

Integration of Local Wisdom Character Values and Creative Processes through Jumputan Batik Making in Fine Arts Learning at Elementary Schools

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Abstract

Art learning in elementary schools is important in fostering creativity and character, but it still tends to be oriented towards the end result and has not integrated the creative process and local wisdom values. The purpose of this study was to analyze the integration of local wisdom character values and the creative process in making *jumputan batik* in art learning in elementary schools. The research method was qualitative with a case study design in 5 elementary schools in the Cilacap area. The research subjects consisted of 5 teachers and 15 sixth-grade students. Data were collected through interviews, observations, and document analysis. Data were analyzed using an interactive model through data condensation, presentation, and drawing conclusions. Data were validated by triangulation of techniques and sources. The results of the study indicate that the integration of local wisdom values and the creative process through *jumputan batik* making in elementary schools takes place contextually and diversely. The local wisdom-based character values that emerged include creativity that develops from various sources of ideas; precision in the binding and coloring process; cooperation through the division of tasks in groups; responsibility in completing tasks independently; and discipline in following each stage of the activity. The students' creative process also progresses in stages, from exploring ideas, using guided and independent techniques, and selecting colors influenced by discussions and cultural meanings. It was concluded that the process of making *jumputan batik* fosters students' creativity while simultaneously instilling local wisdom-based character values through meaningful and contextual creative experiences. Collaboration from all parties is essential in art project-based learning to optimally develop students' character values and creativity.

1. Introduction

Fine arts learning is important to implement in elementary schools because it can help students develop creativity, imagination, and aesthetic sensitivity from an early age (Restian, 2020; Marni & Mayar, 2023). At elementary school age, students more easily understand learning through practical activities, so fine arts becomes an effective medium for practicing fine motor skills, creative thinking skills, and courage in expressing ideas and feelings (Hasanah & Andaryani, 2025; Matondang et al., 2025). In addition, fine arts learning can also foster self-confidence, the ability to work together, and an appreciation for the local environment and culture around students (Nurjanah, 2017; Miranti et al., 2021; Rukoyah et al., 2025; Rohim & Rokhman, 2025). One form of fine arts learning relevant for elementary schools is making *jumputan batik*, as this activity not only fosters creativity but also introduces students to cultural values, including mutual cooperation, precision, patience, and responsibility (Atmojo, 2015; Purwastuti, 2022; Sobandi & Triyanto, 2020; Wuryani & Putri, 2022). Fine arts learning in elementary schools is expected to be a means to develop students' creativity, imagination, and character through practical activities based on local culture.

However, the facts on the ground show that fine arts learning in elementary schools is still often seen as a supplementary subject so that it has not been implemented optimally (Restian, 2020; Marni & Mayar, 2023). Teachers tend to focus on core subjects, while fine arts are only presented in simple assignments such as drawing and coloring, without exploring media, techniques, or student creativity (Pramudya & Wijayanti, 2024). Furthermore, limited facilities, materials, and learning media also make it difficult for teachers to implement engaging and innovative fine arts activities, especially in rural areas (Jamal et al., 2025). This situation results in low student interest in fine arts learning, and the resulting artwork lacks creativity and unique ideas (Putri et al., 2025). In line with this, fine arts instruction in Cilacap elementary schools still focuses on concepts and end results, including *jumputan batik*. Therefore, teachers integrate local wisdom and creativity through contextual exploration of ideas, motifs, and colors in fine arts instruction in elementary schools.

Based on these conditions, fine arts learning integrated with local wisdom values and students' creative processes is a crucial requirement in basic education. This integration can be realized through the use of regional motifs, natural materials, natural dyes, and local cultural elements in artistic activities heritage (Atmojo, 2015; Novitasari et al., 2020; Viona & Supriyatno, 2021; Khalid et al., 2023). Through hands-on practice, students not only produce works of art but also gain learning experiences that foster an understanding of local culture and environmental awareness and strengthen the values of mutual cooperation, responsibility, and appreciation for cultural heritage (Jannah & Mahmudah, 2024; Yuniarto & Sriyanto, 2026). In this context, teachers play a strategic role in realizing meaningful learning oriented toward character development through the integration of local wisdom values into the learning process (Andriani & Aulia, 2023; Nirwansyah & Sriyanto, 2025; Qadimunnur et al., 2022; Wijayanti & Sriyanto, 2021).

In addition to strengthening character values, developing students' creative processes is also an important aspect of fine arts learning (Hasanah & Andaryani, 2025; Rohim & Rokhman 2025). Creativity develops through the stages of exploring ideas, experimenting with techniques, selecting motifs, processing colors, and reflecting on the resulting work. Therefore, learning is not only oriented towards the final product but also on learning experiences that provide space for students' imagination, self-expression, and creative thinking skills (Afrilya et al., 2025; Luthfia & Lia, 2025; Laksana & Aryaningrum, 2025). In this process, the teacher acts as a facilitator who creates an active, collaborative, and meaningful learning environment so that students can create optimally at every stage of their work (Wakhudin, 2020; Dierendonck et al., 2024).

The potential for learning fine arts through *jumputan batik* based on local wisdom and the creative process is also supported by various previous research findings. Purwastuti (2022) found that *batik* can be used as a learning medium to preserve local cultural values in elementary schools. Permadani and Wijayanto (2024) demonstrated that making *jumputan batik* can enhance students' creativity through exploration of motifs, colors, and media. Research by Anang et al. (2023) also explained that *jumputan batik* activities based on local wisdom can strengthen the Pancasila student profile in elementary school students. Furthermore, Asrivi (2025) found that students' creative processes in batik learning develop through the stages of trying, experimenting, and producing works. Jayanti et al. (2024) and Abidah (2025) also demonstrated that implementing project-based learning in *batik* making can increase student motivation, engagement, and creativity. Research by Giri et al. (2025) demonstrated that *jumputan batik* activities can foster creativity and instil local wisdom values.

However, most previous studies still focus on one aspect, either local wisdom values or student creativity separately. Some combine the two but not specifically in the context of learning and in-depth indicator analysis. The novelty of this study is the integration of local wisdom-based character values and students' creative processes simultaneously in learning the art of tie-dye batik in elementary schools through the use of natural motifs, materials, and dyes from the surrounding environment. The integration of local wisdom values in this study is analyzed based on the framework of Giri et al. (2025), which includes the values of creativity, precision, mutual cooperation, responsibility, and discipline. Meanwhile, the students' creative processes are analyzed using the framework of Permadani & Wijayanto (2024), which includes the stages of generating ideas, trying techniques, choosing colors, creating works, and evaluating results. Thus, this study emphasizes the integration between character formation and the development of students' creativity in one complete learning process.

Based on this background, the research problem is formulated as follows: "How are local wisdom values and students' creative processes integrated into the creation of *jumputan batik* in elementary school fine arts instruction?" The objective of this research is to analyze the integration of local wisdom values and students' creative processes through *jumputan batik* in elementary school fine arts instruction. Theoretically, this research is expected to contribute to the study of local wisdom-based fine arts instruction in elementary schools, particularly regarding the integration of local wisdom values and students' creative processes in *jumputan batik* making. Practically, this research can serve as a reference for teachers in designing more creative, contextual, and locally culture-based fine arts instruction.

2. Method

This research employed a descriptive qualitative method with a case study design. This method was chosen because it allows researchers to understand the meaning, processes, and social context underlying local culture-based fine arts learning in a natural and in-depth manner. This aligns with the views of Moleong (2018) and Creswell (2019) who stated that qualitative research focuses on understanding the meaning of individual experiences of social phenomena in their natural context. Sinaga (2025) explains that case studies are used to examine an event or activity in detail and comprehensively within a real-life context. In this research, a case study design was used to deeply examine the integration of local wisdom values and students' creative processes through the creation of *jumputan batik* in fine arts learning in elementary schools.

This research was conducted from January to February 2026. The research location was determined at five elementary schools in Cilacap Regency, considering that this area has the potential for local wisdom in the form of the tradition of making *jumputan batik* using natural dyes. One elementary school implements local wisdom-

based fine arts learning. The location was selected because the school has *jumputan batik* making activities as part of its fine arts learning and allows the researcher to obtain relevant data related to the integration of local cultural values and the students' creative processes. Subjects were selected through purposive sampling based on their direct involvement in the *jumputan batik* learning activities. Table 1 presents the subjects and their selection criteria.

Table 1. Research Subjects and Criteria

Code	Role	Number	Selection Criteria
P1-P5	Teachers	5	Teachers who have experience in implementing batik <i>jumputan</i> -based art learning and play a role in integrating local wisdom-based character values while guiding students' creative processes.
A1-A15	Students	15	Sixth-grade students from each school (three students per school) who are actively involved in batik <i>jumputan</i> activities.

Data collection techniques included participant observation, semi-structured interviews, and documentation studies. Observations were used to directly observe the activities of teachers and students during the *jumputan batik* (knitting) making process, from determining motifs and tying the fabric and selecting colors to completing the work. Semi-structured interviews were conducted with teachers, students, and the principal to explore experiences, perceptions, and the integration of local wisdom values, as well as students' creative processes, in fine arts learning. Examples of questions asked included the following: to teachers, "*How do you instill local wisdom values through jumputan batik activities?*"; and to students, "*How do you determine motifs and colors in making jumputan batik?*" Documentation studies were conducted through reviewing learning modules, activity photos, students' *jumputan batik* works, and teachers' notes to strengthen and verify the findings from the observations and interviews.

Data analysis in this study used the interactive model of Miles, Huberman, and Saldaña (2018) which includes three stages: data condensation, data presentation, and conclusion drawing or verification. Analysis was conducted continuously from data collection to final interpretation to understand the integration of local wisdom values and students' creative processes in making *jumputan batik*. Research data, including interviews, observations, and documentation, were selected and grouped based on indicators of local wisdom values, such as creativity, precision, mutual cooperation, responsibility, and discipline. Indicators of students' creative processes included the stages of generating ideas, experimenting with techniques, selecting colors, creating artworks, and evaluating results. Data were presented narratively and thematically to clearly demonstrate the relationships between findings. Conclusions were drawn through repeated verification and confirmation with subjects to ensure the validity, depth, and concrete context of *jumputan batik*-based art learning in elementary schools.

The validity of the data in this study was obtained through source triangulation and technical triangulation. Source triangulation was conducted by comparing and confirming information obtained from teachers, students, and the principal to ensure data consistency related to the implementation of learning, the integration of local wisdom values, and the development of students' creative processes. Technical triangulation was conducted by combining the results of observations, interviews, and documentation so that each finding does not rely solely on one type of data but complements and strengthens each other. This procedure ensures that the resulting data has a high level of credibility, depth, and validity and is able to authentically represent how the integration of local wisdom values and students' creative processes takes place in the activity of making *jumputan batik* in fine arts learning in elementary schools.

3. Results and Discussion

3.1. Results

The research data obtained through observation, interviews, and documentation were analyzed to understand in depth how the integration of local wisdom-based character values and the creative process through making *jumputan batik* in fine arts learning in elementary schools

3.1.1. Integration of Local Wisdom-Based Character Values through Jumputan Batik Making in Fine Arts Learning at Elementary Schools

The results of this study confirm the close relationship between learning activities, the teacher's role as facilitator, active student involvement, and the local cultural context that underpins the learning process. The integration of local wisdom values in this study was analyzed based on Giri et al. (2025) framework, which encompasses the values of creativity, precision, mutual cooperation, responsibility, and discipline. These values are not only conveyed theoretically but are also evident in every stage of the *jumputan batik*-making process.

This process makes learning more contextual and meaningful while encouraging the development of active and collaborative student creativity.

To clarify these findings, the results of the analysis, which include observational data, documentation, and interviews related to the integration of local wisdom values in fine arts learning through *jumputan batik*-making in elementary schools, are presented in Table 2.

Table 2 shows that the integration of local wisdom values through *jumputan batik* making into fine arts learning in elementary schools occurs contextually and varies across schools. This variation does not indicate a developmental sequence from Elementary School 1 to Elementary School 5 but rather reflects the learning dynamics at each school, influenced by the role of teachers, student characteristics, and different learning experiences. In general, the values of creativity, precision, mutual cooperation, responsibility, and discipline emerged in the *batik*-making process, albeit with varying emphases. This demonstrates that learning focuses not only on the product but also on the creative process, which also provides a space for the development of character values based on local wisdom.

Regarding creativity, all schools demonstrated that students had the opportunity to develop ideas in selecting *batik* motifs and colors. In Elementary School 1, creativity was evident in students' efforts to modify examples provided by the teacher, resulting in simple variations in the work. In Elementary School 2, creativity developed through group discussions when determining color and motif combinations. Meanwhile, in Elementary School 3, students' ideas were largely inspired by their surroundings, such as the shapes of local flora and fauna. In Elementary School 4, creativity emerged more spontaneously and expressively because students were given freedom to design motifs. At Elementary School 5, creativity was evident in the diversity of works produced based on students' experiences and explorations. This finding suggests that creativity does not emerge uniformly but develops from various sources of learning experiences, including examples, social interactions, and the surrounding environment.

In terms of precision, students in all schools demonstrated attention to detail, particularly during the tying and dyeing stages. In Elementary School 1, precision was already evident, although there was still variation among students. In Elementary School 2, students began to be more careful in the dyeing process, resulting in more even colors. Elementary School 3 demonstrated precision through consistency in following motif patterns, while in Elementary School 4, students reminded each other to maintain neatness. In Elementary School 5, precision had become a habit, evident in the neat and consistent results. This demonstrates that precision is developed through direct experience and habituation in the creative process, not just from teacher instructions.

In terms of mutual cooperation, all schools demonstrated group work in the *jumputan batik* process, from tying to dyeing. In Elementary School 1, students began to develop a habit of helping each other, although this was not uniform across all stages. In Elementary School 2, student interaction appeared more active, with students tending to help those experiencing difficulties. In Elementary School 3, group work was relatively stable with relatively even participation. In Elementary School 4, group coordination appeared more flexible through mutually agreed-upon role allocation. Meanwhile, in Elementary School 5, cooperation occurred naturally without much teacher direction. This finding suggests that mutual cooperation is not only a social value but also part of the learning process that develops through collaborative activities.

Regarding responsibility, all schools demonstrated student involvement in completing group assignments right through to the final stage. In Elementary School 1, students had completed assignments, although they still needed reminders regarding time. In Elementary School 2, a sense of responsibility began to emerge, with assignments being completed more promptly. In Elementary School 3, students were quite consistent in following the group work flow. In Elementary School 4, responsibility became stronger through student independence in completing assignments. Meanwhile, in Elementary School 5, responsibility had become a habit for students, leading to the complete completion of their work. This suggests that responsibility develops through direct involvement in the work process, not just theoretical understanding.

Table 2. Results of Observations, Documentation, and Interviews: Integration of Local Wisdom-Based Character Values through Jumputan Batik Making in Fine Arts Learning at Elementary Schools

Local Wisdom Values	Elementary School 1	Elementary School 2	Elementary School 3	Elementary School 4	Elementary School 5	Meaning of Findings
Creativity (motif and color exploration)	Observation: students developed motifs from given examples with simple additional ideas. Documentation: works began to vary. Interview P1: "we modify examples so students can choose appropriate motifs and colors."	Observation: creativity emerged through group discussions in selecting colors and motifs. Documentation: noticeable variation. Interview P2: "students choose motifs and colors together."	Observation: ideas were largely inspired by the surrounding environment. Documentation: locally nuanced motifs. Interview A7: "we choose motifs and colors based on nature around us."	Observation: students created motifs spontaneously and expressively. Documentation: more flexible works. Interview P4: "students can create motifs based on their ideas."	Observation: creativity reflected in diverse combinations of motifs and colors. Documentation: unique works across groups. Interview A13: "we create <i>jumputan batik</i> based on our experiences"	Creativity develops from various idea sources such as examples, discussions, environment, and students' experiences
Precision (tying and dyeing process)	Observation: students were fairly careful in tying, although minor variations remained. Documentation: fairly neat results. Interview A1: "we try to be neat."	Observation: students were cautious during dyeing. Documentation: even coloring. Interview: "we are careful when dipping."	Observation: accuracy seen in following motif patterns. Documentation: stable results. Interview P2: "students stay focused."	Observation: students reminded each other to maintain neatness. Documentation: precise results. Interview A10: "students show better control and precision."	Observation: accuracy consistently applied throughout the process. Documentation: very neat results. Interview P5: "accuracy has become a habit."	All schools show attention to detail in tying and natural dyeing, although with varying consistency levels.
Mutual Cooperation (group collaboration from tying to dyeing)	Observation: students worked in groups and began helping each other. Documentation: interaction visible. Interview P1: "students help each other."	Observation: students actively helped peers in difficulty. Documentation: fluid interaction. Interview A5: "we help our friends."	Observation: group work ran steadily with task division. Documentation: balanced participation. Interview A8: "we work together."	Observation: coordination seen through flexible role distribution. Documentation: organized work. Interview A11: "we share tasks."	Observation: cooperation was organic; students organized tasks from the start. Documentation: cohesive teamwork. Interview (teacher): "coordination runs naturally."	All schools demonstrate task division and group interaction throughout the <i>jumputan batik</i> process.
Responsibility (task completion)	Observation: students completed tasks but still needed time reminders. Documentation: tasks fairly complete. Interview A2: "we are sometimes reminded about time."	Observation: responsibility began to appear in completing group tasks. Documentation: most tasks completed on time. Interview P2: "students are becoming more responsible."	Observation: students consistently completed tasks according to group workflow. Documentation: results on schedule. Interview A9: "we complete tasks together."	Observation: strong responsibility in completing group work. Documentation: tasks finished on time. Interview P4: "students are already independent."	Observation: responsibility became part of students' working habits. Documentation: all processes completed well. Interview A14: "we are used to finishing tasks."	All schools show student involvement in completing group tasks, although with varying levels of independence.
Discipline (following <i>batik</i> procedures/steps)	Observation: students followed the process fairly orderly, though initial guidance was	Observation: students became more organized in following steps.	Observation: activities ran orderly according to procedures.	Observation: students worked according to procedures with	Observation: discipline became embedded in activities.	All schools show students' compliance in following <i>batik</i>

Local Wisdom Values	Elementary School 1	Elementary School 2	Elementary School 3	Elementary School 4	Elementary School 5	Meaning of Findings
	needed. Documentation: structured process. Interview A3: "I still need occasional guidance."	Documentation: more consistent workflow. Interview A6: "we follow the steps better."	Documentation: stable process. Interview P3: "students are disciplined."	minimal guidance. Documentation: more organized activities. Interview A12: "we follow all steps."	Documentation: systematic process. Interview A15: "I am used to being disciplined."	jumpatan procedures, from motif design to dyeing process.

3.1.2. Students' Creative Processes Through Making *Jumputan Batik* in Fine Arts Learning in Elementary Schools

Students' creative process in learning fine arts through tie-dye batik in elementary schools occurs systematically. This process is analyzed using the Permadani and Wijayanto (2024) framework, which includes the stages of generating ideas, experimenting with techniques, selecting colors, creating artwork, and evaluating the results. At each stage, the teacher acts as a guide, providing examples and encouraging exploration, while students actively engage in the creative process, enabling optimal development of creative thinking, independence, and reflection on the work.

Observations, documentation, and interviews indicate that each indicator of the creative process is reflected in teacher-student interactions, batik-making practices, and the resulting artwork. A summary of these findings is presented in Table 3.

Table 3 shows that students' creative processes in making *jumputan batik* during fine arts lessons in elementary schools occur in diverse and contextual patterns across educational units. There is no linear development pattern across schools, but rather variations in the character of the creative process influenced by the dynamics of learning, teacher-student interactions, and the different learning experiences at each location. In general, all schools demonstrated student engagement in the creative process, which includes idea development, technique exploration, color selection, artwork creation, and evaluation of results, but with varying emphasis on each indicator.

For the idea generation indicator, students across schools demonstrated diverse sources of ideas. In Elementary School 1, some students still adapted the example motifs provided by the teacher, but simple modifications were already emerging. In Elementary School 2, ideas developed through active group discussions, resulting in a variety of motifs within the class. In Elementary School 3, ideas were heavily influenced by the surrounding environment and students' visual experiences with regional motifs. Meanwhile, in Elementary School 4, ideas emerged more spontaneously during the process, without overly rigid planning. In Elementary School 5, motif ideas were richer because they were linked to students' cultural experiences and daily lives. This indicates that students' creative ideas are flexible and influenced by different learning contexts.

The technique experimentation indicator demonstrates variation in how students explore tying and dyeing techniques. In Elementary School 1, students still tend to follow the teacher's directions, although they occasionally try to improve their results independently. In Elementary School 2, students begin experimenting with several tying variations in small groups. Elementary School 3 demonstrates a more consistent use of techniques that align with each student's understanding. In Elementary School 4, technique exploration is more creative, characterized by a willingness to try new methods. Meanwhile, in Elementary School 5, techniques are used more flexibly to meet the needs of the motif design. This confirms that students' technical abilities develop through hands-on experience, with varying levels of exploration at each school.

In the color selection indicator, students demonstrate diverse aesthetic considerations. In Elementary School 1, color selection still largely refers to examples provided by the teacher. In Elementary School 2, color decisions begin to be discussed within the group, resulting in a variety of combinations. In Elementary School 3, color selection begins to consider suitability with motifs and the local cultural context. Elementary School 4 demonstrates that colors are chosen based on group preferences throughout the process. Meanwhile, in Elementary School 5, color selection considers not only aesthetics, but also symbolic meanings related to local culture. This indicates that students' understanding of color develops gradually, aligned with their learning experiences.

In the "creating" indicator, all schools demonstrated active student involvement in *jumputan batik* production process. In Elementary School 1, students still required teacher guidance during some technical stages. In Elementary School 2, group work began to take shape through simple task assignments. Elementary School 3 demonstrated a more structured and organized workflow. In Elementary School 4, students were able to complete their work through more independent group coordination. Meanwhile, in Elementary School 5, the creative process took place more solidly with flexible coordination among group members. This indicates that the artwork production process proceeded according to the dynamics of each group without a uniform pattern.

In the "evaluating results" indicator, students' reflective abilities also showed interesting variation. In Elementary School 1, evaluation was still dominated by teacher feedback. In Elementary School 2, students began responding to feedback by making simple improvements. In Elementary School 3, students began comparing work across groups as an initial form of reflection. In Elementary School 4, students were able to conduct a light evaluation of their own group's work. Meanwhile, in Elementary School 5, evaluation was conducted more reflectively, considering the process and results comprehensively. This indicates that students' evaluation abilities develop gradually through creative experiences.

Table 3. Results of Observations, Documentation Studies, and Interviews on Students' Creative Processes through Jumputan Batik Making in Fine Arts Learning at Elementary Schools

Creative Process Indicators	Elementary School 1	Elementary School 2	Elementary School 3	Elementary School 4	Elementary School 5	Meaning of Findings
Generating Ideas	<p>Observation: some students followed example motifs, while others added simple variations based on their imagination.</p> <p>Documentation: sketches showed a mix of imitation and creation. Interview A1: "we adapted from examples and added our own ideas."</p>	<p>Observation: ideas emerged from dynamic group discussions with multiple motif alternatives.</p> <p>Documentation: diverse sketches within one class. Interview P2: "students' ideas varied during discussions"</p>	<p>Observation: ideas were influenced by the surrounding environment and familiar local motifs.</p> <p>Documentation: locally inspired sketches. Interview A7: "we were inspired by shapes around the school."</p>	<p>Observation: ideas appeared spontaneously during the process without much prior planning.</p> <p>Documentation: expressive and free motifs. Interview A10: "we created directly from what we imagined."</p>	<p>Observation: motif ideas were largely based on students' cultural experiences and daily activities.</p> <p>Documentation: works reflected diverse local characteristics. Interview P5: "students relate ideas to their lives."</p>	<p>Sources of creative ideas vary across schools, ranging from adapting examples, discussions, environment, spontaneity, to cultural experiences.</p>
Trying Techniques	<p>Observation: students followed instructions but occasionally re-experimented when results were unsatisfactory.</p> <p>Documentation: limited variation in trials. Interview P1: "students still need guidance in techniques."</p>	<p>Observation: students actively tried several tying variations in small groups. Documentation: varied experimental results. Interview A4: "we tried different tying methods."</p>	<p>Observation: techniques were applied based on each student's understanding.</p> <p>Documentation: relatively stable results. Interview A8: "we chose the easiest method."</p>	<p>Observation: students explored techniques more freely and independently.</p> <p>Documentation: varied forms appeared. Interview P4: "students were quite creative in techniques."</p>	<p>Observation: techniques were used flexibly according to motif design needs.</p> <p>Documentation: consistent yet aesthetically varied results. Interview A13: "we adjusted techniques to the motif."</p>	<p>Technique use is contextual across schools, ranging from guided application to creative adaptation based on needs.</p>
Choosing Colors	<p>Observation: colors were chosen based on teacher-provided combinations, though some students explored alternatives.</p> <p>Documentation: dominant uniform colors. Interview A2: "we chose colors from the examples."</p>	<p>Observation: students considered color combinations through group discussions.</p> <p>Documentation: variations appeared across groups. Interview A5: "we discussed color choices."</p>	<p>Observation: color selection was influenced by motifs and local cultural context.</p> <p>Documentation: colors aligned with themes. Interview P3: "students became more sensitive to color."</p>	<p>Observation: colors were chosen based on group preferences during the process.</p> <p>Documentation: more expressive combinations. Interview A11: "we chose colors based on group preference."</p>	<p>Observation: color selection considered symbolic meanings in local culture.</p> <p>Documentation: colors had distinctive identities. Interview P5: "colors were chosen based on meaning."</p>	<p>Color considerations vary across schools, including teacher guidance, discussion, cultural context, preferences, and symbolic meaning.</p>
Creating the Artwork	<p>Observation: some stages required teacher assistance. Documentation: varying levels of neatness.</p>	<p>Observation: students worked in groups with simple task division.</p> <p>Documentation: fairly structured work.</p>	<p>Observation: students completed work with a fairly organized workflow.</p> <p>Documentation:</p>	<p>Observation: students completed work through independent group coordination.</p>	<p>Observation: work was completed through solid and flexible group coordination.</p> <p>Documentation: highly</p>	<p>The creation process shows varied work patterns, from guided, collaborative, structured, to</p>

Creative Process Indicators	Elementary School 1	Elementary School 2	Elementary School 3	Elementary School 4	Elementary School 5	Meaning of Findings
	Interview P1: "students still need support."	Interview A6: "we worked together to complete the batik."	relatively neat results. Interview P3: "students worked according to their roles."	Documentation: consistent outcomes. Interview P4: "students were well organized."	consistent visual results. Interview A14: "we adjusted to each other during the process."	independent coordination.
Evaluating Results	Observation: evaluation was dominated by teacher feedback. Documentation: revisions based on guidance. Interview A3: "I still follow evaluation directions."	Observation: students responded to feedback by making improvements. Documentation: simple revisions. Interview P2: "students revised after being told."	Observation: students began comparing results across groups. Documentation: initial reflection emerged. Interview A9: "we looked at others' work."	Observation: students conducted basic evaluations of their group work. Documentation: some independent improvements. Interview A12: "I started to evaluate my work."	Observation: evaluation was reflective, considering both process and outcomes. Documentation: clearer reflection notes. Interview A15: "we evaluated what was lacking in our work."	Evaluation varies across schools, ranging from teacher-centered to independent reflection, without a linear progression pattern.

3.2. Discussion

3.2.1. Integration of Local Wisdom-Based Character Values through Jumputan Batik Making in Fine Arts Learning at Elementary Schools

Based on the research results, learning to *jumputan batik* in elementary schools not only develops artistic skills but also fosters local wisdom values such as creativity, precision, mutual cooperation, responsibility, and discipline that emerge clearly throughout the creative process. Differences in results between schools indicate that value integration is contextual, influenced by teacher readiness, classroom culture, learning strategies, and the level of student independence, so that its implementation is not uniform but varies according to the conditions of each school. This finding is in line with Giri et al. (2025), who emphasized that the integration of local wisdom values is effective in strengthening character education when integrated through real learning activities. This is also reinforced by Anang et al. (2023) who showed that *jumputan batik* can be a local culture-based learning medium to shape the character and creativity of elementary school students. The novelty of this research lies in empirical evidence that local wisdom character values are not only understood but emerge simultaneously in the creative process of students when making *batik*, so that character formation occurs simultaneously with artistic activities. Theoretically, this research reinforces the idea that local wisdom-based character education occurs as a social construction process integrated into learning activities, rather than simply the transfer of values. Character is formed through students' direct experiences, interactions, and cultural practices.

In terms of creativity, students demonstrated the ability to develop motifs and colors from various sources of inspiration, such as teacher examples, group discussions, and the surrounding environment. Some students began modifying simple motifs, while others produced more diverse variations in color and shape. Differences in results between schools in this aspect were due to students' habitual level of idea exploration and teacher learning patterns. Schools that more frequently used a project-based approach demonstrated higher levels of creativity. This finding is relevant to Abidah (2025), who stated that local wisdom-based learning through project-based learning can enhance student creativity. Similarly, Laksana and Aryaningrum (2025) also emphasized that *jumputan batik* activities encourage students to produce varied and expressive works. These findings reinforce the perspective that creativity develops through the interaction of cultural experiences, learning environments, and diverse pedagogical stimuli. However, this research has a novelty that lies in the direct integration between the exploration of local motifs, natural materials, and students' cultural experiences in one complete visual arts learning process.

In terms of accuracy, students demonstrated carefulness in the fabric tying and dyeing processes, although the resulting level of neatness varied between students and between schools. Differences in accuracy between schools were primarily influenced by variations in the intensity of the practice, the teacher's level of experience in guiding the practice, and the students' independence in following the work stages. Schools that implemented practice-based learning more frequently tended to demonstrate better accuracy. This aligns with Asrivi (2025), who stated that accuracy in *batik* making is influenced by involvement in a structured creative process. This contrasts with previous research, which focused more on improving individual skills without highlighting the contextual differences between schools. This study expands on the findings that accuracy is not solely technical but is also influenced by practice, the intensity of practice, and the learning conditions at each school, resulting in varying levels of accuracy.

In terms of mutual cooperation, students across schools were actively assisting each other in completing tasks, particularly in the process of tying the fabric and dyeing. This interaction emerges in the form of group work involving the division of roles and support among students, although the level of cohesiveness and independence varies across schools. In some schools, students still require teacher guidance in managing the division of tasks, while in others, students are more independent in organizing group roles. This condition indicates that cooperation is not limited to the division of tasks, but also includes the process of coordination, communication, and mutual assistance during the *batik* creation process. This finding aligns with Purwastuti (2022) who emphasized that *batik* activities can foster an attitude of mutual assistance, and supports Anang et al. (2023) who stated the importance of role division in local wisdom-based learning. The difference is that the aspect of mutual cooperation or cooperation in the current study is not only understood as spontaneous social interaction, but also as the result of a structured learning design through group work that allows students to actively and collaboratively participate in the process of making *jumputan batik*.

Regarding responsibility, students participated in completing group assignments despite varying abilities. Some were able to complete them on time, while others still needed reminders, but they still demonstrated commitment until the project was complete. This reinforces the findings of that responsibility is an important value in group-based learning. The difference is that previous research viewed responsibility as a group achievement seen in the final product or students' general involvement in the project, without delving deeply

into the dynamics of individual processes within it. However, the current study demonstrated that the character of responsibility emerged more concretely in each stage of making *jumputan batik* such as reminding each other, completing their respective tasks, and ensuring the final product together. This demonstrates that the value of responsibility is formed processually, contextually, and can be directly observed in learning activities.

Regarding discipline, students in all schools followed the stages of *batik*-making sequentially, from motif creation to coloring. Although some still needed reminders, they were generally accustomed to working in an orderly manner. This aligns with Giri et al. (2025) who emphasized the importance of procedural order in culture-based learning. Previous research generally views discipline as adherence to formal learning rules and procedures, while this study demonstrates that discipline is also formed through habituation in the repetitive and contextual process of creating works in the classroom. Thus, discipline is understood not simply as obedience, but as a habit that develops from students' learning experiences during *batik*-making activities.

Overall, the integration of local wisdom values through *jumputan batik* was implemented in all schools, but showed varying results due to differences in learning conditions, such as the intensity of practice, teacher guidance strategies, availability of facilities, and the level of student independence in each school. These differences in context mean that the process of internalizing values and developing character does not occur uniformly, but rather adapts to the circumstances of each educational unit. These findings contribute to expanding previous studies on *batik* as a medium for character development by confirming that its effectiveness is greatly influenced by the context in which learning is implemented. Theoretically, this study reinforces the view that local wisdom values are not abstract but are formed through repeated, experiential learning experiences, allowing students' character to develop contextually through cultural practices in elementary school fine arts activities.

3.2.2. Students' Creative Processes Through Jumputan Batik Making in Fine Arts Learning at Elementary Schools

The research findings indicate that learning fine arts through *jumputan batik* fosters the creative process while simultaneously instilling local wisdom values in elementary school students. Students not only learn batik techniques but also go through the entire creative process, from generating ideas, experimenting with techniques, selecting colors, creating artwork, and evaluating the results. This process is supported by the teacher's role through guidance, examples, and reflective direction, making learning more contextual, collaborative, and encouraging student creativity. These findings are relevant to , who emphasized the importance of creative exploration in local wisdom-based learning, and Permadani and Wijayanto (2024), who demonstrated that *jumputan batik* can be a medium for developing student creativity. However, this study is novel because it integrates all stages of the creative process with the instillation of local wisdom-based character values simultaneously within a single, cohesive learning process. Furthermore, students' creative processes were found to vary across schools, influenced by the characteristics of the learning environment, the intensity of teacher guidance, the learning culture, and the level of student involvement at each school.

The research findings also indicate that reflection is an important part of students' creative process during *jumputan batik* making. Students not only produce artwork but also reassess the motifs, techniques, and color combinations used to improve their work. This aligns with Hasanah and Andaryani (2025), who stated that reflection and self-evaluation can improve the quality of work and students' critical thinking skills. The difference is that previous research tends to position reflection as the final stage of learning, whereas this study shows that reflection occurs simultaneously throughout the creative process. This finding reinforces the theoretical implication that the creative process in fine arts learning is dynamic, reflective, and interconnected across stages, rather than simply a linear process from idea to final product.

More broadly, learning about *jumputan batik* demonstrates that students' creative processes develop optimally when teachers provide systematic guidance, students are given space to explore, and learning is linked to the local culture around them. This finding is relevant to , who emphasize the importance of local culture-based media in developing students' creativity and character. However, this study makes a novel contribution by demonstrating that the integration of the creative process and local wisdom values can create a more meaningful learning experience, as students not only learn artistic skills but also develop creative character, precision, mutual cooperation, responsibility, and discipline directly through batik-making experiences.

A synthesis of the overall findings indicates that previous research generally views the creative process in a fragmented manner, focusing only on the exploration of ideas, techniques, or finished products. In contrast, this study demonstrates that students' creative processes occur simultaneously and are interconnected across the stages of ideation, technique exploration, color selection, creation, and evaluation. Furthermore, the results confirm that the creative process is not uniform across schools but rather contextual, depending on the learning dynamics, teacher readiness, learning environment, and school culture. Therefore, the novelty of this research lies in the understanding that the creative process in learning to *jumputan batik* develops as a holistic, dynamic process integrated with local wisdom values, thus not only developing artistic skills but also strengthening local

wisdom-based character education such as creativity, precision, mutual cooperation, responsibility, and discipline.

3.3. Implications

The implication is that art instruction based on *jumputan batik* reinforces the concept of contextual learning that integrates the creative process with the instillation of local wisdom values in elementary schools. Students' creative processes, encompassing idea development, technique exploration, color selection, artwork creation, and evaluation, serve not only as stages of artistic skill development but also as a space for internalizing character values. This research expands theoretical understanding that the creative process and character development can occur simultaneously in culture-based learning, thereby broadening the understanding that arts education is not solely oriented toward products but also toward the process of value formation and meaningful learning experiences.

Practically, the results of this study can serve as a reference for teachers in designing project-based art instruction that systematically integrates local wisdom. Teachers can utilize *jumputan batik* activities as a learning medium that encourages students to actively explore and create, practicing patience, collaboration, responsibility, and discipline throughout all stages of the creative process through hands-on experience (learning by doing). Furthermore, *jumputan batik* base art instruction can also be used as a strategy to strengthen local culture-based learning and develop creative processes integrated into school programs on an ongoing basis.

Teachers are advised to more frequently implement project-based learning that integrates local wisdom so that students' creative processes can develop comprehensively and in a structured manner. Students are expected to be more active, courageous in exploring, and responsible in every stage of the creative process, from idea generation to evaluation of work, as well as to improve collaboration within groups. Schools need to strengthen support for local culture-based learning by providing facilities, strengthening policies, and developing sustainable learning programs so that learning implementation can be effective, consistent, and have a real impact on the development of students' skills and character.

3.4. Limitations

This study has several limitations. First, it focused solely on fine arts learning through *jumputan batik* making in elementary schools, making it impossible to generalize to other subjects or learning contexts. Second, the relatively short period of the study, from January to February 2026, meant that longitudinal observations of the development of local wisdom values and students' creative processes could not be conducted. Third, the study involved only five elementary schools, so the results are contextual, based on the characteristics of each school, and do not represent a broader context. Fourth, the data collected through observation, interviews, and documentation focused more on classroom learning processes, thus failing to deeply examine the influence of external factors such as the students' family and social environments.

Based on these limitations, future research is recommended to expand the scope of the study to other subjects or different local wisdom-based learning models. Future research could also employ a longitudinal design to allow for more in-depth observation of students' character development and creative processes over a longer period. Furthermore, the number of schools and participants could be expanded to make the research results more representative. Further research is also recommended to examine external factors such as family support, social environment, and school culture, as well as to use a quantitative or mixed methods approach to measure the effectiveness of integrating local wisdom on developing students' character and creativity more comprehensively

4. Conclusion

The integration of local wisdom values and the creative process through making *jumputan batik* in fine arts learning at elementary schools takes place contextually and in various ways. Character values based on local wisdom include: (1) creativity emerges from various sources of ideas such as examples, discussions, the environment, and student experiences; (2) precision is seen in the binding and coloring processes carried out with varying levels of consistency; (3) mutual cooperation (*gotong royong*) is seen through the division of tasks and group interactions; (4) responsibility is seen from student involvement in completing tasks with varying degrees of independence; and (5) discipline is reflected in compliance with the stages of batik making. The students' creative process also takes place systematically through systematic stages with various sources of ideas; the use of contextual techniques from direction to independent exploration; color selection influenced by various considerations such as discussions and cultural meanings; as well as the creative process and activity evaluation that show variations in work patterns from guided to independent. Overall, learning *jumputan batik* not only develops artistic skills but also becomes an appropriate strategy in fostering character values based on local wisdom through active, collaborative, and meaningful learning experiences.

Author Contributions

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Data Availability

The research data used in this study are available and can be accessed through the corresponding author upon a justifiable request.

Declaration on AI Use

The entire writing process for this article was carried out independently by the authors without the use of artificial intelligence (AI)-based tools in the preparation of the manuscript.

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