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Creativity habitus of elementary school students in making *batik* motif patterns

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ABSTRACT

This study aims to analyze the creative habitus of elementary school students in the process of making *batik* motif patterns in fine arts learning. Creative habitus is understood as a tendency to think and act creatively that is formed through experience, habituation, and students' interactions with the social and learning environment. This study uses a qualitative approach with a case study design conducted at SD Muhammadiyah Ngupasan 1 Yogyakarta. The research subjects included six students at fourth-grade students as observation subjects, and teachers and the principal as informants. Data were collected through non-participatory observation, semi-structured interviews, and documentation, then analyzed through data reduction, data presentation, and drawing conclusions. The results of the study indicate that students' creative habitus develops through the relationship between individual characteristics (person), environmental support (press), creative process (process), and the results of the work (product). Creativity is evident in students' ability to find visual references, determine and combine colors, use various techniques, and develop motifs according to their individual imaginations. This process is supported by teacher guidance, motivation, appreciation of the work, and the use of safe and accessible tools and materials. These findings indicate that the habitus of creativity is not only related to the skill of producing artwork but is also formed through repeated creative experiences, exploration, artistic decision-making, and social interaction. Thus, learning *batik* motifs can be a means to foster creativity while internalizing local cultural values in elementary school students. The implication of this research is the need for fine arts learning that provides space for experimentation, freedom of expression, reflection, appreciation, and the development of students' original ideas.

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1. Introduction

In the process of learning art, there is a term called "creative learning," which can also be interpreted as the experience of creating art. Creative learning in art consists of two aspects of ability, namely skills and creativity [1]. The goal of art education in the context of formal schools is to hone students' cognitive, affective, and psychomotor abilities. In addition, it creates diverse cultural products from various ethnicities in this country. Over time, art education has also

experienced significant progress. Innovative and creative art education continues to transform to keep up with the times [2]. Art learning in elementary schools is not only about drawing, dancing, or singing skills but also a medium to instill life values from local cultures. Art can convey messages, unite differences, and foster aesthetic and social sensitivity in children. Art activities help children understand cultural symbols, appreciate traditions, and feel proud to be part of the local community [3]. Arts education in elementary schools plays a role in the formation of harmonious student personalities, paying attention to the developmental needs of children in achieving multiple intelligences (intrapersonal, interpersonal, visual-spatial, musical, linguistic, logical-mathematical, naturalist, adversity intelligence, creative intelligence, spiritual and moral intelligence, and emotional intelligence) [4]. Two concepts in changing arts education are related to aspects of artistic expression and educational goals. The functions of visual arts in elementary schools include being a medium of expression, a medium of communication, a medium of play, a medium for developing artistic talent, a medium for thinking skills, and a medium for gaining aesthetic experience [5].

One of the art learning materials in elementary schools is *batik*. *Batik* is one of the original cultural products of the Indonesian nation that has been recognized internationally as an oral and non-material work of art, and its unique and beautiful motifs and colors are full of symbolic meaning [6]. In every work produced, *batik* patterns always contain symbolic meanings rooted in Javanese philosophy, related to the individual's social status in society regarding the use of batik, which is very dependent on the meaning contained in the pattern. Both indirectly function as a guide and structure for life [7]. The basic age of school children is between 6 and 13 years old, or in psychological terms, it is at the end of childhood. During this period, psychologists call it the "creative age," a time that determines whether a child will become a conformist or become a creator of new and original works. In the 10th century, basic abilities in creative activities developed perfectly [8]. The functions of learning visual arts in elementary schools include being a medium of expression, a medium of communication, a medium for play, a medium for developing artistic talent, a medium for developing thinking skills, and a medium for gaining aesthetic experience [9].

The specific research problem concerns students' creative habits in the practice of making batik motifs. This is targeted as a form of analysis of students' creative behavior at the elementary school level. Creative behavior is very important because it shows the need to prepare students to face complex changes and global challenges. This method looks not only at mastering scientific knowledge and technical skills but also at character development that encourages mental resilience, social skills, and readiness to adapt to an ever-changing environment. One sign that education is running well is when students can increase their creativity. Therefore, making *batik* patterns is one effort not only to preserve and introduce Indonesian culture but also a way to create new, unique ideas or products. Creativity is a person's way of thinking to create new ideas or products that exist within themselves [10]. To date, much research has focused on how to improve students' skills and creativity, integrate character education and local values (ethnopedagogy), create innovative media and teaching materials for arts and culture, explore alternative batik techniques, and explore evaluation methods and challenges in arts and culture learning. However, there has been little discussion of elementary school students' learning practices or batik motif creation, analyzed using the concept of creative habitus.

Creativity needs to be instilled from an early age, especially in the early years or elementary school years, when the foundation of learning is built, and future development patterns are laid [11]. Creativity is the human ability to produce something, both for personal satisfaction and quality. It includes the skills to generate new and original ideas and solve challenges with innovation in various fields of application [12]. Creativity is the result of collaboration between the right and left brain, namely a combination of imagination and real conditions that create something new. Creativity provides great benefits to children's lives, such as pleasure and satisfaction. It helps children achieve success and learn to become leaders in playgroups [13]. Creativity is related to conceptual differences and diversity, generating new ideas. The creative process consists of five stages: preparation, incubation, illumination, confirmation, and validation [14]. Creativity is generally understood as the capacity to generate and address challenges and ideas and to think quickly. Creativity also includes the courage to introduce varied ideas, which is influenced by a number of factors such as personality, motivation, and

environmental conditions. On the other hand, creativity plays a role as a primary source of innovation that can serve as a driver for sustainable economic growth [15]. Creativity can be analyzed through the concept of 4P (person, process, product, press). Each student has a different personality, and it is important to appreciate the uniqueness of each person's creativity without comparing their strengths and weaknesses. The process involves assessing the student's creative output with sincere praise while avoiding negative comments. The product is the stage where parents, teachers, or educators can appreciate the student's work. The press includes facilities and tools such as toys that stimulate children's creativity and create a comfortable environment for them [16].

Based on this description, the creative process is structured and requires habituation from the audience, artists, and students. Continuous habits in students are called habitus, shaped by their life experiences. This internalized habitus helps individuals perceive, understand, and evaluate their social world. It influences their thoughts and choices, allowing them to produce and evaluate actions. Habitus is the product of internalizing social structures, varying based on an individual's social situation and experiences [17]. Furthermore, the meaning of habitus can be understood through the conditioning process related to specific social class circumstances. Habitus is formed from the accumulation of skills that become practical behavior and are interpreted as abilities that appear natural. Habitus is the result of childhood experiences that are continuously shaped by the individual's interaction with the surrounding environment. Habitus arises from skills that are transformed into practical actions (perhaps unconsciously), which are then interpreted into abilities that appear natural and develop in certain social contexts [18]. Habitus plays a crucial role in human life as an activity that reflects reflective thinking and reproduction. It is a powerful system, with attitudes that can change, and it has a significant influence on the way of life of individuals and social groups [19].

Based on the above description, the link between habitus and creativity in art learning practices at the elementary school level lies in the creative stages when creating artwork. Previous research wrote that the creative stages are carried out with a preparation phase, incubation stage, enlightenment stage (illumination), and verification stage. These four stages can be seen in the behavior of students that appear throughout their work. Furthermore, the results of the study also strengthen that the concept of habitus that is internalized in knowledge, understanding, perception, values, and actions in everyday life can be described as the aspect of knowledge by digging up information about the material being taught; the aspect of understanding is carried out by connecting between material variables; the aspect of perception is where the ability to interpret learning through art and learning through art; the aspect of aesthetic value that appears in learning practices by combining basic elements of fine art to produce interesting works; and the aspect of action is reflected in students following the entire series of practices according to directions [20]. Other research that links habitus and creativity states that the creative process influenced by habits is expected to produce artwork that is not only new and unique but also emphasizes the value of beauty. Habits related to aesthetics can be understood as a way of creating art that is influenced by shared values believed by a particular group or community. This way of creating art aims to achieve beauty by arranging elements in the artwork in a balanced and harmonious manner [21].

Furthermore, other research states that habitus is not only about the physical activities of the actor, artist, or maker of the artwork but also involves inner activities. Habitus is a logical game using an individual's mental or cognitive structure related to their social world. Habitus can be said to be a disposition that gives rise to practices and perceptions, thus greatly influencing and supporting the practice of art learning in elementary schools. Based on this description, visual arts learning in elementary schools can be conducted by combining creativity and habitus. Both are inherent in students, built on their surrounding situations, and are structured and practiced continuously. Therefore, the author needs to further explain how students create batik patterns. The concept of creative habitus in the art learning process of batik motif creation in elementary schools contributes to practical knowledge through creative behavior. This practice is also accompanied by the selection of appropriate learning models. Therefore, the novelty of this research is its focus on habitus content as the social behavior of educational agents, in this case teachers and students, in the creative process of creating artwork.

2. Method

This research uses a qualitative type with a case study approach with a research design form single instrumental case study. That is a form of research that is carried out using a case to provide an overview of something [22]. This study was conducted at SD Muhammadiyah Ngupasan 1 Yogyakarta. The research subjects were 35 fourth-grade students. The sampling technique chosen was random sampling of 6 students, namely, data collection with random subjects and populations so that all subjects are considered the same. The data collection technique used was non-participatory observation by recording the analysis and drawing conclusions. In this type of observation, the author acts as an observer without being involved in the activity being studied. The author observes from a predetermined distance and does not take part in the subject's interactions or activities. This method is useful for maintaining the author's objectivity because it does not influence or be influenced by the subject being studied [23]. Observations were conducted while the teacher was explaining the material and students were practicing creating batik motif patterns. The next data collection technique was semi-structured interviews. This type of interview combines focused questions with the freedom to improvise, allowing the author to dig deeper for information [24].

The subjects interviewed were teachers, the principal, and fourth-grade students at SD Muhammadiyah Ngupasan 1, Yogyakarta. The final data collection technique was documentation. Documentation is an archive that stores information about events that have occurred, which can take the form of daily journals, writings, drawings, or important works from individuals. Documentation plays an important role as a support in the application of observation and interview techniques in qualitative studies. In this study, the documentation used includes photographs taken during observations and the results of interviews with the interviewees, as well as recordings of interviews and other materials [25]. Data analysis was conducted using the Miles and Huberman model, involving the stages of data reduction, data display, and conclusion drawing. The data reduction stage was carried out by summarizing, selecting key elements, focusing on important aspects, identifying themes and patterns, and discarding unnecessary information [26]. The reduced data came from interviews, observations, and documentation of art learning practices on the material of making *batik* motifs. Furthermore, source triangulation is a method used to check how accurate the data is by seeking the truth of the information using the same source but in different ways. This means that researchers use various data collection methods to obtain information from the same source [27]. Data sources were obtained from students, teachers, and the principal. Meanwhile, the techniques that were cross-checked included interviews, observations, and documentation reviews. At this stage, students were directed to gain direct experience during the process of making batik motifs through creative behavior within the concept of creativity habitus.

3. Results and Discussion

Habitus conceptualizes the relationship between objective subjectivity and developing How social facts This is realized: habitus is a Principle, creative creation of the Principle of improvisation, habitus drives creation and improvisation Based on the results of research that has been conducted at SD Muhammadiyah Ngupasan 1, Yogyakarta, learning *batik* is one of the activity contents in local schools; the purpose of learning *batik* is given to students who are at the school base to internalize local values [28]. Well-structured and executed learning activities are a form of teacher effort to develop students' ability to create *batik* motif patterns. To implement students' ideas, teachers direct them to use different materials and tools. Unlike making *batik* motif patterns in general, which use wax and synthetic dyes that take a long time to make, teachers use tools and materials that are familiar to students, namely pencils and dyes such as crayons. Teachers are aware of the selection of practical tools because they are safe. The selection of materials and tools that are appropriate and easy for students to use is felt to be in line with learning. Thus, practicing making *batik* motif patterns for students can hone their creativity, which is expressed in positive activities. This is done so that students are more creative in expressing their ideas to be able to produce products or works [29].

From the results of interviews with fourth-grade students, before making batik patterns, the steps taken were to search for visual references via the internet and determine what color choices or combinations were suitable for their *batik* motif creations. Although during the practical implementation, students were asked to trace patterns that had been prepared by the

teacher beforehand, the students still poured out their creativity. The tracing media was made by the teacher to make it easier for students to develop creative forms for the *batik* motifs presented [30]. This is reinforced by the results of previous research: the creative activities or creative processes of students cannot be separated from the contribution of a teacher. In this learning, the teacher's contribution is very large, where the teacher always assures students that they can complete the creation of *batik* motif patterns. The teacher also always helps students when they experience difficulties; the teacher builds confidence in the results of their work [31], [32]. The 4P concept of creativity in making *batik* motif patterns is explained in Table 1.

Table 1. 4P Analysis in Making *Batik* Motif Patterns

4P Concept			
Person	***Press***	***Process***	***Product***
Each student develops their own creativity, starting with an idea. They then try to develop their work by copying batik patterns and expressions and adding colors according to their imagination. Students also need motivation from their surroundings.	Student creativity cannot be separated from the encouragement received from the environment around them, such as high enthusiasm due to the environment from the recognition of teachers, classmates, and teacher guidance in the process of making *batik* patterns.	Fourth-grade students want to know their personalities and enjoy trying new materials, from the results of tracing *batik* patterns with their own methods to produce patterns from creative results and adding elements of *batik* motif patterns and color selection or mixing similar colors.	Students are able to learn *batik* well, as evidenced by the implementation of making *batik* motif patterns, various types of techniques used to trace batik motif patterns, and the selection of colors that suit each student's imagination, which will produce different works for each student.

Fig. 1 shows students copying *batik* patterns using their own techniques and creativity, demonstrating a very high level of thinking.

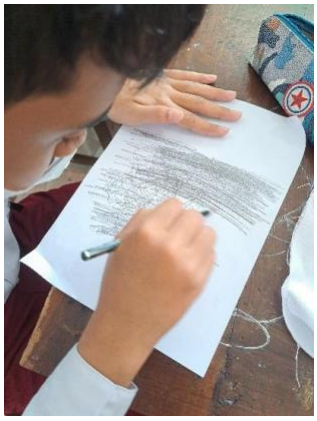


Fig. 1. Students copy *batik* motif patterns using their own techniques and creativity, with very high levels of thinking.

In addition to the 4P aspects, creativity is an important part of creating works. The author also identified techniques related to the creation of *batik* motif patterns for fourth-grade students of SD Muhammadiyah Ngupasan 1, Yogyakarta, analyzed the creativity of the work, and described the results of each student's work. Fig. 1 shows students tracing *batik* motif patterns using shading. The *batik* motif pattern paper that is shaded on the cloth will transfer the pattern to the cloth; with that, the students then color the batik motif pattern that has been traced. So, the results are obtained as in Fig. 2. Based on the explanation, the creativity of the *batik* pattern-making process is in line with several previous studies on how creative habitus is in creating art. In the concept of P (Person), each individual or character describes the characteristics (character or nature) of an individual, especially related to a creator who has creativity [33]. Each student develops their own creativity starting from ideas, trying to develop the results of the work that begins with tracing the motif pattern and then processing the colors

according to imagination. This for students also requires motivation from the surrounding environment, namely teachers and classmates. The concept of habitus in individuals who are creating is by taking into account the creativity and strategies of individual students through habits that then look like natural abilities [34].

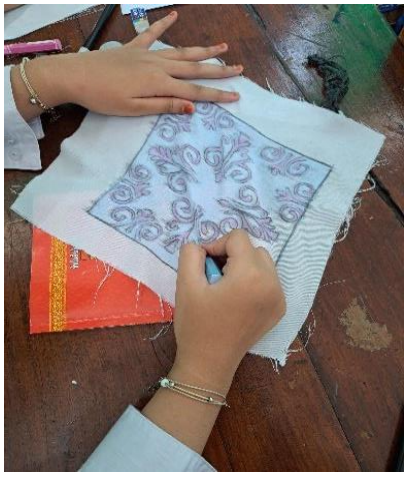


Fig. 2. The activity of coloring the *batik* motif patterns that have been traced by students

Concept P (Press) is seen in student creativity, which is inseparable from the encouragement received from the surrounding environment, such as high enthusiasm due to the environment from the recognition of teachers, classmates, and teacher guidance in the process of making *batik* patterns. This is in line with the results of research by Khairunnisa that creativity will emerge through stimulation originating from a person or from surrounding factors. The driving or motivational factors in expressing creativity consist of two aspects, namely internal and external. These two aspects are interrelated and influence each other on a person's character [35]. Furthermore, in the study of habitus, the driving aspect is seen from the role or contribution of a teacher who is physically present, which not only arises due to work demands but also because of an awareness of social responsibility and internal motivation to bring about change. Despite experiencing various limitations, both in terms of infrastructure and funding, the teachers continue to carry out their duties to strengthen local cultural values and empower human resources (students). This illustrates how the interaction between social individuals (teachers and students) and their social context (the process of learning visual arts and creating batik patterns) works [36]. Concept P (Process): Fourth-grade students trace *batik* patterns with their own methods to produce patterns from their creations and add elements of batik motif patterns or color selection or mixing of similar colors. Based on the results of research conducted by Oktiviani, the concept of the process in this theory is a creative process that is carried out continuously and repeatedly referring to the creation process involving the stages of exploration, improvisation, and composition, as well as creativity through feeling, experiencing, and giving form [37]. This creative process is strengthened by the habitus within students who are given the opportunity to develop their own understanding through simple research methods and involvement with the surrounding environment, instead of just absorbing information from teachers (instructors). In the context of the process, exploration serves as the basis for a learning approach that focuses on direct experience and solving relevant problems [38].

Concept P (Product): Students are able to learn *batik* well, as evidenced by the creation of batik motif patterns using various types of techniques used to trace *batik* motif patterns, as well as the selection of colors that suit the imagination of each student, which will produce different works for each student. According to the results of research by Win, students produce works based on what they want to create, following their feelings such as sadness, joy, dreams, or everyday stories. What students often see, how they feel, and the results of their imagination have a significant impact on the process of creating works [39]. This is strengthened by the results of research by Win which links between habitus and the results or products of works of art, namely that visual art has emerged as an educational tool that can enrich students' learning experiences. Visual art provides a forum for creativity, critical thinking, reflection, and exploration. The process of objectification of art allows students to transform complex concepts

into understandable visual representations. Students learn to select information and develop symbol selection skills to convey ideas through visual language, which sometimes does not reflect the original form [40].

4. Conclusion

Overall, the study of batik learning patterns among fourth-grade students of Muhammadiyah Ngupasan 1 Elementary School, Yogyakarta, shows that visual arts education has the potential to be a platform that combines personal creativity, assistance from others, experience in experimenting, and the development of cultural identity. The 4P creativity model outlines the relationship between student characteristics (Person), environmental support (Press), the creative process (Process), and the work product (Product), while the concept of habitus helps us understand how experiences and interactions in art can shape creative patterns. The primary implication of these findings is that elementary arts education must prioritize the creative process as a fundamental element of learning outcomes. Teachers must create a supportive atmosphere, provide appropriate materials, provide opportunities for experimentation, allow for freedom in artistic decision-making, and engage in reflection and appreciation. Furthermore, the integration of local cultures, such as batik, must be enhanced, not only as a means of introducing tradition but also as a source of inspiration for producing personal and contextual works.

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