



## #15432 Summary

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#### Title and Abstract

Title	Peran Guru Dalam Proses Kreatif Batik Tulis Peserta Didik di Sekolah Dasar
Abstract	

This article aims to describe the process of student creativity, explain the role of teachers in developing student creativity, and explain the supporting and inhibiting factors in developing students' creativity in the local subject "batik tulis" at SD Muhammadiyah Bantul City. The method used is a qualitative type with a descriptive approach. Data collection techniques are carried out through observation, interviews, and document review. The results showed that the creative process of students in making written batik works well, namely from the aspect of the individual (person), encouragement (press), critical thinking skills (process), and tangible creativity (product). The teachers perform their roles as well as demonstrator, class manager, mediator, facilitator, and evaluator.

Tujuan artikel ini untuk mendeskripsikan proses kreativitas peserta didik, peran guru dalam mengembangkan kreativitas peserta didik, serta menjelaskan faktor pendukung dan penghambat dalam mengembangkan kreativitas peserta didik pada mata pelajaran muatan lokal batik tulis di SD Muhammadiyah Bantul Kota. Metode kualitatif digunakan dengan pendekatan deskriptif. Teknik pengumpulan data dilakukan dengan metode observasi, wawancara, dan telaah dokumen. Hasil penelitian menunjukkan bahwa proses kreativitas peserta didik dalam membuat karya batik tulis berlangsung dengan baik, yakni dari aspek individu, dorongan, keahlian berpikir kritis, dan kreativitas berwujud. Guru menjalankan perannya dengan baik, yakni sebagai demonstrator, pengelola kelas, mediator, fasilitator, dan evaluator.

#### Indexing

Keywords	the role of the teacher; creativity process; local subject "batik tulis"; peran guru; kreativitas; muatan lokal
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## VISUALIZATION OF KREBET WOOD MASK IN VISUAL ARTS LEARNING FOR PGSD STUDENTS: A STUDY OF CREATIVITY HABITUS

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**Abstrak:** Tulisan ini bertujuan untuk mendeskripsikan praktik topeng batik Kreet secara berkelompok oleh mahasiswa PGSD dengan menerapkan konsep habitus Pierre Bourdieu dan proses kreatif Wallas. Metode penelitian yang digunakan adalah kualitatif dengan pendekatan fenomenologi. Pendekatan fenomenologi dilakukan untuk mengungkap fenomena dan konteks yang khas dan unik yang dialami oleh individu yang bersangkutan melalui pengalaman hidup manusia yang disadari. Teknik pengumpulan data dilakukan dengan cara observasi dan telaah dokumen. Teknik analisis data dilakukan dengan cara pengumpulan data, reduksi data, penyajian data, serta penarikan kesimpulan dan verifikasi. Subjek penelitian adalah mahasiswa PGSD semester genap pada tahun akademik 2022/2023 yang berada di delapan kelas, sedangkan objek penelitian adalah topeng kayu batik Kreet. Hasil penelitian menunjukkan bahwa: (1) mahasiswa PGSD menerapkan konsep habitus di dalam praktik pembuatan topeng kayu batik melalui pengetahuan, pemahaman, persepsi, nilai, dan tindakan yang diinternalisasi di dalam kehidupan sehari-hari sebagai bagian dari masyarakat di Yogyakarta; (2) mahasiswa mengintegrasikan konsep habitus di dalam tahapan proses kreatif yang terdiri dari: a) tahap persiapan yang dilakukan dengan membuat kelompok dan mendiskusikan tema motif batik; b) tahap inkubasi menitikberatkan pada pencarian inspirasi untuk mengeksplorasi bentuk-bentuk motif mengikuti benda yang dibatik baik flora, fauna, dekoratif, hingga abstrak; c) tahap penerangan/ iluminasi pada permukaan topeng dengan “canthing” dan malam cair sesuai eksplorasi desain yang telah dibuat, diwarnai, dijemur, dan finishing; d) tahap verifikasi dilakukan dengan menguji ide-ide

baru dalam pembuatan desain di kertas dan memindahkannya ke bidang kayu secara langsung berdasarkan unsur dan prinsip dasar seni rupa sebagai bentuk visualisasi desain motif tersebut.

**Kata kunci:** habitus, kreativitas, topeng kayu.

**Abstract:** This paper aims to describe the practice of Krebet batik masks in groups by PGSD students by applying the habitus concept of Pierre Bourdieu and Wallas' creative process. The research method used is qualitative with a phenomenological approach. The phenomenological approach is carried out to reveal the unique and unique phenomena and contexts experienced by the individual concerned through conscious human life experiences. Data collection techniques are carried out by observation and document review. Data analysis techniques are carried out by means of data collection, data reduction, data presentation, as well as drawing conclusions and verification. The research subjects were even semester PGSD students in the 2022/2023 academic year who were in eight classes, while the research object was the Krebet batik wooden mask. The results of the study show that: (1) PGSD students apply the habitus concept in the practice of making batik wooden masks through knowledge, understanding, perceptions, values, and actions that are internalized in everyday life as part of the community in Yogyakarta; (2) students integrate the habitus concept into the stages of the creative process which consist of: a) the preparatory stage which is carried out by forming groups and discussing the themes of batik motifs; b) the incubation stage focuses on finding inspiration to explore the forms of motifs following batik objects, both flora, fauna, decorative and abstract; c) stage of lighting/illumination on the surface of the mask with "canthing" and liquid wax according to the design exploration that has been made, dyed, dried, and finished; d) the verification stage is carried out by testing new ideas in making designs on paper and transferring them directly to the wood field based on the basic elements and principles of art as a form of visualizing the design motifs.

**Keywords:** *habitus, creativity, wood mask*

## PENDAHULUAN

Krebet Hamlet is one of the tourist destinations in Bantul Regency, Special Region of Yogyakarta Province, which is characterized by batik-based wooden crafts. Kriya or wooden batik crafts in Krebet began in 1970, where the majority of the people made a living as laborers, breeders, and grain farmers. Then, this area continues to grow as shown by the public interest in the craft of wooden batik so that the community's profession is increasing (Rahmawati, 2019). Batik on wood media is a technological effort in craft art developed in materials other than mori cloth. Wood as an alternative and exploration of materials other than cloth for batik so that it is known as wooden batik. At first, wooden batik in Krebet was done on wayang and mask carvings, which were the same technique as batik on cloth. In general, the basic form of Krebet wooden batik consists of a circle, square, pentagon, facetsix, animals, and plants. These basic forms are inscribed on space objects such as cubes, beams, prisms, spheres which are transformed into ready-to-use

items, including tissue boxes, places to read the Qur'an, miniature jewelry cupboards, spoon holders, coasters, decorative plates, masks, ashtrays, jars, fruit containers, lampshades, candle holders, children's toys, and so on (Rahmawati, 2021). Therefore, this hamlet is used as a location for tours and learning practices by several groups of students in various educational units. This is no exception for PGSD students at Universitas Ahmad Dahlan who apply learning outside the classroom so they can blend in with the environment and form a habit of creativity that is influenced by their current living conditions.

Art learning practices carried out in Dusun Kreet are a form of learning outside the classroom. Learning outside the classroom is teaching and learning activities between educators and students, carried out outside the classroom or in the open for example playing in the environment (schools, parks, agricultural villages, fishermen, camping), adventurous activities, and the development of relevant aspects of knowledge. Learning outside the classroom is also known as *outdoor learning* is one method of increasing children's learning capacity. Children can learn in more depth through the objects they encounter than if they study in a class that has many limitations. Furthermore, learning outside the classroom will be able to help children to apply the knowledge they have. In addition, learning outside the classroom is more challenging for students and bridges the theory in books and the reality in the field. The quality of learning in real situations will provide increased capacity for learning achievement through the objects studied and can build better social and personal skills. Learning outside the classroom causes students to adapt to the environment, the natural surroundings, and to community life. This learning method will show perseverance, enthusiasm, enthusiasm, and full participation among fellow students and teachers. Patterns of teacher interaction with students in learning activities according to the teacher's skills in managing these activities (Haji, 2019). Based on this explanation, the practice of making batik wooden masks which are carried out in groups is included in learning outside the classroom because it involves galleries or art studios, managers, instructor, natural materials from the Kreet area, and an exploration of forms of batik motifs in the Bantul and surrounding areas.

Indonesia has various kinds of decorative motifs, one of the areas that has a distinctive pattern, namely Java, and is poured in batik motifs. Batik motifs indicate a person's status or degree, even now some traditional batik motifs can only be used by

royal families such as the Yogyakarta and Surakarta royal families. Types and patterns of traditional batik which have motifs and varieties adapted to the philosophy and culture of each each region. The motifs and colors of batik cloth are influenced by various foreign factors. Initially, batik had a limited variety of motifs and colors, but coastal batik absorbed various external influences, such as foreign traders and colonizers. The Chinese once popularized bright colors such as red and a firebird (phoenix) motif, while the Europeans introduced flowery motifs such as tulips as well as objects commonly used on horse-drawn carriages or buildings and preferred colors such as blue. Traditional batik still retains its motifs and is still used in traditional ceremonies because it symbolizes something that is diverse. In addition to the very diverse types of motifs, each batik motif also has its own philosophy and meaning that is not the same as one another. The majority of each region in Indonesia has its own batik motif, this causes certain motifs to be named based on the area of origin. For example, batik motifs from Cirebon, Banyumas, Pekalongan, and others (Trixie, 2020). Batik patterned cloth can only be called batik if the motif is produced from the batik process using batik wax. The art of decorating cloth with certain motifs covering various processes and using certain equipment such as wax, canting, stove, frying pan, table cloth, wok and knife. Batik motifs are very useful to beautify the batik itself. Batik motifs are a picture framework in batik in the form of a combination of lines, shapes, and "isen-isen" into a single unit that creates batik as a whole (Saputra, 2021). Based on this explanation, basically the method of making Krebet wooden batik is not much different from making batik on cloth. The difference lies in the wood media. The surface of the wood is drawn with a pencil and then smeared with liquid wax using a "canting". The coloring process was also carried out by immersing it in a solution of naptol and salt color as desired. After coloring, the process of stripping is carried out and then dried in the sun to dry, then the finishing process is carried out.

If observed carefully, the motifs on the Krebet wooden batik contain elements of both geometric and non-geometric objects. Of course, the arrangement of objects in the design layout needs to be considered based on the principles and basic elements of fine art. These two things can be called the basic elements of fine art. Aesthetic value can be generated through awareness of the visual elements contained in student work. There are several elements of art which form the basis for the creation of works including unity, harmony, dominance, rhythm, balance, comparability (Inayah, 2023). The basic elements

of fine art such as point, line, plane, color, space and texture which are organized by applying basic principles such as balance, unity, rhythm, harmony, proportion and composition are the main foundations in works of art and design. These elements not only form art and design objects in certain mediums, but the presence of these elements can also give the artist and designer the character and identity of the work (Mubarat & Ilhaq, 2021). Based on this description, the motifs made by PGSD's students at Universitas Ahmad Dahlan were designed by looking at existing motifs in the Yogyakarta area, especially Bantul Regency, then exploring ideas in the form of creating new motifs and pattern patterns according to the objects to be made batik. The process of exploring motives involves the existence of students who adapt to the environment they are facing. This fosters a habitus of creativity in the creation of art, especially craft arts.

Habitus in Bourdieu's view can be identified through knowledge, understanding, perception, values, and actions that are internalized in everyday life. Habitus is defined as a set of knowledge, beliefs, and values in life. Habitus is a mental structure that is used by individuals or groups to deal with social life, meaning that apart from the objective dimension of a habitus, there is also a subjective element contained in the minds of individuals or society. The habituation process takes place over a long period of time in the place where an individual or group lives. Bourdieu believes that habitus is formed from interactions with other people (Khosihan, n.d., 2021). Bourdieu emphasized that habitus is the result of skills that become practical actions both consciously and unconsciously which are seen as an apparent ability naturally and develop in a particular social environment. Habitus is the result of learning through parenting, play activities, and community education in a broad sense. This learning is formed subtly, unconsciously and is considered as a normal thing. Habitus can be explained in several ways: (1) habitus as a condition associated with the condition of class existence; (2) habitus as a result of the transformation of skills into real actions (not realization), then into abilities that are considered natural and developed in a certain social environment; (3) habitus is an interpretive framework for understanding and evaluating reality and producing life practices that are in accordance with the objective structure. Habitus as the basis of individual personality; (4) habitus is a spiritual form, namely a practice principle or value that does not appear in consciousness, but is a moral form that regulates daily behavior; (5) habitus is an internal structure that is always in the process of rearranging (Fauzi,



2021). Habitus is an interpretive framework for understanding and assessing reality, as well as producing life practices that are in accordance with objective and subjective structures. In each individual, the habitus is attached to and reflects a relatively permanent system of behavior and dispositions, although in fact it cannot be ensured that it will continue to be permanent so that it can move from one habitus object to another and simultaneously connect the whole of previous experiences (Maghfirah, 2023). Based on some of these descriptions, the concept of habitus in art learning can be concluded as a process of internalization of knowledge, understanding, perceptions, values, and actions that are internalized in everyday life. In this case, the existence of PGSD students who are currently domiciled in Yogyakarta, has made them have to be able to adapt to their environment. PGSD students relate the condition of the existence of social class in this case combining local wisdom where they currently live, one of which is the craft of the Krebet batik mask; transformation of skills in exploring ideas and exploring forms and motifs of batik in the Bantul Regency area; able to create an interpretive framework from geometric and non-geometric forms to produce wooden mask batik works as part of the life practices of the local community; habitus as a spiritual form of PGSD students who know the philosophical meaning of the batik motifs that have been designed; and habitus becomes a step of internal structure within oneself PGSD students in their work to carry out the process of rearranging new ideas in making wooden mask batik motifs.

A person's creative process goes through four stages consisting of preparation incubation, enlightenment, and verification. **Preparation phase:** the stage where an artist provides input as much information as possible to himself about the problems in the project he is working on or will be working on. The information is comprehensive from the text to the context. At this stage, all ideas that correlate with the problems in the project will be studied and manipulated intellectually. **Incubation stage:** the stage that does not involve a fully conscious state of mind, is the most consensual of all the various theoretical models of the creative process that have existed. The existence of this stage is not always mentioned textually as the 'incubation stage' (Kuncup Putih Kusumadhata, 2021). **Enlightenment stage (*illumination*)** can be said to be the "instant flash" which is the culmination of the "association train" (*train of association*) ending with a "last flash" or a "click". Someone gets problem solving followed by the emergence of inspiration and ideas that start and follow the emergence of inspiration and new ideas, and identify one's

creative thinking process. **Verification stage** is shown by someone after doing creative thinking must be followed by critical thinking (Adiluhung, 2021). Based on this description. The process of making wooden “batik” in Kreet which was carried out by UAD PGSD students followed the stages of the Wallas creative process.

## **RESEARCH METHOD**

The research method used is qualitative with a case study approach. Qualitative research is a research process to understand human or social phenomena by creating a comprehensive and complex picture that can be presented in words, reporting detailed views obtained from informant sources, and carried out in natural settings (Fadli, 2021). The case study approach is an emphasis on in-depth analysis of one case, who wants to examine an event that is single in nature, so researchers can use a case study approach in qualitative research (Kaharuddin, 2021). A case study is an exploration of a bound system or a case/ various cases that from time to time go through in-depth data collection and involve various "rich" sources of information in a context. This bound system is bound by time and place while cases can be studied from a program, event, activity, or an individual. In other words, a case study is research that explores a particular phenomenon (case) at a certain time and activity (program, event, process, institution or social group), and collects detailed and in-depth information using various data collection procedures over a certain period (Assyakurrohim, 2023).

The case study approach is appropriate because it is in the practice of making masks Kreet batik wood is done with explore a particular phenomenon (case) in a time and activity. UAD PGSD students have been gathering information and visual references to batik motifs in the Yogyakarta region especially Bantul Regency. In addition, they have also looked for other visual sources such as the typical Kreet wooden crafts to match the design motifs wooden batik with the shape of things to be batiked.


Data collection techniques are carried out by observation and document review. Observation technique is a data collection technique in the form of observations made by researchers directly in the field. Observation is observing various events or symptoms that occur related to what the research objective is (Kaharuddin, 2021). Observations were made by observing the process of making batik masks starting from the stage of group formation, making motif designs, the process of using canting, coloring, sagging, to finishing. To obtain in-depth data, the writer chooses the type of non-participant

observation, meaning that the writer here does not participate actively in the observation activity or only observes from afar. Documentation data collection techniques are records of past events, which can be in the form of writing, drawings, or monumental works of a person. Documents in the form of writing, for example diaries, life histories, biographies, regulations, documents in the form of photographs, drawings, documents in the form of works of art such as sculptures, films, and others (Thalib, 2022). Document review is carried out by searching for documents related to the research objectives to be achieved. Documents that are used as sources of information can be in the form of regulatory documents, data compilation results documents issued by certain institutions or other sources related to research such as sources of information from the mass media and the internet (Sugiharto, 2020). Documents reviewed include sketches of batik motifs on paper, wooden masks, and photos of activities.




## RESULTS AND DISCUSSION



Based on the results of observation and review of documents that have been carried out during the process of making wooden batik masks at the Peni Studio, Dusun Kreet, Bantul, Yogyakarta, it can be described as follows:


**Table 1.** Wooden “batik” process

Number	Figure	Description
1.		<ul style="list-style-type: none"> <li>a. The batik motif design is done on paper with use pencil 2B.</li> <li>b. Type of motive is development form or object of batik motifs that have existed in Indonesia Special District area to install Yogyakarta.</li> <li>c. Wood field depicted batik motifs that have been designed before for next processed with "canthing".</li> </ul>

**Figure 1.** The process of making motifs on wood  
(Photo source: Probosiwi, 2023)

Number	Figure	Description
2.	 <p data-bbox="347 582 1061 683"><b>Figure 2.</b> The process of "canthing" batik motif pattern on the surface of wood. (Photo source: Probosiwi, 2023)</p>	<ul style="list-style-type: none"> <li>a. The pattern of the "batik" motif that has been designed is smeared with melted "malam", as when making batik on cloth.</li> <li>b. This process is the first coloring stage before the immersion process with synthetic materials.</li> </ul>
3.	 <p data-bbox="497 1097 917 1164"><b>Figure 3.</b> Coloring process (Photo source: Probosiwi, 2023)</p>	<ul style="list-style-type: none"> <li>a. Staining on wood using dyes from naptol and color salts.</li> <li>b. The part of the pattern that is exposed to the liquid "malam" will not translucent the first color.</li> <li>c. The wooden craft works are soaked, smeared with dye, and turned back and forth to make them evenly distributed.</li> </ul>
4.	 <p data-bbox="379 1769 1029 1870"><b>Figure 4.</b> The process of leaching (Source: <a href="http://jogjatv.tv/belajar-batik-pada-media-kayu/">http://jogjatv.tv/belajar-batik-pada-media kayu/</a> accessed on 11 July 2023 at 10.50 a.m)</p>	<p>The pelorodan process is carried out by boiling wood that has already undergone the "canthing" process and is colored. The function of this process is to remove the liquid "malam". So that the color of the wood still appears other than the color of the naptol.</p>

Number	Figure	Description
5.		<ul style="list-style-type: none"> <li>a. The work that has gone through a sagging process for the first color is then dried in direct sunlight for approximately 15 minutes.</li> <li>b. Drying is done by turning one side of the work if it feels dry.</li> </ul>
6.		<ul style="list-style-type: none"> <li>a. The second stage of the "canthing" process aims to give a second color to the wooden surface so that the color appears to be harmonized.</li> <li>b. The second process is done by covering the part of the pattern that you want to still contain the first color..</li> <li>c. After the second "canthing" process, the wood is stained the same as in the first staining.</li> </ul>

Number	Figure	Description
7.		The area of wood that has been stained in the second stage is dried again in direct sunlight.

**Figure 7.** Drying after the second staining  
(Photo source: Probosiwi, 2023)

8.		Some examples of wooden batik works.
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**Gambar 8.** Wooden “batik” work  
(Photo source: Probosiwi, 2023)

Based on Table 1, the process of making wooden batik crafts is carried out continuously according to the practical stages directed by the instructor. PGSD UAD’s students have combined various types of motifs and developed them into their own group work motifs. Visually, the shape of the batik motif contains geometric and non-geometric elements.



The combination of two colors has brought out the contrast of objects so as to create a colorful impression on the wood surface. According to creative process Wallas, the process of making wooden “batik”:

- a) Preparation process: prepare patterns of batik motifs to be embedded on the surface of objects made of wood according to the layout.
- b) Incubation process: each student group applies a self-learning system by looking for visual references and discussing new patterns to be inscribed on the wood surface.
- c) Illumination/ enlightenment process: the pattern that has been prepared is then consulted with the supporting lecturer in order to get the maximum and aesthetic design.
- d) Verification process: students carry out mathematical and logical calculations related to batik motif patterns according to the processing time and division in each group.

According to the results of research conducted by Indriyanti, art learning for PGSD students is carried out by fulfilling stages such as the introduction of three-dimensional works of art in theory, preparing tools and supporting materials as decorations, and making works. The materials used include natural objects in the environment such as leaves, twigs and dry grass. The results of the work created are aesthetic objects and *photo grid tutorial* (Sari, 2021). While in the research done by the author, the materials used are wood that is formed into ready-to-use objects such as ornaments, traditional children's toys, Qur'an tables, and others. The objects are depicted using liquid "canthing" and "night", not painted. In addition, based on the results of Muntoharoh's research, he explained that the results of children's creative expression in several paintings using dry media were based on the periodization stages of the age of the students, the characteristics of the students, the forms of expression, the use of color, analysis of aspects of the forms of expression, and the characteristics of children's expressions (Sugiarto, 2020). These processes follow the stages of Wallas' creative process and reinforce research by the author that Wallas' stages can be used for the practice of making works of art, including wooden batik which is carried out by UAD PGSD students.

Based on the concept of habitus which is the internalization of knowledge, understanding, perceptions, values, and actions that are internalized in everyday life, it can be described that.

- a. Aspect of knowledge: PGSD UAD's students dig up information about batik motifs in the Yogyakarta area, by accessing Google and reading books or journals related to batik motifs. Then they choose the desired motif and then explore it according to the shape of the object to be made of batik.
- b. Aspects of understanding: in addition to exploring information and insight into batik motifs, students relate elements of local wisdom to designs such as the forms of flora or fauna found in the Bantul area.
- c. Aspects of perception: the practice of making wooden batik is associated with activities based on local wisdom in Kreet Hamlet which are carried out in studios which are a form of learning outside the classroom so that students gain direct experience, namely learning through art and learning through art.
- d. Aspects of value: the aesthetic value that appears in learning practice is obtained when students make designs on wood media that will be batik, by compiling the basic elements of fine art so as to produce interesting works.
- e. Action aspect: students follow the entire series of practices according to the instructor's directions and maintain attitudes during practice such as not littering and treating practice tools according to their function.

Furthermore, based on the results of research by Pratiwi, habitus can be directed towards certain goals and results of actions but without any conscious intention to achieve these results and also without mastery of special intelligence to achieve them. Habitus also leads people to unconsciously follow and achieve what they want, such as students at school who are studying a subject that they did not understand before, then there is a change in behavior due to being used to studying that subject. The habitus inherent in the teaching and learning process is to familiarize students with the world of work such as time discipline, obedience to rules, and others. Habitus that is pre-conscious and patterned is of course difficult to change, but slowly it can be controlled and directed to other patterns (Nita Pratiwi, Dwi Yuniar Vini, 2019). Based on the results of this study, the habitus process applied in learning directs students to get used to being able to follow rules or guidelines in a process, in this case the making of wooden batik; equip students



to taste the rhythm of the world of work so that their mentality is formed through involving learning outside the classroom local wisdom-based community; equip students with insight and skills to create three-dimensional art.

## CONCLUSION

The research that has been carried out contributes to the exposure of the concept of art learning that applies habitus and creativity so as to shape the personality of PGSD students as prospective educators who are required not only to master skills pedagogically, but also to have an aesthetic spirit. For further research, it is hoped that it can develop into ideas and concepts about art learning.

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