



colloquium
isme
Empowering Local Mind in Art Design
& Cultural Heritage
2016

Empowering Local Mind
In Art Design & Cultural Heritage

3rd ISME International Colloquium 2016

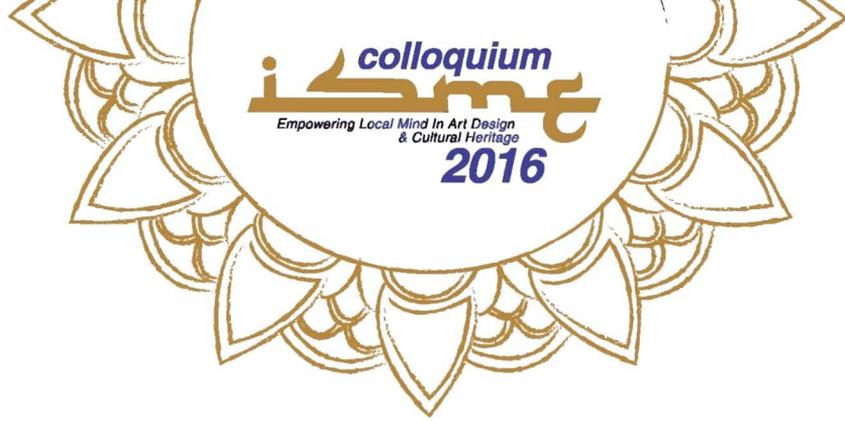
proceeding book

27 & 28
December
2016

Universiti
Teknologi MARA,
Melaka, Malaysia.

In collaboration with:





Empowering Local Mind
In Art Design & Cultural Heritage

3rd ISME International Colloquium 2016

EDITORS AND COMPILERS:

Dr. Azahar Harun
Dr. Rosli Zakaria
Dr. Abd Rasid
Pn. Haslinda Abd Razak
Pn. Liza Marziana Mohammad Noh
En Nadzri Mohd Sharif
En. Shaleh Mohd Mujir
Pn Fatrisha Mohamed Yussof
Pn Anith Liyana Amin Nudin
Pn Ilinadia Jamil
Cik Fazlina Mohd Radzi
Cik Aidah Alias
Cik Nurkhazilah Idris

COVER DESIGN:

Norsharina Samsuri

PUBLISHED BY:

Faculty of Art & Design,
UiTM Melaka
KM26 Jalan Lendu,
78000 Alor Gajah, Melaka
Tel : +606 - 5582094/ +6065582190/ +6065582113
Email : ismefssr@gmail.com
Web : <http://isme2016.weebly.com>
ISBN : 978-967-0637-26-6

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without permission of the copyright holder.



Empowering Local Mind
In Art Design & Cultural Heritage

3rd ISME International Colloquium 2016

Copyright © 2016
Faculty of Art & Design,
UiTM Melaka
KM26 Jalan Lendu,
78000 Alor Gajah Melaka
<http://isme2016.weebly.com>

Content

| | | |
|----|---|-----|
| 1 | Personification in Marketing Communication: Case Study of Malaysian Brands | 9 |
| | <i>Azahar Harun, Mohamed Razeef Abd Razak, Ruslan Abd Rahim, Lili Eliana Mohd Radzuan, Amina Syarfina Abu Bakar</i> | |
| 2 | The Image of Man after September 11 | 21 |
| | <i>Mohd. Shaharudin Sabu, Mohd. Saharuddin Supar, Hisammudin Ahmad, Shaharin Sulaiman, Ahmad Zuraimi Abdul Rahim, Mohd. Ali Azraei Bebit, Shahrul Munir Mohd Kaulan</i> | |
| 3 | The Image Construction of Loro Blonyo Craft in Global Market through Packaging Design that Reflect Local Image | 27 |
| | <i>Nanang Yuliantoa, Edy Tri Sulistyoa, Slamet Subiyantoroa, and Nadia Sigi Prameswaria</i> | |
| 4 | Game-Based Learning using Visual Spatial Approach for Children with Autism to Improve Social Development: A Pilot Study | 32 |
| | <i>Ilinadia Jamil, Fatrisha Mohamed Yussof, Nor Yus Shahirah Hassan, Azzureen Nor Ain Azizuddin and Zainal Kadir</i> | |
| 5 | Visual Iklan Berunsurkan Seksual Di Media Internet: Persepsi Golongan Bawah Umur | 42 |
| | <i>Fatrisha Mohamed Yussof, Ilinadia Jamil, Azahar Harun, Norsharina Samsuri, Nurkhazilah Idris, Nor Sabrena Norizan</i> | |
| 6 | An Iconographical Interpretation Of Street Art In Malaysia | 51 |
| | <i>Syafri Amir Muhammad, Nurul Huda Mohd Din, Profesor Dr. Mulyadi Mahamood, Dr. Mumtaz Mokhtar</i> | |
| 7 | The Relationship between Place and Hallmark Event; Malaysian Cultural Context | 64 |
| | <i>Musaddiq Khalil, Amer Shakir Zainol, Shaliza Dasuka, Liza Marziana, Khazilah Idris, and Fazlina Radzi</i> | |
| 8 | Aplikasi Teknik Tempa dan Peleburan dalam Seni Arca Besi Raja Shahriman Raja Aziddin | 74 |
| | <i>Liza Marziana Mohammad Noh, Shaliza Dasuki, Nurkhazilah Idris, Fazlina Mohd Radzi, Musaddiq Mohd Khalil Imran</i> | |
| 9 | Sulaman Keringkam : Motif Kemasan Sisi Beridentiti Melayu Tempatan | 85 |
| | <i>Norhasliyana Hazlin Zainal Amri, Hamdzun Haron, dan Abdul Latif Samian</i> | |
| 10 | Malay Aesthetic Concept through Malay Woodcarving Motifs in Visual Artworks | 97 |
| | <i>N. A. Hassan, P. Amin, and S. Tohid</i> | |
| 11 | Illustrasi Poster Kempen Alam Sekitar dalam Simbol Kebudayaan | 106 |
| | <i>Mulyati Binti Mat Alim and Profesor Madya Dr. Abdul Halim bin Husain</i> | |
| 12 | Penghayatan Nilai- Nilai Patriotisme Dalam Arca Awam Pelajar Uitm Melaka Sempena Pertandingan Hiasan Patriotisme Daerah Alor Gajah | 118 |
| | <i>W. M. Z. Wan Yaacob, N.H. Abdulah, A. Osman, M. F. Samsudin, M. A. A. Bebit, S. M. Mohd Kaulan dan M. S. Sabu</i> | |

| | | |
|----|---|-----|
| 13 | Keunikan Ukiran Patung Kayu dalam Kehidupan Kaum Jah Hut dalam Keperluan dan Kepercayaan | 124 |
| | <i>Nor Edzrine Binti Abdullah Sani</i> | |
| 14 | Properties of Mandi Bunga (flowering bath) as Malaysian tradition Practice | 135 |
| | <i>S. Roslan, R. Legino</i> | |
| 15 | Malaysian Batik Painting From 1950 to 2010: A Study on Style | 145 |
| | <i>A.E. Mohd Fauzi, N. H. Ghazali and N. H. Ahmad</i> | |
| 16 | Interpreting Motif and Pattern in Mohd Nor Mahmud Painting Batik: Pakai Semutar Kain Lepas. | 151 |
| | <i>H. Abd Razak, R.Legino, B. Samuri</i> | |
| 17 | The Aesthetic of Traditional Lurik in Socio-Cultural Context | 157 |
| | <i>E. S.Handayani</i> | |
| 18 | Brand Identity on Local Malay Herbal Toiletries Packaging Design as a Potential Tourism Product | 162 |
| | <i>Siti Sarah Adam Wan, Noraziah Mohd Razali, Wan Nur Khalisah Shamsudin & Ariff Ali</i> | |
| 19 | Budaya Melayu Sebagai Simbol dan Makna Dalam Seni Catan Moden Malaysia | 172 |
| | <i>Liza Marziana Mohammad Noh, Hamdzun Haron, Abdul Latif Samian & Tengku Intan Suzila Tengku Sharif</i> | |
| 20 | Budaya Visual ‘Seni Kolam’ Dalam Sistem Sosial Masyarakat India | 180 |
| | <i>Santhi A/P Letchumanan, Lee Hoi Yeh, Prof. Madya Dr. Abdul Halim Hussain</i> | |
| 21 | Cetusan Idea Seni Tekat Perak | 198 |
| | <i>Azni Hanim Hamzah, Salina Abdul Manan, Noor Hafiza Ismail & Nur Hikma Mat Yusuf</i> | |
| 22 | Chlorophyll Print: An Alternative Approach to Describe Photographic Printing Process Using Nature Based For Photography Students | 207 |
| | <i>Dona DLowii Madon, Aidah Alias, Raziq Abdul Samat, Farihan Zahari, Shafira Shaari & Shaharin Sulaiman</i> | |
| 23 | Designing Jawi Typeface to Enhance The Quality of Modern Design | 218 |
| | <i>Mohamed Razeef Abdul Razak, Prof. Dr. D’zul Haimi Md. Zain, Dr. Azahar Harun, Dr. Saiful Akram Che Cob & Lili Eliana Mohd. Radzuan</i> | |
| 24 | Diversification of Batik Jarum Handicraft Art Product to Solidify Community Based Creative Economic Development in Klaten Regency | 225 |
| | <i>Margana</i> | |

| | | |
|----|--|-----|
| 25 | Empowering “Girli” Batik Craftswomen to Enhance Family Economy and Develop Tourism Village in Sragen District | 236 |
| | <i>Dr. Slamet Supriyadi & Prof. Dr. Sariatun</i> | |
| 26 | Identiti Visual Seni Catan Moden Malaysia Melalui Media Campuran Dalam Konteks Kebudayaan | 244 |
| | <i>Fairus Ahmad Yusof ¹ Prof. Madya. Dr. Abdul Halim Husain</i> | |
| 27 | Inovasi Media TMK Dalam Pendekatan Pembelajaran dan Pengajaran Pendidikan Seni Visual Berasaskan Gaya Belajar Visual | 274 |
| | <i>Siti Hayati binti Haji Mohd Yusoff</i> | |
| 28 | Interpretasi Kandungan Imej Fotografi Digital Sosio-Masyarakat Melayu Berdasarkan Konsep Literasi Visual | 291 |
| | <i>Nadzri Mohd Sharif, Meor Hasmadi Meor Hamzah & Nor Fariza Baharuddin</i> | |
| 29 | Kartun Akhbar Sebagai Wadah Penyampaian Suara Masyarakat: Suatu Kritikan Terhadap Isu-Isu Semasa | 304 |
| | <i>Shaliza Dasuki, Liza Marziana Mohammad Noh, Nurkhazilah Idris, Fazlina Mohd Radzi, Musaddiq Mohd Khalil & Nur Hasliza Abdulah</i> | |
| 30 | Kartun Bertemakan Keagamaan Atas Talian: Interpretasi Dakwah dan Sindiran | 317 |
| | <i>Fazlina Mohd Radzi, Shaliza Dasuki, Nurkhazilah Idris, Liza Marziana Mohammad Noh & Musaddiq Muhamad Khalil</i> | |
| 31 | Keindahan Tengkolok Getam Pekasam Warisan Kesultanan Perak Darul Ridzuan | 326 |
| | <i>Liza Marziana Mohamad Noh, Salina Abdul Manan, Azni Hanim Hamzah, Noor Hafiza Ismail & Mohd Hafiz Sabran</i> | |
| 32 | Menggembur ‘Memori Kolektif’: Potensi ‘Seni Partisipatori’ Sebagai Media Konservasi Budaya | 333 |
| | <i>Diana Ibrahim, M. Hendra Himawan dan Mohd Saharuddin Supar</i> | |
| 33 | Model Landskap Bandaraya Islam Di Kawasan Tropika Berdasarkan Empat Faktor Nilai Rekabentuk | 343 |
| | <i>N. H Ramle & R. Abdullah</i> | |
| 34 | Pelaksanaan PBS Guru-Guru PSV Hilir Perak Dalam Pengajaran dan Pembelajaran Berasaskan Estetik | 352 |
| | <i>Lee Hoi Yeh, Dr. Mohd Zahuri Khairani</i> | |
| 35 | Permata Yang Hilang: Pembelajaran Penulisan Seni Khat Dan Jawi | 367 |
| | <i>Ainun Jariah Yaacob, Ahmad Rajaei Awang, Mohd Fadil Sulaiman, Mohd. Yazid Misdri</i> | |

| | | |
|----|---|-----|
| 36 | Persona Komunikasi Tipografi di dalam Artifak Kartografi | 380 |
| | <i>Wan Juria Emeih Wahed & Ridzuan Hussin</i> | |
| 37 | The ‘Me-Too’ Phenomenon in Packaging Design: A Case Study of Malaysian Retail Products | 392 |
| | <i>Anith Liyana Amin Nudin, Mohd Amin Mohd Noh, Wan Nur Khalisah Shamsudin, Izwan Abdul Ghafar, Norsharina Samsuri, Nik Narimah Nik Abdullah and Fatrisha Mohamed Yussof</i> | |
| 38 | Interaction Design in Collaborative Augmented Reality (AR) Story-book for Children | 403 |
| | <i>Lili Eliana Mohd Radzuan, Wan Nur Khalisah Shamsudin, Siti Nurlzaura Razis, Azahar Harun and Mohamed Razeef Abd Razak</i> | |
| 39 | Analisis Proses Penghasilan Lakaran Awal Dari Segi Penggunaan Material, Idea dan Pengisian (Contents) Mengikut Bidang-Bidang yang Terdapat di Fakulti Seni Lukis & Seni Reka, UiTM Melaka: Kajian Kes Pameran Think Things Pada Tahun 2016 | 410 |
| | <i>Salmah Ali, Hisammudin Ahmad, Haslinda Razak, Wan Nor Ayuni Wan Mohd Zain, Norsharina Samsuri, Nurkhozilah Idris dan Muhammad Fitri Samsuddin</i> | |
| 40 | Corporate Rebranding Design of Oil and Gas Company in Malaysia: Case Study of SMART Petrol | 423 |
| | <i>Amina Syarfina Abu Bakar, Azahar Harun, Mohamed Razeef Abd Razak</i> | |
| 41 | Apresiasi Karya Seni Catan ‘Siri Dungun’ Dalam Pendekatan Etnomatematik | 434 |
| | <i>Rushana Bte Sulaiman @ Abd Rahim, Rushana Bte Sulaiman @ Abd Rahim</i> | |
| 42 | Aturan Pertiga (Rule Of Thirds) Sebagai Elemen Baru Dalam Pembelajaran Komposisi Bagi Menghasilkan Karya Seni Catan | 449 |
| | <i>Shahariah Mohamed Roshdi, Hisammudin Ahmad, Mohd Haniff b. Mohd Khalid, Dr. Abd. Rasid Ismail, Fazlina Mohd Radzi, Nur Hasliza Abdulah, Nurul Izza Ab. Aziz</i> | |
| 43 | Kempen Budi Bahasa Melalui Senireka Bentuk Pembungkusan Produk SME | 461 |
| | <i>Farhanah Abu Sujak, Siti Raba’ah Abdul Razak, Nurul Akma Abdul Wahab, Nurin Elani Makrai</i> | |
| 44 | Participatory Art Project To Develop The Creative Potential Of Students Of Senior High School In Surakarta | 470 |
| | <i>Adam Wahida</i> | |
| 45 | Pemikiran Visual Terhadap Permainan Ceper Berasaskan Sistem Sosial Budaya | 479 |
| | <i>Zulpaimin bin Hamid, Prof. Madya Dr. Abdul Halim bin Hussain</i> | |

| | | |
|----|---|-----|
| 46 | Pengaruh Elemen Vegetal Dalam Seni Mushaf Nusantara | 493 |
| | <i>Nurul Huda Mohd Din, Syafril Amir Muhammad, Prof. Dr. D'zul Haimi Md Zain, Dr. Mumtaz Mokhtar</i> | |
| 47 | Puppet Staging through Media Creation Workshop as the Development of Character Building Model for the Marginal in Bengawan Solo Riverbanks | 509 |
| | <i>Endang Widiyastuti</i> | |
| 48 | Rattan Furniture Design: A Comparison Study between Malaysia and Indonesia Design Trend | 520 |
| | <i>Muhammad Muizzuddin Bin Darus, Dr. Ruwaidy Bin Mat Rasul, Abu Bakar Bin Abdul Aziz, Nurhikma Binti Mat Yusof, Dr Deny Willy Junaidi</i> | |
| 49 | Seni sebagai Praktis Sosial: Garis Teori dan Amalan Dalam Seni Rupa Kontemporari Malaysia | 529 |
| | <i>Diana Ibrahim, Mohd Yuszaidy Mohd Yusoff, and Yusmilayati Yunus</i> | |
| 50 | Struktur Reka Bentuk Mimbar Masjid Baru Terengganu | 541 |
| | <i>Noor Hafiza Ismail, Hamdzun Haron, Zuliskandar Ramli, Salina Abdul Manan & Azni Hanim Hamzah</i> | |
| 51 | Tapak Warisan Arkeologi Lembah Bujang: Keunikan Arkeopelancongan Di Negeri Kedah | 549 |
| | <i>Farhana Abdullah, Adnan Jusoh, Nasir Nayan & Zuliskandar Ramli</i> | |
| 52 | Study On Symbolism Of Malay Islamic Cultural Heritage In Malaysian Visual Arts : Found In Syed Ahmad Jamal Artworks | 558 |
| | <i>Nurkhazilah Idris, Liza Marziana Mohammad Noh, Shaliza Dasuki, Fatrisha Mohd Yusoff, Fazlina Mohd Radzi, Musaddiq Muhamad Khalil</i> | |
| 53 | Temporary Evacuation and Relief Centre Design Management in Malaysia: an Overview | 569 |
| | <i>Dr Ruwaidy Bin Mat Rasul, Muhammad Muizzuddin Bin Darus, Abu Bakar Bin Abdul Aziz</i> | |
| 54 | The Cotton Cloth Qur'an binding of the East Coast of the Malay Peninsula | 577 |
| | <i>Ros Mahwati Ahmad Zakaria</i> | |
| 55 | The Roles of Interactive Multimedia Learning Android-based Application for Primary Schools Teachers | 585 |
| | <i>Tjahjo Prabowo, Mohamad Suhartob, Mulyanto, Nadia Sigi Prameswari</i> | |
| 56 | The Status Quo of Malaysian Printmaking | 592 |
| | <i>Siti Safura Zahari, Nur Fatiyah Roslan, Nurin Elani Makrai, Nor Arseha Karimon, Mohd Fawazie Arshad and Romli Mahmud</i> | |

Puppet Staging through Media Creation Workshop as the Development of Character Building Model for the Marginal in Bengawan Solo Riverbanks

Endang Widiyastuti¹

¹Department of Art Education - Faculty of Teacher Training And Education - Universitas Sebelas Maret Surakarta - Indonesia

*correspondent author: endang_w@staff.uns.ac.id

ABSTRACT - The crucial problem of today's society is a state of psychological and moral personality of the individual. Moral issues could not be separated from the reality in society. The reports in social media today gives a rough idea of the form of society, especially in the city of Solo. Character building is still become a polemic. For parties outside of education, the importance of character building is less perceived. Solution could be done by dedication through training in the Puppet Creation Workshop for children in Bengawan Solo river banks. Training activities phase consist of, 1) Preparation and provisioning; 2) Implementation of dedication in the form of puppet creation workshop activity that consist of several stages, including: gathering and identifying, imagination, creation, processing, make a story, and staging; 3) The puppet staging made by children along the riverbank of Bengawan Solo.

Results of dedication provide new experiences to children in Bengawan Solo river banks with a mission to introduce the cultural traditions that were mixed with modern culture, so that children appreciate life and culture. Second, the child's skill competency to proceed visual sketching, cutting, pasting, coloring, assembly, finishing dongdang puppet (made from banana's midrib attached to cardboard) can be explored and developed as well as the ability to play the puppet creations. Lastly, the child's ability of thinking process to make the story from prologue to epilogue. Continuously long-term dedication implemented can realize achievement the value increases and manners implementation that children owned in Bengawan Solo river banks.

Author Keyword: *Character Building, Puppet, Integrated Workshop.*

1. INTRODUCTION

The crucial problem of today's society is a state of psychological and moral personality of the individual. Moral issues could not be separated from the reality in society that could be seen from social media reports that gives a rough idea of the society form especially in Solo. The society in Bengawan Solo riverbank having almost the same characteristic with the society in another riverbanks. The different thing is the ability to socialize with people outside the community. They are not so good socializing with people. Some of the people in Bengawan Solo riverbanks are also often violate the rules. Bengawan Solo riverbanks society also have unproductive activities, including street children group. Besides, local communities Bengawan Solo riverbanks often affected by major floods that displace their property. Of course it makes their psychological condition vulnerable of criminality and the lack of clear ideas to think forward. Various forms of moral aberration in Indonesia is the harsh effects of the nation's moral degradation. The nation's moral decline due to lack of strong bastion from the influence of western culture. The moral decreased is exactly what is often called that the character of the Indonesian nation began to be blur and less powerful. While various forms of the potential owned by Indonesian nation. Physical and non-physical potential actually controlled by Indonesia. Indonesia owned plentiful gold in the bottom land, Indonesia has the human resources that are full of passion, Indonesia has a great history, and Indonesia is at an excellent geographic location.

On the other hand, character building is still being debated in Solo community. Some parties feel that character building is just a waste of the allocation costs on less important things. Additionally, character building is less beneficial for all parties, only the educated who feel the importance and benefits. For parties outside of education, the importance of character building less felt. The importance of character building as one of the nation revolutionize force is still poorly understood by certain parties. Governments, especially in education imply any character value in learning. Besides, various activities are often the nationality motivation driving of society through seminars, workshops, competitions, training, and education. Unfortunately the good opportunity provided by the government are not utilized properly by communities in developing and managing skills or talents they possess. When the opportunity was utilized of course all of that would run well. They are not necessarily effective if children do not understand its purpose, as it is considered unbeneficial by characters that is not delivered in each learner. Character building needs to be invested early to every Indonesian child. Character building in the Ministry of National Education, consisting 18 character values, all of which should be owned by every individual child. The cause that character building has not been achieved is that less qualified media and less perceived its existence by the community targeted. Key to understanding the settlement can be done through community dedication, problem-solving from

community to community. By default, indeed society is the cause and solutor of the existing situation. Expected with this dedication key, the whole problem can be resolved more quickly and easily. With these conditions, people do not need to rely on the government, but the government would be the party that controls and facilitate all the needs of the community.

2. METHODS

KKN-PPM implemented by providing training in Puppet Creation Workshop activities for children Bengawan Solo river banks. KKN-PPM consists several stages, that are 1) The preparation and provisioning phase; 2) The implementation phase KKN-PPM dedication in the form of puppet creation workshop activities consist of gathering and identifying, imagination, creation processing, make a story, and staging.

2.1. Preparation and Provisioning Phase

In the early stages performed tentor group formation and grouping work activities that have been determined are Clever Kids Post, Creative Kids Post and Cultured Kids Post. In this work activities will learn about puppet creation with banana midrib, making the story flow and educated character, also learning to play the puppet. During this training period through peer tutoring learning and the methods used are learning while playing (*out bond*) and peer tutors.

a) Learning while playing (*out bond*)

Child to be stimulated to master the competencies expected while playing. Children are invited to recall and play a simple tradition games on the outdoor, such as jamuran, benthic, jelungan, uding, and so forth. To train the child mental more confident and appreciate their group. So that will form a solid group which would appear respect and a sense of belonging between one child and another child while doing activities creation of puppets or manuscript also puppet staging.

Aspects of children's skills could be trained to make simple sketches first. As continuously children are trained to understand the visual objects around them. Kids asked to observe nearby objects and recording in their memory. Then poured in the form of 2-dimensional images. So that the kid would be able to recognize the character of the object that holds its own uniqueness in it. As for literature appreciation activities will be seen how much the child's ability to compose it. This activity is to make a simple short stories that reflects the daily life of children Bengawan Solo river banks. Because the stories and experiences which they live would be an interesting thing when it could be documented as one of the literary work of art. Also capable of displaying literary works into other forms of audio-visual, such as puppet staging. Thus, with this Enriching knowledge the child is expected to have bright dreams to live the future.

b) Peer Tutor

Peer tutoring is done after a child's skill seen standing out from his friends. Peer tutor is done with the supervision of a tutor after previously appointed children receive an intensive guidance from a tutor. In the method of peer tutor a child who is appointed would explained to the others who do not understand the subject.

2.2. The Implementation of KKN-PPM Dedication Phase

Implementation KKN-PPM dedication in the form of puppet creation workshop activities consists of *gathering and identifying, imagination, creation processing, make a story, dan staging.*

a. Gathering and Identifying

Activities done the first time is gather the children community of Bengawan Solo river banks. Then give an illustration, story or apperception that are able to arouse the children interest to banana midrib puppet to be created and played with the storyline. Then mention the various characters and human nature to lure children to identify themselves so that they can discover their dominant character.

b. Imagination

Children are invited to imagine and visualize who they are through the stories related to their daily lives. So that the character that has been found to be completely fused with themselves. Furthermore, children are trained to visualize what is in their mind through a simple sketch on paper that reflects the character of their soul. The creation of a name in every character that the child created is done to grow a sense of belonging.

c. Creation Processing

Material tools used in the character creation process that child created as follows: 1) Paper, pencils, and erasers distributed to children and then children are welcome to begin the process of sketching a character. After sketching the characters, the character's hand made separately, so that could be moved and played; 2) Cutting, is done by following the appropriate line of the sketch. To support this cutting process team distribute cutter and scissors; 3) Patching, is done by gluing pieces of sketches on banana midrib and then cut to pieces made .; 4) Coloring is done after all completed the character sketches by distributing poster paint, acrylic paint, brushes, palette, and place along the water; 5) Assembling, puppet assembly is the next process. Materials needed are wire, thread and bamboo sticks; 6) Finishing, the final process of completion that is tidying all parts of puppets.

d. Make a Story

Children were asked to tell the everyday experience and explore their imagination with an informal question and answer method. Team participated and appreciate directly, so indirectly the child will make a natural story that is honest, simple and relevant to them. This could be useful in staging puppet that will be performed by children. Children will easily grasp and understand what to do in the puppet staging for the plot in accordance with the mind, soul, and life. Team is also preparing a storyline that has moral value that is useful to the development of these children. In the storyline, children can also appreciate and look for ideals that later could be applied in their daily lives.

e. Staging

After all puppets collected by bringing each character along with the script a story which will be staged, then the kids grouped into several groups to create small communities. So that the staging process will be implemented. In this performance stage that will be used in such a manner display complete with ubo rampe in the puppet like banana stalks to stick puppet, decoration, background, back sound along with its sound system adapted to the storyline. First performance, the storyline that has been created will be sung by the children of Bengawan Solo river banks, by choosing one of the children become the puppeteer in the community. Other children who are members of the community play music as accompaniment when the puppeteer was telling, and in this puppet staging banana stalks is alternating between one community to another community. Where children were released mastered the stage with all forms of expression and exploration as free as possible. Second performance, a staging will be sung by the team and still children are welcome to participate as an audience of puppet performances.

3. RESULTS AND DISCUSSION

At the end of KKN PPM dedication activities has been established the Community Children Solo hereinafter referred Kablo. Kablo is a place or panguyuban for children of Bengawan Solo river banks. As a place to provide the space for change in society, especially children, in marginal areas to change in character building through various forms of activities from community to community on Bengawan Solo river banks; and to train teamwork in children of Bengawan Solo river banks to be more independent and exclusive in character building. Kablo symbol also be made by adopting the form of a puppet as the original culture of Indonesia, especially Java community. Puppet characters taken is Gatutkaca, with a purpose that children should be strong and powerful. Made them as human beings who always behave and uphold the values of manners. Additionally a puppet symbol of Gatutkaca was adopted for the purpose of growing a love for their own culture. As for the design and Kablo symbols can be seen in the picture below.



Picture 1. KABLO design with Gatutkaca Puppet Symbol



Picture 2. KABLO design implementation above the shirt as the establishment symbol of KABLO

Other results that have been achieved from KKN-PPM dedication activities based on the training implementation for creating stories and children creativity in the puppet creation based on the stories they create, are as follows:

1. A set of children's puppets from the children's work based on the story they created





Picture 3. A Set of Puppet of Bengawan Solo River Banks Children's Work.

2. Experience performances staging of Kablo puppet shows in the end of dedication





Picture 4. KABLO Puppets Performance Stages



4. CONCLUSION

KKN PPM dedication activities have received a positive response from Mr. Suradi as RT and children in area of Bengawan Solo river banks. This is proven from the level of attendance invited to attend the training that is up to 98%. This training can increase children's understanding in area of Bengawan Solo river banks on the making of flow and story and enhance creativity through puppet creation. In addition, increase self-confidence and sense of togetherness through the insertion of character formation in each training activity that took place. KKN-PPM should be done regularly and consistently, so that science and technology disseminated to the people is actually perceived by the targeted audience. So the kids have a place to develop their talents and interests. In the program implementation may also involve the parties concerned, especially the city government as Disdikpora and Dinsosnakertrans.

ACKNOWLEDGMENT

Author would like to speak acknowledgment to the Head of LPPM UNS which has been financing P2M KKN-PPM activities. PUSPARI for the help in permitting administration dan accelerate this activity. Author would also like to speak acknowledgment to Mr. Suradi as the leader in RT 8 RW I Desa Jurug Kelurahan Ngringo Karanganyar who has been participated providing place for KKN-PPM activities, children of Bengawan Solo River Banks in Jl. Cendrawasih RT 7 RT 8 RW I Desa Jurug Kelurahan Ngringo Karanganyar who has been willing to join

with Komunitas Anak Bengawan Solo (KABLO), students participants of KKN-PPM (Nitta Ayu Azzahra SN, Endri Sintiana Murni, Dana Prasetyawardanu, Dian Adi Tama, Memet Sudaryanto, Nikita Nur Alifa) who has helped and actively participated in puppet creation workshop activity in this community dedication.

REFERENCES

- [1]. Amir Metroседono. 1986. *Sejarah Wayang, Asal Usul, Jenis dan Cirinya*. Semarang: Effhar Offset.
- [2]. Gulö, W. 2002. *Strategi Belajar Mengajar*. Jakarta: PT. Grasindo.
- [3]. Ismunandar. K. 1985. *Wayang, Asal-Usul dan Jenisnya*. Semarang: Effhar Offset.
- [4]. Jazuli, Muhammad. 2008. *Paradigma Kontekstual Pendidikan Seni*. Surabaya: Unesa University Press.
- [5]. Salam, Sofyan. 2005. "Paradigma Pendidikan Seni Berbasis Anak, Disiplin, dan Multikultural". *Makalah disampaikan pada perkuliahan Paradigma dan Masalah Pendidikan Seni, UNNES Semarang*.
- [6]. Soedarsono. 1997. *Wayang Wong, Drama Tari Ritual Kenegaraan di Keraton Yogyakarta = Wayang Wong: The State Ritual Dance Drama In The Court*. Yogyakarta: Gadjah Mada Universitas Press.
- [7]. Suparno, Paul. 2004. *Teori Intelegensi Ganda dan Aplikasinya di Sekolah*. Yogyakarta: Penerbit Kanisius.
- [8]. Wiryawan, Sri Anitah, Noorhadi. 1990. *Strategi Belajar Mengajar*. Jakarta: Universitas Terbuka Jakarta.