

Developing a Learning Media of *Múa Rối Nước* as an Introduction of Vietnamese Culture for Art Extracurricular Teaching in a Yogyakarta State Primary School Indonesia

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Abstract—Vietnam and Indonesia are not only two members of Association of Southeast Asian Nations (ASEAN), but they also have the same root of culture, which is the ancient Southeast Asian culture. However, there is generally a lack of knowledge about Vietnam or even Vietnamese culture in the perspectives of Indonesian people. Moreover, *Múa Rối Nước* or water puppetry is one of many Vietnamese famous intangible cultural heritages, which is qualified enough to represent the culture of Vietnam. Hence to broaden the understandings of Indonesian people about Vietnamese culture with an interesting way, this research aims to produce a learning media *Múa Rối Nước* that is feasible and effective to improve the knowledge about Vietnamese culture of grade Fourth Students at Yogyakarta State Primary School of Timuran. This study applied 9 stages of the whole development stages by Borg&Gall for producing the media and used the interview, observation, the teacher response questionnaire, student's response questionnaire for data collection. Likert scale and descriptive analysis were used to analyze data in this research. Finally, the result shows that the developed media *Múa Rối Nước* is feasible and effective. Eligibility can be seen from the score of 3.77 in material aspect, 3.32 in media aspect, and 3.6 in the response of teacher aspect, with "very good" category. The response of students gets 3.19 score with "good" category. According to the results above, it could be concluded that the media *Múa Rối Nước* is feasible and effective in introducing the culture of Vietnam.

Keywords—*learning media, Vietnamese water puppetry, Múa Rối Nước, Vietnamese culture*

I. INTRODUCTION

Vietnam and Indonesia are both located in Southeast Asian area, one is stayed on peninsula together with Laos and Campudia, and the other is the biggest country in maritime archipelago. Vietnamese culture is built up from the basis of Southeast Asian culture, where the community of ancient peninsula Indonesia lived. Furthermore, the ancient peninsula Indonesian community is the first one who had created the civilization of water-rice agriculture, which is also the origin of Vietnamese culture [1]. It could be said that Vietnam and Indonesia share the same root of the ancient Southeast Asian culture. However, in the present time, there is an issue that Indonesian people have a lack of knowledge about the country of Vietnam and their culture. The system

operation of Indonesian education is one of many reasons from various fields leading to that issue. Thanks to the rich of cultures and arts of all over their country Indonesian government is able to preserve their traditions through the educational policies of art and cultural teaching. In Indonesia, local culture and arts teaching is focused on all levels of educational system, from primary school, secondary school, high school and until university, which had created the great perspective of Indonesian culture and country in the understanding of their students [2]. In the other hand, it also resulted in the lack of knowledge about other foreigner country and culture, especially Vietnamese culture – one country is located in the same area of Indonesia. In the understandings of Indonesian primary students, Vietnam is not much more than a name of one country in the area of Southeast Asia.

Besides, Vietnam and Indonesia are two members of 11 nations in Association of Southeast Asian Nations – ASEAN. Understanding art and culture is a multifunctional key to help the cooperation of all ASEAN nations work effectively. There is obviously a need for the improvement of cultural understandings of all ASEAN nations, particularly between Vietnam and Indonesia. According to the ASEAN Strategic Plan for Culture and Arts 2016-2025, an ASEAN mindset and facilitate intercultural dialogue among the peoples of that area needs to be deepen through the engagement of various stakeholders in raising awareness on, and appreciation for, the histories, cultures, arts, traditions and values of the ASEAN region. Last but not least, in the Strategic Plan, culture is considered the fore of building an ASEAN community as a global partner in the pursuit of inclusive and sustainable development. To follow the ASEAN Strategic Plan for Culture and Arts 2016-2025, to enhance the intercultural understandings between Vietnam and Indonesia, and to encourage the cooperation of those two nations in harmony, in a field of art education, this research would like to introduce Vietnamese culture to Indonesian primary students through a unique traditional water puppetry of Vietnam in a new form of a learning media [3].

Múa Rối Nước – Water puppetry is a traditional puppetry theater, which created by farmers in the villages of Red River Delta area of Northern Vietnam in 11th century [4]. In the past, water puppetry was performed in festivals after crops

harvesting, celebrating Luna New Year of Vietnam, which usually called Tết Holiday, or many other local festivals of villages. Because water puppetry is one of many special performances for Gods worshiping to represent Vietnamese people to say thank you to their Gods after giving them a good weather conditions in the last year and also to ask the same one in the next year. That is reason why the places of water puppetry performance was always in pagodas of Northern Vietnam in the past. It often takes one or two hours for one performance of Vietnamese water puppetry to deliver to audiences. It is quite different between Vietnamese water puppetry and Indonesian puppetry – Wayang Kulit. It depends on the plot that Wayang Kulit could be performed around three days or more. Most of the plot of Indonesian puppetry are based on two epic ancient Javanese literatures, which are Ramayana and Mahabharata. The plot of *Múa Rối Nước* – Vietnamese water puppetry are the sequence of short contemporary stories like the following routine of the opening of uncle Tều, farming daily activities in villages of Vietnam, the legend of Hoàn Kiếm lake, the dance of fairies, and the dance of Asian sacred animals. The Vietnam water puppets are made from kinds of light wood, such as sung, to easy to float on the water. The puppets are 74 cm to 100 cm heights. Each of Vietnamese water puppets are connected to a system of bamboo sticks and wires for the puppeteer to perform them in the way of paddling. Traditional music of Vietnam is used to perform in water puppetry with traditional and modern instruments. Puppeteer is the important element of the water puppetry. It is quite different between puppeteer of Vietnamese water puppetry and Indonesian puppetry. In a Indonesian puppetry, there is one puppeteer, who can be seen from the stage by the audiences, but in a Vietnamese water puppetry, there are more than one, eight or ten puppeteers working together effectively at the same time to give a perfect performance and staying behind secretly the curtain to let the spotlight to the puppets [5], [6]. That is the unique point of the Vietnamese water puppetry, which is also one of many potentials creating successful values of the show.

This research aims to develop a learning media based on *Múa Rối Nước* – Vietnamese water puppetry to introduce the culture of Vietnam to two classes of grade IV students of Yogyakarta State Primary School of Timuran in Indonesia. All elements of Vietnamese water puppetry, such as puppets, stages were designed in smaller size from the origins. The digital traditional music were used in this learning media of *Múa Rối Nước*. The puppeteers of this learning media are a researcher and a teacher of Yogyakarta State Primary School of Timuran. The study referred to nine stages of research and development – R&D of Borg & Gall in [7], such as: (1) research and information collecting, (2) planning, (3) develop primary form of product, (4) preliminary field. (5) main product revision, (6) main field testing, (7) operational product revision, (8) operational field testing, (9) final product revision and final product. It took six months to finish this research from January until June 2018.

The rest of this paper is organized as follow: Section II describes material and proposed methodology. Section III presents the obtained result and following by discussion. Finally, section IV concludes this work.

II. MATERIALS AND METHODOLOGY

A. Data, Instruments, and Data collection techniques

There are two kinds of data in this study, those are qualitative and quantitative data. Data collection in techniques combine the activities of observation, interview, documentaries, and questionnaires [8]. Instruments using in this research are survey questionnaires and interview questions.

To interview teacher there are 9 questions including two aspects, such as the way of teaching that teacher had used in art extracurricular class and the knowledge of teacher about water puppetry and Vietnamese culture. To interview the principal of that primary school there are 3 questions about the needs of foreigner cultural introduction through art extracurricular learning in primary school.

The questioners of media expert and material expert in validation stage include 22 questions dividing into four aspects, such as: media content feasibility, language feasibility, contextual assessment, media physical assessment.

The questioners of students responses before using the learning media of *Múa Rối Nước* are 5 questions dividing into two aspects, such as: students understandings of Vietnamese water puppetry and their knowledge about Vietnamese culture.

The questioners of students responses after using the learning media of *Múa Rối Nước* are 7 questions dividing into three aspects, such as: media content, media display and Vietnamese culture.

The questioners of teacher response about the feasibility of media *Múa Rối Nước* are 10 questions dividing into two aspects, such as: the feasibility of media content and the feasibility of media physical.

B. Data Analysis Technique

Qualitative data are the criticism, answers, and advices from media expert, material expert, teacher, and students [9]. Those data were analyzed descriptively and after that the results were calculated in percentage to earn the opinions on disadvantages and advantages of media *Múa Rối Nước*. Whereas quantitative data were analyzed by using a positive four-scale of Likert (see Table 1), from score 1 up to score 4, with the most negative score is 1 and the most positive score is 4 (see Table 2), in order to measure the feasibility of media *Múa Rối Nước*.

Table 1. The four-scale used on media trial of a learning media *Múa Rối Nước* by Media expert, Material expert, and teacher

Scores	Categories
4	Extremely appropriate / helpful / feasible / clear / interesting
3	Appropriate / helpful / feasible / clear / interesting
2	Less appropriate / helpful / feasible / clear / interesting
1	Not appropriate / helpful / feasible / clear / interesting

Table 2. The four-scale used on media trial of a learning media *Múa Rối Nước* by students after using that media in teaching

Scores	Categories
4	Extremely interesting or Extremely agree
3	Interesting or Agree
2	Less interesting or Not quite agree
1	Not interesting or Do not agree

TABLE III. CONVERSION AND SCORE MEASUREMENT FORMULA USING A LIKERT SCALE

Scores (X)	Categories	Score in Alphabet
$X \geq Mi + 1.5 SDi$	Very Good	A
$Mi + 0.5 SDi \leq X < Mi + 1.5 SDi$	Good	B
$Mi - 0.5 SDi \leq X < Mi + 0.5 SDi$	Fairly Good	C
$Mi - 1.5 SDi \leq X < Mi - 0.5 SDi$	Not Good	D
$X < Mi - 1.5 SDi$	Poor	E

Where:

- Mi: ideal mean
- Sdi: Ideal standard deviation
- Mi: 1/2 (highest score + lowest score)
- Sdi: 1/6 (Highest score - lowest score)

Then, the researchers applied the formula mentioned above to calculate as a manual way with the program of *Microsoft Excel Worksheet* to conclude the results for the media feasibility of *Múa Rối Nước* as an introduction to Vietnamese culture in arts extracurricular learning at Timuran Yogyakarta Primary School. Finally, based on the results of the scored had been found that the researcher converted into A, B, C, D, E which correspond to a certain score category (see Table III).

III. RESULTS AND DISCUSSION

A. Media *Múa Rối Nước* as An Introduction of Vietnamese Culture

Media *Múa Rối Nước* is designed based on a performance of Vietnamese water puppetry, which including many elements as the following, plots, puppets, stage, puppeteer, and music. There are two plots using in this media in order to introduce the culture of Vietnam to Indonesian primary students [10], [11]. The first plot is one Vietnamese folk tale named “Three daughters” (*Ba Cô Con Gái*). The second plot is a contemporary performance written by researcher with the title “Welcome to Vietnam”. There are four main puppets played main characters in both of those plots. Those main puppets are made of wood and painted with a special waterproof colour. The height of each puppet is 25 cm. The base bellowed each puppet is 8.5 cm height and 50 cm long. The properties of each puppets are representing the cultural values of three Vietnamese major regions. Those properties are traditional clothes of three major regions, Northern, Middle and Southern Vietnam (see Figures 1, 2, 3, and 4).



Fig. 1. Mother Puppet in áo bà ba and khăn rằn – traditional clothes of Southern Vietnam



Fig. 2. Youngest Daughter Puppet in áo bà ba and nón lá – traditional clothes of Southern Vietnam



Fig. 3. Second Daughter Puppet in violet áo dài – traditional clothes of Middle Vietnam



Fig. 4. First Daughter Puppet in áo tứ thân – traditional clothes of Northern Vietnam



Fig. 5. Background media *Múa Rối Nước* is inspired by an original Vietnamese water puppetry stage in an ancient pagoda, Chùa Thầy



Fig. 6. An glass aquarium as an stage of media *Múa Rối Nước*

The digital music is used in this media *Múa Rối Nước* with many folk songs from three main regions of Vietnam. Researcher and one art teacher took responsible as puppeteers in this media during art extracurricular teaching in two classes of grade fourth.

B. Results of Field Media Trial

After designing stage, a learning media *Múa Rối Nước* was brought to test in the field, which was used in art extracurricular teaching in two classes of grade fourth in Yogyakarta State Primary School of Timuran. The field media trial includes these following stages: preliminary field, main field testing, operational field testing. Between each testing stages there were always a revision stage for upgrading a learning media *Múa Rối Nước*.

TABLE IV. CONVERSION OF MEDIA FEASIBILITY SCORES

No.	Score (X)	Categories	Scores in Alphabet
1	$X \geq 3.25$	Extremely Good	A
2	$2.75 \leq X < 3.25$	Good	B
3	$2.25 \leq X < 2.75$	Fair	C
4	$1.75 \leq X < 2.25$	Less Good	D
5	$X < 1.75$	Poor	E

The feasibility of a learning media *Múa Rối Nước* is measured based on the descriptions of Table 4 above in the following aspects, such as material, media, art teacher and students. According to that table, it could be said that a learning media *Múa Rối Nước* is clarified feasible and effective in teaching if it reaches to the minimal score 2.75 and “B” with the category “Good”. However, if a learning media *Múa Rối Nước* gets the scores bellowed the minimal score 2.75, it is unqualified for the goal of this research.

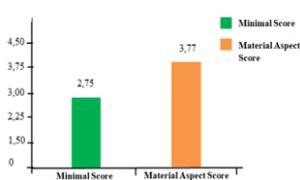


Fig. 7. The assessment result of Material aspect

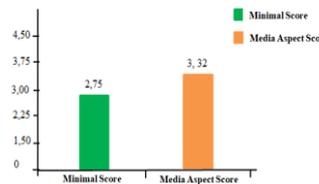


Fig. 8. The assessment result of Media aspect

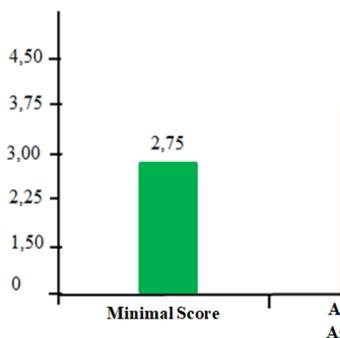


Fig. 9. The assessment result of Art Teacher aspect

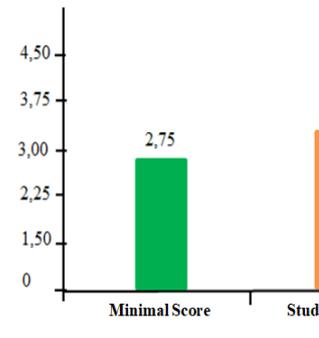


Fig. 10. The assessment result of Students aspect

According to Figure 7, the score of material aspect assessment is 3.77 with “A” in the category “extremely good”. The material aspect score is bigger than the minimal score, such as $3.77 > 2.75$. Retnowati and Prihadi in [13], a lecturer of the Faculty of Language and Art, Yogyakarta State University was responsible for doing the assessment of a learning media *Múa Rối Nước* in material aspect. The description of Figure 8 2 shows that the score of media aspect assessment is 3.32 with “A” in the category “extremely good”. The media aspect score is bigger than the minimal score, such as $3.32 > 2.75$. Soenarto [14], a lecturer of the Faculty of Learning Technology, Yogyakarta State University was responsible for doing the assessment of a learning media *Múa Rối Nước* in media aspect. According to Figure 9, the score of art teacher aspect assessment is 3.6 with “A” in the category “extremely good”. The art teacher aspect score is bigger than the minimal score, such as $3.6 > 2.75$. Miss Desiana Muryasari, an art extracurricular teacher of Yogyakarta State Primary School of Timuran was responsible for doing the assessment of a learning media *Múa Rối Nước* in teacher aspect. The description of Figure 10 shows that the score of student’s aspect assessments is 3.19 with “B” in the category “good”. The media aspect score is bigger than the minimal score, such as $3.19 > 2.75$. There were 34 students of two grade fourth classes of Timuran Primary School taking part in the assessment. Finally, the results based on the scores above shows that a

learning media *Múa Rối Nước* could be stated feasible for art extracurricular teaching in primary school.

IV. CONCLUSION

The learning media of *Múa Rối Nước* is designed based on an inspiration of a traditional theater performance of Vietnamese water puppetry. If the original Vietnamese water puppetry is rich of traditional cultural values, this new learning media *Múa Rối Nước* is created with contemporary cultural values of Vietnam in order to introduce Vietnamese Culture to primary Indonesian students. The results showed that a learning media of *Múa Rối Nước* was feasible in all aspects of media, material, art teacher and students. Finally, as a suggestion, this new learning media can use for introducing any other cultures in art extracurricular teaching of primary Indonesian school, especially in Yogyakarta.

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