class to create a realistic environment. The advantages of simulation are: entertaining, motivate the students, and increasing self-confidence.

2.1.4. Types of Speaking Performances

Brown (2004; 207) said that there are some types of speaking performances:

1. Imitative

In this category, the speaking performances is focused on imitating the word, phrase, and sentence. This is purely imitate the oral production.

2. Intensive

The speaker must be aware of semantic properties in order to be able to respond, but interaction with an interlocutor or test administrator is minimal at best. The intensive assessment task include direct response task, reading aloud, sentence and dialogue completion; limited picture-cued task including simple sequences; and translation up to the simple sentence level.

3. Responsive

Responsive assessment task include interaction and test comprehension but at the somewhat limited level of very short conversations, standard greeting and small talk, simple request and comments, and the like. The stimulus is almost always a spoken prompt.

4. Interactive

The difference between responsive and interactive speaking is in the length and complexity of the interaction. Interaction can take the two forms of transactional language, which has the purpose of exchanging specific information or interpersonal exchanges.

5. Intrapersonal

The forms of interpersonal speaking performance are interview, role play, discussion, conversation and games.

6. Extensive

Extensive oral production tasks included speeches, oral presentation, and storytelling, during which the opportunity for oral interaction from listeners is either highly limited or ruled out together.

2.1.5 The Assessment of Teaching Speaking

Assessment can be described as an effort to analyse the learning that a student has achieved over a period of time as a result of the classroom teaching and learning situation. Based on Lidz (2003), assessment is the process of gathering information to obtain a profile a child psychology that includes symptoms and intensity, the constraints experienced by the strengths and weaknesses well as the important role they need. We can conclude that assessment is important process that use to know how far the students can get the material. For assessing the students speaking skill, the researcher use a rubric scoring by Brown 2001. The rubric scoring explained in the table 2.1.

Table 2.1 shown that researcher measure students speaking competences. First, researcher assess students' fluency on speaking English performances. Second, researcher assess students' pronunciation. Third, researcher assess students' accuracy on the delivering the messages. Fourth, researcher assess students clarity on the speak English. Last, researcher assess students performing skills. The maximum score of this each part of the rubric scoring is four and the minimum score was one. The total of the rubric scoring is 20. Then, $20 \times 5 = 100$, 100 is the maximum score of the speaking skills competences of this research.

Table2.1 Rubric of Speaking Assessment inspired by Brown, 2001

	Assess aspects	
Fluency	<ul style="list-style-type: none"> • Speaking Fluently • Speaking generally at normal speed • Speaking too slowly • Speaking with many pauses 	4
		3
		2
		1
Pronunciation	<ul style="list-style-type: none"> • Speaking with correct pronunciation • Speaking with several incorrect pronunciation • Speaking with incorrect pronunciation but still understandable • Speaking words incomprehensibly 	4
		3
		2
		1
Accuracy	<ul style="list-style-type: none"> • The errors present in speech are so minor so that the message would be easily comprehend • The speech is still understood although it consist of many errors • The error present in speech would frequently create confusion • The serious error present in speech make the massage difficult to understand 	4
		3
		2
		1
Clarity	<ul style="list-style-type: none"> • Speak clearly and distinctly all the time, no mispronounced word • Speak clearly and distinctly nearly all the time, no more than one mispronounced word • Speak clearly and distinctly most of the time, o more than one mispronounced word • Often mumbles or cannot be understood, more than one mispronounced words 	4
		3
		2
		1
Performance Skill	<ul style="list-style-type: none"> • Speaking clearly and loudly, good expression, and communicative • Speaking is soft voices, but can be understood, good facial expression, and communicative enough • Mumbling, flat facial expression and les communicative • Speaking is volume which is almost inaudible, no facial expression, and not communicative 	4
		3
		2
		1

2.1.6 Students' Motivations in Learning

According to Woolfolk (2007), “motivation is usually defined as an internal state that arouses, directs, and maintains behaviour.” Santrock (2011) also defined that “motivation involves the processes that energize, direct, and sustain behaviour.” In line with Woolfolk and Santrock, Schunk (2008) also state that “motivation is the process whereby goal-directed activity is instigated and sustained.” Those theorists have same perception that motivation is a thing which directs and also has the relation with behaviour.

Students' motivations in learning is a persons' behaviour to achieve his/her goals in the learning process. It means if the students have a reason and enthusiasts to do something in their life by motivation. So that, students motivation effect towards

the learning process. Harmer (2002) also states that “it is accepted for most fields of learning that motivation is essential to success: that we have to want to do something to succeed at it. Without such motivation we will almost certainly fail to make the necessary effort.” That means motivation can be as the key for the successful learning.

2.1.7 Curriculum 2013

In Indonesia, the curriculum has changed many times and the newest curriculum is the 2013 curriculum. The 2013 curriculum is competency and character based curriculum. The 2013 curriculum was born as a response to the various criticisms of School Based Curriculum 2006. It is in accordance with the development needs and the world of work. The 2013 curriculum is one of the government's efforts to resolve the various problems being faced by the world of education today (Premendikbud no 59, 2014).

State Islamic Middle school of Kulon Progo use 2013 curriculum. The applications of this curriculum also already running well especially for English subject. In the teaching learning process, the teacher already uses students centre-learning.

2.1.8 Teaching English for Islamic Middle School

Islamic Middle School is just the same like Junior high school students, they are categorized as teen. Teens or adolescences are a young person whose age falls within ten to fifteen. Teaching teenagers is perhaps the most complex, interesting, and challenging process. Teenagers seen to be the special age group. It has been known that the students' age is one of the key factor that influence our decision about how to teach. However, knowing their characteristic could help the teacher more to teach them. The material and method should suitable for them. If teacher wants to teach the language to young students, they must use the strategy that makes them interesting. For example, teacher use *wayang kulit* as media that can be used as one of strategy in teaching English and teach save local wisdom heritage. When the teachers use the *wayang kulit*, it also teach the students to love their local wisdom heritage.

2.1.9 Teaching Media

Generally, teaching media mean all tools which may be used by teacher to deliver teaching material to students in teaching learning process to reach certain learning goals. There are some experts that stated about teaching media. According to Bakri (2011:3) media is plural form of *medium*, which derives from Latin word *medius* that has meaning “*middle*”. In Bahasa, *medium* means “*between or interval*”. The meaning of media aimed at something that delivers information (massage) between message sender and receiver.

Teaching media based on Arsyad (2009:4) is a media that bring instructional purpose of massages or information of learning. Media is means of expressing massage and information. According to Heinich, et al in Nurrochim (2013:17-18) stated that medium as a mediator that delivers information between sender and receiver. When the media brings instructional messages or information that contains learning purposes, it can be called as teaching media.

2.1.10 The History of Wayang

The origin of *wayang* is not accurately recorded, but people always remember and feel the presence of puppets in the lives of Indonesian people. According to experts, puppets have existed since the time of 1500 years BC, long before outside religion and culture entered Indonesia.

In the development of puppets, the language used originally used ancient Javanese or *Kawi*. As time goes on Language is the language used. *Rinengga* is a mixed language that has been arranged beautifully according to its use.

Puppets are well developed in Java and Bali. The puppet show was recognized by UNESCO on November 7, 2003, as a masterpiece of Oral and Intangible heritage of Humanity. Indonesian people should be proud of the title given by UNESCO for one of these Indonesian cultures and the younger generation should also study this *wayang kulit* as a form of pride in the global culture of Indonesia.

2.1.11 Types of *Wayang*

There are some kind of *wayang* or puppets. In this research, researcher conducting the research used Indonesian puppets that still exist. According to Nanda (13:2010), there are some kind of Indonesian puppets:

a. *Wayang Purwa*

Wayang Purwa is also called *wayang kulit* because it is made of cow leather. Sunan Kalijaga, one of the Wali Songo, was the person who first created puppets from cow skin. In addition to cow skin there are also those who use buffalo skin.

In this research, researcher use *wayang purwa* or *wayang kulit* as media teaching of the research. It made by the leather of buffalo that have colour as the representative of local culture.

b. *Wayang Golek*

Many Indonesian people call *wayang golek* as *wayang Tengul*. This puppet is made of wood and given clothes like humans. In *wayang golek* performances there are no screens like those in *wayang kulit*.

c. *Wayang Krucil*

Wayang Krucil could also call *wayang Klithik*. This puppet is made of wood and the shape is similar to shadow puppets. In the show, the position of *wayang* is to use wood that has been given different holes from the *wayang kulit* which uses a banana stem.

d. *Wayang Beber*

Wayang beber is made of cloth or cow leather in the form of sheets or sheets. Each sheet is a story scene. If not played, this sheet can be rolled. This puppet is made in the Majapahit era.

Wayang beber is in the form of a piece of paper or cloth measuring around 80 cm x 12 meters, which is illustrated in the form of several particular puppet plays. One *wayang beber* scroll usually consists of 16 scenes.

At the time of the performance, the part of the picture featuring the play was opened from the scroll, and the puppeteer told the story written in each scene.

e. *Wayang Gedog*

Gedog puppets or *wayang gedog* are shaped like *wayang kulit* or shadow puppets. The source of the story comes from Java such as: banten, Sigasari, Mataram,

Kediri and etc. *Wayang gedog* is almost extinct and we can only see it until the year 1400.

f. *Wayang Suluh*

Wayang suluh performances are usually for community enlightenment. These puppets are classified as modern puppets and are made of leather which are given complete clothing, usually human, and their image is similar to humans. Carita is taken from the story of the Indonesian struggle against the invaders.

g. *Wayang Titi*

Wayang Titi is a Chinese puppet. The source comes from Chinese stories. Puppets found in Chinese villages or temples.

h. *Wayang Madya*

This puppet was created by K. Mangkunegara IV at the beginning of the eighteenth century. Sumebr's story is taken from the story of the Pandavas after the Western war, for example Prabu Parikesit.

i. *Wayang Wahyu*

This one puppet is also often called the Biblical puppet. This puppet story comes from the gospel. Created by Brother Themotheos to broadcast Christianity.

j. *Wayang Orang*

Wayang Orang is a *wayang purwa* story that is performed by people with clothes such as puppets. The source of the story is the same as the *wayang purwa*. Puppet people are also referred to as *wayang wong* (Javanese) is a puppet that is played by using people as characters in the puppet story.

These puppets are no longer shown using puppets, but instead display humans as a substitute for puppets. They use the same clothes as the decorations used in the shadow puppets and their faces are also decorated with additional pictures or paintings to resemble shadow puppets.

2.1.12 *Wayang Kulit Show*

Wayang kulit Show usually performed at night and can last for many hours. Hundreds of *wayang kulit* are controlled by the *Dalang* (puppeteer) who moves them in front of a lamp to create shadows on a *Kelir* (screen). The story is accompanied by music, which helps to create an atmosphere and to emphasize dramatic parts of the

story. For conducting wayang kulit show, there are some important things that use to make these performances running well, namely: 1) Dalang; 2) Wayang; 3) Wayang kulit and Gunungan; 4) Sinden and Karawitan.

1. Dalang

Nanda, (17: 2010) stated that the *dalang* is a director, play writer, a narrator, a character player, a compiler, a singer "*penyayi*", a stage manager, dancers and so on. It could be said if the *dalang* is the important key for helping the *Wayang Kulit* Show because of his important positions in this shows.

Dalang or puppeteers in the Indonesian puppet world are defined as someone who has special skills in playing puppet dolls. The word "*dalang*" also means that it comes from the word "*dahyang*", which means the healer of various diseases. The *dalang* in "*jarwo dhosok*" is interpreted as "*ngudal piwulang*" (revealing knowledge), giving enlightenment to the audience.

Dalang must have a lot of scientific knowledge that is very large and sustainable and capable of mastering various fields of science. So that in the times, *dalang* is able to provide stories that can adjust the needs and circumstances of each era.

2. Kelir

Kelir is a cloth in front of the puppeteer during the show. *Kelir* is made from a kind of catoon instead of nylon. This material is chosen because it is not too slippery so that the puppets that are attached are not easy to shake right and left, the puppeteer or *dalang* can easily control the puppets. The shape of the *kelir* or screen is generally rectangular but over time the shape and size are adjusted by the *pendalang*.

3. Wayang kulit and Gunungan

Wayang that common used in Yogyakarta was *wayang purwa* or *wayang kulit*. For conducting *wayang kulit* performances was combinations of some characters of *wayang kulit* that had special characteristics. For example, the use of Semar at the show was use to give a good advice. According to Nanda (213:2010), Semar could be used as the representative of normal human that have a good attitude as god of Kahyangan. So that, the chosen of characters of each *wayang kulit* could affect towards the story that brought by the *dalang*.

Another part of *wayang kulit* show that also important was *Gunungan*. *Gunungan* is *wayang* in the form of a mountain picture and its contents. Nanda, (19: 2010) stated that *Gunungan* contains high philosophical teachings, namely teachings on wisdom. All mean that the play in the puppet contains high value lessons. In each round of panicle life from birth to death the ancestors reminded the need for awareness to understand the origin of life. Based on those explanations, it could be said if *gunungan* really important as sign of life. So that, the reason why there is *gunungan* before and after *wayang kulit* show performances, it caused of the sign of born and death in this life.

4. *Sinden and karawitan*

In the performing *wayang kulit*, also there is another things to complete the show, namely *Sinden*, *karawitan*, and etc. *Sinden* was a group of singer that sing java song for make the performances become good as entertaining shows. *Karawitan* was group of traditional music tools from Java. In *karawitan*, there are *gamelan*, *saron*, *gong*, and etc, use as the music supporting the *wayang kulit* show. So that, *Sinden* and *Karawitan* use to make the *wayang kulit* show become good enough for entertaining the visitors.

In this research, researcher only use *wayang kulit* as the media in teaching. It was because of the time allocations and the locations. The time for conducting *Wayang Kulit* Show at the class was so limited and the locations for setting the stages was not enough spaces. So that, based on those problems researcher conducting the research only used *wayang kulit* and make the students as *dalang* to make students learn more to their own local wisdom heritages.

2.1.13 Teaching Speaking Using *Wayang Kulit*

Wayang kulit are the tools used in the past by a figure to spread an ideology or as a means of entertainment. Because of the benefits and functions used in the past, researcher intend to use this puppet for media teaching.

In the implementation of teaching speaking using *wayang kulit*, researcher divide teaching learning process in to three stages, namely; 1) Set Induction; 2) Main Activities; 3) Reflections. In the set inductions, researcher used *wayang kulit* as the media to brainstorming the students. In this stage, researcher used *wayang* to make the

students speak up. In the Main Activities, *wayang kulit* become the media teaching and it was also students centre-learning. In this stages, the activities focus on students performances. Students used the *wayang kulit* for making and conversations or dialogue and also used *wayang kulit* for storytelling. In this stages, students also learn how to be a *dalang* or puppeteer. So that, in the end of the activities students could got experiences for becoming a *dalang*. It was also make the students aware to preserve their local wisdom. The last stages was reflections. In the reflections, researcher give students clear understanding to correct students' error on their performance. Researcher also give students motivations towards *wayang kulit* itself.

2.1.14. Awareness on Local Wisdom

Local wisdom is basic knowledge gain from living in balance with nature. It is related to culture in the community which is accumulate and pass on. This wisdom can be both abstract and concrete, but the important characteristics are that it comes from experiences or truth gain from life. The wisdom from real experiences integrates the body, the spirit and the environment. It emphasizes respect for elders and their life experiences. Moreover, it values morals more than material things (Nakorntap et al., 1996, in Mungmachon, 2012, in Soelistijowati et all, 2016). It also can be said local wisdom not only things about the materials, but it is have a lot off moral values such as, good manners, habits, mores and rules of behavior that have become a habits for Culture forums and already pass on. So that, we must be aware to save our local wisdom because we have a good culture that bring a lot off moral values.

Local wisdom in Indonesia also had a full of moral values. Talking about local wisdom in Yogyakarta as the province subject of the school, researcher brought the one of the local wisdom heritage of Yogyakarta named *wayang kulit*. Researcher use *wayang kulit* to encourage students aware of their local wisdom because of *wayang kulit* has high moral values. Nanda (19:2010) stated that “every character of *wayang* had high moral values. So that, researcher use *wayang* because of this high moral values and brought it as stimulus to make students start to aware their local wisdom.

2.2 Previous Study

The previous study that have relation with this research coming from Nurhayati (2013) from Semarang State University and Christamia (2014). The first research from Nurhayati (2013). The title of her research is the effectiveness of using hand puppet to improve students speaking skills in performing adjacency pairs. From her experimental research, the researcher can get some information such as: the population of seventh graders of SMP 11 Semarang was 224 students that divided into seven class, each class was 32. The researcher uses two classes, 7D class (Experimental Research) used Hand Puppet and Picture and 7A class (Control Group) used conventional teaching with picture. After the researcher give treatment (Pre-test and Post-test) for them. The research get the result in t-test formula. The t-test or t-value obtained is (2.62177). Since t-test is higher that t-table (2.02), so the hypothesis is accepted. It means that there is any significant difference in learning achievement between students who were taught speaking by using hand puppet and those who were taught by using conventional technique. From the result of the experiment, hand puppet was more effective for teaching speaking.

The second research from Christamia (2014). The title of her research is improving students' speaking skill through English songs and puppet at grade IV of SD N Adisucipto II in the academic year of 2013/2014. The participants of her research were 23 students of grade IV at SDN Adisucipto II in the academic year of 2013/2014. The finding of the first cycle indicated that the students' speaking skill and involvement improved along with a lot of speaking practices. The result of the second cycle shows that the implementation of English songs and puppets improved the students' speaking skill, especially their accuracy and interest by providing them with various topics, songs, and activities. The findings were also supported by the means of the students' speaking score which had improved from 6.2 in the pre-test and to 7.3 in the post-test.

There are some differences of this research and the previous study. Form the first research, this research are: (1) *Wayang kulit* is the main media than the first researcher used hand puppet; (2) the setting of the research; (3) type of research is deference. From the second research, the differences of this research are: (1) it used

wayang kulit than the previous researcher use song and puppet; (2) the setting of the research.

2.3 Conceptual Framework

Using *Wayang Kulits* for improving students speaking skill and awareness on local wisdom is a way to solve a problems that happens in the State Islamic Middle Schhol of Kulon Progo. In conducting this research, the researcher uses some theories of speaking, Teaching junior high school, and talking about *Wayang Kulit* and Local Wisdom. English has 4 skills, such as: Writing, Speaking, Reading, and Listening. In speaking skills Nunan (2003) state that “speaking is the productive oral skill. It consists of producing systematic verbal utterance to convey meaning”. So that, speaking is the ability to express something in a spoken language. It has some elements, such as: Fluency, Accuracy. Clarity, Performance skills, etc. Then, teaching adolescence is need something that make students feel comfortable with situation and enjoy the class because it can classified teaching teenagers. Based on the categorized of adolescence the researcher use *wayang kulit* to improve the students speaking skills and improve the students awareness on their local wisdom.

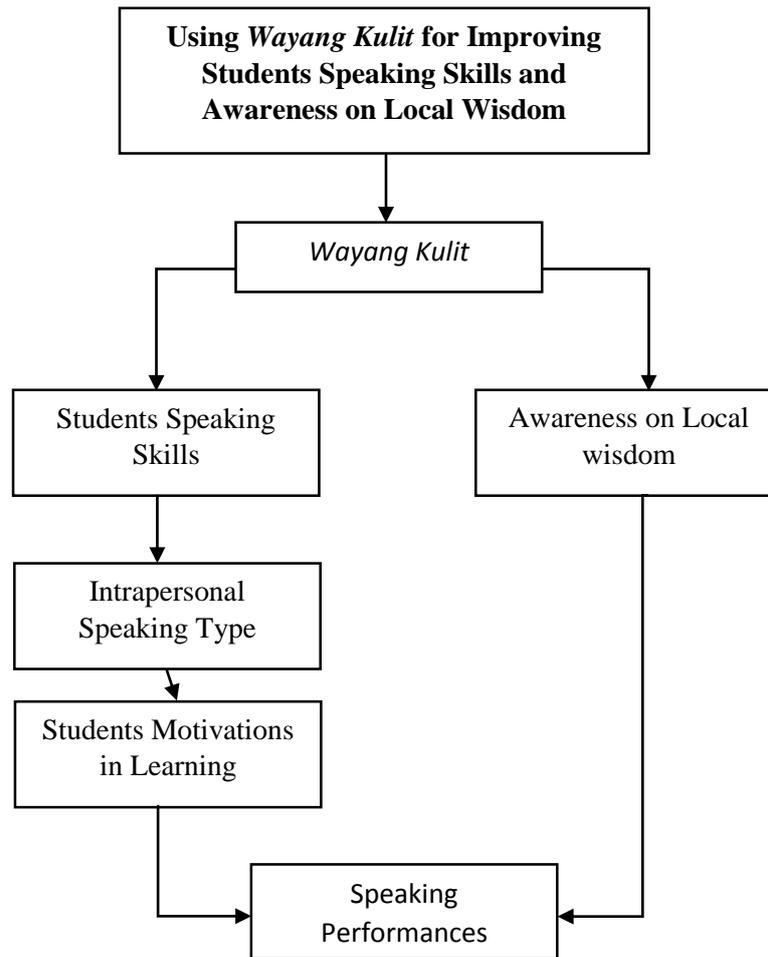


Figure 2.1: Conceptual Framework