

# How to Integrate Batik Kenanga as a Learning Resource for Integrated Learning at Elementary School

Putri Rachmadyanti<sup>1,\*</sup>, Vivi Rahmawati<sup>1</sup>, Kartika R. Adhe<sup>2</sup>

<sup>1</sup> Elementary Teacher Education Department, Universitas Negeri Surabaya, Surabaya 60213, Indonesia

<sup>2</sup> Early Childhood Education Department, Universitas Negeri Surabaya, Surabaya 60213, Indonesia

\*Corresponding author. Email: putrirachmadyanti@unesa.ac.id

## ABSTRACT

The purposes of this study are to describe the content of the material contained in Kenanga Batik as one of the learning resources in Elementary School and then to find out how to integrate the content of Batik Kenanga material into Integrated Learning in Elementary Schools in according to the 2013 Curriculum. Batik Kenanga is one of the products cultures from Madiun City, East Java. This research uses qualitative research. Data collection techniques are through observation methods, in-depth interviews, and document review. The results of the study show that Kenanga Batik contains several aspects such as mathematics, Natural Science, Social Studies, Religion, Indonesian Language, Civic Education, Art, and Culture Crafts. The findings of this material can be developed into Integrated Learning called Webbed Models. This model is a model that integrates material content into one theme. The webbed Model make Batik Kenanga is a center theme, from year 1 until year 6 in Elementary School. Batik Kenanga as a learning resource can make contextual teaching and learning, develop cognitive, affective and skill for students in Madiun. However, batik is an Indonesian culture that has many benefits.

**Keywords:** *Batik Kenanga, Learning resources, Integrated learning, Elementary school*

## 1. INTRODUCTION

Batik is one of Indonesia's recognized cultural assets. This is evident from the decision of UNESCO on October 2, 2009, which established Indonesian Batik as a legacy of Humanity for Oral and Non-material Culture (Masterpiece of the Oral and Intangible Heritage of Humanity). Even the Indonesian government finally set October 2 as National Batik Day through Presidential Decree Number 33 of 2009.

Batik as one of the local cultural products should be well preserved by the people of Indonesia. The preservation of batik can be done through education so that the nation's next-generation knows, understands, and loves its local culture. This relates to one of the educational functions, namely, the conservation function and the transmission function. The function of conservation in education is an effort made by humans to preserve nature, conservation can also be called conservation or protection [1]. The function of transmission relates to the transmission of people's culture to children, namely the transmission of

knowledge and skills, and the transmission of attitudes, values, and norms.

Batik contains various elements of cultural values that can be taught ranging from elementary to tertiary levels. Here are some studies that show that batik can be a source of learning for elementary students. First, the research from Puspitorini about the Use of Madura Batik Media in Mathematics Learning for Grade 4 elementary school students, obtained the results that learning mathematics using batik media on many facets can improve student learning outcomes by 31.25% from the acquisition of cycle I to cycle II [2]. Triwicaksono's research also revealed the results of an increase in the results of decorative drawing learning for Grade V elementary school students through the Ponorogo batik media [3]. Also, research conducted by Susanti has succeeded in developing a handbook to make written batik. Jump writing technique in learning the cultural arts and skills of fifth-grade elementary school students in Semarang [4].

Indonesia has a wide variety of Batik which is unique to each region. Batik has the value of local wisdom and culture that can clarify the national identity and love for the country. With the value of local wisdom and culture, it contains historical, geographical, situational, geopolitical and knowledge aspects that are local in nature. This has relevance to the research conducted, namely making batik as a learning resource.

But, the successes of research on batik in teaching practices in elementary schools, do not necessarily make learning in elementary schools use batik as a choice of learning resources to be implemented. Based on interviews with 5 elementary school teachers in Madiun, data was obtained that Kenanga batik had never been used in elementary school learning. In the results of the initial interview, the teacher also expressed an opinion agreeing if the Kenanga batik is included and used in learning in the classroom, with the integration of material in SbdP (Cultural Art, and Craft) and Social Studies. The obstacle experienced by the teacher is the difficulty in integrating Batik Kenanga into thematic or integrated learning. The teacher does not know about the profile of Batik kenanga as atypica; Madiun Batik. According to them, the use of batik memories as a learning resource will be able to benefit students to have a sense of pride of the Indonesian nation. However, the current obstacle faced is that teachers do not have enough time to make concept maps and plan plans for how to integrate the material in elementary schools using learning resources in the form of Kenanga Batik, a typical Madiun batik.

Even though this learning source in the form of Batik is one of the important learning resources to give to elementary students. This is because Batik contains knowledge and cultural values to be passed on to children to be useful in everyday life. This is in accordance with the opinion of Ranjabar in Syakir (2018) who argues that cultural preservation is maintaining the values of cultural arts, traditional arts by developing dynamic, flexible and selective manifestations, and adjusting to situations and conditions that are always changing and developing [5]. Madiun as one of the industrial and trade cities in East Java will certainly be helped by the use of this Batik learning resource as a means of education for children about the local potential and developing a sense of pride in the city.

Thus, this study was conducted to describe the profile of Batik Kenanga which is in process of making Kenanga Batik and its motives for analysis as material to develop learning resources in learning in elementary schools in accordance with the 2013 Curriculum.

## 2. METHOD

This type of research in this study is qualitative research with approach because it analyzes and describes in-depth about an element of cultural elements of society. The phenomenon referred to in this research is the process of making Kenanga batik, the resulting motifs, and describing the Kenanga Batik as a source of learning in elementary school.

This type of research in this study is qualitative research approach because it analyzes and describes in-depth about an element of cultural elements of society. The phenomenon referred to in this research is the process of making Kenanga batik, the resulting motifs, and describing the Kenanga Batik as a source of learning in elementary school.

The data used in this study include components such as the history of Kenanga Batik, materials for making Batik, the process of making Batik, and motifs from Batik. The data will then be analyzed to develop material that can be applied and integrated into learning in elementary schools through the study of elementary curriculum documentation by analyzing basic competencies and indicators. Data obtained in real terms by observing and interviewing.

The observation was chosen because it was to obtain in-depth results by observing and recording the process of making batik along with the motives that were produced. Interviews conducted in this study are in-depth interviews, this is to obtain complete data about the Batik Kenanga that still needs an in-depth explanation of the observations. The research subjects in this study are the owners of Batik Kenanga, elementary school teachers in Madiun, and 2013 Curriculum documents.

The collected data will then be analyzed using the data triangulation technique. This activity aims to match the data obtained from the research methods used in this study. The analysis technique is divided into the following three stages, namely the reduction, data presentation, and verification stages. Data reduction is a step to convert recorded data or images into written form as well as selecting data that is needed and which is not needed then the presentation of data includes the preparation of data and organizing data from information that has been collected so that it can be well organized and meaningful. At this stage, the researcher presents the data which is the result of data reduction. After the data is presented based on the results of data reduction, then the next is the process of interpreting the data through data analysis. Finally, all data analysis results will be presented which represent the results of answers to the research questions studied.

### 3. RESULT AND DISCUSSION

#### 3.1. Result

Based on interviews conducted with Mr. Subiyono obtained the following research results. Related to the development profile of various batik in Madiun including Kenanga batik and Porang batik. Kenanga batik as one of them, made in batik centers located in Kenongorejo Village, Pilangkenceng District, Madiun Regency. Then in other areas that produce other typical Madiun batik located in Madiun District, Kebonsari District, Balerejo District, Wungu District, Dolopo District, and Sawahan District. According to one of the craftsmen, Madiun batik has existed since the Dutch colonial era, which was first made by Prince Diponegoro who settled in Kenongorejo Village around 1835. Then for batik craftsman, Mr. Subiyono has established a batik business since January 11, 1991.

The batik center in Kenongorejo village can now make about 100 to 300 pieces of cloth every month. Kenanga batik craftsmen use traditional ways of producing batik. The traditional method that is used manually is to write and stamp. The craftsmen said that do not want to use instant methods such as printed batik. According to batik craftsmen, writing and manual stamping is the best ways to make batik and pure human skills. Kenanga batik craftsmen in Kenongorejo village, Pilangkenceng sub-district are dominated by housewives. The process of making Kenanga batik can be done by housewives in their respective homes. Then the batik fabrics are collected for the coloring process which is done in one place.

The materials used in batik making in the village of Kenongorejo include Mori or cotton cloth, canting, Gawangan, candles, pans and stoves, and coloring solutions. The dye solution used by Kenanga batik craftsmen in the village of Kenongorejo is artificial coloring. Craftsmen will use natural dyes if there are special orders requested by buyers to use natural dyes on Kenanga batik cloth. Natural dyes that are usually used by batik craftsmen are made from materials around the community environment such as leaves, roots, wood, bark, and flowers. However, natural dyes used more often foliage such as papaya leaves, mango leaves, coloring process that uses natural dyes also require a long time compared to an artificial coloring which is about 20 times the coloring.

The process of making Kenanga batik does take a long time. The weather is very influential in the process of making Kenanga batik in the drying process and the thickening process with wax using canting which must be done repeatedly to produce good batik. The following chart is the process of making Kenanga batik:

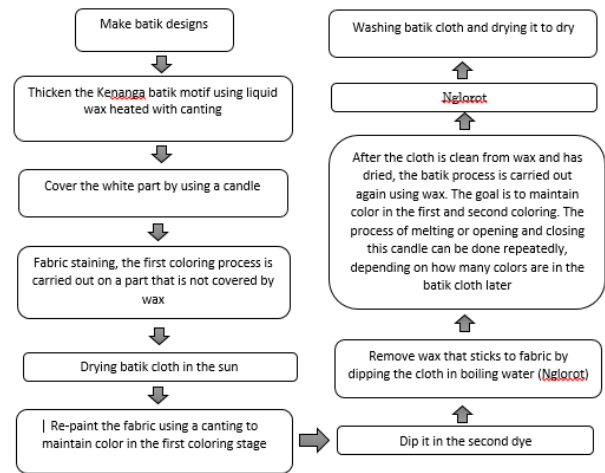


Figure 1 The proves of making Kenanga Batik

Kenanga batik has a characteristic motif namely the Kenanga flower which is the main motif of Madiun Kenanga batik. The Kenanga batik motif has a philosophy that is inspired by the fragrance and beauty of Kenanga flower plants that used to grow in the village of Kenongorejo in the District of Pilangkenceng in Madiun Regency until it was eventually used as a batik motif. This Kenanga batik motif has a simple beauty on its motif showing the fragrance and fragrance of Kenanga flowers but still elegant and elegant. Has a bold and graceful color.

The Kenanga motif has a long flat curved petal with a pointed tip. The number of Kenanga flower crowns is between 3 to 6 crowns. Then at the base there is a small circle. The small circle at the base is always in the Kenanga flower motif which is depicted as a side or top view of the Kenanga flowers. The shape of the Kenanga batik motif resembles the Kenanga flower in nature. The making of Kenanga flower motif always has the same number of crowns in one fabric area so that the motif is repeated in one fabric area.



Figure 2 (a) and (b) Kenangan Flower Motif are depicted side and top view

Additional motifs on Kenanga batik that are often added are jasmine flowers. Jasmine motifs are described in various forms. One of them is a dull, overlapping crown. The number of jasmine crowns is represented by 4 to 9 even more crowns. Then there is Isen's motif on the Kenanga batik which is the Sinawur grain motif symbolizing the food granary also in Madiun Regency.



Figure 3 Jasmine motifs

Kenanga batik motifs, have differences with other typical Madiun batik motifs including porang batik motifs that have the philosophy of porang plants that grow a lot on the edge of the forest of the village of Kenongorejo. This motif is depicted in the form of porang plants as they exist in nature so that they appear to have wavy leaves on the edges of the leaves and clumps of clumps. The following picture is the Porang batik motif.



Figure 4 Porang Batik

Kenanga batik is a culture and local wisdom owned by Madiun. However, Kenanga batik has a poor development and even almost extinct. Likewise with other typical Madiun batik motifs also require preservation as a national culture. So that the district government of Madiun strives to maintain Madiun batik. Efforts made by the district government of Madiun and the community include (1) training in making kenanga batik by PKK ( the mothers community) and some students and teachers around Kenongorejo village, (2) participating in batik exhibitions or batik competitions (3) training batik artisans on batik skills training.

After conducting interviews with Batik Kenanga craftsmen, an analysis was made of the contents of the material found in Batik Kenanga, starting from grade 1 to grade 6 Elementary School in accordance with the 2013 curriculum. Webbed integrated Learning Model. Researchers found the integration of material content between subjects of the Kenanga Batik. Explanation of the existence of Integration in the implementation of Batik Kenanga with basic competencies in the 2013 curriculum is in the following chart:

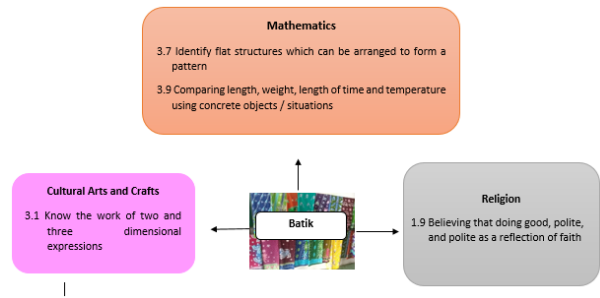


Figure 5 Integrating the basic competencies of the class 1 webbed model

The spider's web is kind of integrated learning model that unites the competencies of various subjects by determining themes [6]. Determination of the theme by discussing between the teacher and students based on the environment around students. The basic competencies are chosen based on their association with Kenanga batik.

The selection of batik themes in the integration of Basic Competencies of the Class 1 Webbed Model. Batik is a two-dimensional expression work so that it can be linked to the basic competencies of two-dimensional expression works in the art and culture material. Then, batik has a square or rectangular cloth shape and has a flat-shaped motif so that it can be linked to a flat figure and contains the length of the fabric and motifs, the weight of the fabric and the material used and the length of the batik-making process so that it can be linked to the material in Mathematics. Then, batik is used to cover the bodies while dealing with material on religion.

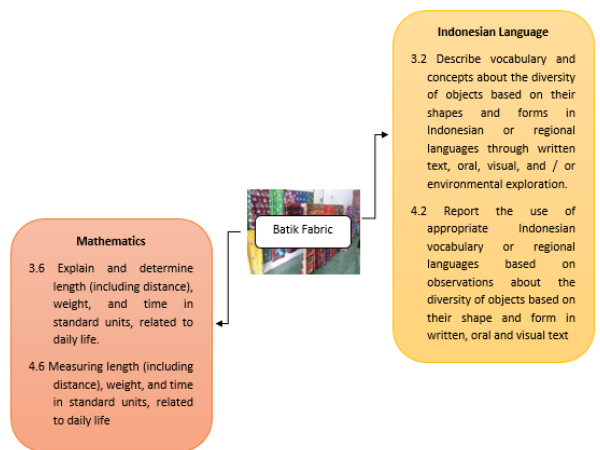


Figure 6 Integrating the Basic Competencies of the Class 2 Webbed Model

The choice of the theme of batik fabric in the integration of the Basic Competencies of the class 2 Webbed model. Batik is the diversity of objects created by taking into account the length and width of the fabric and the batik motifs drawn as well as paying attention to the time needed to make batik

cloth so that it can be linked to Mathematics material in measurements of length, weight and time using standard units in daily life. In addition, the philosophy of batik fabric can be made especially about the typical Madiun batik cloth, namely Kenanga batik, which is one of the diversity of objects that can be linked to the use of vocabulary about the diversity of objects based on their form and form orally and in writing so that it can be linked to Indonesian material.

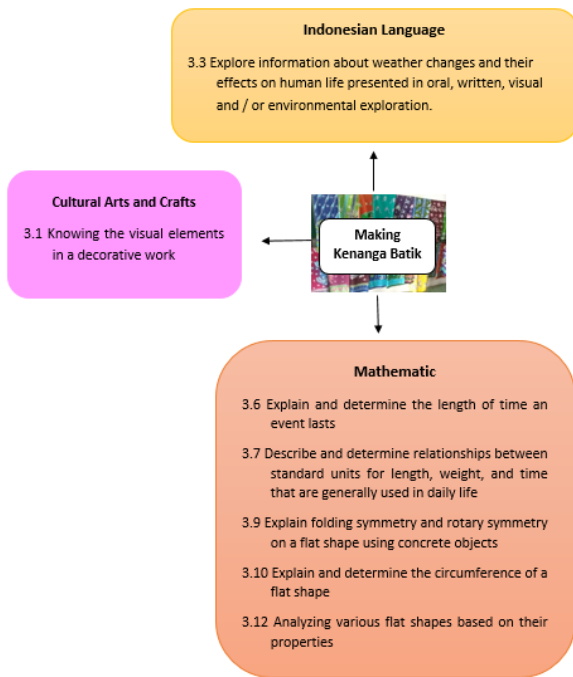


Figure 7 Integrating the Basic Competencies of the Class 1 Webbed Model

The selection of the theme of making Kenanga batik in the integration of Class 3. Basic Competency Model Webbed Begins with making Kenanga batik in the process of drawing Kenanga batik motifs combined with decorative elements while still highlighting the Kenanga flower as a characteristic of Kenanga batik by being linked with material visual elements in the decorative work on Art and Culture material. Then in the process of making Kenanga batik affected by the weather so that weather changes can be associated with extracting information on weather changes and their effects on Indonesian material. Then the process of making Kenanga batik which has a distinctive motif, namely kenanga flowers and combined with other forms, one of which is the existence of the elements of flat build, and the process of making batik until batik is ready so it can be linked to the material on basic mathematics competencies.

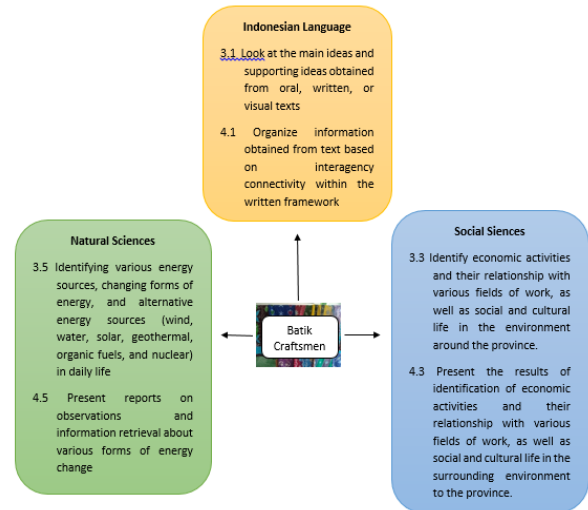


Figure 8 Integration of basic competencies class 4 webbed model

The selection of batik craftsmen themes in the integration of Basic Competencies of the 4th class webbed model batik artisans in the Madiun area especially the batik center of the Kenongorejo village Pilangkenceng District Madiun Regency is a batik producer that plays a role in economic activities that create jobs in the surrounding community by utilizing local wisdom of batik culture by raising the Kenanga flower motif that is in the environment around the community as a characteristic of Madiun batik, so it can be associated with social studies material. Then the information in the form of text about batik craftsmen in the batik center of Kenongorejo village can be linked to Indonesian material in the form of main ideas and supporting ideas in the information text. Then, as a batik craftsman having obstacles or obstacles in doing his work, especially the process of making batik that really needs a source of solar energy in the drying process, as well as utilizing energy changes in the manufacturing steps that can be connected with science materials about energy sources and energy changes.

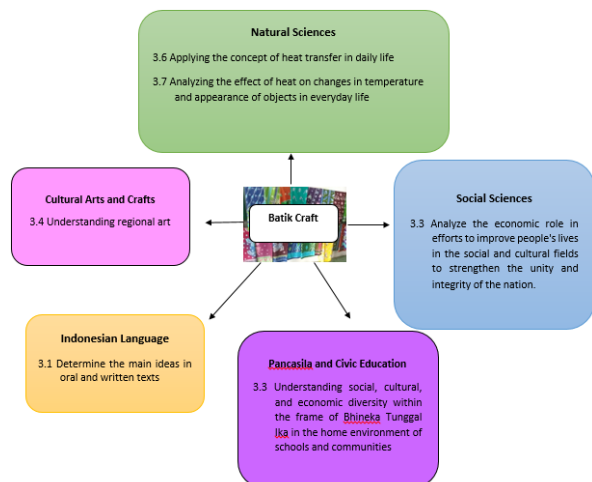
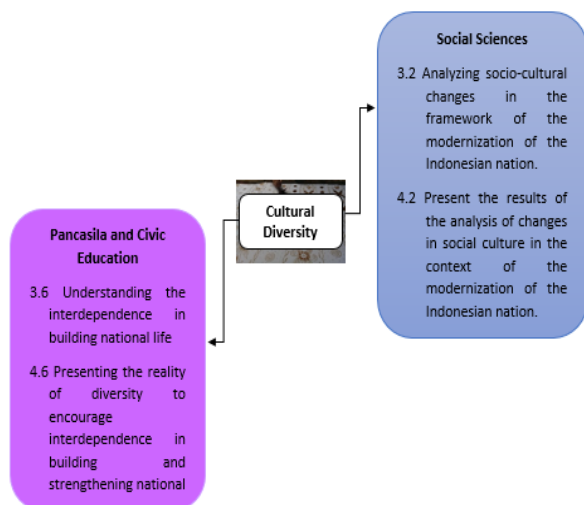


Figure 9 Integration of Basic Competencies Class 5 Webbed Model

The choice of Batik Craft theme in integrating the Basic Competency of the Class 5 Webbed Model. Kenanga Batik is a work of art originating from the village of Kenongorejo in the Pilangkenceng District of Madiun Regency which can be linked to the basic competence of regional art works in the material of Culture and Craft . Then it is connected with the story of Kenanga batik craft which is connected with the determination of the main thoughts in the oral or written text about kenanga batik on Indonesian material. Then in the process of making Kenanga batik crafts which consists of several stages, some of which contain heat transfer events and changes in form can be related to heat transfer material on natural science material. In addition, batik handicrafts in the village of Kenongorejo open employment and contribute to the economy by utilizing local wisdom so that it plays a role in unifying the nation that can be linked to the basic competencies of social studies material. Furthermore, batik crafts involving the Kenongorejo village community in the manufacturing process play a role in the social field, and are able to elevate local wisdom so that it plays a role in the cultural field as well as additional income in the economic field so that it continues to uphold Bhineka Tunggal Ika which is connected to the basic competencies of Pancasila and civic Education.



**Figure 10** Integration of Basic Competencies Class 6 Webbed Model

The choice of the theme of cultural diversity in the integration of the Basic Competencies of the 6th class webbed model. One of Indonesia's cultural diversity is batik. In ancient times batik was only used for special things such as special clothing for royalty. But along with the times and modernization, batik is used for various things such as tablecloths, clothes with various designs, blankets and much more. So that it can be associated with Social Sciences material about socio-cultural changes in modernization. Kenanga batik is one of the regional cultural diversity in the village of Kenongorejo that has existed for a long time. The

Kenongorejo villagers, who are batik artisans who still retain Kenanga batik as cultural diversity and interdependence as producers and communities as consumers, so that they can encourage dependency that builds and strengthens the nation through cultural diversity so that it is related to Pancasila and Civic Education material.

### 3.2. Discussion

Batik Kenanga is one of the materials that can be used as a learning resource for elementary school students. Batik, which is the result of human culture, can be called a source of learning from the environment that can be given to elementary school students. The use of school environment media with inquiry models can improve the mastery of students' concepts and attitudes of caring for the environment [7]. Student learning environments are divided into 4 types namely physical environment, cultural environment, personal environment, and natural environment [8].

The social environment is the environment of the community both large groups or small groups. The personal environment includes individuals as individuals influencing other private individuals. The natural environment (physical) includes all-natural resources that can be empowered as learning resources. The cultural environment includes cultural and technological outcomes that can be realized learning resources and can be a supporting factor for learning. In this context, including the system of values, norms, and customs. Batik Kenanga is included in the discussion of the natural environment and cultural environment as a student learning environment.

Batik Kenanga as one of the superior local products of Madiun City has various motives that are inspired by plants or natural resources in the vicinity, namely Kenanga flowers, jasmine flowers, teak, rice, and Porang plants. It is this batik that wants to explain the description of the surrounding natural environment, specifically for elementary school students the benefit is getting to know the surrounding environment related to the appearance of nature and also the cultural community. The learning about the environment has been seen as very important and needs to be applied at all levels of education, it reflects on the real conditions of the environment today [9].

In addition to the Kenanga batik motifs derived from natural resources, the Sinawur grain motif in the Kenanga Batik wants to explain the nickname of Madiun City as a rice barn. This manifests that the city of Madiun is a large rice-producing city and illustrated the presentation in one of the motifs of Batik Kenanga. In the motive explained about how the results of the interaction between human and nature so that the impact

on the economy of Madiun City which has abundant rice production.

Kenanga batik requires a manufacturing process that requires a long time and process of about 3 to 4 days or even 1 week. The skills in batik design, patience in painting batik motifs using canting, the repetitive coloring process and the time required to make batik are factors many people and young people are not interested in becoming batik craftsmen as revealed by Craftsmen. This will result in the extinction of Kenanga batik without the defense and preservation of Kenanga batik as a nation's culture. The need for an introduction that Kenanga batik is a culture that must be preserved so as not to become extinct. The introduction of Kenanga batik can be done by introducing through both formal and non-formal educational facilities. The need for strategies of cognitive understanding of educational policies in implementing cultural preservation, by introducing children as early as possible, not only using cultural memorization strategies but also students are introduced directly to how the form of implementation [10]. In connection with this batik, students are not only introduced to various kinds of batik and memorizing the motives but also students are taught how to make batik.

Discussion about the coloring of Kenanga Batik is carried out using natural and artificial coloring agents. The natural dyes used in this Kenanga are from roots, leaves, wood, bark, and flowers. Several studies have suggested the benefits of using natural dyes on batik cloth. These natural dyes include pigments that are already present in the material or are formed in the process of heating, storage, and processing. Natural dyes are generally safe and do not cause side effects for the body [11]. The natural color for batik coloring is in great demand by consumers from abroad because batik or materials that use natural colors will make users more comfortable and do not cause allergies [12].

Kenanga batik can be used as one of the relevant learning resources for special elementary students in Madiun City, bearing in mind that teachers can present contextual learning resources for students. The contextual learning is learning that connects the overall content of the material taught to students and is learned by the daily context experienced by students, both in the family, school, and community. This contextual learning helps students to find meaningful content of the material learned for their lives. Some studies have also had a significant influence on the implementation of contextual learning in elementary schools [13].

Associated with meaningful learning, Batik Kenanga can be used as a learning resource that is presented real in the classroom for students to learn about batik through their senses, students can see directly, feel the batik cloth, can hear explanations about Batik, and students can smell the different scents of batik dye fabric natural and artificial coloring. The learning

resources that make learning meaningful which explains that learning resources must be used as effectively as possible in order to interact appropriately with students. This interaction between students and direct learning resources can support effective learning [14].

The implementation of Kenanga batik as a source of learning in elementary schools can be realized in the form of integrated learning planning Webbed model. This Webbed model combines various learning content in a theme as a binder. One of the advantages of this webbed learning is that it can motivate students to learn and can help students to see an idea as a whole [15]. But the weakness, this learning is very dependent on the choice of learning themes. The selection of good and appropriate themes will direct students to develop their thinking and make students as meaningful learners. Explanation of material content found by researchers using the webbed model in Class 1 through Class 6 Elementary School with Batik Kenanga has been discussed in the chart on the previous page.

The existence of the Binding Theme that is Batik Kenanga can be presented in an integrated way across the subjects and can develop all three aspects namely cognitive, affective, and psychomotor aspects. This is in accordance with the educational objectives stated in Undang Undang No.20 2003, which is to develop the potential of students to become human beings who have faith and are devoted to God Almighty, of good morality, healthy, knowledgeable, capable, creative, independent, and become democratic and responsible citizens. The cognitive development of students through the Theme of Kenanga Batik, seen from the Webbed Model in Grades 1 through 6 Elementary Schools, includes information about Batik that is studied through Indonesian Language reading texts, examines the effect of weather in making Batik studied in Science, then also examines the elements of decorative work, the concept of a flat figure in mathematics.

In the development of affective aspects, it can be seen from the concept enhancement in students during the process of making Batik Kenanga that requires a careful, patient, and diligent attitude. Planting good characters is taught to students with the help of photos, videos, and charts about the sequence description of the process of making Batik Kenanga. The existence of the visualization media helps provide an image and reflection to students about the importance of being kind and having the character in life. Students can learn to interpret the character of responsibility, cooperation, which these concepts are raised in the Social Studies, Civics, and religion in studying the process of making Kenanga Batik. In the development of skills using learning resources, the Kenanga batik helps students develop skills in making decorative works, coloring skills, problem-solving skills, and literacy skills.

This research resulted in an integration of ethno-pedagogical material content into integrated learning in primary schools, so that it can provide information to teachers in the application of learning based on local wisdom in the form of Batik Kenanga. In addition, teachers as curriculum developers can develop materials in accordance with predetermined Basic Competencies. From the discovery of the material content contained in the Kenanga Batik can be developed to be used as learning in elementary schools, especially learning in primary schools in Madiun.

The implementation of learning based on local wisdom will foster awareness to preserve the existing culture [16]. This can be done by integrating local wisdom into learning. This integration can be found in the use of Kenanga Batik as a learning resource. Based on the aspects contained therein. Starting from the use of nature, culture, values contained, preservation to the economy of the community.

Developing teacher teaching materials that must pay attention to such as; the potential of student, relevance, benefits for students, scientific structure, and actualization [17]. The potential of students, the teacher must analyze the material contained in the Kenanga Batik to suit the students' abilities. Relevance to regional characteristics, the state of students' environment which is an area that has clay that is suitable for use in Kenanga Batik material. Benefits for students by making Batik Kananga as a source of learning and linking it into learning in the classroom will be useful for students to know more about Batik Kanlang starting from the use of nature, culture, values to the economy. Scientific structure in Kenanga Batik can be found the integration of the content of basic competency material from various classes and can be used as a Webbed model. Actualization, depth and completeness of learning material in Batik Kenanga obtained material is analyzed first with basic competencies in accordance with Ministerial regulations education and culture of the Republic of Indonesia Number 37 of 2018 (6) Relevance to the needs of students and the environment, in developing teaching materials contained in Batik memories also see the relationship of material that is appropriate to the student environment. By making local content a source of learning, students can develop abilities and skills that are in line with the potential of the Madiun City area.

#### 4. CONCLUSION

Kenanga Batik typical of the city of Madiun contains a lot of material content, so that it can be used as a source of culture product-based learning in elementary schools. The material contained in the subjects are Mathematics, Art and Culture and Craft, Social Sciences, Natural Sciences, Religion, Indonesian language, and Pancasila and Citizenship Education. The

contents are translated from the analysis results of Kenanga Batik products covering the manufacturing process, history and motifs of Kenanga Batik. The integration of these subjects can be developed in thematic learning or called integrated learning based on the 2013 Curriculum through the Webbed Model. May this study can give motivated and make easy the plan by the teacher for developing learning resources from Batik.

#### REFERENCES

- [1] Zukriyah, Neng Siti. *Implementasi Pembelajaran Membuat Batik pada SMP negeri di Kecamatan Soreang Kabupaten Bandung*. Bandung: Universitas Pendidikan Indonesia. 2016.
- [2] Pusptorini, Agusriyanti. "Penggunaan Media Batik Madura dalam pembelajaran Matematika Siswa Kelas IV SDN di Kecamatan Bluto sebagai Upaya Pelestarian Budaya Lokal Madura". In Proc. Seminar Nasional Pendidikan Matematika Universitas Kanjuruhan Malang Vol 2. 2017.
- [3] Triwicaksono, Bayu. *Penggunaan motif batik Ponorogo untuk meningkatkan hasil belajar menggambar dekoratif pada siswa kelas V SDN Sempu Ponorogo*. Malang: Universitas Negeri Malang. 2012.
- [4] Susanti, Herfi. *Pengembangan Buku Panduan Membuat Batik Teknik Tulis Jumpat Pada Pembelajaran Seni Budaya Dan Keterampilan Kelas V Di SD Muhammadiyah 16 Semarang*. Under Graduates Thesis, Universitas Negeri Semarang. 2017.
- [5] Syakir. "Ekspresi Seni Berbasis Lingkungan Pesisiran (Kajian Eksploratif Pengembangan Desain Batik Mangrove Semarang Sebagai Wujud Konservasi)". *Indonesian Journal of Conservation* Volume 07 (02), 2018.
- [6] Fogarty, Robin. *How to Integrated the Curricula*. Skylight Publishing, Inc. 1991.
- [7] Pratama, Deri Fadly. "Pemanfaatan Media Lingkungan Sekolah Dengan Pembelajaran Model Inkuiri Dalam Meningkatkan Kemampuan Penguasaan Konsep Dan Sikap Peduli Lingkungan Siswa". *Jurnal metodik Didaktik* Vol 11 Nomor 2016. UPI Purwakarta.
- [8] Sugiyanto, Roso. "Pemanfaatan Media Lingkungan Untuk Meningkatkan Hasil Belajar IPS Siswa Sekolah Dasar Negeri 4 Tanah Putih Kecamatan Telawang Kabupaten Kotawaringin Timur". *Jurnal GeoTadulako* Vol. 3 No. 6 July - December 2015.



- [9] Rasha, “Pengaruh model pembelajaran berbasis proyek terhadap kemampuan pemecahan masalah IPA sehari hari ditinjau dari motivasi berprestasi siswa”. *E-Journal Program Pasca Sarjana Universitas Pendidikan Ganesha*, 3 (1), pp.83-87 2016.
- [10] Suroso, Amiluhur and Y.Sri Sussilo. “Strategi Konservasi Kebudayaan Lokal Yogyakarta”. *Jurnal Manajemen Teori dan Terapan | Tahun 1, No. 2, Agustus 2008. UNAIR. 2008*
- [11] Kwartiningsih, Endang, Dwi Ardiana Setyawardhani, Agus Wiyatno, dan Adi Triyono, “*Zat Warna Alami Tekstil Dari Kulit Buah Manggis*”, *Jurnal Ekuilibrium* Vol. 8. No. 1. January 2009 pp.41-45.
- [12] Alamsyah, “Kerajinan batik dan Pewarnaan Alami Endogami”, *Jurnal Ilmiah Kajian Antropologi*, [Vol 1, No 2: June 2018](#)
- [13] Nilasari, Efi. “Pengaruh Penggunaan Modul Pembelajaran Kontekstual Terhadap Hasil Belajar Siswa Kelas V Sekolah Dasar”. *Jurnal Pendidikan: Teori, penelitian dan pengembangan, Volume 1 Nomor 2016*.
- [14] Majid, Abdul. *Perencanaan Pembelajaran mengembangkan Standar Kompetensi Guru*. Bandung: PT Remaja Rosdakarya. 2017.
- [15] Husna, Hanna Nurul. “Pengembangan Bahan Ajar Berbasis Pembelajaran IPA Terpadu Model Webbed dengan Tema: Gunung Berapi”. *In Proc. Simposium Nasional Inovasi dan Pembelajaran Sains 2015 (SNIPS 2015) 8 dan 9 Juni 2015, Bandung, Indonesia. 2015*.
- [16] Alwasilah, Chaedar A, dkk. *Etnopedagogi*. Bandung: PT Kiblat Buku Utama. 2009
- [17] Rusman, *Belajar dan pembelajaran Berorientasi Standar Proses Pendidikan*. Jakarta: Kharisma Putra Utama. 2017.