

From Batik to Classroom: Integrating Cultural Values of Kauman Batik Village into Primary School Learning Models

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Abstract: This study aims to explore and analyze the educational values contained in the batik-making process in Kauman Batik Village using a qualitative descriptive approach. Data were obtained through field observations of batik-making videos and literature reviews related to education and local culture. The analysis identified the moral and educational meanings embedded in each stage of the process. The findings reveal that the Kauman batik-making process embodies key character values such as patience, perseverance, discipline, responsibility, collaboration, and creativity. These values are highly relevant for developing character-based learning models in elementary schools. The batik-making process in Kauman Batik Village is not merely a traditional craft activity but also a rich source of educational and character values. By integrating local cultural practices into elementary education, educators can foster character development while preserving cultural heritage. It can be concluded, incorporating batik-based learning activities can serve as an effective strategy to strengthen character education and promote the meaningful integration of local wisdom within Indonesia's primary education system.

Keywords: batik; cultural values; integrated learning; learning model; primary school

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Introduction

Culture represents the manifestation of human creativity, emotion, and will, transmitted from one generation to the next (Wirajayadi et al., 2021; Aisara et al., 2020; Achmad et al., 2025). Every region possesses its own distinctive cultural identity expressed through language, customs, arts, traditions, and ways of life. Culture not only serves as a reflection of local identity but also plays a vital role in shaping human character (Praiswari & Arsandrie, 2021). It functions as a social marker that distinguishes one community from another (Swari et al., 2023). For instance, the Balinese are known for their deeply rooted religious traditions, while the Minangkabau are renowned for their matrilineal kinship system. Such diversity illustrates Indonesia's rich cultural heritage, which must be preserved to maintain national identity and social cohesion. Without culture, a community would lose the foundation of its pride and distinctiveness (Batubara, 2015). Furthermore, culture serves as a unifying social force that binds individuals within a community through shared norms and values (Boanergis & Samiyono, 2019). Each culture, therefore, embodies intrinsic moral and philosophical values that guide people's daily lives.

In the current era of globalization, local cultures face significant challenges due to the influence of modernization and external cultural forces (Saraçoğlu & Gülpinar, 2026; Batubara, 2015). Younger generations increasingly neglect traditional practices, becoming more oriented toward global popular culture. Consequently, fostering collective awareness of the importance of preserving and revitalizing local culture is crucial to preventing the gradual erosion of national identity. Initiatives such as cultural education in schools, the revitalization of traditional arts, and government-led preservation programs are essential to ensure cultural sustainability. One cultural expression of high philosophical and artistic value is batik, a distinctive Indonesian heritage recognized globally. Batik gained international recognition when UNESCO inscribed it as an intangible cultural heritage of humanity (UNESCO, 2009). In recent years, batik products have entered global markets and

become significant export commodities. However, many younger Indonesians lack an understanding of batik's production process and philosophical significance. Without the transmission of such cultural knowledge to younger generations, batik as both an art form and a cultural practice risk fading into mere commercial symbolism (Rhamadona & Zahara, 2025; Achmad et al., 2025).

Etymologically, in *Kromo* Javanese (the high register of the Javanese language), the word batik derives from *serat* ("writing"), while *ambatik* means "to write" (*nyerat*). The terms appear in the *Babad Sengkala* Codex 665 of the Legaat-Van der Tuuk collection (Kusrianto, 2021). Numerous regions across Indonesia are known for their batik traditions—such as Tulungagung, Mojokerto, Ponorogo, Yogyakarta, Surakarta, Kebumen, Banyumas, Pekalongan, Tegal, Tasikmalaya, Ciamis, Cirebon, Garut, Riau, Jambi, Bengkulu, and Bali (Mariana & Triyanto, 2019; Wulandari, 2011). Among these, Kauman Batik Village in Surakarta stands out as a center that continues to preserve *pakem* (authenticity) hand-drawn batik (*batik tulis*) motifs and traditional production methods (Wulandari, 2021; Gratha, 2012). Batik from Kauman is not merely an industrial product but a refined form of traditional art characterized by symbolic and philosophical meanings. Historically, the emergence of batik in Kauman was closely linked to the establishment of the Kasunanan Surakarta Palace, which relocated from Kartasura to Solo during the reign of Pakubuwono III. The Kauman area was established as a settlement for religious scholars (*ulama*) and court attendants (*abdi dalem*) who were responsible for religious and social affairs around the Grand Mosque. These artisans, trained under royal patronage, inherited the palace's aesthetic principles and developed batik motifs that remain culturally significant today.

According to Pamungkas and Yuliati (2025), the preservation of Kauman Batik Village has been supported by the dedication of local artisans and the Surakarta City Government. The establishment of the Kauman Batik Tourism Village Association, marked a pivotal step in sustaining the economic and cultural vitality of Kauman's batik-making tradition. As noted by Kusrianto (2024); Mariana & Triyanto (2019); and Sari (2019), Kauman artisans continue to produce classical authentic batik motifs such as *wahyu tumurun*, *sidomulyo*, *semen rante*, *srikaton*, *ratu ratih*, *satrio manah*, *pisan bali*, *gajah birowo*, *udan liris*, *tambal pamiluto*, *wirasat buntal*, *wirasat delimo*, *kantil*, *babon angrem*, *canthel*, *satrio wibowo*, *parang kusumo*, *truntum*, *cakar garuda*, *cakar*, and *semen rama*. These motifs—rich with symbolic philosophy—remain integral to traditional ceremonies and royal court attire in Surakarta. Field observations reveal that the community continues to produce these motifs using traditional techniques, preserving the spiritual and cultural identity inherited from the royal batik tradition.

Wulandari (2011) emphasizes that batik is not solely defined by its visual motifs but by the intricate process through which it is created—from *nyoret* (drawing) and *nglowong* (outlining) to *ngiseni* (detailing), *nembok* (waxing), *nyoga* (dyeing), and *nglorod* (wax removal). This sequential process embodies a set of values that mirror essential human virtues such as patience, precision, discipline, and creativity. Knowledge of these stages and the values embedded within them must be transmitted across generations to maintain cultural identity and philosophical continuity. Despite the richness of Indonesia's cultural heritage, contemporary learning models in schools often remain detached from local wisdom. The predominance of standardized curricula tends to overlook the pedagogical potential of cultural practices that reflect local philosophy and ethics. Consequently, many students learn abstract moral concepts without understanding their roots in lived cultural traditions. The batik-making process in Kauman Batik Village offers a powerful example of how traditional practices embody educational values relevant to character development—such as perseverance, cooperation, discipline, and responsibility. However, these values have not been systematically integrated into modern educational models.

Therefore, the core problem addressed in this study is the lack of culturally grounded learning models that connect formal education with local wisdom. By examining the batik-making process in Kauman and interpreting the values embedded in each stage, this research aims to establish a philosophical and pedagogical foundation for developing learning models based on local wisdom, particularly for use in elementary education. The novelty of this study lies in its systematic reinterpretation of the batik-making process not merely as a cultural artifact but as a structured pedagogical framework that explicitly maps each production stage to specific character values and learning principles. Unlike previous studies that emphasize batik as cultural preservation or artistic expression, this research positions batik-making as an integrative character-based learning model, thereby offering an original contribution to the development of culturally responsive pedagogy in Indonesian basic education.

Methods

This study employed a qualitative descriptive approach (Hurst, 2023), combining a literature review and a field study to explore the cultural and educational values embedded in the batik-making process of Kauman Batik Village, Surakarta. The data sources consisted of two main categories. First, secondary data were obtained through a literature review of key references, primarily *Batik Tulis Tradisional Kauman Solo: Pesona*

Budaya nan Eksotik by Heriyanto Atmojo, as well as relevant peer-reviewed journal articles and previous studies on batik culture, character education, and local wisdom. These sources were selected purposively based on their scholarly credibility, relevance to the research focus, and contribution to strengthening the conceptual framework (Burgess, 2002).

Second, primary data were derived from a field study using non-participant observation, which allows researchers to examine social phenomena without direct involvement, thereby maintaining objectivity while capturing authentic behaviors and interactions (Hurst, 2023). The observation focused on the Kauman batik-making process across its main production stages, from pattern planning to final completion. A structured observation protocol was applied, emphasizing indicators such as artisans' behaviors, work sequences, use of tools and materials, interaction patterns, and expressions reflecting cultural and moral values. Observations were conducted repeatedly to ensure depth and consistency, with detailed field notes used to document both explicit actions and implicit meanings.

Data analysis followed Huberman & Miles (2002) interactive model, comprising data reduction, data display, and conclusion drawing or verification. To ensure trustworthiness, this study applied credibility, dependability, and confirmability strategies. Credibility was enhanced through source and method triangulation by cross-checking observational data with literature findings. Dependability was ensured through systematic documentation of data collection and analysis procedures, while confirmability was achieved by grounding interpretations in empirical evidence and established theoretical frameworks. These measures strengthened the rigor and reliability of the study's findings.

Result and Discussion

The process of Batik-Making in Kauman Batik Village

As previously discussed, each type of batik follows a distinct production process, and the same applies to the batik-making tradition in Kauman Batik Village. Individuals engaged in this craft are known as *pengobeng* (Kusrianto, 2024). Before beginning the batik-making process, the *pengobeng* prepares several essential tools and materials, including *kain mori* (white cotton cloth), an *anglo* (charcoal stove) and *wajan* (small pan), *gawangan* (wooden frame), *malam* (wax), *canting* (a traditional pen-like instrument), dyes, pots, and dyeing tubs. The *canting*—a vital tool used to draw intricate batik patterns with molten wax—consists of three main parts: the handle (*gagang terong*), the wax container (*nyamplungan*), and the spout (*carat or cucuk*) (Kusrianto, 2024; Mariana & Triyanto, 2019). In Kauman batik, three types of wax are typically used: *klowong*, *tembokan*, and *biron*. The dyes employed are predominantly natural, derived from locally sourced materials such as indigofera leaves for blue or black hues, mengkudu roots for red, tegeran wood or turmeric for yellow, tingi bark for reddish-brown, and soja wood for brown tones. These traditional materials—natural waxes, plant-based dyes, and cotton fabrics—reflect the deep connection between batik craftsmanship and nature. They not only cultivate a sense of gratitude but also foster environmental awareness and an appreciation for preserving ancestral cultural heritage (Pamungkas & Yuliati, 2025). After all the tools and materials are ready, the batik maker will start to place the cloth on the rack to begin the batik-making process according to the typical stages carried out in Kauman Batik Village, Surakarta.

Each stage of the traditional batik-making process must be carried out carefully and sequentially, as no step can be omitted (Figure 1). This sequential nature demonstrates the importance of discipline, patience, and adherence to established procedures throughout the production process. Beyond its technical dimension, every stage embodies deep philosophical meanings that reflect life values, wisdom, and the worldview of the Javanese people, making batik not only a cultural artifact but also a medium for transmitting cultural knowledge across generations. In the context of Kauman Batik Village, these stages are not merely a sequence of craftsmanship activities aimed at producing a finished textile product; rather, they represent a comprehensive philosophy of life and character formation that guides individuals in understanding responsibility, perseverance, and moral conduct. The interconnectedness of each stage illustrates how personal growth and character development occur through continuous learning and reflection. Furthermore, the structured, systematic, and value-laden nature of the batik-making process reflects pedagogical principles that can be applied in primary education. As such, the process serves both as a metaphor and as a practical model for learning and character development, demonstrating how cultural traditions can be integrated into educational practices to foster meaningful learning experiences while strengthening students' character and appreciation of local wisdom.

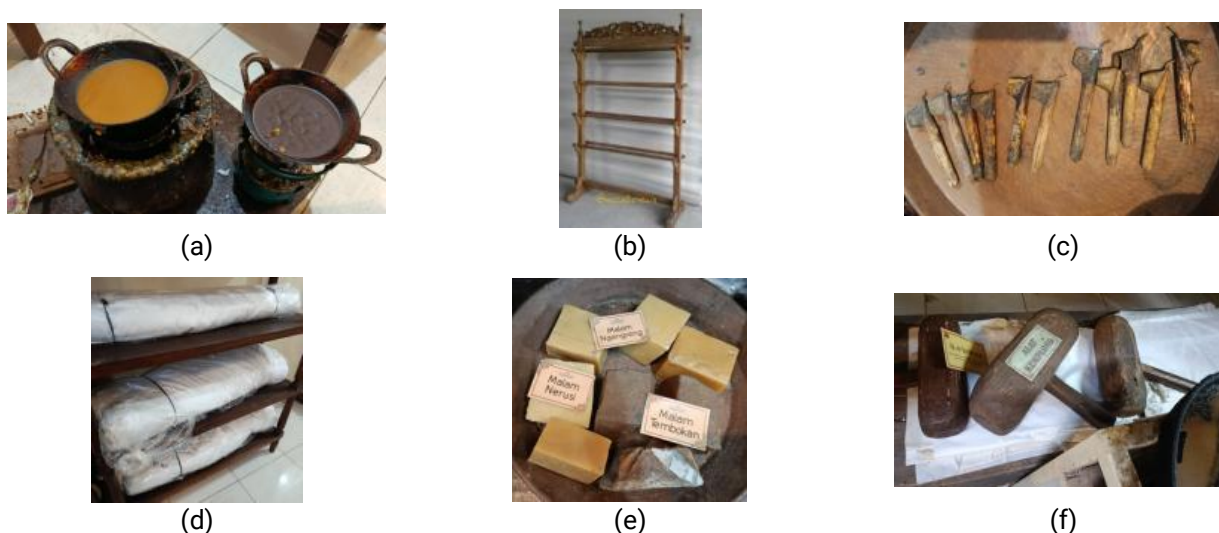


Figure 1. Batik tools and materials

(a) *Wajan* / wax pan, (b) *Gawangan* / Wooden Batik Frame, (c) *Canting* / wax pen
(d) *Kain Mori* / Cotton Fabric, (e) *Malam*/ wax, (f) *Palu Kemplong* / Wooden Mallet

Nyorek (Pattern Drawing)

Nyorek is the initial stage in producing traditional hand-drawn batik. According to Atmojo (2008) and Kusrianto (2024), *nyorek* refers to the preparatory step before the fabric is drawn with wax (*malam*). Technically, *nyorek* involves transferring or tracing a batik pattern onto white cotton cloth (*mori*) using a pencil or similar tool. The design is usually adapted from an existing template or paper sketch. As stated by Wipaka and Indrayana (2024), *nyorek* is an essential process in which the motif is transferred from paper to fabric. Similarly, Mulyaningsih et al. (2024) describe *nyorek* as the process of drawing or sketching batik motifs on a white cotton cloth as a blueprint for subsequent steps (Figure 2).



Figure 2. *Nyorek* (Pattern Drawing)

Philosophically, *nyorek* represents planning and the conception of ideas—it symbolizes the beginning of creation, where every masterpiece starts from a blank canvas. It emphasizes the importance of having a clear vision and preparation before taking action, aligning with the principle that all meaningful works begin with thoughtful intention. The *nyorek* stage aligns with John Locke's Tabula Rasa theory (Yolton, 2020), which posits that the human mind is like a blank slate that gradually absorbs knowledge through experience. Similar to how a batik artisan draws the first pattern on a white cloth, learners begin their educational journey by forming initial plans and frameworks. This stage highlights the importance of planning and goal-setting as the foundation for achieving meaningful learning outcomes.

Nglowong (Outlining the Motif with Wax)

Nglowong marks the beginning of the actual batik drawing process, where the artisan traces the pattern's outlines with hot wax using a *canting*. Atmojo (2008) and Kusrianto (2024) explain that the pencil-drawn lines (*mola*) are reinforced with wax to produce clear motif outlines. Wipaka & Indrayana (2024) further describe this process as applying melted wax along the motif's outlines using a *canting klowong* (Figure 3).



Figure 3. *Nglowong* (Outlining the Motif with Wax)

Nglowong signifies building a strong foundation and framework. Technically, this involves tracing the pattern with hot wax using a *canting* tool. Symbolically, it reflects the process of shaping one's direction, values, and principles in life. Just as the outlines define a batik's beauty, strong moral foundations define the integrity of human character. The *nglowong* stage reflects Constructivist theory, as proposed by Piaget (1977), Vygotsky (1978), and Bruner (1960) emphasizing that knowledge is actively constructed through personal experience. Just as artisans reinforce their initial lines with wax, learners build understanding by connecting new experiences to prior knowledge—developing a strong conceptual foundation that supports future learning.

Ngiseni (Filling the Ornamental Details)

The term *ngiseni* means “to fill” or “to add detail.” This stage uses a smaller *canting isen* to fill the interior of the motif with delicate decorative elements such as dots (*cecek*), curved lines (*ukel*), *sawut*, and other fine patterns (Widyasari, 2021). Wipaka & Indrayana (2024) identify *ngiseni* as filling motif interiors using a *canting ceceg*, while Muwahid & Ponimin (2025) emphasize its aesthetic function in enhancing the beauty and harmony of the motif (Figure 4).



Figure 4. *Ngiseni (Filling the Ornamental Details)*

In the *ngiseni* process, artisans fill motifs with detailed ornaments, symbolizing the act of giving meaning to life. In Javanese philosophy, life is not only about existing (*urip*), but also about *nguripi*—enlivening and enriching it with goodness, wisdom, and purpose. This stage teaches that small acts and details—like the intricate lines of batik—give life its depth and meaning. The *ngiseni* process relates to Behaviorist theory, particularly Pavlov's classical conditioning (Navarro et al., 2026; Lovibond & Westbrook, 2025). It symbolizes how small, consistent stimuli—like the addition of fine ornaments to a motif—can shape behavior and lead to aesthetically and morally refined outcomes. Learning, therefore, is reinforced through repetition, positive feedback, and gradual mastery.

Nerusi (Reinforcing from the Reverse Side)

Nerusi involves retracing the motif from the back side of the fabric to ensure that the wax fully penetrates and the motif appears clearly on both sides. This process is crucial for producing authentic *batik tulis*, which is characterized by double-sided clarity (Atmojo, 2008). Muwahid & Ponimin (2025) describe *nerusi* as reapplying wax on both sides of the fabric, while Ni'mah et al. (2025) note that this repetition maintains the consistency and precision of the motif (Figure 5).



Figure 5. *Nerusi (Reinforcing from the Reverse Side)*

Nerusi symbolizes perseverance and integrity. It involves redrawing the motif on the reverse side of the cloth to ensure both sides are equally beautiful—a metaphor for consistency between inner and outer values. This stage teaches diligence, patience, and the importance of completing what one has begun with sincerity and responsibility. The *nerusi* stage resonates with Connectionism theory, as formulated by Thorndike (Schunk, 2020), which views learning as the formation of associations between stimuli and responses. In batik-making, artisans repeat patterns on both sides of the cloth, strengthening consistency and precision—mirroring how repeated practice solidifies knowledge and behavior in learners.

Nembok (Covering Selected Areas)

Nembok is the process of applying *tembokan* wax to protect certain sections of the fabric that should remain uncolored. This technique, similar to outlining, uses a *canting tembokan* to cover areas intended to stay

white (Pamungkas & Yuliati, 2025). Mulyaningsih et al. (2024) explain that *nembok* acts as a barrier, symbolically representing protection or preservation—keeping pure elements untouched during the dyeing stages (Figure 6).



Figure 6. *Nembok* (Covering Selected Areas)

The *nembok* process teaches the importance of self-protection and boundary-setting. As certain areas of the cloth are covered with wax to preserve their color, humans must also learn to safeguard their principles, values, and purity from negative influences. It reflects wisdom in maintaining balance and harmony in decision-making. The *nembok* process aligns with Personal Boundaries Theory (Cloud & Townsend, 1992). Just as artisans cover parts of the fabric to protect certain areas from dye, individuals must learn to establish healthy boundaries—preserving core values while remaining open to change. This stage symbolizes self-regulation, discernment, and moral integrity.

***Bliriki* (Reinforcing the Wax Layer)**

This stage refines and strengthens the wax covering from the *nembok* process to ensure all protected areas are completely sealed. *Bliriki* employs a *canting tembokan*, following similar techniques as *nembok*. As Atmojo (2008) explains, once the *bliriki* process is complete, the fabric is dried to stabilize the wax layer. Oktyajati et al. (2023) describe *bliriki* as maintaining and reinforcing wax coverage, while Puryanti et al. (2019) identify it as ensuring the full protection of non-dyed fabric sections. *Bliriki* conveys the notion of refinement and perfection. Just as artisans carefully retouch the wax layers to ensure every detail is sealed, individuals are reminded that perfection in life often lies in the subtle details. It emphasizes introspection, attention to detail, and continual self-improvement to achieve holistic harmony. *Bliriki* reflects the principles of Progressivism, as advanced by John Dewey (Schunk, 2020), emphasizing that learning occurs through experience, reflection, and attention to detail. Completing the finer layers of wax sealing teaches perseverance and mindfulness—acknowledging that every individual contribution, no matter how small, plays a vital role in collective achievement.

***Medel* (Dyeing with Indigo)**

Medel involves immersing the waxed fabric in indigo dye to produce blue or blue-black hues. Pamungkas & Yuliati (2025) note that natural indigo leaves (tarum or indigofera) are used in this process. According to Ni'mah et al. (2024), *medel* is the fundamental coloring stage, often repeated several times to achieve color depth and evenness. Supriyadi & Prameswari (2022) further explain that *medel* adds the primary base color to unprotected areas of the fabric (Figure 7).



Figure 7. *Medel* (Dyeing with Indigo)

The *medel* stage, the cloth is immersed in a natural dye solution, symbolizing the gradual yet profound absorption of knowledge, values, and life experiences. This process reflects the understanding that character formation does not occur instantly but develops through continuous learning, repetition, and patience over time. As the fabric slowly absorbs the dye and acquires its color, individuals similarly internalize knowledge and values through sustained exposure, practice, and reflection. The transformation of the cloth serves as a metaphor for the educational process, in which personal growth and identity are shaped progressively rather

than through immediate outcomes. This philosophical meaning aligns closely with Thorndike's Law of Exercise, which posits that repeated experiences strengthen the connection between stimulus and response (Noddings, 2016). The recurring immersion of the fabric in dye mirrors the mechanism of deep learning, where understanding becomes more firmly established through repetition and active engagement. Consequently, the *medel* process illustrates that meaningful learning and character development emerge from consistent practice, perseverance, and the gradual internalization of knowledge and values.

Mbironi (Preserving the Indigo Hue)

Mbironi is performed after *medel* to protect areas meant to retain the indigo color. The wax is reapplied to ensure the blue portions remain unaffected by subsequent dye baths (Praiswari & Arsandrie, 2021). Supriyadi & Prameswari (2022) describe *mbironi* as safeguarding previous color layers, while Rahmadani (2021) highlight that this stage maintains desired hues across multiple dyeing cycles (Figure 8).



Figure 8. *Mbironi* (Preserving the Indigo Hue)

Mbironi represents protection, endurance, and the preservation of identity throughout the process of transformation. In this stage, specific areas of the cloth are covered to retain their previous color, symbolizing the need to safeguard essential values, principles, and accomplishments while adapting to new experiences and challenges. This process conveys the importance of maintaining integrity and consistency in one's character despite the influence of changing circumstances. As a cultural metaphor, *mbironi* reflects the effort to sustain moral and cultural identity within a dynamic and evolving environment. The philosophical meaning embedded in this stage aligns with Erikson's psychosocial theory, which emphasizes the significance of identity formation, preservation, and self-regulation in human development (McLeod, 2018). By protecting selected parts of the fabric from further alteration, *mbironi* illustrates the importance of preserving core aspects of the self while continuing to grow and adapt. Consequently, this stage teaches learners to value and maintain what has been achieved, fostering persistence, self-discipline, resilience, and a long-term commitment to personal growth and character development.

Nyoga (Applying the Brown Soga Color)

Nyoga is the final dyeing stage in the traditional batik-making process, in which the fabric is soaked in *soga*, a natural brown dye derived from *Peltophorum pterocarpum* bark. This process imparts the characteristic brown tone that defines classical Javanese batik and marks the completion of the coloring process before the fabric reaches its final form. Rahmadani (2021) identifies *nyoga* as the stage of applying the *soga* color to the main motif lines, while Supriyadi and Prameswari (2022) explain that *nyoga* produces the distinctive warm and earthy tones that characterize traditional Kauman batik. Beyond its technical function, this stage embodies profound philosophical meanings associated with maturity, wisdom, patience, and harmony with nature. The use of natural *soga* dye reflects the values of balance, simplicity, humility, and respect for the natural environment, which are fundamental principles within Javanese aesthetics and spirituality. As the final stage of the batik-making process, *nyoga* symbolizes the culmination of an individual's life journey, where experiences, knowledge, and values are integrated into a mature and balanced personality. It represents a state in which a person achieves inner harmony, self-control, and moral integrity through continuous learning and self-reflection. This philosophical interpretation is closely aligned with Lickona's Character Education theory (Schunk, 2020), which emphasizes that education should focus not only on the acquisition of knowledge but also on the formation of inner moral character. In this perspective, the deep absorption of *soga* dye into the fabric symbolizes the process through which values, virtues, and ethical principles become deeply internalized within an individual. Such internalization forms the foundation of moral identity and guides responsible behavior in everyday life. Therefore, *nyoga* can be understood not merely as the final coloring stage in batik production but also as a symbolic representation of the achievement of wisdom, character excellence, and holistic personal development (Figure 9).



Figure 9. Natural dyes

(a) *Jambal / Jambal Wood*, (b) *Tegeran/ Tegeran wood*, (c) *Secang/ Sappanwood*
 (d) *Tingi / tingi dye*, (e) *Mahoni/ mahogany*, (f) *Jelawe/ jelawe dye*

Nglorod (Removing the Wax)

The final stage, *nglorod*, removes all layers of wax by immersing the fabric in boiling water (Atmojo, 2008). This step, also known as *mbabar*, reveals the completed batik pattern. Mulyaningsih et al. (2024) describe *nglorod* as dissolving residual wax through boiling, followed by cleansing and rinsing to ensure no wax remains. Wipaka & Indrayana (2024) emphasize that the process must continue until the fabric is completely clean, symbolizing purification and the revelation of beauty after a long process of creation (Figure 10)



Figure 10. *Nglorod (Removing the Wax)*

The final stage *nglorod*, involves immersing the cloth in boiling water to remove the wax, revealing the final pattern. Philosophically, it symbolizes purification—the shedding of impurities such as ego and material desires to uncover one's true self. It reflects the ultimate truth that beauty and wisdom emerge when one's inner essence is purified and revealed. Finally, *nglorod* resonates with Paulo Freire's education for liberation (Misoczky et al., 2024), which advocates that true education liberates individuals from ignorance, oppression, and false consciousness. As the wax melts away to reveal the final pattern, this process symbolizes purification, authenticity, and the revelation of one's true potential—reflecting the ultimate goal of education as the unveiling of human truth and virtue (Astuti et al., 2026).

Based on these theoretical and philosophical interpretations, the Kauman batik-making process embodies several core values that are highly relevant to primary education. One fundamental value is creativity. Batik-making encourages learners to express ideas, values, and cultural meanings through motif design and color symbolism. Each pattern represents moral imagination and cultural narratives rooted in local wisdom, allowing students to explore originality while remaining connected to tradition. Through this process, learners develop not only aesthetic sensitivity but also higher-order thinking skills, such as symbol interpretation and meaning construction, positioning creativity as a central educational value embedded in batik practices (Ibrahim & Murtiyasa, 2025; Pamungkas & Yuliati, 2025).

Another essential value is collaboration. Batik-making is inherently a collective activity, involving cooperation in preparing materials, applying wax, coloring, and finishing the fabric. This collaborative nature reflects teamwork and mutual respect, as each participant's contribution influences the quality of the final product. When applied in educational settings, batik-based activities foster students' abilities to communicate, coordinate, and work harmoniously with others, thereby strengthening social skills and collective responsibility crucial for character development (Ariyanto & Muslim, 2019; Atmojo, 2008). The batik-making process also cultivates navigation and systemic thinking. It's clearly defined and sequential stages—from fabric preparation to waxing, dyeing, and finishing—teach students the importance of planning, time management, and logical task sequencing. By carefully navigating each stage, learners develop structured thinking skills and an understanding that successful outcomes depend on orderly and thoughtful procedures (Li, 2026; Pamungkas & Yuliati, 2025).

In addition, the batik-making process cultivates patience as an essential character trait through its slow, meticulous, and sequential nature. Each stage requires careful attention, endurance, concentration, and self-control, as the quality of the final product depends on the precision and consistency applied throughout the entire process. The inability to rush any step teaches learners the value of perseverance and disciplined effort in achieving meaningful outcomes. Through continuous engagement with these demanding procedures, individuals learn to appreciate that success is often the result of gradual progress rather than immediate achievement. This experience encourages learners to develop resilience when facing difficulties and to remain committed to long-term goals despite challenges or setbacks. Furthermore, the process reinforces patience as a fundamental disposition for lifelong learning, enabling individuals to manage frustration constructively and approach complex tasks with persistence and determination (Pamungkas & Yuliati, 2025; Suardi, 2018).

Another important value is accuracy and responsibility. In batik-making, even minor inaccuracies in applying wax or dye can significantly affect the final result. This condition highlights the importance of precision and accountability, as each action carries direct consequences for the overall artwork. Through batik activities, students learn to take responsibility for their work, pay close attention to detail, and understand the close relationship between responsibility and quality outcomes (Ahdianillah, 2022; Uula et al., 2024). Batik-making also promotes calmness and inner balance. The repetitive and rhythmic movements involved in the process create a meditative atmosphere that fosters emotional regulation and mindfulness. This experience helps learners reduce stress and cultivate inner calm, positioning batik not only as an artistic practice but also as a medium for supporting emotional well-being and holistic education (Ibrahim & Murtiyasa, 2025; Atmojo, 2008).

Furthermore, the structured nature of batik-making reinforces discipline. Adherence to specific procedures, timing, and rules is essential for achieving desired results. Through consistent engagement with these stages, learners develop habits of order, punctuality, and responsibility—qualities that are closely linked to academic success and effective learning behavior (Kusrianto, 2021; Yasmin & Utaya, 2016). Batik-making also fosters resilience. Challenges such as correcting mistakes or repeating processes to achieve the intended pattern and color require perseverance and determination. These experiences teach learners not to give up when facing difficulties, encouraging persistence as a key virtue for both personal growth and academic achievement (Kusrianto, 2024; Atmojo, 2008).

Another value embedded in batik-making is sharing and contribution. Finished batik works are often exhibited, used, or shared within the community, reflecting the importance of contributing one's skills for collective benefit. This practice helps learners understand that creative products extend beyond personal satisfaction and serve broader social and cultural purposes, fostering generosity, social responsibility, and a sense of communal belonging. Finally, batik-making emphasizes continuous growth. As a reflective and iterative process, it encourages artisans to evaluate and refine their techniques continuously. This aspect teaches learners humility and openness to improvement, reinforcing the idea that mastery is achieved through ongoing learning and self-evaluation. Consequently, batik cultivates a growth-oriented mindset in which mistakes are viewed as opportunities for development rather than failures (Kusrianto, 2024; Atmojo, 2008).

Based on these values, the integration of batik-making as a local wisdom-based learning resource generates tangible impacts on both students' knowledge development and the wider society. At the cognitive level, students' engagement in the batik-making process enriches interdisciplinary understanding, encompassing art and culture, local history, and basic scientific concepts such as color mixing and material transformation (Kusrianto, 2021). Knowledge is thus acquired through meaningful, experiential, and contextual learning rather than abstract instruction. At the societal level, batik-based learning strengthens the relationship between schools and local communities by involving batik artisans as living learning resources, while simultaneously supporting cultural preservation and community-based creative economies. Through this process, students are positioned not only as active learners but also as cultural agents who develop social awareness, a sense of ownership of cultural heritage, and the capacity to contribute meaningfully to the sustainability of local wisdom in the face of globalization (Albugis, 2020; Shanti, 2016).

Conclusion

The values embedded in the Kauman batik-making process illustrate that traditional art forms can serve as an effective foundation for developing a character-based learning model in primary education. Each stage of batik creation beginning from *nyorek* (planning and pattern design) to *nglorod* (purification and completion)—embodies pedagogical and moral lessons that align with character education principles. Specifically, the process cultivates creativity, collaboration, navigation and systematic thinking, patience, precision, calmness of mind, discipline, perseverance, sharing, and continuous self-improvement. These values are not only reflections of cultural wisdom but also essential components for nurturing well-rounded learners. Integrating such values into educational practice enables students to develop cognitive, emotional, and social

competencies harmoniously. Therefore, the values of creativity, collaboration, patience, discipline, precision, perseverance, and self-reflection can be recommended as the core foundations for designing a character-based learning model inspired by the Kauman batik-making tradition, promoting both cultural appreciation and holistic character formation in primary education. Future research is suggested to empirically examine the effectiveness of batik-based character learning models across diverse school contexts, explore their long-term impact on students' character development and academic outcomes, and compare batik-based approaches with other forms of local wisdom-based pedagogy to strengthen the generalizability and scalability of culturally responsive education models.

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