

Learning Innovation In *Batik Gepyok* Practicum For Increasing Students' Learning Autonomy During Cultural Art Teaching At State Vocational High School 7 Of Malang, East Java

¹Muhammad 'Afaf Hasyimy, ²Robby Hidajat*

¹Student of Postgraduate Study Program S2 in Fine Art Teaching, Faculty of Letters, State University of Malang

²Coordinator of Postgraduate Study Program S2 in Fine Art Teaching, Faculty of Letters, State University of Malang

ABSTRACT: There is a time when cultural art teachers at Vocational High School (VHS) must condition their student with learning innovation. Specific learning materials are therefore needed for this conditioning, especially those that can increase students' learning autonomy. This article reviews about teaching process done by cultural art teachers in State Vocational High School 7 of Malang. The objective of this review is to conduct reflection and interpretation about phenomenon of students' learning autonomy in learning fine arts. After preparing teaching materials for fine art practicum, then *Batik Gepyok* is intentionally selected as subject-matter that will be observed. *Batik Gepyok* is a simple type of *batik* and therefore, the making of this *batik* is supposed to be easy and allowing students to develop learning innovation. It is expected that learning innovation will enable students to increase learning autonomy in practicum activity. Qualitative descriptive approach is used in this review and data are obtained from participatory observation over teaching process. This kind of observation requires researcher to become participant of creative process in order to get understandings about students' learning activity. Teaching plan is made based on base competencies available in curriculum (the Revised 2013 Curriculum). The planning involves selecting base competencies from syllabus and then preparing teaching strategy based on selected base competencies. Researcher expects that students can build their autonomy posture and then find their innovative capacity. Data analysis is done using simple comparison where *batik* works divided into several groups and the differences of student competencies are tabulated based on their works. Reflection and interpretation are then conducted over students' works. Result of analysis shows that students are able to observe their own works and their friends' works. Learning autonomy posture has been owned by students and it is proved by their self-recognition over their learning capacity. Most importantly, students allow their works to be compared with the works of their friends.

KEYWORDS: *practical work, batik design, learning autonomy, cultural art*

I. INTRODUCTION

Cultural art teachers at Vocational High School (VHS) start to consider as necessary of conditioning their students with learning innovation. This conditioning activity was rarely done by art teachers but often implemented by exact-science teachers (Bungsu, et al. 2019). If certain subject-matter can condition students to build their learning autonomy, then students can not only develop their own learning pattern but also understand their learning demand and build social relationship to solve their learning problem (Hidayat, et al. 2019). This article will explain what cultural art teachers confront with during their teaching of cultural art subject-matter in State Vocational High School 7 of Malang. It has been to be public opinion that Vocational High School (VHS) is the school that provide fresh skilled individuals to fill into vacancies at industrial sector, or that prepare its graduates to become autonomous small entrepreneurs (Aprilianty, 2012). Taking into consideration of the potentials that VHS students have, researcher attempts to conduct reflection concerning phenomenon of students' learning autonomy. Before students decide to become autonomus young entrepreneurs, they are required to be able to condition their learning autonomy. Cultural art teaching has potential to attain this goal, and it is done by changing students' learning orientation from teacher-centered learning to problem-centered learning, especially problem that students must deal with (Siregar & Surya, 2018). Cultural art teachers aware of the importance of developing students' interest and aptitude in cultural art. Teachers need to explore learning activity that increases students' creativity, mainly teaching activity that allows students to take self-initiative in solving their learning problem. Fine art teaching materials are considered enabling students to solve their learning problem in creative way. After sorting over some teaching materials, one is selected, which is *batik*

making activity. The priority is given on the use of non-conventional technique in making *batik*. Researcher, therefore, decides to use non-conventional technique of *batik* making in *batik* learning activity. By this decision, researcher examines several non-conventional techniques and the considered technique is *gepyok*. Hereafter, in this article, *batik* made with *gepyok* technique will be called *batik gepyok*. This type of *batik* is really innovative because it is made not by using conventional *batik* technique that always involves the use of *canting* to pour hot *malam* (wax substance) on *kain mori* (calico) (Kusumawardani, 2006). Production technique of *batik gepyok* is displacing waxes to calico by hitting broom stick perpetually on it (Javanese calls this hitting as *gepyok*). Hitting broom stick onto calico is a simple technique that every student can do, and therefore, students suppose to be able to develop their creativity from it. The final product is that calico will be covered by waxes after the process of perpetual hitting (or *gepyok*). Such simple outcome from simple process should be an attractive option to fashion industries but such *batik* type is not their favor. Despite this fact, *batik gepyok* allows students to learn about innovation and learning autonomy.

The expected impact of this learning is that students will develop learning autonomy posture. It can be said that fine art learning process also provides students with opportunity to train their problem-solving capacity. Fine art learning materials can also be arranged into problem solving orientation. At least, those materials stimulate students to produce alternative *batik* pattern and explore many production techniques to obtain artistic effect. It is already becoming public awareness among Javanese people that *batik* is a community product that successfully reaches the extensive growth and development (Musman, & Arini, 2011:11). Researcher will observe behavioral pattern of the students to ensure that they understand about learning autonomy and show eagerness to develop theirs.

II. METHOD

Method of this review is qualitative descriptive approach. Data were collected with participatory observation over teaching process. Researcher became the participant of creative process, or in other words, researcher acts like teacher in the class. Despite this requirement, this participation allows researcher to get deep understandings about students' learning activity. Analysis process is using simple comparison. To facilitate the comparison, students' works were organized into groups and treated as data source. The data include transcriptions, photographs, and recordings about students' works and their activity to produce it. Besides these documentary data, students' social interaction was observed to produce supplemental data.

III. LITERATURE REVIEW

Batik is a learning medium used in many educational activities but the emphasis is often only given on traditional *batik* making practice. It already becomes public knowledge that traditional technique in *batik* making can indeed be used as learning material but it only makes students becoming obedient and subject to teacher instruction. Traditional technique involves some stages that each stage must be completed in proper sequence. It begins with drawing sketch with pencil on calico. It is continued with the use of *canting* to pour hot wax. Next is coloration. Final stage is removing waxes from calico (Javanese people call it *ngelorod*). All these stages may drain students' concentration and force them to focus only on teacher instruction (Salamah, 2018). Salamah argues that the making of traditional *batik* is often used as a medium of attitude transformation. Hoping that traditional *batik* will make students becoming more obedient to teacher instruction is actually reasonable. Even, it may become the proper option if students are directed into learning the art or developing art skill (Jazuli, 2005). However, this medium is not enough to make students developing learning autonomy. To develop learning autonomy, students must be conditioned to understand teaching material and use it as their learning instrument to increase their creative capacity. Only by learning the art is then students can develop their innovation (.....).

Some art teachers believe that by learning some art techniques, among others is traditional *batik* making, students can generate entrepreneurship ideas. Students may also get skills that are possibly needed in art-related business. Therefore, teaching how to make traditional *batik* is given as extracurricular activity, either at school or higher education. The government believes that art is a critical component in creative industry (Zurina, 2019). This position is supported by Ratna Ningrum in her article titled with *The Implementation of Batik Making Training in Growing Entrepreneurial Motivation among Citizens Fostered by Regional-National Crafts Council at the Course & Training Institute of Pitutur Luhur, Cerme Lor Village, Gresik Regency*. She emphasized that *batik* making skill can build entrepreneurial opportunity, at least in *batik* production. The work itself, that is *batik*, is economic commodity (Ningrum, 2018). There is a belief that students' long-term learning autonomy can later be the initial capital of their professional development. However, autonomy posture that is required if students decide to become entrepreneur is often ignored during learning activity. Therefore, researcher looks for and collects teaching materials related with *batik*, and alone determines teaching material that will be given to students. By doing this, researcher expects to be able to measure students' self-capacity in developing learning autonomy. This statement is verified by Triyanto through his study titled with *Culture-*

Based Art Education. He said that the art has potential to encourage humans to strengthen their existence in cultural life (Triyanto, 2014).

Actually, some teachers have been conducting studies about the learning of *batik* materials. One study was carried out by Achmad Chairullah and Ernis, which is titled with *A Study about the Implementation of Written Batik Learning at State Vocational High School 8 of Padang* (Chairullah & Ernis, 2019). They believe that *batik* making activity allows teachers to measure students' learning outcome and understand learning impact on students. They argue that *batik* making activity leads the students to be creative, meticulous, diligent, and patient. Moreover, Chairullah and Ernis also examined students' attitude and behavior in social interaction. Social interaction during learning process is positive conditioning because social environment can determine students' learning outcome (Pamadhi, 2012: 162). Chairullah and Ernis emphasized their study on learning autonomy. Indeed, learning autonomy is about establishing learning mentality, and this is one of the desired learning impact (Arifin, 2017: 184). A book titled with *Child-centered education* explained that by having learning mentality, then students can build intensive social interaction that involve them into social negotiation and healthy dialogic relationship (Doddington & Hilton, 2010: 119-123).

IV. ANALYSIS AND RESULT

Teachers are said as prepared for teaching when they have planned their teaching based on syllabus. For example, Basic Competence 4.5 requires teachers to ensure that students can articulate the development of Indonesian art works based on achievement indicator of creating traditional and modern *batik* patterns. The standard of educational administration system is still obeyed and used to determine students' learning materials. After taking into consideration of learning goals and students' learning outcome, then researcher, as a teacher at State Vocational High School 7 of Malang (SVHS 7 Malang) decides to use fine art teaching material used at cultural art subject-matter, that is, *batik gepyok* making activity, as a part of teaching plan.

1. Learning Preparation

Researcher prepared teaching material in form of practical-based, not theoretical-based. Practicum procedure was then made that gives details about equipments needed and its function. The medium for *batik* drawing is calico, precisely a white cloth at dimension of 200 cm x 110 cm. Broom stick is used as a tool to move waxes onto calico. The process of moving the waxes is done by dipping the broom stick into dye wax and then hitting it onto the cloth. *Batik* dye was previously mixed to the wax. Usually, coloring material of *batik* cloth is using *naphthol*. Next, earth pot was filled with boiling hot water and *batik* cloth was dipped into it to remove waxes (this process called *ngelorod*). Drying is done on the shade.

Practicum procedure was informed to students in casual way. Students listened very well to the information while examining equipments to be used. Researcher as cultural art teacher tried to make some distances in order to be able to observe students' responses. Researcher still maintain position as teacher. This is a strategy usually used in field research, which is called participatory observation. Students as research object do not realize that they are being observed (Endraswara, 2017: 24). In teaching process, participatory observation strategy is a kind of expression-creation learning model where teacher designs learning goal that makes message recipient become idea maker (Prawira & Tarjo, 2018: 325).

2. Learning Process

Formal learning process is aimed to produce significant change in how students interact with environment (Arsyad, 2013: 1). In current research, the focus was given on cultural art learning process, precisely at fine art lesson, in Grade X of SVHS 7 Malang. Research object was thirty (30) students. Learning site was planned at school yard. The purpose of selecting the yard is to obtain as much as possible variations of learning situation. Art learning, which always involves creativity, is intended to free students to learn. Art skill is definitely needed when students confront a problem that is related with creating art work. If students are not programmed to produce art works, then they may find as unnecessary to have art skill. Problem base used by researcher to materialize skill programming is *Batik Gepyok*. Students are introduced to *Batik Gepyok* to keep them learning something from art products. Students can engineer and plan their learning activity in the way that they want it. Subjecting students to skill programming is like binding them with creative performance contract. Students are conditioned to learn at creative situation where they can explore and express themselves using their thinking capacity. It can be said that art learning is an experience to do something based on predetermined decision in order to get capability of detaching from the constraints of material, technique, and shape dimension that previously shackle students' mindset (Sugiarto, 2013: 28). The figure below is showing students in the process of hitting the broom stick onto calico during the production of *Batik Gepyok*.



Figure 1
Situation when students are hitting the broom stick onto calico

Students hit the broom stick onto calico by relying on their hunch, not on teacher instruction. In this process, art teacher did not act as an agent, but took position as facilitator. Teacher can also be resource person if necessary. Art learning is no longer requiring students to do the right thing based on instruction. Even, teacher cannot blame the initiative that students have taken either individually or in group.



Figure 2
Students do the coloring alternately

As indicated by Figure 2, during cloth coloring activity, teacher acts as agent, facilitator, and resource person who is actively involved in the process. Students work together and establish social relationship with their friends. They even establish tolerance across individuals. Teacher take distances, but, if needed, teacher can become part of students' works, or in other words, teacher becomes part of togetherness in overall collective and creative works. Teacher involvement in art production process is always reasonable in several conditions.



Figure 3
Teacher involvement in batik coloring process

Figure 3 shows that teacher position is to be involved in creative process activity. Teacher must convince students that their works have produced the expected outcomes.

3. Learning Outcome

There are three components of learning process, namely (1) learning preparation, (2) learning process, and (3) learning outcome (Soehardjo, 2018). Each component has interdependent structural relationship of one another, and that is why these components have strong impact on students' learning. Such relationship was found in the teaching process of cultural art subject-matter at SVHS 7 Malang. Of course, learning outcome is a reasonable expectation of learning activity. Researcher declared that three aspects are constituting learning outcome of students at SVHS 7 Malang. These are: (1) that students are directly experiencing creative process in learning activity; (2) that students have found ways to deal with problems in learning *batik gepyok*; and (3) that students get the product of their learning outcome. All these aspects are called as instructional result of practicum activity. These aspects were rated by percentage. Each rating will be explained as follows. Twenty six (26) students (80%) have successfully built their creative capacity (or found their creativity), and this success is proved by indicator of uniqueness. Twenty eight (28) students (93%) are able to solve technical problem, and the indicator of this ability is on-time finishing. Thirty (30) students (100%) are able to produce works that they will show to their friends.



Figure 4

The end of learning *batik gepyok* when students show their works

As depicted in Figure 4, students seem very proud to show their works. They believe in their achievement because they have produced twelve (12) works in first stage group of assignment. Based on this finding, researcher makes early deduction saying that art learning process has positive impact on learning passion. Learning materials that enable students to obtain learning autonomy are not only dominated by fine art lesson, especially in batik making activity. Teachers can use other materials as long as the goal is to help students to develop their learning autonomy.

V. CONCLUSION

Learning how to produce *batik* with *gepyok* technique is non-instructional learning process. Teacher acts as learning facilitator. Students are given simple procedural guidances, starting from preparing medium, dipping broom stick into hot waxes, hitting broom stick onto calico, and drying the calico. All these activities allow students not only to explore something and make experiment with it, but also to understand how to use internal insight in producing something new. These activities require students to use creativity, innovation and autonomy in making decision. In the end of the process, students do self-acknowledgment over their works. Their works are compared to the works of their friends.

VI. ACKNOWLEDGMENT

This research was conducted as part of lecture in Postgraduate Study Program S2 in Fine Art Teaching, Faculty of Letters, State University of Malang. Therefore, researcher expressed gratitude to Dr. Robby Hidajat, M.Sn., as the Coordinator of Fine Art Teaching and also to Dr. Wida Rahayuningtyas, M, Pd., the Chair of Department of Art and Design, for their generous demeanor in giving permit to researcher to participate into training of scientific writing for college students held on Saturday, November 2nd, 2019 at Hotel Same of Malang City. This training program has given good opportunity for researcher to develop skill in writing scientific article or journal. Therefore, this program is supposed to be useful to the fellow students of Postgraduate Study Program S2 in Fine Art Teaching.

REFERENCES

- [1]. Aprilianty, Eka. 2012. "Pengaruh kepribadian wirausaha, pengetahuan kewirausahaan, dan lingkungan terhadap minat berwirausaha siswa SMK". Jurnal *Pendidikan Vokasi*. Vol 2, No 3 (2012).
- [2]. Arifin. 2017. *Sosiologi Pendidikan*. Yogyakarta: Parama Ilmu.
- [3]. Arsyad, Azhar. 2013. *Media Pembelajaran*. Jakarta: RajaGrafindo Persada.
- [4]. Bungsu, Titin Kurnia Bungsu, Vilardi, Mulkah, Akbar, Padillah, Bernard, Martin. 2019. "Pengaruh Kemandirian Belajar Terhadap Hasil Belajar Matematika Di Smkn 1 Cihampelas". Artikel *Journal on Education*. Vol 1 No 2 (2019).
- [5]. Doddington, Chistine, & Hilton, Mary. 2010. *Pendidikan Berpusat Pada Anak*. Terj. Febrianti Ika Dewi. Jakarta: Indeks.
- [6]. Endraswara, Suwardi. 2017. *Metodologi Penelitian Kebudayaan*. Yogyakarta: Gadjah Mada University Press.
- [7]. Hidayat, Fauziah, Akbar, Padillah, Bernard, Martin. 2019. "Analisis Kemampuan Berfikir Kritis Matematik Serta Kemandirian Belajar Siswa Smp Terhadap Materi SPLD V". Artikel *Journal on Education*. Vol 1 No 2 (2019).
- [8]. Jazuli, Maria. 2005. "Mandala Pendidikan Seni (*The Mandala of Art Education*).". *Harmoni: Journal of Arts Research and Edocation*. Vol 6, No.3. 2005.
- [9]. Kusumawardani, Fajar. 2006. *Sejarah Perkembangan Industri Batik Tradisional di Laweyan Surakarta Tahun 1965-2000*. Under-Graduates Thesis tidak diterbitkan, Universitas Negeri Semarang.
- [10]. Musman, Asti & Artini, Ambar B. 2011. *Batik: Warisan Adiluhung Nusantara*. Yogyakarta: Andi.
- [11]. Ningrum, Ratna. 2018. "Pelaksanaan Pelatihan Membatik Dalam Menumbuhkan Motivasi Berwirausaha Bagi Masyarakat Binaan Dekranasda Di Lkp Pitutur Luhur Desa Cerme Lor Kabupaten Gresik." Artikel *Jurnal J+Plus UNESA*. Vol 7, No 2 (2018).
- [12]. Pamadhi, Hajar. 2012. *Pendidikan Seni*. Universitas Negeri Yogyakarta Press.
- [13]. Prawira, Nanang Ganda & Tarjo, Enday. 2018. *Belajar dan Pembelajaran Seni Rupa*. Bandung: Sarana Tutorial Nurani Sejahtera.
- [14]. Salamah, Nauwal. 2018. "Implementasi Pendidikan Karakter Melalui Kegiatan Ekstrakurikuler Membatik Di SD.N. Mendiro" *Jurnal Basic Edocation*. Vol. 7 No. 35 Tahun 2018.
- [15]. Siregar, Hanifan Nursyah Fitri & Edy Surya, Edy. 2018. "Analisis Kemampuan Berfikir Kreatif Dan Kemandirian Belajar Matematika Siswa SMA Melalui Model Pemecahan Masalah." Artikel dimuat di researchgate.net.
- [16]. Soehardjo, AJ. 2018. *Pendidikan Seni*. Malang: Jurusan Seni dan Desain.
- [17]. Sugiharto, Bambang. 2013. *Untuk Apa Seni*. Bandung: Matahari.
- [18]. Triyanto, 2014. "Pendidikan Seni Berbasis Budaya." Artikel jurnal *Imajinasi*. Vol 7, No. 1. 2014.
- [19]. Zurina, Zurina. 2019. "Best Practice: Implementasi Program Pendidikan Kewirausahaan Melalui Penerapan Proses Pembelajaran Dalam Mewujudkan Kreativitas Dan Inovasi Peserta Didik Sma Negeri 2 Pekanbaru Tahun 2017." Artikel *Jurnal: Perspektif Pendidikan dan Keguruan*. Vol 10 No 1 (2019).