

# Traditional Batik as Education Media of 21<sup>st</sup> Century Art in Shaping Creativity

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**Abstract**—This study aims to determine the existence of traditional batik as a medium of the 21st century art education in shaping creativity. The results of this study are important to know as an alternative process of art education in preparing students face the challenges of the 21st century. This research uses qualitative methods. Data were obtained by passive observation and unstructured interviews. The data credibility test used triangulation of sources and techniques. The results show that traditional batik as a medium of the 21st century education supports the formation of creativity, especially on the idea of determination of motifs and colors. The implementation of art education related to the appreciation of traditional batik at schools needs to be applied to forming creativity in the face of the 21st century. The process of creations with stimulus of traditional batik stimulus supports the formation of creativity derived from student' motivation.

**Keywords**—*traditional batik, art education, 21<sup>st</sup> century creativity.*

## I. INTRODUCTION

Self-adaptation to challenges changes 21<sup>st</sup> century the is inevitable. The main role of education form individuals who are ready to deal changes is important to be immediately established. Further, the education has contribution to the effect of increasing individuals' quality that is needed in their life [1]. Individuals do their activities which are related to current needs so that appropriate curriculum adjustments should be implemented seriously. The curriculum as an education standard has changes many times according to development of era [2]. One of the causes of a 21<sup>st</sup> century challenge that should be fit with the result is creativity. Creativity is an idea that arises to achieve the outcome by different way according to circumstances [3]. Creative potentiality makes the individual becomes the read human in a whole to face the development of era [4]. The formation of successful individuals in the 21<sup>st</sup> century in the form of creativity has been appropriate of the 2013 curriculum.

The 2013 curriculum includes art education as an integral part of the whole [5]. Art education has its own peculiarities to be perceived by everyone in forming the whole individual. Because of that it is important to implemented in schools that are parsed in unity of the curriculum. Art education in the 2013 curriculum to achieve basic competencies can be developed based on regional peculiarities [6]. Further basic can be implemented appreciation directly and increase interest in learning that is expected to achieve creativity. One of the regional characteristics is batik that can be applied as a medium of

art education. Batik as a focus in art education needs attention in the achievement of basic competencies in the 2013 curriculum. Furthermore, the 2013 curriculum as a standard should be a process in determining everything including the development of material that can be done by teachers.

The development of traditional batik materials based on the basic competence in art education that can be appear of impact in creativity may not appear. The determination of traditional batik enables the process of imitation that no impact creativity. However, the creativity of the traditional batik focus can also arise because of the gap of learner and objects that causes the creative process in the form of making new creations impressive traditional.

The rest of this paper is organized as follow: Section II presents related works. Section III describes material & methodology. Section IV presents the obtained results and following by discussion. Finally, Section V concludes this work.

## II. RELATED WORKS

Creativity as a target in this study as well as some opinions that have defined as follows: Creativity as a "process", a thought in which individuals seek to find new relationships, to gain new answers, methods, or ways of dealing with a problem [3]. Another opinion states that "*Creativity is an individual ability that can lead to an intention of invention or idea by the creative person*" [7]. Then, creativity is one of the amazing human faculties of understanding and responding to situations or problems differently from those normally done by others in general [8]. Then, creativity intensity the information, ideas, and the knowledge to be the series of new product [9]. Creativity can be said to be an idea different from what people do in general to achieve a certain goal.

Creativity can appear as it happens because of its affect. Furthermore, creativity does not just appear but is influenced by several factors, both internal and external factors [10]. Creativity can develop optimally if there is an impetus to creative behavior include: 1) Drivers come from themselves in the form of passion and a strong motivation to create; 2) Gain outside support or encouragement from close surroundings such as peers as well as from the macro environment such as the society and culture in which it lives [3].

Creativity is important in its existence especially in the face of the challenges of the 21<sup>st</sup> century. Backed by Talat &

Chaudhry that "to prepare their pupils for work and life in the 21<sup>st</sup> century, educators must cultivate their creativity and align assessment with learning outcomes" [11]. One of the 21<sup>st</sup> century challenges is to have creativity associated with traditional batik as educational media has not been found related to the results of research. Batik that has been known belong to the Indonesian should be in the appreciated of the possibility as a creativity supporter. As for some relevant studies and relevant results that have been related to discuss the challenges of the 21<sup>st</sup> century and creativity separately and simultaneously as an important factor to be resolved. Furthermore, the fundamental difference of this research is related to teaching activity of art education of traditional batik subject to the impact of creativity related to 21<sup>st</sup> century.

### III. MATERIAL & METHODOLOGY

This section describes material and proposed methodology.

#### A. Data

Data is description explanation. Observational data were obtained by passive observation. Researchers as passive observers follow the process of learning activities about traditional batik. Furthermore, to obtain data conducted interviews to determine the things of the respondents more in-depth. Interview data were obtained by unstructured interview. Unstructured interviews are often used in preliminary research and in-depth data on subjects [12]. The data were obtained from students of SMAN 2 Wates Kulon Progo as one of the reference schools and cultural schools of Yogyakarta Special Region.

#### B. Method

The research method used is qualitative. Data analysis is done by collecting data before researchers enter the field, data reduction, data presentation, and data verification. Testing of validity and reliability for credibility test is done triangulation of source and technique; transferability test in the form of detailed description; dependability test reads data repeatedly; and confirm the confirmation of peer discussion.

### IV. RESULTS AND DISCUSSION

#### A. Result

##### a) Statement of Results

Students are given traditional batik subjects provide a limited response as a knowledge aspect of the concept. Students in practice prefer to make batik according to their will. A further review that the resulting product results in the form of modern products based on the motifs and colors applied to the work. Imitation process that can be done exactly is not done thoroughly, but only a few parts to then be modified. Modifications are made as in the form of a combination of several components of traditional batik motifs and the addition of their own ideas. Nevertheless, the application of such modifications is only a small part of the overall product activity made by students.

Other conditions with traditional batik stimuli have not been applied, especially in the provision of *isen-isen* on batik motifs made. *Isen-isen* the main part of batik in

addition to the motif and color as a series of batik. Students assume completion of the result of the process of pendant with the assumption that the entire pattern of the desired pattern has been fulfilled. Furthermore, *isen-isen* in the design of students has been made, but in the application of patterns in the fabric is not made. Such cases occur in some of the students' practice members.

The idea of applying color to students' products from traditional batik stimulus did not get any response. All students' work is determined by the application of bright colors. Batik color with the base of brown and blue or traditional batik color is precisely no one wants it on the product. The color to make traditional batik as for can be done because of the availability of materials that support it. Color applied to student batik as for blue, green tosca, pink, red, and orange.

Then, for the process of making batik students follow the existing procedures from start sketch, design, to pattern, *mencanting*, coloring, rebound, coloring, and boiling to remove candles. The fundamental difference that occurs in the manufacture of patterns in the fabric when performing the motive from the front and the back of the fabric. Teachers in this case monitor the students in the process of work, but from the existence of policies made students are welcome in order to achieve the same outcome.

Teachers in order to know the creativity of students through traditional batik as a stimulus with the release of determining the design of products to be applied directed at modern batik. Students determine the product is possible from other stimulus processes through the internet that can be accessed by students when designing the product. Nevertheless, the result of batik products of students is not a complete imitation of modern batik. This condition is not only related to batik motif but also on the color. In the learning activity obtained that the new concept on the product made.

##### b) Explanatory

The focus of the traditional batik subject has been said to give effect of creativity. Students indirectly cultivate creativity in creating batik products. Traditional batik as a form of stimulus to achieve creativity that needs to be applied at schools in preparing individuals to face the challenges of the 21<sup>st</sup> century. The existence of batik hence more complete impact in the long term in the form of traditional and modern batik as its existence. The unexpectedness of the imitation process that is not done thoroughly in producing the product makes a positive impact in the form of creativity.

Creativity from the impact of traditional batik stimuli from the whole process can be determined by determining the idea of motif and color. The processing of creativity is so successful that it makes an impact on his life as well. Furthermore, students understand and dare to try based on their creativity even though the imitation process under such conditions can be done. The possibility of self-motivation factor in processing the idea of making batik new creations of creativity as the demands of the 21<sup>st</sup> century need appropriation through art education.

### B. Discussion

Student creativity arises indirectly through traditional batik subjects as a medium of art education. The emergence of creativity can be known from the efforts of students to modify and make according to desire freely. Creativity for preparing students for the challenges of the 21<sup>st</sup> century challenges is essential to continue become of habit. Learning outcomes of batik especially in public schools come a must. In line with the role of art education in public schools help to shape the individual entirely, especially the development of there thinking.

Maintain stability and even increasing creativity or important in facing 21<sup>st</sup> century challenges so there is a process of batik creations by appreciating traditional batik. The implementation of art education is intended as a suggestion because it may not necessarily be done at school. Furthermore, human resources or art education teachers who have knowledge about batik is necessary. In addition, the facilities for batik creation process become an important part of its existence in the learning process of batik.

Creativity is emerging as for the outside factors of teachers in the process of art education. Furthermore, creativity may arise not from traditional batik but from teachers who succeed in exploring student creativity. Creativity is based on the results of this study to be appropriate from the overall influence of the learning component. However, based on the learning system that teachers do especially on the students' idea exploration, so the self-motivation looks more dominant.

### V. CONCLUSION

Traditional batik as a medium of 21<sup>st</sup> century art education in shaping creativity has its influence. The results show that traditional batik as an educational media supports the formation of creativity on the idea of determining motifs and colors. Implementation of art education related to the appreciation of traditional batik at schools need to be applied to form creativity for facing face of the 21<sup>st</sup> century. The process of batik creations with traditional batik stimulus supports the formation of creativity arise from self-motivation.

The products this research is batik material clothes made by the groups of students' which each group consist of four students. Different results of different products may also differ due to the impact of student creativity. Locations that bring up data consist of only one school so that the results of this research are still needed to do further research to be more perfect. By knowing the results of this research, it may be useful for schools as an effort to improve student creativity. This research was conducted at SMAN 2 Wates Kulon Progo Yogyakarta so that further observation needs to be done elsewhere, especially in all districts for each data source as follow up title in the form of traditional batik in certain Province.

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