

# Art Creativity Habitus in Learning Local Wisdom for Elementary Student

Probable<sup>1,\*</sup>, Ferry Setyaningrum<sup>2</sup>, Dian Effendi<sup>3</sup>

<sup>12</sup>Universitas Ahmad Dahlan

<sup>3</sup>SD N 5 Batu Putih Lampung

\*Corresponding author. Email: [probosiwi@pgsd.uad.ac.id](mailto:probosiwi@pgsd.uad.ac.id)

## ABSTRACT

This paper aims to provide an overview of the concept of learning local wisdom for elementary school students through applying the habitus of artistic creativity. The method used is qualitative with a literature study approach. The data analysis technique was carried out by applying the literature study method, which linked reference sources with the results of previous studies related to the variables written. The results of the writing will be arranged in the form of sentences, not numbers or calculations, but to reveal phenomena in a holistic-contextual way, applying the habitus of artistic creativity and using other paradigms from a natural setting. The key instrument is the researcher himself. Qualitative research with a literature study approach is analyzed in descriptive sentences to emphasize processes and meanings based on the subject's perspective. Furthermore, the results of this study can be used as an alternative source of learning about local wisdom for elementary school students.

**Keywords:** *habitus, art, creativity, local wisdom*

## 1. INTRODUCTION

The education curriculum in Indonesia continues to experience changes and transitions that affect content and learning outcomes. This also applies to the education curriculum at the elementary school level. The government continuously formulates and improves policies related to the curriculum. These policies than contain content and provisions that must be implemented in elementary school education units. Curriculum changes are intended to lead to the progress and quality of education in Indonesia. The progress and quality of education is presented so that every Indonesian person has the creativity and actualization of knowledge, puts forward humanistic traits, and is able to think critically[1]. Based on Law Number 20 of 2003, the curriculum is a set and arrangement of objectives, content, and learning materials, as well as the methods used as guidelines for organizing learning activities to achieve specific educational goals. The curriculum's position is a conceptual foundation in carrying out elementary school learning series. The curriculum is structured following global, national, and local conditions [2]. The Merdeka Learning Curriculum is a curriculum that is being intensified in Indonesia and in elementary school education units. It implemented in grades one and grade four. Based on the Decree of the Minister of Education, Culture, Research and Technology of the Republic of Indonesia Number 262/M/2022 concerning Amendments to the Decree of the Minister of Education, Culture, Research and Technology Number 56/M/2022 concerning Guidelines for Implementing Curriculum in the Framework of Learning Recovery it is written that the curriculum structure in basic education and secondary education are divided into two main activities namely intracurricular learning and projects to strengthen the profile of Pancasila students. Furthermore, based on the Document Guide to the Development of the Project for Strengthening the Pancasila Student Profile, it was explained that the Pancasila Student Profile was designed to answer one big question, namely students with what kind of profile (competence) the Indonesian education system wants to produce. There are two aspects of competency that must be possessed by students, namely global diversity and creativity. In fact, one of the profile project themes raised in it is related to local wisdom.

The world of education in Indonesia has entered a period of transformation and is preparing to welcome the era of society 5.0. In 2021, the Ministry of Education and Culture (Kemendikbud) will start prioritizing school digitization initiatives. The aim of the school digitization initiative is to accelerate the upgrading of ICT equipment in schools. With a more specific goal, namely giving birth to a generation that is literate in technology and information the hope of making Indonesia one of the most advanced civilizations in the world. The world of education must be able to keep up with the current acceleration that can change in an instant to follow the era of

Society 5.0. This era is based on literature reviews and data collected and evaluated from various sources, including books and scientific publications[3]. Based on this explanation, the authors focus on learning local wisdom in the Society 5.0 era through the habitus of artistic creativity. This is because art is part of the aspect of local wisdom. So, it is necessary to explain the correlation between the concept of habitus, artistic creativity, and local wisdom.

## **2. METHOD**

Writing this article uses qualitative research with a literature study approach. Literature study is a research activity carried out using information and data collection techniques with the contribution of various supporting tools in the library, such as reference books, results of similar studies that have been carried out previously, articles, notes, and multiple journals concerned with the problem to be resolved. Research activities are carried out in a structured manner to classify, work on, and formulate data by applying specific methods/ programs to find solutions to existing problems. The main characteristics of literature study are, 1) researchers challenge directly with text or numerical data, 2) library data are ready to use, 3) library data are secondary sources, 4) conditions in library data are not limited by space and time[4]. Literature or literature study can be interpreted as a series of activities related to collecting library data, reading and taking notes, and processing research materials. The literature study approach has four main characteristics, namely: (1) the writer or researcher deals directly with text (manuscripts) or numerical data, not with direct knowledge from the field; (2) library data does not go directly to the field because researchers deal directly with data sources in the library; (3) library data is generally a secondary source, researchers obtain materials or data from second hand and not original data from first data in the field; (4) the condition of library data is not limited by space and time. Data collection in research is carried out by examining and/or exploring several national and international journals, books, as well as other sources of data and or information that are considered relevant to the research or study to be analyzed and then presented in the results and discussion so that a conclusion can be drawn[5]. A systematic literature study was conducted by analyzing journals relevant to the research topic. Secondary data collection is carried out by collecting information and data from various sources through web-based electronic media, relevant journals, research results, etc. In addition, data were obtained from research results relevant to the discussion topic related to habitus, creativity, art and local wisdom[6].

## **3. RESULT AND DISCUSSION**

### **3.1. Local wisdom**

Students are directed to be able to build curiosity and inquiry abilities through cultural exploration and the local wisdom of the surrounding community. Local wisdom is usually reflected in the habits of people's lives that have been going on for a long time and contain the values that apply in a particular community group. The values in question are part of people's lives that are attached to attitudes and behavior daily[7]. Local wisdom also has the meaning of the whole potential of the local area that comes from the creations or thoughts of someone who has a wise and wise value which is used as a characteristic of that area. These distinctive characteristics are then passed on to the next generation, it is hoped that they will add to the love for the surrounding environment and be embedded with regional characteristics as regional identity in the era of globalization[8]. Local wisdom, namely local intelligence policies related to a country's identity or personality culture. In the Merdeka Curriculum, an indicator for the profile of Pancasila students, namely global diversity, is expected that students can maintain local culture so that foreign cultures do not erode it but can filter foreign cultures that are good and useful in developing self-capacity as students [9]. Local wisdom is part of the culture of a society that cannot be separated from the language of the community itself, because it becomes an integral part of the local community. Communities in each region also have different local wisdom, depending on the culture and habits of their own community. This local wisdom is usually passed down from generation to generation through word of mouth broadcast through the local community[10]. Local wisdom in people's lives result form environmental adaptation from one generation to another for a long time. Local wisdom is the result of a human cultural process by following the natural environment around it, obtained in a certain period and passed down from generation to generation. Students will learn about the surrounding environment that is often encountered through local wisdom so that they can benefit themselves [11].

The cultivation of character-laden local wisdom values has a high level of effectiveness. Local wisdom can be integrated into the learning process, extracurricular activities, or other activities. Cultivating local wisdom values that are implemented through curriculum formulation, both based on the Indonesian National Qualifications Framework (KKNI) and Merdeka Belajar. It is intended that education within the scope of tertiary institutions

considers world conditions that are changing rapidly with various driving factors, including the development of the industrial revolution in the field of science and technology. In addition to the positive impact, the industrial revolution in the 4th era also had a negative effect, especially on matters that intersect with local wisdom values, which are feared to be replaced by global values[12].

### 3.2. Habitus

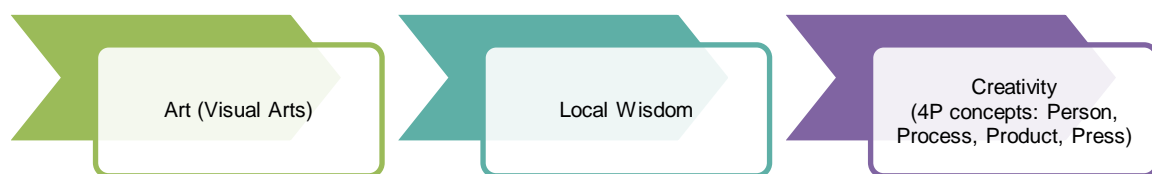
Habitus is a sort of social orientation, a "sense of one's place", which guides individuals through the social world. This 'social world' is one determined by colonialism: 'Colonialism makes the world "white", which is, of course, a world "ready" for certain kinds of bodies, as a world that puts certain objects within their reach'[13]. Habitus as a system of long-lasting (rather than permanent) schemes or schemata or structures of perception, conception and action. Further explained that habitus is reflected in every social activity—we always embody the sociohistorical realities that formed us as individuals who take specific (non-random) positions in a social field, with degrees of access to the material and symbolic capital that characterizes these positions, and the relationships of dominance or subordination they involve with others. Habitus, as 'a way of being, a habitual state and in particular, a disposition, tendency, propensity, or inclination,' is usually internalized and acquired through one's cultural, social, historical, and ideological experiences. Habitus enables individuals to establish a 'feel for the game', that is, to perceive themselves as having the rights and credentials to take up particular roles for different activities in a specific. While habitus has certain constraints limiting the divergence of individuals' actions from the usual activities of their social group emphasizes its possibilities for transforming and recreating itself, especially when individuals mobilize across contexts. Therefore, habitus involves 'adaptation, adjustments and change, and sometimes transformation'[14]. Habitus shapes aspirational differences that emerge early in life and lead adolescents to take different views on the purpose of education, plan for college in different ways, and make different college choices[15]. Habitus is formed in specific conditions and can be viewed as a disposition system that generate action and perception. Dispositions are the tendencies of individuals to act, experience, understand, perceive and feel in certain ways under certain conditions, thus enabling a 'feel for the game' in fields. Individuals are socialized into a certain amount and composition of capital over long periods of time, reflecting general power divisions in society. Capital-rich actors benefit from the game through their dispositions, while lacking capital creates restrictions and limitations for disadvantaged actors. Bourdieu's concept of habitus allows us to pay attention to the embodied dimension of practices in the energy transition. It also seeks to bridge the macro and micro levels of analysis. Bourdieu's habitus resembles Gramsci's concept of common sense, which also, for Gramsci, refers to a routinized and taken-for-granted sphere of action. Establishing common sense requires extensive work by political and civil society (i.e. media, schools). The Bourdieusian frame, on the other hand, points out that individuals 'need only go about their normal lives'. Habitus points out that actors draw on past experiences and their old ways of doing, understanding, and perceiving things. Regarding the energy transition, focusing on the formation and functioning of habitus enables us to consider actors' social trajectories and their movement through fields and time. Actors are disposed differently towards specific actions due to their social and cultural backgrounds and their historical and biographical trajectories[16].

### 3.3. Creativity

Creativity is an experience in expressing and actualizing individual identity in an integrated form between oneself, nature, and other people. Creativity is essential for a child because having creativity in oneself makes humans more productive. Creativity is one of the children's potentials and must be nurtured and developed early[17]. Creativity implies a person's attitude or character, which is based on internal encouragement and is supported by the environment which allows him to experience the process of generating ideas or ideas so that he can create something new that is useful for himself, society, and the nation and state, and can be learned or developed through learning. This is based on opinions that formulate the definition of creativity into four categories, personal definition, process, product and "press". Meanwhile, creative products are the ability to create something new [18]. Creativity is a person's ability to produce any composition, product or idea that is basically new, and previously nothing had been made [19]. Furthermore, creativity is the ability to create something new, as the ability to provide new ideas that can be applied in solving problems or as the ability to see new relationships between pre-existing elements. The important thing in creativity is not the invention of something people have never known before, but that the product of creativity is something new for oneself and does not have to be something new for other people or the world in general[20]. Creativity indicators consist of high curiosity, imaginative, dare to take risks, open to new things. In addition, other indicators of creativity include fluency in thinking (able to spark many ideas, questions, answers), able to think flexibly (able to spark varied answers, see problems from various perspectives, able to change ways of thinking, and many alternatives), and able to think original (can give birth to new and unique expressions)[21]. Creativity is a virtue, its connection or lack thereof to value, its relation to agency, whether it can be explained and if so how, and how it operates in multiple domains, including philosophy, mathematics, art, morality, and politics. Creativity is a controversial matter. Most people assume that there is a univocal sense of 'creativity' that any definition should seek to capture, though it could be that there are distinct, related senses[22].

The creative process in art focuses on imaginary abilities combined with one's experience. Like the system in

the concept of habitus, which includes perception, conception, and action, the conditions in which a person practices art become structured. In addition, these three things are specifically about dispositions, tendencies that are internalized and obtained from a collection of a person's cultural, social, historical, and ideological experiences. These experiences become capital for students to be able to create art well. A collection of expertise and creativity becomes a unit that students need to practice. Previously, of course, the teacher gave trigger questions, general insights, or theoretical material. Experience produces knowledge and information, while students experience creativity during the process of practicing art. On the other hand, art is in the area of local wisdom, the hallmark of an area being the theme or idea and the art activity itself. To realize artistic creativity into a product, stages of creativity are needed in accordance with the 4P theory (person, process, product, and press).



**Picture 1.** Art Creativity Process

## AUTHORS' CONTRIBUTIONS

The author acts as the first author and corresponding author. In addition, the first author became chairman of the research because this article was part of the first author's research. Members consist of a second author and a third author. They have a contribution as a party that helps in finding related sources.

## ACKNOWLEDGMENTS

The author would like to thank the Elementary School Teacher Education Study Program, Faculty of Teacher Training and Education, Ahmad Dahlan University, Yogyakarta, for providing the opportunity and moral support for writing this article. In addition, the authors also thank SD N 5 Batu Putih Lampung as a research partner so that collaboration between lecturers and teachers can run smoothly.

## REFERENCES

- [1] Marisa, Mira. 2021. "Inovasi Kurikulum "Merdeka Belajar" Di Era Society 5.0". Jurnal Shantet: Jurnal Sejarah, Pendidikan dan Humaniora. Volume 5, Nomor 1. DOI: 10.36526/js.v3i2. Halaman: 66-78
- [2] Rendika Vhalery, dkk. 2022. "Kurikulum Merdeka Belajar Kampus Merdeka: Sebuah Kajian Literatur". Research and Development Journal of Education. Vol. 8, No. 1, April 2022, p-ISSN 2406-9744. e-ISSN 2657-1056. DOI: <http://dx.doi.org/10.30998/rdje.v8i1.11718>. Pp : 18-201
- [3] Syamsul Bahri. 2022. "Konsep Pembelajaran PAI di Era Society 5.0". Jurnal Edupedia. Volume 6, Nomor 2, Januari 2022. Halaman: 133-145
- [4] Melinda, Vina & Melva Zainil. 2020. "Penerapan Model *Project Based Learning* untuk Meningkatkan Kemampuan Komunikasi Matematis Siswa Sekolah Dasar (Studi Literatur)". Jurnal Pendidikan Tambusai. Volume 4 Nomor 2 Tahun 2020. SSN: 2614-6754 (print), ISSN: 2614-3097(online). Halaman 1526-1539.

- [5] Wulandari, Silvia & Nana. 2021. “Studi Literatur Penggunaan PBL Berbasis Video untuk Meningkatkan Kemampuan Pemecahan Masalah”. *Jurnal Pendidikan Fisika* Volume 9 Nomor 1, Maret 2021. P-Issn 2355-5785; E-Issn 2550-0325. Halaman: 7-17.
- [6] Arninda, Devina & Evi Gravitiani. 2021. “Menilai Pelestarian Lingkungan Pantai, Studi Literatur Dengan Pendekatan Circular Economy dan Choice Modelling”. *Jurnal Ilmu Lingkungan*. Halaman: 511-516
- [7] Widyaningrum, Ratna., dkk. 2021. “Integrasi Kearifan Lokal Pada Pembelajaran di SD Melalui Etnomatematika dan Etnosains (*Ethnomathscience*)”. *DINAMISIA: Jurnal Pengabdian Kepada Masyarakat* Vol. 5, No. 2 April 2021. DOI: <https://doi.org/10.31849/dinamisia.v5i2.5243>. Halaman: 335-341
- [8] Muzdalifah, Iyut & Heru Subrata. 2022. “Pengembangan *Big Book* Berbasis Kearifan Lokal untuk Pembelajaran Membaca Permulaan di SD”. *Jurnal Review Pendidikan Dasar: Jurnal Kajian Pendidikan Dan Hasil Penelitian*. Vol 8, No 1, Januari 2022. E-ISSN: 2460-8475. Halaman: 44-53.
- [9] Faiz, Aiman & Bukhori Soleh. 2021. “Implementasi Pendidikan Karakter Berbasis Kearifan Lokal”. *JINoP (Jurnal Inovasi Pembelajaran)*. Volume 7, Nomor 1, Mei 2021. P-ISSN 2443-1591 E-ISSN 2460-0873. pp. 68-77.
- [10] Handayani, Shinta Dwi., dkk. 2022. “Mewujudkan Pelajar Pancasila dengan Mengintegrasikan Kearifan Budaya Lokal Dalam Kurikulum Merdeka”. *ILMA (Jurnal Ilmu Pendidikan dan Keagamaan)*. Volume 1 Nomor 1 September 2022. e ISSN 2963-8488.
- [11] Afif, Nur. 2022. “Pendidikan Islam Berbasis Kearifan Lokal dan Implementasinya Terhadap Kurikulum Merdeka Belajar”. *Edukasi Islami: Jurnal Pendidikan Islam*. Volumw 11 Nomor 03 Oktober 2022. P-ISSN: 2252-8970; E-ISSN: 2581-1754. DOI: 10.30868/ei.v11i03.3175. Halaman: 1041-1062
- [12] Afriyuni Yonanda, Devi., dkk. 2022. “Kebutuhan Bahan Ajar Berbasis Kearifan Lokal Indramayu untuk Menumbuhkan Ecoliteracy Siswa Sekolah Dasar”. *Jurnal Cakrawala Pendas*. Vol. 8 No. 1, Januari 2022. p-ISSN: 2442-7470; e-ISSN: 2579-4442. DOI: <https://doi.org/10.31949/jcp.v8i1.1927>
- [13] Singh, Amit. 2022. “Exploring the racial habitus through John’s story: On race, class and adaptation”. *Journal The Sociological Review*. Volume 70 (1). Page: 140–158. DOI: 10.1177/03611981211051519
- [14] Gu, Mingyue Michelle & Corey Fanglei Huang. 2022. “Transforming habitus and recalibrating capital: University students’ experiences in online learning and communication during the COVID-19 pandemic”. *Journal Linguistics and Education*. Volume 69. Page: 1-9. DOI: <https://doi.org/10.1016/j.linged.2022.101057>
- [15] Horwitz, Ilana M., et.al. 2022. *Journal American Sociological Review*. Vol. 87(2). DOI: 10.1177/00031224221076487. Page: 336–372.
- [16] Husu, Hanna-Mari. 2022. “Rethinking incumbency: Utilising Bourdieu's field, capital, and habitus to explain energy transitions”. *Journal Energy Research & Social Science*. Volume 93. Page: 1-9. DOI: <https://doi.org/10.1016/j.erss.2022.102825>
- [17] Puspitasari, Ardiana & Ayunda Riska Puspita. 2021. “Pengembangan Kreativitas Anak Usia 6-9 Tahun melalui Kegiatan Mewarnai di Desa Carangrejo”. *Prosiding Pengabdian Masyarakat*. Volume 1, 2021. Halaman: 248-263.
- [18] Aryani, Zulmi & Maesaroh Lubis. 2022. “Pameran sebagai Ajang Mengembangkan Kreativitas Mahasiswa dalam Mata Kuliah Pembelajaran Seni Rupa & Kerajinan”. *Jurnal Multiverse*. Volume 1 Issue 2. ISSN 2963-900x (online). Halaman: 32-35.
- [19] Siskowati, Ani & Andi Prastowo. 2022. “Pembentukan Kreativitas melalui Pembelajaran SBdP Kelas III pada Materi Menggambar di Sekolah Dasar”. *Jurnal Pedagogos: Jurnal Pendidikan STKIP Bima*. Volume 4 Nomor 1. e-ISSN: 2655-6804; p-ISSN: 2685-0532. DOI: <https://doi.org/10.33627/gg.v4i1.637>
- [20] Lotar, Fietresia Y, dkk. 2022.” Proses Kreatif Musik *Yangere* di Sanggar Seni Dabiloha”. *Clef: Jurnal Musik dan Pendidikan Musik*. Volume 3 Nomor 2. Halaman: 112-120. E-ISSN: 2746-7473.
- [21] Meilindya., dkk. 2022. “Hubungan Kemandirian Dan Kreativitas Siswa terhadap Hasil Belajar Seni Rupa Kelas IV SD Negeri 35 Palembang”. *Jurnal PAJAR (Pendidikan dan Pengajaran)*. Volume 6 Nomor 5 September 2022 | ISSN Cetak : 2580 - 8435 | ISSN Online : 2614 – 1337. DOI: <http://dx.doi.org/10.33578/pjr.v6i5.8943>. Halaman: 1605-1612.
- [22] Gaut, Berys & Matthew Kieran. 2018. *Creativity and Philosophy*. (London and New York: Routledge). ISBN 9781351199797.