

Developing History Teaching Materials Based on Environment, Museum Batik Pekalongan

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Abstract

Museum is very important for teaching material in history subject matter, but in Pekalongan city, there are still many people, especially those who concern to education have not made use of its existence maximally. So far, the empirical reality at school shows that history teachers have not optimized the source of learning because the history learning process tends to be teacher-centered, textbook-centered and mono-media. Based on that reason, this research aims to develop history teaching materials based on the content of Museum batik Pekalongan. With regard to the side of students, activity, creativity and pleasure, the teaching-learning process will improve due to the contextual learning. This research used the 'research and development' method in a qualitative approach. It is aimed to produce the history subject materials of the museum based contextual insight. Therefore, this research will produce a type of component in education system through the development and validation. The result of the research in Museum Batik shows that the students can develop the history learning by applying the strategy in using the Museum's collection. Museum is not only the place to collect Batik, but also a place to make Batik. Additionally, it can also preserve both regional and national cultures. Museum is a place for learning and enlightening students, and a fun recreational place as well. The museum content can make deeper understanding of acculturation process in a long historical process.

Keywords: Museum collection, teaching material, qualitative approach, batik, culture, acculturation, historical process.

Introduction

History is a very important subject. Its role as a subject is very important that every country in the world considers and includes history as a subject in the school curriculum. History is taught because it instills and teaches a number of values such as: nationalism, moral values, national identity, and so on. History has also been taught all the time.

History has also become a school subject in Indonesia since the independence day until now. In addition to introducing Indonesia's position in international relations in the world, history is also an important instrument in instilling nationalism and strengthening national integration. History material is taught to students from elementary school to high school. Today, however, there are so many complaints about the learning of history. One of them is that the learning material taught is often not contextual, it does not have any relevance to the students' learning environment.

Pekalongan is well-known as the City of Batik. It is so famous as the City of Batik, that Indonesian government built Batik Museum in the city. Batik Museum is a students' cultural environment in Pekalongan and its surrounding areas which can support the history learning based on cultural environment. Teachers can utilize the museum to develop their learning models. However, until now, there has been no teaching material developed for the historical learning in Pekalongan and its

surroundings. This article seeks to fill the gap of teaching materials based on the Batik Museum environment. It is very effective in encouraging the development of the batik industry itself. In Central Java, there is only one batik museum, the museum stores a number of batiks which are originally from the districts or cities there. Batik is one of the textile commodities and typical Indonesian textile products which have been widely known throughout the world. Nationally, batik has been used as a national dress and batik has its own historical value, making it the national identity of Indonesia.

The learning of Social Sciences (IPS), especially history in schools, is considered less attractive. As the consequence, many high school students are not interested in learning history. Therefore, history subject learning needs to apply Contextual Teaching Learning (CTL) learning model. This model can be applied both in class and outside the class, both with and without the presence of teachers (Wasino, 2007: 5). However, there are still many history subject teachers do not understand and do not apply the contextual learning. Many social science (IPS) teachers, especially history subject teachers who are monotonous in applying historical learning such as conducting discourse, question and answer, and giving assignments to the students to summarize history textbooks. More varied models are not implemented due to limited time, the lack of learning media, and the lack of teachers' ability to apply variations in the learning model.

This study used Qualitative method. Data based on the Batik collection in Museum Batik Pekalongan. The data was analyzed by using interactive model (Black, James A. dan Champio, Dean J, 1999; Moleong, Lexy J, 2004).

Conceptual

Teaching materials are information, tools and texts needed by teacher or instructor for planning and reviewing the implementation of learning. Teaching materials are all forms of materials used to support teacher or instructor in carrying out teaching and learning activities in the classroom. The materials in question can be either written materials or unwritten materials. (National Center for Vocational Education Research Ltd/ National Center for Competency-Based Training) (Wasino, 2009, p. 2). Teaching materials are a set of materials arranged systematically both written and unwritten to create an environment or atmosphere that allows students to learn.

Contextual history as a subject of teaching material is a holistic educational process which aims to help students in understanding the meaning of the subject they are learning by relating the material to the daily life context (personal, social, and cultural context), so that students have knowledge and skills which can be applied flexibly (transferred) from one problem or context to another problem or context. Contextual history as a subject of teaching material is a teaching material based on the philosophy of constructivism. Teaching means the participation with students in shaping knowledge, making meaning, seeking clarity, being critical, and establishing justifications (Sanjaya, Wina, 2008)

Results and Discussion

Based on the results of the study, it shows that the relevant teaching material developed is a material concerning on cultural acculturation. The material is concerning on cultural acculturation between ethnicities and between nations which have existed in Indonesia (Nusantara). Acculturation is reflected in the batik motifs found in the Pekalongan Batik Museum. This teaching material can be used to understand the process of acculturation between cultures and ethnic groups existed in Indonesia. This is very useful for historical learning with the material concerning on culture in every phase of the journey of Indonesian from the era of the influence of India, China, the Middle East, the West, Japan, and so on. This finding can also be used to instill the values of diversity and tolerance at every school level of education. The results of Pekalongan's Batik collection searching can be developed as teaching material of the cultural acculturation.

According to the museum collection, there was a collection of Indian motifs or patterns. These batik or Indian motifs and patterns can be used to develop teaching material regarding the acculturation of Indian culture (Hindu-Buddha) with local culture. The emergence of those batik's

motifs was because Pekalongan region had historical roots associated with the development of Indian culture which Saraswati (2018) told that it has existed since the 7th century. This was supported by the toponymy of villages in Pekalongan that illustrates these influences, such as: Wonopringgo, Kajen, Wonotunggal, Petungkriyono, Talun and Telaga Pakis (Asa, 2006: 22).

Through those batik collections, it was associated with the historical development of Hindu-Buddhism in Java and Indonesian archipelago (Nusantara). As a result of the arrival of Indians, there was a cultural interaction in the form of acculturation that allowed Indian values to go into and combine with Javanese culture.

The second collection is a collection of Middle Eastern, Arabic and Persian batik. This collection depicts the motifs of Arab culture that had flourished in the Pekalongan region and its surroundings, the Northern Coast region of Java. Based on the study of these batik's motifs, it can be concluded that, in the past, there has been an acculturation between Islamic culture, which was carried by people from Arab, with the local culture of Pekalongan.

The emergence of batik in Pekalongan as a pillar of the community's economy was at the beginning of the seventeenth century when Pekalongan began to become a part of the north area of Central Java governor's territory during the reign of the Dutch East Indies. Islamic leaders in Pekalongan had succeeded in Islamizing the citizens, then they entered the hinterland where the people were still agrarian. They brought goods such as batik clothes, sarongs and clothing to the hinterland, where there were ancient villages, by the traditional boat through Kupang River and landed upstream.

Teaching material which was quite interesting is European-style batik collection, especially from the Dutch. This is interesting because there was an impression that batik was merely a form of resistance to the Dutch colonial economy, but it turns out that the motifs of Dutch influence appeared. This provided interesting information that, culturally, there was an acculturation between Pekalongan and Western cultures (Museum Batik Indonesia, 2002)

Like other regions in Java, since the 1870s, the expansion of the Dutch private economy in Pekalongan through the plantation industry improved. As the result, many Dutch people settled in Pekalongan. The economic interaction turned out to have an effect towards the cultural interaction in the form of Dutch-patterned batik creation (Wasino & Hartatik, 2017).

The dynamics of urban development from batik industry and local handicrafts, began to spread to new areas around the Cities in Pekalongan Regency such as Kedungwuni, Wiroseso, Tirto and Warung Asem, and to the east, Setono and Batang. The existence of new development in how to dress for foreign families, namely using batik sarongs and kebaya as European dresses, stimulated the progress of batik production. When Pekalongan batik entered the market with consumers who favored *buketan* (Dutch) patterns, Chinese entrepreneurs in Pekalongan began to apply varied *buket* and decorations to their products as one of the Chinese batik patterns which had been influenced by European (Dutch) culture after 1910 (Pemerintah Pekalongan, 2008; Museum Batik, 2007).

Buketan pattern was first produced by Christina Van Zuylen, a middle-class Dutch batik entrepreneur in Pekalongan. In 1880, Christina Van Zuylen changed the tradition of batik work which was originally anonymous and mass work into individual work. At first, Dutch batik did not display *buketan* patterns. Along with the development of a variety of patterns, Dutch batik also displayed beautiful and smooth decorative of bouquets with bright and harmonious colors. Even, it was often combined with the traditional decorative background of the palace.

Pekalongan was turned into the main production center for Dutch Batik or Indo-European Batik. Batik entrepreneurs of Dutch descent like Ajf. Jans, Lien Metzelaar, Tina Van Zuylen and Elisa Van Zuylen were major contributors to the development of batik in Pekalongan. The decoration and composition of batik coloring were combined with motifs that developed in Europe, so that this could generate typical Pekalongan or *Pesisiran* styles (Komarudin, 2007)

A very important collection is a Chinese-patterned collection. Behind this batik collection, there was information that the emergence of this Chinese Motif was related to the growing batik business developed by Chinese entrepreneurs in the Pekalongan region. Originally, the batik which had been

developed was related to their own group's cloth interest that needed batik in the form of sarongs to complement the Encim kebaya (lacy/embroidered kebaya) clothes they wore. The emergence of Chinese entrepreneurs who worked as batik industry entrepreneurs and also suppliers of batik raw materials, had dominated the wider market. They not only controlled the market outside the region, but also the main supplier of batik trade carried out by foreigners (Dutch). The *buketan* batik was very sellable that the Chinese intermediate entrepreneurs who applied Chinese mythical patterns and Chinese ceramics. Those entrepreneurs were Lock Tjan from Tegal, Oey-Soe-Tjoen from Kedungwuni, Ny. Tan Ting Hu, who began in 1925, had produce batik in the format of "*pagi-sore*".

Another collection is the collection of batik with Japanese-culture motifs. According to the story of this collection, there was information about teaching material that the batiks were produced by Pekalongan residents. They produced Djawa Hokokai which has meaning of Javanese loyalty. It recounted the historical facts regarding the Government's policy of the Japanese Army in embracing Javanese population to support the war against the Allied forces. Djawa Hokokai batiks were produced by H. Djazuli, M. Hum in the post-independence period which were called New Javanese Batik. The name of the batik means that batik had the style of Hokokai with Javanese batik pattern identity and was made by indigenous entrepreneurs. Japan's trust in indigenous entrepreneurs in driving the batik industry is one of the drivers of the revival of Pekalongan batik. This can be used as a benchmark for the development of Pekalongan batik in relation to the history of socio-political change during the period of Japanese occupation. The cause of Japan paying attention to Pekalongan batik is, firstly, there are similarities in Pekalongan batik patterns with traditional Japanese clothing patterns found in Japanese kimono. Secondly, Japan can direct the indigenous entrepreneurs of the movement from the economic organization (Soldier Workers' Supporting Agency) named Shu Sangsi Kai.

Japan was very concerned about Pekalongan batik industry because, by chance, Pekalongan batik decoration has similar varieties of decorations as some of the decorative types that were applied to the Japanese kimono. The batik was called Batik Djawa Hokokai because everyone who made the batik for Hokokai organization vigorously shouted "Hokokai" yells. The ornaments in the form of butterflies, cherry blossoms, and nuances of Japanese taste were almost always seen in the Djawa Hokokai Batik. In fact, batik which was encouraged by the Hokokai motto was not only marketed by indigenous people and entrepreneurs but also by Chinese entrepreneurs. Chinese entrepreneurs were required by Japan to market their products through economic bodies formed by Japan (Kusnin Asa, 2006; Wasino, 2008/2010).

Based on the research findings, content museum can be used as a meaningful history learning materials. Understanding museum may improve students' imagination concerning the acculturation process of cross cultural understanding in a long history. Hence, their self-awareness to respect the differences, to love Indonesian culture and to implement tolerance among fellow human beings will be elevated.

Conclusion

Pekalongan Batik Collection is useful to develop historical learning for students if the teacher is able to present it interestingly. It will create an atmosphere which is full of familiarity and joy, the teacher can present teaching materials that stimulate students to be creative. The teacher invites students to visit the museum to study the collection objects and try to understand the value contained in the collection objects of the batik exhibition. Museum Batik will function as a transformation of the value of the nation's cultural heritage from the previous generation to the current generation.

Historical learning can be developed by making cultural acculturation material that affects Pekalongan batik art. The cultural acculturation can be seen in the acculturation of Dutch batik such as *buketan* batik motif, Cinderella motif as a long cloth, Blue Flower Motif as a sarong. The acculturation of Chinese Culture is seen in the God of Prosperity Tokwi Motif as a cover of the altar table, Hong Bird Motif as a tablecloth, EncimBuket Motif as a sarong, *tumpal* motif as a sarong, Kilin motif as a sling cloth. The acculturation of Indian culture can be seen in the Patola and Sembagi

Indiawhich became Jlamprang motif as a long cloth. The acculturation of Arabic Culture is in the form of Arabic Calligraphy Motif as shawls, Buroq Motifs as wall hangings, Middle Eastern Geometric motif and Tapestry Motif as well as Middle Eastern Ceramic Motif as wall decorations. The acculturation of Japanese Culture is seen in the DjawaHokokai Batik Motif, flower basket motif, tanah bouquet motif, flower slope motif, pagi sore hokokai batik as long clothes.

Finally, through the application of Batik Museum as a learning resource, it is hoped that the awareness of the community will improve, especially for young generation, that visiting a museum is something useful and exciting. The utilization of museum as a learning resource and teaching material becomes the center of transformation of values and knowledge (Museum Batik Indonesia, 2002).

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