

Representation of Children's Education Through Extracurricular Batik Activities at SDN 1 Soditan, Lasem District, Rembang Regency

Eria Natifa Rahmadani^{1*}, Much Arsyad Fardani², Nur Fajrie³
Muria Kudus University

Corresponding Author: Eria Natifa Rahmadani erianatifa900@gmail.com

ARTICLE INFO

Keywords: Educational Representation, Children's Education, Extracurricular Activities, Batik Making

Received: 27, June

Revised : 23, July

Accepted: 25, August

©2024 Rahmadani, Fardani, Fajrie:

This is an open- access articles distributed under the terms of the

[Creative Commons Attribution 4.0](https://creativecommons.org/licenses/by/4.0/)

[International](https://creativecommons.org/licenses/by/4.0/).



ABSTRACT

This qualitative research examines the representation of children's education through batik extracurricular activities at SDN 1 Soditan, Lasem. The aim of this research is to analyze how the batik extracurricular at SDN 1 Soditan, Lasem represents children's education in the aspects of technical skills, cultural understanding, character development and preserving local traditions. Case study research was conducted during June-July 2024, involving teachers and students. The results show that the program has been implemented effectively, but is still focused on the technical aspects of batik making. A deep understanding of the history and philosophy of Lasem batik, including Javanese-Chinese cultural acculturation, has not been fully achieved. However, these activities can improve crucial interpersonal skills, strengthen awareness of cultural identity, and foster pride in the richness of local traditions. This program is also effective in teaching universal values such as respect for diversity. Overall, batik extracurricular activities have proven to be an effective means for character education, cultural preservation, and the development of students' holistic skills.

INTRODUCTION

The structured learning system held in official educational institutions involves interaction between students and teaching staff, and includes various components of organizational management. In this environment, students play a dual role as recipients and the main focus in the educational process. The educational process includes more than just conveying academic information, but also aims to explore and develop the talents and creativity that exist within each student (Nilamsari et al., 2023). According to Susilo (2004: 8) in (Najah et al., 2019) the essence of education lies in a transformative process that facilitates optimal adaptability of students to their socio-ecological context, integrating aspects of self-adjustment with the environment and community holistically. Education is a strategy to guide the evolution of individual character in harmony with the essence of humanity. The goal is to form a complete and ideal person, in order to realize the highest existential aspirations (Erviana et al., 2022). Education is a process of conveying knowledge, while character reflects a person's characteristics which are reflected through behavior, habits and attitudes that differentiate him from other people (Melati et al., 2021). The educational process plays an important role in achieving harmony and complete development, both at the individual level and in the context of wider society (Handayani et al., 2021). A vital component in the education system is the curriculum, which functions as a comprehensive instructional guide. The formulation involves multidimensional considerations related to the dynamics of learning and student development. The effectiveness of the education system depends greatly on the curriculum design implemented. Intra-curricular, co-curricular and extra-curricular activities are curriculum implementers that can organize learning activities in accordance with national education goals in elementary schools.

In the contemporary educational paradigm, extracurricular activities represent dimensions of learning that are not integrated in formal curricular structures, but function as complementary elements to intracurricular programs. This extracurricular manifestation is designed to catalyze the exploration and cultivation of students' latent potential, interests and talents beyond the temporal and spatial boundaries of the conventional curriculum. As argued by (Agasi, 2017), extracurricular activities include the practical application of theoretical knowledge as well as the facilitation of individual capability development through mandatory and elective program options, with the ultimate aim of optimizing the human resources inherent in each student. According to (Ningrum et al., 2020) Extracurricular activities are additional educational programs implemented outside the core curriculum, aimed at supporting the development of students in accordance with individual aspirations, capacities and tendencies that are specifically designed and implemented by educators or educational staff. competent and authorized in the school environment, in order to enrich the learning experience and develop student potential outside the regular academic context. According to the Decree of the Minister of Education and Culture Number 62 of 2014, extracurricular activities are defined as educational activities carried out outside regular lesson hours which take place

under the special direction and supervision of teaching staff with the aim of optimizing the development of various aspects of the student's self, including potential, skills, interests, talents, character, ability to collaborate, and independence. Through extracurricular activities, it is hoped that efficiency can be created in the overall educational process (Firdaus et al., 2023).

Basic education institutions have flexibility in implementing various extracurricular programs, adjusted to available capacity and resources. These activities can be augmentative to the core curriculum or function as a means of expanding students' insight and competence. At the elementary school level, the most common extracurriculars include sports, arts and scouting, with the arts aspect playing a significant role in cultural preservation efforts. Through extracurricular activities, schools aim to develop students' potential, talents, interests, abilities, personalities, cooperation and independence optimally.

The batik batik extracurricular activity is one of the extracurricular activities in the field of arts and culture that can be organized by elementary schools. This activity is important to maintain Indonesia's cultural heritage. Batik has become the hallmark of our nation because of its distinctive motifs, colors and designs. Because of its uniqueness, on October 2 2009, UNESCO recognized batik as Indonesia's cultural heritage that must be protected. Batik is a cultural heritage that is rich in meaning and philosophy, reflecting the journey of human life. This art involves the process of painting or drawing on mori cloth using a traditional tool called canting. This activity, which in Javanese is called "mbatik", produces a variety of motifs that have unique characteristics. Batik work is not only visually beautiful, but also holds special values that make it special among other textile arts (Magh'firoh, 2019). So batik is a picture or painting made on cloth with wax or wax and dye, using canting tools and brushes and the dip-dye technique. Fabric with a pattern produced by 'wax' material which is applied to the fabric, thus preventing the entry of the dye. Batik has a dual function, namely practicality and beauty.

One of the educational institutions that accommodates students' interests and talents in the field of arts and culture through extracurricular activities is SDN 1 Soditan, especially batik art extracurriculars. Organizing extracurricular learning about batik art in schools is an effort to develop and preserve local culture, as well as facilitating the development of batik skills and self-development of students. (Sari et al., 2019) stated that apart from being a means of introducing culture, batik activities for children can also help train their concentration abilities. Meanwhile, for adults, making batik has benefits because the process of learning to make batik is like practicing meditation, which is useful for controlling yourself so you are always calm. To become proficient at making batik, you need regular practice. However, someone can make batik fluently after 6-10 practice sessions. Even though the time allocation for extracurricular activities is not included in the official curriculum, these activities have a very important role as a means of developing students' self-development and talents. Extracurricular activities with artistic value, such as extracurricular batik art, will help students develop their talents and can become valuable provisions for their future. The arts should receive top priority in the curriculum. Arts education

supports a variety of teaching techniques and strategies to accommodate each student's unique way of accessing the curriculum, processing information, and demonstrating understanding (Duku, 2017) .

Even though students in elementary schools have knowledge about batik, not all of them have practical skills. However, the school has taken positive steps by providing teacher trainers in the art of batik for this extracurricular activity. Planning for batik extracurricular activities has been carried out quite comprehensively. The school has developed a schedule, guidelines that include material for each grade level, as well as detailed lesson plans for each meeting. Even though the facilities and infrastructure for making batik are available through government assistance and school funds, the amount is not sufficient for all students. Implementation of activities includes theoretical and practical aspects, but sometimes there is a time lag in between, so the teacher trainer needs to provide a re-explanation before the practical session. The students have succeeded in producing works in the form of batik tablecloths, showing positive progress in this program. However, further coaching efforts are still needed to improve the quality of batik extracurricular activities, in order to optimize students' potential and interest in this valuable traditional art.

Batik extracurricular activities in educational institutions are programs outside regular study hours that focus on education and practice of batik art. This process includes stages from creating a pattern on plain cloth, applying wax, to finishing it into ready-to-use batik cloth, with the guidance of a teacher trainer. The implementation of the extracurricular batik program at SDN 1 Soditan is not only aimed at developing batik craft talent in the school environment, but also as an effort to preserve the batik tradition through coaching the next generation. Thus, effective management of batik extracurricular activities in elementary schools is crucial to achieving the set targets.

The theory used is Cultural Preservation Theory which is a framework that explains how the culture and traditions of a community are maintained and passed on from generation to generation. In the extracurricular context of batik at SDN 1 Soditan, this theory can be used to analyze how this activity contributes to preserving local cultural heritage, namely batik art. Batik activities not only teach technical skills, but also transmit the values, meaning and philosophy contained in each batik motif to students. Through this learning process, students not only practice the art of batik, but also become part of efforts to maintain and preserve valuable cultural traditions, ensuring that the art of batik remains alive and thriving in the future. Even though the batik extracurricular at SDN 1 Soditan has been implemented, several research gaps still need to be explored. Among these are the lack of in-depth studies on the integration of the philosophical and historical values of Lasem batik in the curriculum, the lack of long-term studies on the impact of the program on student development, and the limited analysis of the effectiveness of teaching methods for various learning styles. Apart from that, there has been no comparative study between schools in the Lasem area, analysis of the program's role in strengthening school-community relations, as well as evaluation of the challenges of maintaining student interest in the digital era. Aspects of teacher readiness and the program's long-term economic potential

have also not been comprehensively researched. Filling this gap can provide a more holistic understanding of the role and impact of batik extracurricular activities at the elementary school level.

Based on this background, the batik extracurricular activity at SDN 1 Soditan is very important to study in a research study. The research entitled Representation of Children's Education through Extracurricular Batik Making Activities at SDN 1 Soditan, Lasem District, Rembang Regency has the aim of analyzing the role of batik activities in developing students' potential, preserving cultural traditions, and preparing the next generation of batik craftsmen. Apart from that, this research can also aim to evaluate the management and effectiveness of the batik extracurricular program in achieving the expected educational goals at SDN 1 Soditan.

LITERATURE REVIEW

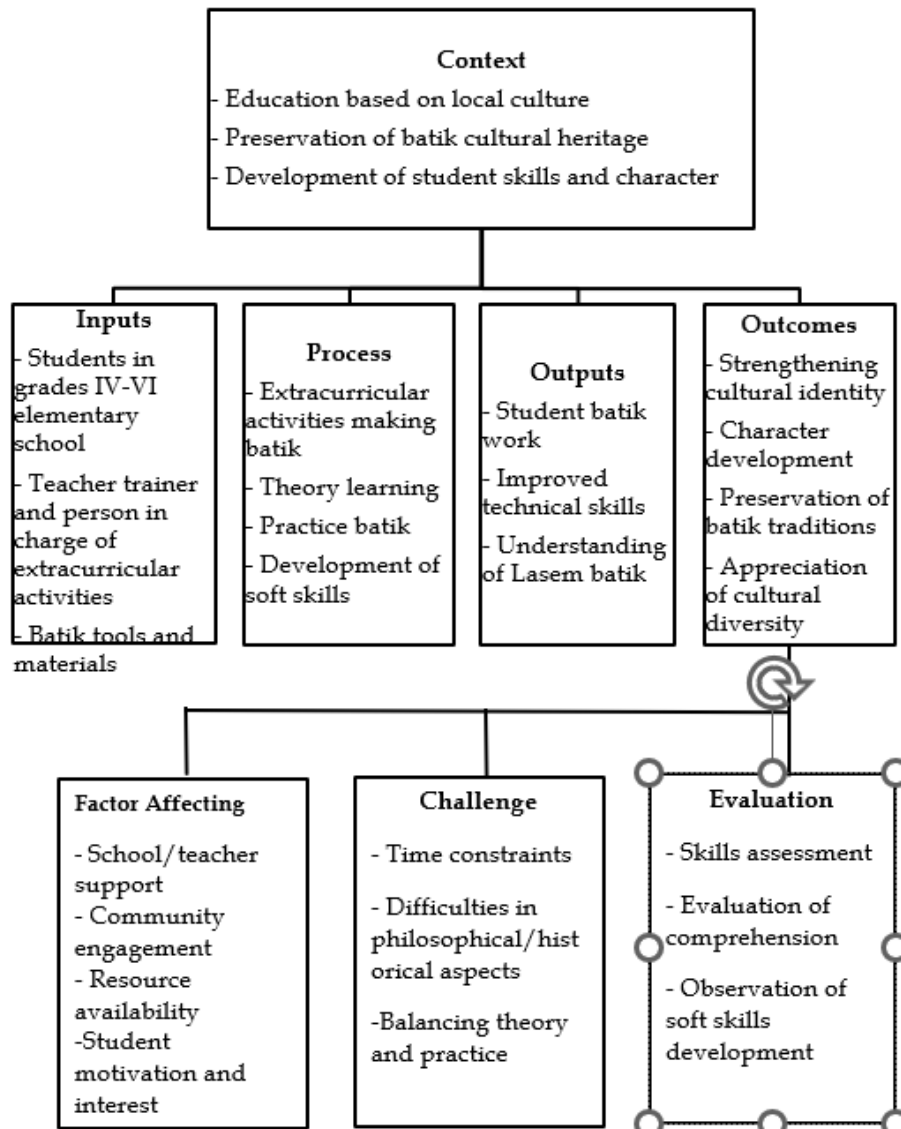


Figure 1. Conceptual Framework

METHODOLOGY

This research was conducted from June 2024 to July 2024. This research was conducted at SD Negeri 1 Soditan which is located at Jl. Sunan Bonang No. 168 Soditan Village, Lasem District, Rembang Regency, which is one of the schools that organizes batik extracurricular activities for elementary school children.

In this research, the author used a qualitative approach. Qualitative research is an investigative method that reveals findings that cannot be obtained through statistical procedures or quantitative methods, involves in-depth analysis of various aspects of social life and human behavior, and produces rich understanding even though some of the data may be numerical (Sidiq & Choiri, 2019). The type of qualitative research used is case study research. Case study is an in-depth research method that focuses on collecting comprehensive information about individuals or small groups, generally related to certain psychological phenomena (Nareswari Baroroh et al., 2023).

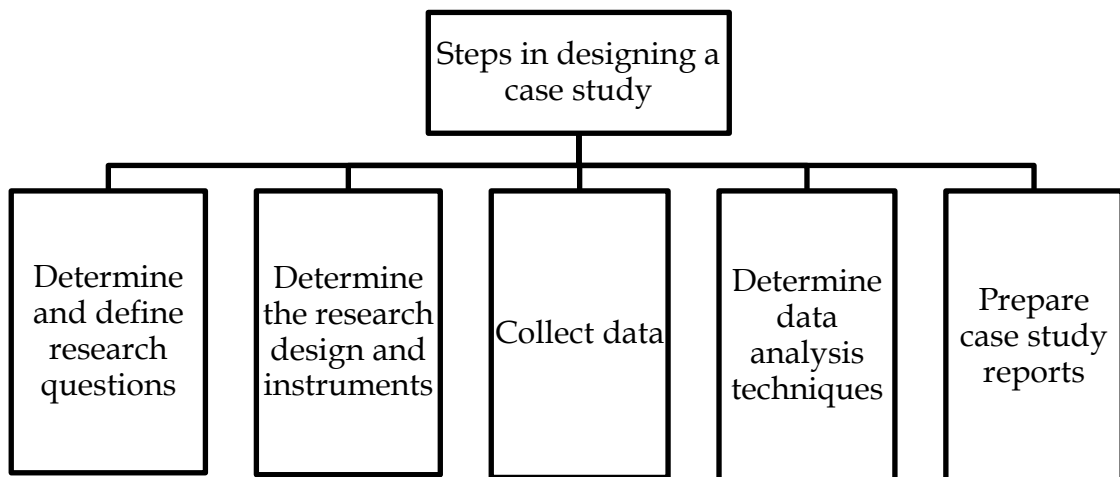


Figure 2. Steps in Designing a Case Study

Source: Yin (2003)

The role of qualitative researchers is as a key instrument in collecting data through observation, interviews and documents. Researchers also analyzed the data inductively and interpreted the meaning of the data (Creswell, *Qualitative inquiry and research design: Choosing among five approaches*, 2017) in (Harahap et al., 2021). In this research, data was obtained directly from the research object, namely at SDN 1 Soditan, in the form of written descriptions or reports related to batik extracurricular activities, the results of written interviews with sources related to the research topic. Field notes and researcher observations of research subjects and locations. Data sources consist of primary data (teachers who train batik extracurricular activities, teachers in charge of batik extracurricular activities, and student representatives who take part in batik extracurricular activities) and secondary data (books, journals, and observations of research locations and objects to complete the data and information needed in the research).

In qualitative research, data collection is carried out by observation, in-depth interviews and documentation (Sugiyono, 2019). This process takes place

over a fairly long period of time, starting with a general exploration of the research context. According to Arikunto, research instruments have a vital role and strategic position in the entire research process, becoming key elements that determine the quality and success of the study (Kurniawati, 2017) . The instruments used in this research were interview guidelines, observation guidelines and documentation guidelines which were prepared based on a research instrument grid. The validity of the data is tested through triangulation, which involves checking data from various sources, methods and times. This is done to increase the credibility of the research results. Data analysis uses the Miles and Huberman model, which consists of three interactive stages: data reduction, data presentation, and verification. This process allows researchers to process data comprehensively and systematically.

RESEARCH RESULTS AND DISCUSSION

SDN 1 Soditan offers batik extracurricular activities as an effort to preserve culture and develop students' skills. This program aims to equip students with batik skills that can be useful in the future. This extracurricular activity is scheduled twice a week, namely every Wednesday and Saturday, lasting for two hours from 11.00 to 13.00 WIB after regular class hours. The school provides all the facilities needed for this activity. In the lesson, students are introduced to traditional hand-written batik techniques, where they learn to use canting to apply wax to previously designed patterns or designs.

In this research, we explore the values of cultural acculturation reflected in the Lasem batik motif as a representation of local Pantura-based children's education. This activity began with observations and interviews involving various informants, including teacher trainers, teachers in charge, and student representatives, providing a comprehensive picture of the implementation of local culture-based education through batik extracurricular activities at SDN 1 Soditan. This research aims to examine the effectiveness of batik extracurricular activities as a means of introducing Lasem batik culture to elementary school students. This study seeks to evaluate the extent to which the extracurricular program is able to introduce and instill an understanding of the cultural heritage of Lasem batik among elementary school age students and understand how Lasem batik motifs which are rich in Javanese and Chinese cultural acculturation values can be used as an educational medium. which is effective for children in the Pantura region, strengthens their cultural identity, and instills important noble values.

The teacher trainer explained that the tools used in making batik include canting, wax, mori cloth, and natural and synthetic dyes. The use of these tools reflects the traditional techniques taught to students, introducing them to the authentic batik process. Participants in this activity were students from various grade levels, from grade 4 to grade 6 of elementary school, with the number of participants ranging from 20 to 30 students. The age of students who take part in this activity is generally between 10 and 12 years, which is considered ideal because they already have fine motor skills that are good enough to carry out detailed batik activities. Observations showed that students showed a basic

understanding of the history of Lasem batik through the teacher trainer's explanation, including its origins and development over time. However, they have not been able to identify and explain the distinctive characteristics of Lasem batik motifs, distinguishing them from other regional batik motifs. They also lack understanding regarding knowledge that includes elements of Javanese and Chinese cultural acculturation contained in the motifs and process of making Lasem batik. The teacher trainer stated that most of the students demonstrated good skills in using the canting, including how to hold and control the flow of the wax correctly. However, there are some students who find it difficult to use canting. Students also demonstrate adequate skills in the batik dyeing process, including color selection and appropriate application techniques. They understand well the sequence and importance of each stage in the batik process, from cloth preparation to pelorodan. During the long batik making process, the students showed good patience, remained focused and diligent in completing their work. They also show high precision in working on the details of batik motifs, creating neat and precise results. Apart from technical skills, students show a great sense of responsibility in completing their batik work, being consistent in their work until the final stage. They were able to work well together in a team during the batik making process, showing effective coordination and division of tasks. Communication was also an important aspect observed, and students communicated effectively with their friends during batik activities, sharing ideas and providing feedback to each other. Students showed a positive mutually helpful attitude during the activity, as seen from their willingness to help friends who were experiencing difficulties. In terms of philosophical understanding, students have not been able to properly explain the philosophical and symbolic meaning behind the batik motifs they make. Lastly, students showed sincere appreciation for their friends' batik work, providing constructive comments and appreciating the uniqueness of each work. It would be very good if this batik motif continues to be introduced to the younger generation so that they will become more proud of the nation's cultural richness and actively participate in preserving it by using batik as clothing which contains the meaning of diversity as the nation's cultural richness. (Ginting et al., 2023) .

The teacher in charge added that this batik extracurricular activity not only improved students' technical skills but also enriched their understanding of local cultural values. By integrating cultural acculturation values in local Pantura-based children's education, this activity functions as an effective means of strengthening cultural identity and noble values in everyday life. This extracurricular program teaches the importance of cultural diversity, teamwork, effective communication, and respect for the work of others, all of which are important values in character education. Through the teaching and practice of batik, students are taught about the creative process, patience, attention to detail, and the importance of preserving cultural heritage. This education not only fosters a love of local culture but also encourages creativity and innovation in preserving and developing existing cultural heritage.

The teacher trainer emphasized that students did not yet understand the history of Lasem batik well and were not able to identify the distinctive

characteristics of this batik motif. They do not yet understand the elements of Javanese and Chinese cultural acculturation in batik motifs, but in the practical aspect students show good skills in using canting and the batik coloring process. The teacher trainer also noted that the students showed patience and thoroughness in the long batik making process, as well as a great sense of responsibility in completing their work. They are able to work well together in a team, communicate effectively, and show a positive mutually helpful attitude.

Student representatives also showed that they understood the sequence and importance of each stage in the batik process, from cloth preparation to pelorodan. They show genuine appreciation for their friends' work. Through this activity, students learn about the creative process, patience, attention to detail, and the importance of preserving cultural heritage. This activity not only improves their technical skills but also enriches their understanding of local cultural values. Regarding students' work in making batik, the school has designed a batik project consisting of four meetings for students. Each meeting focused on one specific stage in the batik making process. This project aims to create batik artwork with batik motifs created by students as the basic motif and usually the teacher provides flower patterns for students to work on. The project stages are as follows:

First meeting: Drawing patterns and canting

Pattern drawing and canting are processes where children create designs on cloth and then use liquid wax to cover certain parts of the design, as the first step in making batik.



Figure 3. Drawing Patterns and Canting

Children are given guidance on how to make lines and shapes that will form batik motifs. After the pattern has been drawn, they continue with canting, which is a technique of using a tool called a canting to apply liquid wax onto the lines of the pattern that has been drawn. This process is important to prevent the dye from seeping into the part of the fabric covered in wax, thus creating a distinctive design when the fabric is dyed later. This activity not only teaches technical skills but also encourages creativity and precision in every step of batik making.

Second meeting: Ngelir (initial coloring)

At the second meeting, the children were taught about the ngelir process, which is the first step in batik coloring. Ngelir is the stage where the fabric that has been patterned and canted is given a base dye. This process begins by

dipping the fabric into the dye solution, ensuring that the entire surface of the fabric is well soaked. This initial coloring aims to provide a basic color to the fabric before proceeding to the next, more complex coloring stage.



Figure 4. Drooling

In this activity, children learn how to prepare dye solutions, regulate the temperature and time of dyeing, as well as even techniques so that the resulting color is uniform. They are also taught how to dry the fabric after dyeing to ensure the dye adheres well. This *ngelir* process is very important because it becomes the basis for the subsequent colors that will be applied in the next stage, ensuring that the batik pattern looks clear and aesthetic. This activity not only improves children's technical skills in fabric dyeing, but also instills an understanding of the chemical processes and techniques involved in making batik.

Third meeting: Nemboki (covering the part whose color will be maintained)

At the third meeting, the children were introduced to the *nemboki* technique, which is covering the part of the cloth whose color you want to maintain during the next dyeing process. *Nemboki* is an important step in batik making to ensure that certain colors are not affected by dyes that will be added at a later stage. In this process, children use wax (liquid wax) to cover previously colored areas. Using a *canting* tool or brush, wax is applied carefully according to the pattern that has been drawn and *canted* previously.



Figure 5. Nemboki

During these sessions, children learn the importance of precision and patience in covering designated areas. They are taught how to control the night temperature to keep it in an ideal liquid state for application. In addition, children are also taught techniques to ensure that the wax covers evenly and does not seep into other parts of the fabric. The *nemboki* process not only involves hand skills but also a deep understanding of batik patterns and designs, as well

as how to maintain the beauty and integrity of the colors in the final result. This activity teaches children the importance of planning and precision in the art of batik, as well as giving them practical experience in managing the complex dyeing process.

Fourth meeting: Final coloring and nglorod (removing wax)

At the fourth meeting, the children continued with the final dyeing and nglorod stages, namely the process of removing wax from fabric. Final dyeing is the step where batik cloth that has gone through the nemboki stage is dyed again with additional dye to complete the design. In this process, children learn how to carefully dip cloth into a dye solution to ensure that the new colors add beauty and complexity to the batik design. They are also taught about color mixing techniques and how to achieve the desired color gradations, as well as how to overcome challenges such as keeping colors bright and not bleeding.



Figure 6. Final Coloring and Nglorod

Once the final coloring is complete, the children begin the nglorod process, which involves removing the wax from the fabric. This process involves dipping the cloth in hot water or using steam to dissolve the wax that has been applied in the previous stage. Children learn how to ensure all the wax is removed from the fabric without damaging the patterns and colors that have been applied. Apart from that, they are also taught how to clean the cloth properly and ensure the final batik results look smooth and professional. This activity not only involves technical skills but also provides an in-depth understanding of the entire batik making process from start to finish, as well as an appreciation of the detail and precision required to produce beautiful works of art.

Overall, the batik extracurricular activity at SDN 1 Soditan is more than just an artistic activity, it is an important pillar in local culture-based education that teaches universal values through a local lens that is rich in history and tradition. According to (Zakiyyah et al., 2024) local culture-based education in the elementary school curriculum can increase students' interest in national culture, especially through the use of visual material from the internet to deepen their understanding of cultural values. This education teaches the importance of cultural diversity, teamwork, effective communication, and respect for the work of others, all of which are important values in character education. By integrating cultural acculturation values in local Pantura culture-based children's education, this activity functions as an effective means of strengthening cultural identity and noble values in everyday life. This batik extracurricular activity also has a

positive impact on the development of students' character. They learn to be patient and diligent in completing batik work which requires time and precision. Additionally, they learn to work together in teams, share ideas, and provide constructive feedback to their peers. An attitude of mutual assistance and a great sense of responsibility is also honed through this activity, creating a mutually supportive and enriching learning environment. Furthermore, this activity helps students understand and appreciate the cultural values reflected in Lasem batik motifs. They learn about the philosophy and symbolism behind each motif, enriching their understanding of the existing cultural heritage. Thus, this activity not only improves students' technical and artistic skills but also instills noble and important values in their lives. Through batik extracurricular activities, students are also taught to appreciate cultural diversity. They learned that the Lasem batik motif is the result of the acculturation of Javanese and Chinese culture, and how these two cultures combine to create beautiful and meaningful works of art. This understanding helps them appreciate the cultural diversity around them and encourages them to become more tolerant and open individuals.

Local culture-based education through batik activities also helps strengthen students' cultural identity. They learn to be proud of their cultural heritage and feel a responsibility to preserve it. Thus, these activities not only provide technical and artistic skills but also help shape students' character and cultural identity. Overall, the batik extracurricular activity at SDN 1 Soditan is a good example of how local culture-based education can be implemented effectively. This activity not only provides technical and artistic skills but also instills noble values that are important in students' lives. By integrating cultural acculturation values in local Pantura-based children's education, this activity functions as an effective means of strengthening cultural identity and noble values in everyday life. This activity also helps students understand and appreciate the cultural values reflected in Lasem batik motifs, enriching their understanding of existing cultural heritage. Thus, these activities not only improve students' technical and artistic skills but also help shape their character and cultural identity.

CONCLUSIONS AND RECOMMENDATIONS

Based on the results of research conducted at SDN 1 Soditan, batik extracurricular activities have proven to be effective in developing students' technical skills, strengthening understanding of local culture, and forming character. Although this program has been running well, there are several recommendations to improve its implementation. First, there needs to be deeper integration between the history and philosophy of Lasem batik in learning, so that students not only master batik techniques, but also understand the meaning and cultural values contained in it. Second, it is important to increase the availability of facilities and infrastructure so that all students can participate optimally. Third, ongoing training is needed for teachers to ensure they are able to teach with methods that suit various student learning styles. Thus, this program is not only a means of preserving culture, but also a holistic learning tool for developing students' character and skills.

ADVANCED RESEARCH

Elementary schools, such as SDN 1 Soditan, should continue to develop batik extracurricular activities as part of the cultural education curriculum. Schools can collaborate with local batik craftsmen and invite them to provide workshops or training to students. Additionally, schools can introduce students to digital technology for batik design, so that students can explore their creativity in a modern way while still respecting traditional techniques.

ACKNOWLEDGMENT

The author would like to express his sincere thanks to all parties who have contributed to the completion of the research "Representation of Children's Education through Batik Making Extracurricular Activities at SDN 1 Soditan, Lasem District, Rembang Regency". Special thanks to the principal, teachers and students of SDN 1 Soditan for their cooperation and active participation. I also thank my supervisor for his valuable guidance, as well as my fellow researchers who have provided input and moral support. Not to forget, I would like to thank my family for their understanding and encouragement during the research process. The contributions of all these parties were very valuable in realizing this research.

REFERENCES

- Agasi, A. (2017). Management of Batik Extracurricular Activities in Elementary Schools in Lendah District, Kulon Progo Regency. *Hanata Widya Journal* , 6 (5), 1-10.
- Duku, F.K. (2017). Facilitating inclusive education in Ghana through arts education. *Journal of Education and Practice* , 8 (33), 31-36.
- Erviana, L., Ardhyantama, V., Prabowo, WD, Anisah, S., & Purnamasari, MI (2022). Implementation of Student Self-Development in Elementary Schools Through Batik Making . 7 (22), 128-132. <https://doi.org/10.21137/jse.2022.7.2.6>
- Firdaus, MK, Fajrie, N., & Purbasari, I. (2023). Culture-Based Learning Through Extracurricular Activities. *UNMA FKIP Education Journal* , 9 (1), 402-412. <https://doi.org/10.31949/educatio.v9i1.4595>
- Ginting, S., Pandanwang, A., & Wenas, DS (2023). National Values: Visual Expression of Historiography of National Historical Values in Lasem Batik. *Journal of Nonformal Education Science* , 09 (September), 1437-1444.
- Handayani, SW, Masfuah, S., Masfuah, S., Fardani, MA, & Fardani, MA (2021). Emotional Intelligence of Elementary School Children During Online Learning. *Journal of Educational Research and Development* , 5 (3), 446. <https://doi.org/10.23887/jppp.v5i3.32250>
- Harahap, TK, Indra, IM, Issabella, CM, Yusriani, Hasibuan, S., Hasan, M., Musyaffa, A. ., Surur, M., & Ariawan, S. (2021). Educational Research Methodology. In *Ramadhan Library* .

- Kurniawati, daughter. (2017). Research Instruments and Their Urgency in Quantitative Research. *PGRI Nusantara University Kediri* , 01 , 1–7.
- Magh'firoh, RH (2019). Designing a Batik Motif Design Textbook Based on Local Trenggalek Culture for Extracurricular Batik at Middle School Level. *Articles* , 4 (1), 30–43. <https://doi.org/10.34148/artika.v4i1.160>
- Melati, RS, Ardianti, SD, & Fardani, MA (2021). Analysis of the Disciplinary Character and Responsibilities of Elementary School Students during the Online Learning Period. *Educative: Journal of Educational Sciences* , 3 (5), 3062-3071.
<https://edukatif.org/index.php/edukatif/article/view/1229>
- Najah, Q., Syafii, S., & Sugiarto, E. (2019). Extracurricular Learning of Batik Art Based on Local Potential at SMP N 3 Lasem. *Eduarts: Journal of Arts Education* , 8 (2).
- Nareswari Baroroh, U., Fardani, MA, Pd, M., & Kironoratri, L. (2023). Reading Difficulties in Class II Elementary School Students (Case Study at SDN Pati Kidul 01). *Scientific Journal of Elementary Education* , 08 (September), 2548–6950.
- Nilamsari, A., Fardani, MA, & Kironoratri, L. (2023). Socially Caring Character Education Through the Pencil Bridge Film by Hasto Broto for Elementary School Students. *Journal of Education FKIP UNMA* , 9 (2), 490–498.
<https://doi.org/10.31949/educatio.v9i2.4695>
- Ningrum, RW, Ismaya, EA, & Fajrie, N. (2020). Character Forming Factors: Discipline and Responsibility in Scouting Extracurriculars. *Journal of Pedagogical Initiatives* , 3 (1). <https://doi.org/10.24176/jpp.v3i1.5105>
- Sari, IP, Wulandari, S., & Maya, S. (2019). The Urgency of Mark Batik in Answering Indonesian Batik Problems (Case Study at the Tanjung Bumi Batik Center). *Journal of Indraprasta University PGRI (Teachers Association of the Republic of Indonesia)* , 11 (1), 16.
<https://doi.org/10.30998/socioekons.v11i1.2932>
- Sidiq, U., & Choiri, MM (2019). Qualitative Research Methods in Education. In *Journal of Chemical Information and Modeling* (Vol. 53, Issue 9).
- Sugiyono. (2019). *Quantitative Qualitative Research Methods and R&D* .
- Yin, R. (2003). *Case study research: Design and methods*. (3rd edition). California: ThousandsOaks.
- Zakiyyah, H., Bakhrudin, A., & Fardani, MA (2024). The Role of Teachers in Familiarizing with Blessing Friday Activities to Instill Religious Character Using a Local Wisdom Approach for Class 4 Students at SDN 01 Meurandeh Aceh. *Scientific Journal of Elementary Education* , 10 , 5665–5675.