



Visualization of Krebet Wood Mask in Visual Arts Learning For PGSD Students: A Study of Creativity Habitus

Probosiwi*
Fery Setyaningrum
Dyah Lyesmaya
Lilik Binti Mirnawati
Desiana Muryasari
Dian Effendi

Elementary Teacher Education, Faculty of Teacher and Education Training, Universitas Ahmad Dahlan -
Jl. Ki Ageng Pemanahan No. 19 Sorosutan, Umbulharjo, Yogyakarta 55162

Elementary Teacher Education, Faculty of Teacher and Education Training, Universitas Ahmad Dahlan -
Jl. Ki Ageng Pemanahan No. 19 Sorosutan, Umbulharjo, Yogyakarta 55162

Elementary School Teacher Education Study Program, Faculty of Teacher Training and Education,
Universitas Muhammadiyah Sukabumi

Jl. R. Syamsudin, S.H. No. 50, Cikole, Kecamatan Cikole, City of Sukabumi, West Java 43113

Elementary School Teacher Education Study Program, Faculty of Teacher Training and Education,
Universitas Muhammadiyah Surabaya

Jl. Raya Sutorejo Number 59, Dukuh Sutorejo, Kecamatan Mulyorejo, Surabaya, East Java 60113

Visual Communication Design, Faculty of Design, Law & Tourism, Informatics & Business Institute
Dharmajaya - Jl. ZA. Pagar Alam No.93, Gedong Meneng, Kec. Rajabasa, Kota Bandar Lampung,
Lampung 35141

Jl. Poros Tiyuh Toto Wonodadi, Kec. Batu Putih, Kab. Tulang Bawang Barat, Prov. Lampung 34595

*Penulis korespondensi, E-mail: probosiwi@pgsd.uad.ac.id

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Abstract

This article is research results about making Krebet “batik” masks in groups carried out by PGSD students. Research’s aims to describe the application of Pierre Bourdieu's concept of habitus and Wallas' creative process. Research methodology is qualitative and case study approach. Data collection techniques are observation and document review. Data analysis techniques are data collection, data reduction, data presentation, drawing conclusions and verification. The subjects researched were PGSD FKIP UAD students, while the objects were Krebet wooden batik masks. Results show that: (1) students applying habitus concept in the practice of making “batik” wooden masks (knowledge, understanding, perceptions, values, and actions) that are internalized as part of society in Yogyakarta; (2) students were integrated habitus concept in the stages of the creative process: (a) the preparation stage which is carried out by forming groups and discussing the theme of “batik” motifs; (b) incubation stage, search for inspiration forms explored of motifs following “batik” objects; (c) illumination stage on the surface of the mask with "canthing" and liquid wax according to the design; d) verification stage by testing new visualization ideas in making designs on paper and transferring them to the wood directly based on the basic elements of fine art.

Keywords: *habitus, creativity, wooden mask*

Abstrak

Tulisan ini merupakan hasil dari penelitian terhadap praktik pembuatan karya topeng batik Krebet secara berkelompok dilakukan oleh mahasiswa PGSD. Tujuan dari penelitian ini adalah menguraikan penerapan konsep habitus Pierre Bourdieu dan proses kreatif Wallas. Jenis penelitian adalah kualitatif dengan pendekatan studi kasus. Teknik pengumpulan data dilakukan dengan observasi dan telaah dokumen. Teknik analisis data yaitu pengumpulan data, reduksi data, penyajian data, serta penarikan kesimpulan dan verifikasi. Subjek penelitian adalah mahasiswa PGSD FKIP UAD sedangkan objek penelitian adalah topeng kayu batik Krebet. Hasil penelitian menunjukkan bahwa: (1) mahasiswa 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 (a) tahap persiapan yang dilakukan dengan membuat kelompok dan mendiskusikan tema motif batik; (b) tahap inkubasi yaitu pencarian inspirasi untuk mengeksplorasi bentuk-bentuk motif mengikuti benda yang dibatik; (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 dengan menguji ide-ide baru visualisasi dalam pembuatan desain di kertas dan memindahkannya ke bidang kayu secara langsung berdasarkan elemen dasar seni rupa.

Kata kunci: habitus, kreativitas, topeng kayu

INTRODUCTION

Krebet Hamlet is one of the tourist destinations in Bantul Regency, Special Region of Yogyakarta Province, which is characterized by batik-based wooden crafts. 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). 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 (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 FKIP UAD students 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 Krebet 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. 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 (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 Krebet area, and an exploration of forms of “batik” motifs in the Bantul and surrounding areas.

“Batik” motifs indicate a person's status or degree, even now some traditional “batik” motifs can only be used by royal families. Types and patterns of traditional “batik” which have motifs and varieties adapted to the philosophy and culture of each region. The motifs and colors of batik cloth are influenced by various foreign factors. Initially, it had a limited variety of motifs and colors, but coastal batik absorbed various external influences, such as foreign traders and colonizers. 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 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 a picture framework 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 "canthing". 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.

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 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 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. Bourdieu believes that habitus is formed from interactions with other people (Khosihan, 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 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 "batik" motifs 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). The reference sources above contributed to the preparation of this article as a reinforcement of the author's point of view in carrying out research. Based on this description, the process of making wooden “batik” in Krebet which was carried out by UAD PGSD students followed the stages of the Wallas creative process. The explanation above regarding the practice of making “batik” masks requires the application of habitus as an effort to bring students closer to local wisdom. So that students have experience and provisions for appropriate art practices.

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). 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).

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 “canthing”, coloring, sagging, to finishing. 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 reviewed include sketches of batik motifs on paper, wooden masks, and photos of activities.

RESULT 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 Krebet, Bantul, Yogyakarta, it can be described as follows:

Table 1. Wooden “batik” process







Number	Figure	Description
1.		<ul style="list-style-type: none"> a. The batik motif design is done on paper with use pencil 2B. b. Type of motive is development form or object of batik motifs that have existed in Indonesia Special District area to install Yogyakarta. c. Wood field depicted batik motifs that have been designed before for next processed with "canthing".
2.		<ul style="list-style-type: none"> a. The pattern of the “batik” motif that has been designed is smeared with melted "malam", as when making batik on cloth. b. This process is the first coloring stage before the immersion process with synthetic materials.
3.		<ul style="list-style-type: none"> a. Staining on wood using dyes from naptol and color salts. b. The part of the pattern that is exposed to the liquid "malam" will not translucent the first color. c. The wooden craft works are soaked, smeared with dye, and turned back and forth to make them evenly distributed.

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

Figure 2. The process of "canthing" batik motif pattern on the surface of wood.
(Photo source: Probosiwi, 2023)

Figure 3. Coloring process
(Photo source: Probosiwi, 2023)

Number	Figure	Description
4.		<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>
<p>Figure 4. The process of leaching (Source: http://jogjatv.tv/belajar-batik-pada-media-kayu/ accessed on 11 July 2023 at 10.50 a.m)</p>		
5.		<ol style="list-style-type: none"> a. The work that has gone through a sagging process for the first color is then dried in direct sunlight for approximately 15 minutes. b. Drying is done by turning one side of the work if it feels dry.
<p>Figure 5. The work is left to dry after the degrading process (Photo source: Probosiwi, 2023)</p>		
6.		<ol style="list-style-type: none"> 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. b. The second process is done by covering the part of the pattern that you want to still contain the first color.. c. After the second "canthing" process, the wood is stained the same as in the first staining.



Number	Figure	Description
7.		<p>The area of wood that has been stained in the second stage is dried again in direct sunlight.</p>
8.		<p>Some examples of wooden batik works.</p>

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

Figure 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 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 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.

Based on the results of Mukaddas' research, the basic elements of fine art are also called the basic elements of fine art, which have been used in the practice of making shadow puppets which consist of points, lines, planes or shapes, colors, textures (Mukaddas, 2021). Furthermore, research conducted by Hukubun wrote about elements in fine art, including rhythm and repetition (repetition) (Hukubun, 2023). The "batik" masks that PGSD FKIP UAD students have made are analyzed using the following basic elements of fine art:

- 1) Dot elements: each design inscribed on the surface of the wooden mask contains dots of various sizes. These dots appear to support the object or character you want to appear, such as the shape of an eyeball, leaf, or animal skin, or to fill the empty space.
- 2) Line elements: In certain parts of objects or characters created using lines of various sizes, thin lines are used to shape objects whether flora, fauna, or abstract. Meanwhile, thick lines are used to emphasize the boundaries between one object and another, and these lines even appear from color.
- 3) Plane or shape elements: at the pattern design stage, students combine geometric shapes such as squares, circles, and triangles. Non-geometric shapes were also created to suit the mask layout.
- 4) Color elements: "batik" masks are given relatively the same color and are directed by the instructors, namely the dominance of red, golden yellow, and black.
- 5) Texture elements: students focus less on creating textures, but they respond to various mask surfaces by creating objects or characters.
- 6) Elements of rhythm: combining all the basic elements of fine art following the shape of a wooden mask.
- 7) The element of repetition appears in both geometric and non-geometric shapes on the surface of the mask so that dynamics of shapes of different sizes occur.

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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