

BATIK EXTRACULICULAR AS A MEANS OF PLANTING VALUES OF CULTURE

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Abstract: Schools are part of the community, therefore schools must be able to strive for the preservation of the cultural richness of the community. Giriloyo Village, Imogiri, Bantul as an area that still preserves batik activities, and even batik becomes the main livelihood for several families. To continue to maintain this cultural heritage, MI Ma'arif Giriloyo I included batik extracurricular into local content that must be taken by students. This extracurricular batik aims to instill cultural values so that students can foster a sense of love for their own culture. This type of research is qualitative research. Data collection techniques using the method of observation, documentation, and interviews. The object of this research is the implementation of batik extracurricular activities. With the subject of the Madrasah Head, Batik Extracurricular Teachers, students in grade V. Data analysis methods developed by Miles and Huberman are data reduction, data display, and conclusion drawing/verification. Test the validity of the data using reference material. The results of this study indicate that: 1) The batik extracurricular implementation is carried out consistently and systematically according to the learning steps starting from the introduction, core and closing activities. 2) The teacher develops the creativity of students by giving them freedom of expression and constant practice. 3) The inhibiting factors in batik extracurricular implementation are the lack of class hours, the amount of equipment that is not balanced with students, there is no specific place for batik practice. Factors supporting the implementation of batik extracurricular include the community environment, high student interest.

Keywords: Extracurricular, Batik, Culture

INTRODUCTION

Changes in the very rapid era have changed the traditional view of society which was originally traditional towards a new direction (new direction) that offers more modernity. In such conditions, the community prefers new cultures over local cultures. This makes the local culture began to be forgotten. As the nation's identity, the local culture must be maintained and passed on to the next

generation. Therefore, we must introduce the local culture to the younger generation, one way is through education.

School is a vehicle for the formal education process. Schools are part of the community, therefore schools must be able to strive for the preservation of the cultural richness of the community.¹ To preserve this business, schools must present educational programs that can provide students with insights into what are the characteristics of the environment in their area, both relating to natural conditions, social environment, and cultural environment as well as those that need area.

Based on these facts, an educational program is needed that is tailored to the potential of the region, the interests, and needs of students, as well as regional needs. Regional potential in Indonesia is a lot, for example, the potential of the area in the village of Wukirsari Giriloyo, namely the cultural heritage of batik. In this hamlet, even batik becomes the main livelihood for several families.

There is no explicit record of when batik craft entered Giriloyo village, estimated around the 17th century. At the beginning where most of the population became servants of the Sultan's palace in charge of caring for the tombs of the Yogya-Solo kings who were built on the hills of Imogiri. From there there was an interaction between the palace and the population, then several figures from the Kraton relatives gave jobs to the surrounding community, especially mothers as batik nyanthing workers. Initially, this was the case until centuries Giriloyo residents who pursue batik remain laborers and sell half-finished batik to batik skippers in the city center around the Sultan's Palace to hereditary.

To continue to maintain this cultural heritage, MI Ma'arif Giriloyo I included batik extracurricular into local content that must be taken by students. Regulation of the Minister of Education and Culture of the Republic of Indonesia number 62 of 2014 which reads "Extracurricular Activities held to develop the potential, talents, interests, abilities, personalities, cooperation, and independence of learners optimally to support the achievement of national education goals."² The batik extracurricular activity at MI Ma'arif Giriloyo I is none other than because in the madrasa environment in areas that are still preserving batik activities, Thus students are expected to have a feeling of love for the environment and have an understanding of basic skills which can then be further developed.

¹ Abdullah Idi, *Pengembangan Kurikulum Teori & Praktek* (Yogyakarta: Ar-Ruzz Media, 2013), 281

² *Peraturan Menteri Pendidikan Dan Kebudayaan Republik Indonesia* (Indonesia, 2014).

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FIND AND DISCUSSION

Batik extracurricular activities at MI Ma'arif Giriloyo started as batik subjects as compulsory local content lessons in the Bantul area starting from MI Ma'arif Giriloyo. Because the Imogiri area is a central area of handmade batik craftsmen in the Bantul area. Most people in the Giriloyo Imogiri area work as batik makers. However, the enactment of the new curriculum, namely the 2013 curriculum, has an impact on reducing hours in local content subjects. Through the wisdom of batik learning schools still, exist but are determined to be extracurricular.³

Batik extracurricular are directed to encourage the development of the entrepreneurial spirit of students and can increase students' appreciation of batik so that a sense of love for their own culture can be instilled in the younger generation from an early age. Batik skills possessed by students will continue to be developed with the existence of batik extracurricular activities at MI Ma'arif Giriloyo I.

Extracurricular purposes under the goals listed in Permendiknas No. 39 of 2008, which are as follows: (1) Developing the potential of students in an optimal and integrated manner which includes talent, interest, and creativity. (2) Strengthening the personality of students to realize school resilience as an educational environment to avoid negative business and influence and conflict with educational goals. (3) Actualizing students' potential in achieving superior performance according to their talents and interests.⁴

According to the Curriculum of Batik Education Subjects for the Bantul Regency, the existence of batik subjects in schools/madrasas aims to foster students' ability in making batik skills and increase students' appreciation of batik so that cultural love can be realized. Because batik is one of the great works

³ tatik sutaryati, *Interview* (yogyakarta, 2016).

⁴ *Permendiknas* (indonesia, 2008).

of Indonesia's ancestral heritage, with batik lessons the potential for local wisdom can be maintained and preserved.

In different languages, the teacher of batik subject class V MI Ma'arif Giriloyo I, Mrs. Tatik Sutaryati, revealed that the purpose of batik extracurricular itself is basically to foster the entrepreneurial spirit of the students. Because indeed in this area is the area of batik craftsmen, so every student is expected to have skills in the field of batik crafts. Although in the future this batik work is only a part-time job the results are pretty good to help meet daily needs. From the observations made by the author, many of the village communities around MI Ma'arif Giriloyo I work as batik makers. This shows the extracurricular batik in MI Ma'arif Giriloyo I also aim to preserve the batik culture that has taken root in the culture of the Giriloyo people.⁵

The batik steps conveyed to students in class V MI Ma'arif Giriloyo I are as follows: (1) Drawing motifs on Mori cloth, ie students freely drawing batik motifs on cloth that has been given by the teacher by using a pencil. (2) the process of deepening, namely students carve the night that has been heated on a small stove using canting. (3) Performing the coloring process, namely, students do the coloring by using naphthol coloring on the cloth that has been painted with wax. (4) Conducting a goat, namely, students boil cloth that has gone through the coloring process to remove the wax that is still attached to the fabric.⁶

In batik learning more emphasis on developing batik skills for students. For this reason, teachers who are capable of batik extracurricular activities must also have batik skills so that the competence of students to make batik will be easily mastered by students. Based on interviews with the Head of Madrasah, it can be seen that most of the teachers at MI Ma'arif Giriloyo I have batik skills. This strongly supports the ongoing learning of batik at MI Ma'arif Giriloyo I.

The batik skills possessed by the teacher are the main key to the success of batik learning even though they have no educational history in the batik section because in the process of making batik the teacher is required to be able to teach and give examples of how to make batik under the correct techniques. In the process of making batik, the teacher also aims to develop students' creativity. From the explanation above, it can be interpreted that there is an effort from the batik extracurricular teacher to develop creativity in the learning process of batik.

⁵ sutaryati.

⁶ Ibid.

Thanks to the enthusiasm and persistence of MI Ma'arif Giriloyo I residents to preserve batik through educational institutions, now the achievements obtained by MI Ma'arif Giriloyo I in the field of batik are quite encouraging. New seeds have emerged students who are quite skilled in making batik. Proven in 2016 MI Ma'arif Giriloyo I succeeded in advancing to the national-level batik competition by representing their student named Erviyanti Sholikhah who is now sitting in class V.

Develop students' creativity in batik extracurricular activities

In the Big Indonesian Dictionary, a pattern is a picture or picture, or it can be a piece of paper that is used as an example that is commonly used in making clothes or batik designs. The pattern is usually called a motif for use on batik. While batik itself has an understanding based on its etymology and terminology, batik is a series of words *mbat* and *tik*. *Bat* in Javanese is interpreted as blowing or throwing repeatedly, while *tik* is derived from the word *dot*. So, making batik means throwing repeatedly at the fabric. So that finally the points form coincide and form a line.

Batik extracurricular are very closely related to creativity because batik is produced from the creativity of the batik maker itself. In developing the creativity of students in batik extracurricular teachers have several ways, namely: (1.) Freedom of expression, In the practice of drawing or creating motives students, is not restricted only to draw or paint certain batik motifs to be exact. Learners are freed in adding other scratches to beautify the motives. Restrictions on making motifs also impact learners' difficulties (2.) Repeated practice, The process of making batik is not instant, it requires trial and training. This also affects the creativity of students, where the ideas that students want to express will be more flexible applied to the media. With repeated practice can also cause the love of batik culture as well.

Inhibiting and Supporting Factors The inhibiting factors in the implementation of batik extracurricular implementation at MI Ma'arif Giriloyo I Bantul are: (a.) Lack of class hours or time allocation. The time allocation for extracurricular activities is 2 hours per week. This is felt to be very lacking because batik extracurriculars have two activities namely theory and practical practice. As confirmed (Mrs. Shulikah, S.Ag.,) as the batik extracurricular teacher MI Ma'arif Giriloyo I revealed: "In the learning process, it is often found obstacles or constraints such as little hours of study, especially when providing material that contains theory and practice. A lot of time is wasted wiping equipment. This

forces him to replace him for homework."⁷ "In the learning process, it is often found obstacles or constraints such as little hours of study, especially when providing material that contains theory and practice. A lot of time is wasted wiping equipment. This forces him to replace him for homework. " (b.) The amount of equipment that is not balanced with the number of students. (Mrs. Shulikah, S.Ag), as the extracurricular batik teacher MI Ma'arif Giriloyo I revealed: "The limited amount of equipment for batik practice activities requires teachers to create practice groups. There is some batik equipment that can still be used in practical activities, namely 7 stoves, 7 pans, 35 canting and 5 pieces. "During the fun learning process, it's just that lack of learning time especially in practice" (c.) The absence of special laboratories for practical activities. (Mrs. Shulikah, S.Ag,) as a batik extracurricular teacher in MI Ma'arif Giriloyo I revealed: "Demanding the teacher to try to use other places such as the classroom page, this is because the batik practice process requires a large place and if it is done in the classroom it will make the class dirty like because of the night drops." Supporting factors

The supporting factors in the implementation of batik extracurricular implementation in MI Ma'arif Giriloyo I Bantul are (1) The environment of the Giriloyo community is a batik craftsman area. So it is very supportive of students in learning batik and as a place to learn batik and sources of information about batik. (2) High student interest in batik learning. On the part of the students with a comfortable, pleasant environment condition coupled with the efforts of the teacher in providing stimulus to students to cause high interest and motivation that exists in the students who are actively involved in ongoing teaching and learning activities. This is evidenced by the interest of students to take part in the batik competition and the results this year MI Ma'arif Giriloyo I won the trust to represent D.I.Yogyakarta to advance in the national-level batik competition, even though they had not won on that occasion. (3) Support of all parties both from the principal and teachers. As stressed by Mrs. Tatik Sutaryati S.Pd revealed: "The attention of the school leadership to the procurement and addition of facilities that support the smooth implementation of batik learning" (4) The teacher is a supporter in the implementation of batik extracurricular activities. All batik teachers at MI Ma'arif Giriloyo I Bantul come from the giriloyo area, which is batik-producing. So that the teacher can make batik, and have followed the exercises in making batik so that it can help in supporting learning activities in batik

⁷ Shulikah, *Interview* (yogyakarta, 2016).

The concept of cultural values is a way of life that develops and is embedded in thoughts, behaviors, and actions that are shared by community groups and passed down from generation to generation. According to Suparlan, culture can be described as the meaning of objects, actions, and events in social life, in their view of the culprit. In its form of culture can be seen from three aspects⁸, namely (1) what they do (2) what they know, (3) what objects are used in the culture. According to this view (Koentjaraningrat, 1990), said there are three forms of culture, namely (1) being as a complex of ideas, ideas, and concepts and the human mind called the cultural system, (2) being as a complex activity of attitudes and actions, behaviors that interact with each other in a society called a system, (3) the appearance of physical objects as a result of human work.

In the framework of thinking Koentjaraningrat, it states that the system of cultural values is the highest and most abstract level of customs. This is because cultural values are concepts about what lives in the mind, most of the citizens of what is considered valuable, valuable, and important in life so that it can function as a guide to the life of the community. Cultural values which constitute the concept have a very general nature and have a very broad scope.⁹

Education is a process of civilization according to Ki Hadjar Dewantara, the life of the growth of culture as a fruit of human mind is not spared from all events and traits that exist in human life. The purpose of culture is to maintain and advance human life towards civilization.¹⁰

The variety of batik patterns contains the meanings and philosophies of various customs and cultures that develop in the community. Batik motifs according to the Big Indonesian Dictionary, motifs are patterns or patterns. The motive is a pattern that is formed in such a way as to produce a diverse form.¹¹

Batik motifs are patterns or patterns that form the framework of batik in the form of a combination of lines, shapes, and isen into a single entity that embodies batik as a whole. Batik motifs include animal, human, geometric, and other motifs. Batik motifs are often also used to show someone's status. Making batik is a hereditary tradition. Because of this, batik motifs are often the hallmark of batik produced by certain families. Indonesia has several motifs related to local culture. Some factors that influence the birth of batik motifs include

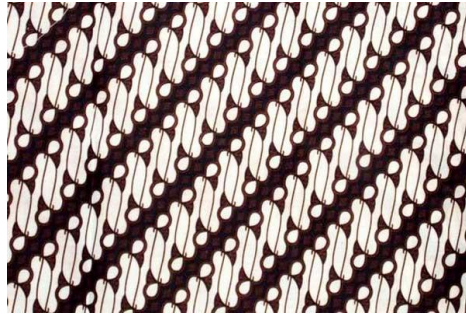
⁸ parsudi suparlan, *Manusia Kebudayaan Dan Lingkungan Persepsi Antropologi Budaya, Manusia Dalam Keresasian Lingkungan* (Jakarta: Fakultas Ekonomi UI, 1983).

⁹ Koentjaraningrat, *Pengantar Ilmu Antropologi* (Jakarta: Djambat, 1990).

¹⁰ Ki Hajar Dewantara, *Bagian Pertama: Pendidikan* (yogyakarta: Majelis Luhur Tamansiswa., 2004).

¹¹ Suharsana, *Kamus Besar Bahasa Indonesia* (semarang: Widya Karya, 2005).

geographic location,¹² for example in coastal areas will produce batik with motifs related to the sea, as well as those living in the mountains will be inspired by the surrounding nature; nature and regional livelihoods; beliefs and customs in an area; and the surrounding natural environment including flora and fauna. Here are examples of some batik motifs, including:



Motif Batik Parang (sumber; blog.ruangguru.com)

Batik Parang is the oldest motif in Indonesia. The word Parang originates from Pereng or slopes or cliffs that have diagonal lines as in this batik motif. In each Parang batik motif, there will usually be an arrangement of motifs that form like the letter S, interrelated to each other, intertwined, and this symbolizes continuity. The shape of the letter S was adapted from the shape of ocean waves, describing a spirit that never goes out. There are about six Parang motifs, namely Parang Rusak, Parang Barong, Parang Kusumo, Parang Kecil, Parang Slobog and Parang Klitik. In the past, not all Parang motifs could be used by all groups of people. Parang Barong which is characterized by a large Parang form may only be used by the king on certain occasions. Barong itself means a lion that reflects something great, like a king.

Philosophically, the Parang batik motif does have a high content of meaning. The symbolic language contained in it is a message that as human beings should never give up in wading through life, like the waves in the ocean are never tired of moving. Parang batik motifs that are mutually sustainable, illustrate the interwoven life that is never broken, always consistent in efforts to improve themselves, fight for prosperity, as well as in maintaining the relationship

¹² Ari Wulandari, *Batik Nusantara (Makna Filosofis, Cara Pembuatan, Dan Industri Batik* (yogyakarta: andi offset, 2011).

between humans and nature, humans and humans and humans and their Lord. The diagonal lines contained in the Parang batik motif, illustrate that humans must have lofty ideals, be solid in their convictions, and be faithful to the value of truth. The dynamics in this machete pattern are also called dexterity, alertness, and the constituency of one another.



Motif Batik Parikesit (infobatik.id)

Batik Parang Parikesit / Ambarukmo Jogja can be interpreted, namely from the word pari which means rice in Indonesian, while kesit means clean or white in Indonesian. The origin of this Kesit Pari batik is from the Special Region of Yogyakarta. This batik is very popular among many people. Not infrequently people who like this batik. This batik can be modified as clothing to come to certain events in the community. This batik can be found in the Yogyakarta area.

Whereas in its philosophy Parikesit batik is batik which contains meaning, that is, to look for something virtue, it must be grounded with hard effort and agility. When a person makes a great effort and agility, that person must not leave the norms that apply in society. If the hard work and nimbleness of the person that contains dirty ways or ways that are not good should not be done because in time it will backfire and be detrimental to the person himself. With hard and nimble efforts that are expected to build a prosperous nuclear family physically and mentally.

CONCLUSION

Batik extracurricular are directed to encourage the development of the entrepreneurial spirit of students and can increase students' appreciation of batik so that a sense of love for their own culture can be instilled in the younger generation from an early age. The inhibiting and supporting factors in batik

extracurricular implementation are a. inhibiting factors lack of school hours, the amount of equipment that is not balanced with students, there is no specific place for practice batik. b. Factors supporting the implementation of batik extracurricular include the community environment, high student interest, the support of all parties from the principal and teachers, and involved and professional teachers. Several factors that influence the birth of batik motifs include the geographical location, nature, and regional livelihoods; beliefs and customs in an area; and the surrounding natural environment including flora and fauna. Philosophically, batik motifs have a high content of meaning.

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