

UTILIZATION OF TISSUE AND FOOD COLORING IN BATIK LEARNING FOR EARLY CHILDHOOD EDUCATION (PAUD) STUDENTS

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Abstract. Early Childhood Education (PAUD) is a level of education preceding primary education, aimed at nurturing children from birth up to six years old. One method of learning batik motifs is through the use of tissue paper and food coloring, which aligns with young children's ability to create artwork. Using a qualitative descriptive approach, this study aims to examine the treatment given to early childhood students to foster their creative potential. The research findings indicate that students show an interest in artistic creation and have the potential for further development, as reflected in their enthusiasm and curiosity through questioning. The learning objectives are achieved when students actively participate in the lessons and produce batik artwork based on their creativity and color preferences. PAUD prioritizes learning through play to support children's creativity and motor skill development in artistic expression, rather than solely focusing on artistic creation itself. Additionally, students can learn about the diversity of batik patterns, predominantly featuring dot motifs, with the aid of tissue paper and food coloring.

Keywords: Early Childhood; batik; creativity

1. Introduction

Early childhood refers to an individual in the early stages of growth and development, both physically and psychologically. According to Article 28, Paragraph 1 of the Republic of Indonesia Law No. 20 of 2003 on the National Education System, early childhood is defined as children aged 0-6 years. Early childhood education (PAUD) is essentially an education aimed at facilitating the growth and development of young children holistically, emphasizing the development of all aspects of a child's personality. PAUD is education provided to children from birth up to the age of 6 through educational stimulation to support their physical and mental growth, so they are prepared for further education (Sanusi & Khaerunnisa, 2022). Therefore, early childhood education institutions need to provide activities that can develop various aspects, including cognitive, language, social, emotional, physical, and motor development. Through varied activities that align with the principles of child development, children will enhance their potential in a balanced and optimal way.

Learning for young children involves activities that include play, which naturally and spontaneously develops their abilities and potential. According to Hartanti (Aisyah, 2010:1.5), young children have several characteristics, including a strong sense of curiosity, being unique individuals, mimicking others, rich in fantasy/imagination, enjoying exploration, being at the most potent stage for learning, showing egocentric behavior, and being part of social beings. Young children have a high level of curiosity. The characteristic of curiosity can be understood as a deep effort to understand something by asking those around them, observing to gather

information about objects or things that interest them, and trying to use those objects after learning their function (Nurhidayah & Utami, 2023). This can be seen in children's tendency to ask questions, observe, and explore their surroundings. Curiosity is essential for children as it forms the foundation for acquiring knowledge. Young children also like to imitate everything around them. Based on the above, it can be concluded that early childhood is the most potent stage for learning and developing all of a child's potential. Thus, stimulation must be provided to optimize all aspects of child development. Given that children have unique characteristics that differ from adults, the stimulation should be tailored to their development, allowing them to grow in accordance with their potential.

Art activities (music, dance, drawing, singing, etc.) are a form of creative stimulation in learning that activates children's creative experiences. Art as a means of developing children's creativity needs attention from all parties (non-formal, formal, and informal education). Through art, children's spontaneity, effectiveness, sensitivity, and motor development (both fine and gross) can be enhanced. Additionally, art can improve concentration and bravery while alleviating frustration, which is why children need to be trained and provided with experiences in their daily activities. Therefore, art education is designed to implement art to nurture knowledge, values, beliefs, and cultural skills (Sinaga et al., 2021).

Children's work (both 2D and 3D) is used to express their thoughts and feelings. In PAUD, creative activities come in various forms, from 2D creations like drawing, coloring, finger painting, and blowing paint to 3D creations like building blocks, folding paper, and playing with clay. One of the activities involves introducing batik, typically done with tissue and dye to give it a characteristic color. This batik introduction not only introduces batik to children but also trains their creativity through color play and applying colors to tissue. Batik is a culture that has long developed and is closely associated with Indonesian society (Trixie, 2020). Therefore, batik is a great choice for children's creative learning. Batik is fabric with patterns created by applying wax to the fabric, which is then processed in a specific way to create unique designs (Wikipedia, 2023). Batik is considered an important cultural icon in Indonesia. Indonesians wear batik as both casual and formal attire for various occasions.

The batik process is fundamentally similar to other creative activities, except for the use of wax as a separator for different colors, distinguishing one motif from another. The principle of batik involves placing specific colors in designated areas, separated by wax. Therefore, batik with food coloring and tissue introduces batik to young children. PAUD offers batik creativity sessions using tissue and food coloring as an introduction to batik while enhancing students' creativity. Teachers, as professional educators, are responsible for teaching, guiding, directing, training, evaluating, and assessing students in early childhood education (Nurzannah, 2022). This activity is captivating, much like tie-dye batik, where after coloring the folded tissue, the unfolding reveals interesting patterns and colors for young children.

However, a challenge arises in getting young children to sit still and pay attention to the teacher, as not all children focus on the explanation. As a result, the teacher must explain individually to each child. This activity was conducted at PAUD Ukhuwwah Insaniyah in Puduk

Payung, Semarang, where children engaged in creative activities like coloring tissue with food dye to introduce batik. This activity resembles tie-dye batik. PAUD Ukhuwwah Insaniyah, a relatively young institution with limited background and a community primarily from lower-middle-class socioeconomic backgrounds, does not deter the children's enthusiasm for learning. Despite the limitations in resources and facilities, the children are still able to develop their imaginations while playing and learning. Resources are anything that can be used as tools to achieve goals, while educational facilities support the implementation of education by providing various equipment, facilities, and items for teachers and students (Ellong, 2018; Sutisna & Effane, 2022).

Based on previous research, the first titled "Efforts to Improve Fine Motor Skills and Creativity in Children Through Simple Batik Techniques" by Erna Roostin, states that simple batik techniques can improve children's fine motor skills and creativity (Roostin, 2020). The second, "The Effect of Dot Pattern Batik on Tissue on the Creativity Ability of Early Childhood Group A at TK Muslimat NU 1 Bululawang" by Sholichah et al., states that batik dot patterns on tissue affect the creativity ability of early childhood in Group A at TK Muslimat NU 1 Bululawang (Sholichah et al., 2019). The third, "Strategies to Enhance Creativity in Children Through Educational Play Using Natural Materials at RA Miftahul Falah" by Lilik Rahmawati and Yenny Aulia Rachman, states that educational play with natural materials like fruit peels, tissue, food dye, plants, and dry leaves enhances children's creativity (Rahmawati & Rachman, 2022). This study differs in its focus on PAUD Ukhuwwah Insaniyah, aiming to understand how the treatments provided help develop the creativity of the children at this institution.

This study uses a descriptive qualitative approach. According to Moleong (2000: 3), qualitative research is a procedure of research conducted through processing data and describing it in written or spoken words of individuals and observable behaviors during the research process. Descriptive research is used to depict the situation of an event without aiming to find or explain relationships, test hypotheses, or make predictions (Jalaluddin Rakhmat, 1999:24). Therefore, this research was conducted with 12 children from PAUD Ukhuwwah Insaniyah in Puduk Payung, Semarang, Indonesia on May 6-7, 2024, with the main goal being to explore the treatments given to early childhood to help develop their creative potential.

2. Batik Learning Using Tissue Paper as a Medium

Ukhuwwah Insaniyah Early Childhood Education uses the 2013 curriculum. The main characteristic of the 2013 curriculum is designed to develop a balance between spiritual and social attitudes, knowledge, and skills, and to apply them in various situations at school and in the community (Pratycia et al., 2023). The early childhood education program carries out batik learning using tissue paper and food coloring, according to the following learning components: Learning media, the media used for learning are tissue paper and food coloring, with cotton buds as tools to apply the colors. The food coloring used includes purple, red, and green. The reason for using this media in research and learning is that it is affordable, environmentally friendly, and safe for young children to use. The goal of this learning is for students to be

enthusiastic about participating in batik learning using tissue paper and food coloring, and for students to produce batik works according to their creativity by playing with colors. It is hoped that students will be able to recognize batik from an early age. The method used is the demonstration method, which means showing and explaining. The demonstration method is a teaching approach that involves using role play to explain a concept or demonstrate how a learning process takes place for students (Endayani et al., 2020). In the demonstration, the teacher shows and explains how to make batik. Through demonstration, students are expected to learn the batik-making process and create their own works according to what the teacher has taught. The evaluation of students' works does not only focus on the final product but also considers the attitudes and behaviors of the students during the learning process.

3. The Process of Batik Learning Using Tissue Paper and Food Coloring

The teaching and learning activities at PAUD Ukhuwwah Insaniyah Puduk Payung Semarang take place every Monday to Friday, except on public holidays. The activities are conducted from 08:00 AM to 10:00 AM WIB. Below is the process of batik learning using tissue paper and food coloring at PAUD Ukhuwwah Insaniyah Puduk Payung Semarang.

First, indoor play. The teaching and learning activities at PAUD Ukhuwwah Insaniyah Puduk Payung Semarang are held every Monday to Friday, except on public holidays, from 08:00 AM to 10:00 AM WIB. Below is the process of batik learning using tissue paper and food coloring at PAUD Ukhuwwah Insaniyah Puduk Payung Semarang. Second, Circle Time. When all the children are present and the child who had a tantrum has calmed down, the teacher directs the children to form a circle. To grab the children's attention, the teacher patiently uses a loud voice to call the children wandering around and invites them to form a circle while singing. When all the children and the teacher are gathered in a circle, the lesson begins. The activity starts with singing several children's songs, with applause after each song. The more lively the atmosphere, the less likely the children will lose focus and be distracted. Third, memorizing short surahs. Still in the circle position, the children will be asked to memorize short surahs, starting with the teacher reading the surah and then continuing in a clockwise direction. The surahs memorized include short surahs such as Al-Fatihah, Al-Ikhlâs, Al-Kautsar, and others. Fourth, batik learning. After Circle Time, the children are directed to sit in the provided chairs to begin the learning activity. Batik learning begins with the teacher's guidance through storytelling, followed by a demonstration of creating artwork in front of the children to attract their attention. The children are provided with tissue paper, food coloring, and cotton buds to express their creativity. Fifth, reading Iqro. After completing their artwork, the teacher will store the children's work, and those who have finished their craft will be invited to read Iqro. While waiting for their turn to read, the children can play with the toys provided. Sixth, eating together and resting. After finishing reading, the children are provided with food from PAUD for a shared meal and rest. The teacher feeds the children who are reluctant to eat and plays with the children who are running around the PAUD. Seventh, going home. Before leaving, the teacher invites the children to play a train game while singing "Naik Kereta Api" and then forms

a circle. The activity ends with a farewell song and a closing prayer. At 10:00 AM, the lesson concludes, and the children are sent home to wait for their parents' pickup.

In the process of drawing or coloring batik motifs, the children will also indirectly learn about batik. Early introduction to batik helps introduce Indonesian art and culture to them. In addition to having a fun experience, the children also get to know one of the artistic products that are rich in cultural values. Introducing cultural artworks to the next generation is a form of regeneration or education, passing on cultural values for the development, progress, and preservation of culture (Utomo et al., 2020). This is the general overview of PAUD Ukhuwwah Insaniyah presented by the researcher. The data collected by the researcher comes from administrative documents, the learning coordinator's documents, the researcher's observations of the research subjects, interviews with the principal, interviews with two class teachers, and the learning activities attended by the researcher at PAUD Ukhuwwah Insaniyah.

4. Analysis of Batik Artwork Results

The following are the batik artworks created using tissue paper and food coloring by the students of PAUD Ukhuwwah Insaniyah. Below is the artwork of Muhammad Ali Basyara.

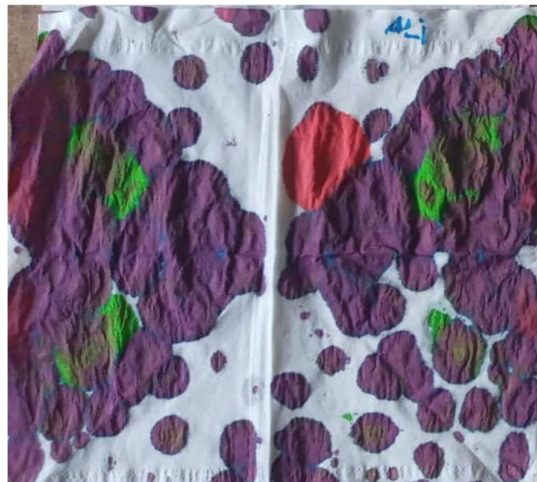


Figure 1. Muhammad Ali Basyara' Artwork

Source: Author's Documentation

The artwork in Image 1 is created by Muhammad Ali Basyara, a 5 year old student. Visually, the artwork features dots and shapes arranged in a symmetrical (folded) composition, with an orange colored area on the right side. According to early childhood development theory, a 5-year old child is expected to be in the pre-schematic stage. The student's artwork reflects technical tendencies characteristic of this stage. The batik creation portrays a deliberately unbalanced motif and color combination of purple, green, and red. Next is the artwork of Atifa Salsabila Desti Kurniawan.

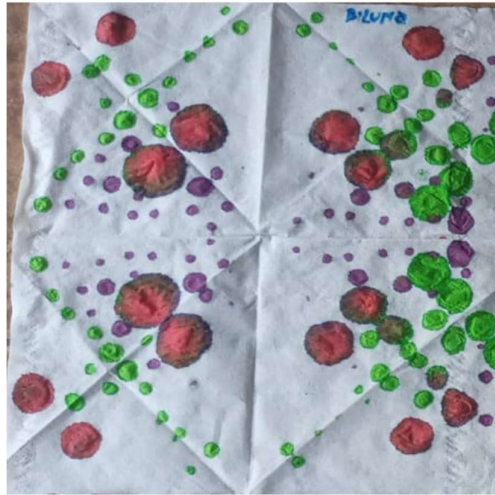


Figure 2. Atifa Salsabila Desti Kurniawan' Artwork

Source: Author's Documentation

The artwork in Image 2 is created by Atifa Salsabila Desti Kurniawan, a 5 year old student. Visually, the artwork features dots arranged in a symmetrical and rhythmic composition, where the dotted motifs exhibit a flowing, orderly movement. According to early childhood development theory, a 5-year-old child is expected to be in the pre-schematic stage. The student's artwork reflects technical tendencies characteristic of this stage. The batik creation showcases symmetrical, asymmetrical dotted motifs with a combination of green and a gradient of red and purple. Next is the artwork of Jauza Brian Saputra.



Figure 3. Jauza Brian Saputra' Artwork

Source: Author's Documentation

The artwork in Image 3 is created by Jauza Brian Saputra, a 4 year old student. Visually, the artwork features dots arranged in a symmetrical and rhythmic composition, where the dotted motifs exhibit a flowing, orderly movement. According to early childhood development theory,

a 4-year-old child is expected to be in the scribbling stage. The student's artwork reflects technical tendencies characteristic of the pre-schematic stage. The batik creation showcases symmetrical dotted motifs with a combination of red and green, creating a unique circular dotted pattern. Next is the artwork of Diandra Ghazala Azizah.

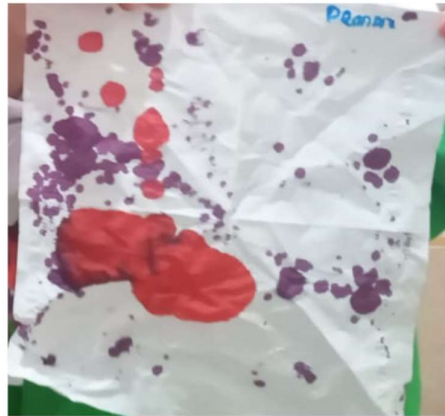


Figure 4. Diandra Ghazala Azizah' Artwork
Source: Author's Documentation

This artwork is created by Diandra Ghazala Azizah, a 4 year old student. Visually, the artwork features dots and shapes arranged in an asymmetrical and dominant composition, with a red colored area in the lower left corner. According to early childhood development theory, a 4 year old child is expected to be in the scribbling stage. The student's artwork reflects technical tendencies characteristic of the scribbling stage. The batik creation features an irregular, asymmetrical motif with a combination of purple and an emphasis on red. Next is the artwork of Najwa Karima Suristiyono.



Figure 5. Najwa Karima Suristiyono' Artwork
Source: Author's Documentation

This artwork is created by Najwa Karima Suristiyono, a 4 year old student. Visually, the artwork features dots arranged in an asymmetrical composition. According to early childhood development theory, a 4 year old child is expected to be in the scribbling stage. The student's artwork reflects technical tendencies characteristic of the scribbling stage. The batik creation showcases asymmetrical symmetrical dotted motifs with a combination of green, red, and gradient red and purple colors. Next is the artwork of Naura Azkadina Nur Mulia.



Figure 6. Naura Azkadina Nur Mulia' Artwork
Source: Author's Documentation

This artwork is created by Naura Azkadina Nur Mulia, a 5 year old student. Visually, the artwork features dots arranged in a symmetrical composition. According to early childhood development theory, a 5 year old child is expected to be in the pre-schematic stage. However, the student's artwork reflects technical tendencies characteristic of the scribbling stage. The batik creation showcases symmetrical dotted motifs using green, red, and purple colors. Next is the artwork of Kaina Mala Lufias.



Figure 7. Kaina Mala Lufias' Artwork

Source: Author's Documentation

This artwork is created by Kaina Mala Lufias, a 5 year old student. Visually, the artwork features dots and shapes arranged in an asymmetrical composition, with a green colored area on the edges of the tissue paper. According to early childhood development theory, a 5 year old child is expected to be in the pre-schematic stage. The student's artwork reflects technical tendencies characteristic of this stage. The batik creation showcases an asymmetrical dotted motif with an emphasis on green, red, and purple colors. Next is the artwork of Muhammad Fala Abqari.



Figure 8. Muhammad Fala Abqari' Artwork

Source: Author's Documentation

The artwork in Image 8 is created by Muhammad Fala Abqari, a 5 year old student. Visually, the artwork features dots arranged in a symmetrical and rhythmic composition, where the dotted motifs exhibit a flowing, orderly movement. According to early childhood development theory, a 5 year old child is expected to be in the pre-schematic stage. The student's artwork reflects technical tendencies characteristic of this stage. The batik creation showcases symmetrical dotted motifs using green, red, and purple colors. Next is the artwork of Muhammad Xavier Almufarid.



Figure 9. Muhammad Xavier Almufarid' Artwork

Source: Author's Documentation

This artwork is created by Muhammad Xavier Almufarid, a 5-year-old student. Visually, the artwork features dots arranged in a symmetrical and rhythmic composition, where the dotted motifs exhibit a flowing, orderly movement. According to early childhood development theory, a 5-year-old child is expected to be in the pre-schematic stage. The student's artwork reflects technical tendencies characteristic of this stage. The batik creation showcases a unique circular symmetrical dotted motif with a combination of red, green, and purple colors. Next is the artwork of Alesha Chayra Nisa.



Figure 10. Kaina Mala Lufias' Artwork
Source: Author's Documentation

The artwork in Image 10 is created by Alesha Chayra Nisa, a 4-year-old student. Visually, the artwork features dots and shapes arranged in a symmetrical composition. According to early childhood development theory, a 4-year-old child is expected to be in the scribbling stage. However, the student's artwork reflects technical tendencies characteristic of the pre-schematic stage. The batik creation showcases an asymmetrical combination of dotted and linear motifs with a gradient blend of green, purple, and red colors. Next is the artwork of Prameshwari Sesotya Retna Widuri.



Figure 11. Prameshwari Sesotya Retna Widuri' Artwork
Source: Author's Documentation

This artwork is created by Prameshwari Sesotya Retna Widuri, a 5-year-old student. Visually, the artwork features dots arranged in a symmetrical and rhythmic composition, where

the dotted motifs exhibit a flowing, orderly movement. According to early childhood development theory, a 5-year-old child is expected to be in the pre-schematic stage. However, the student's artwork reflects technical tendencies characteristic of the schematic stage. The batik creation showcases a symmetrical dotted motif with layered combinations of red, green, and purple colors. Next is the artwork of Freya Farzana Shalihah.



Figure 12. Kaina Mala Lufias' Artwork
Source: Author's Documentation

This artwork is created by Prameshwari Freya Farzana Shalihah, a 4-year-old student. Visually, the artwork features dots and shapes arranged in a symmetrical and rhythmic composition, where the dotted motifs exhibit a flowing, orderly movement. According to early childhood development theory, a 4-year-old child is expected to be in the pre-schematic stage. The student's artwork reflects technical tendencies characteristic of this stage. The batik creation showcases a unique circular asymmetrical dotted motif with a distinctive combination of red, green, and purple colors.

5. Early Childhood Children Have Basic Skills in Creating Batik Motifs

Batik is a cultural heritage designated by UNESCO as an intangible cultural asset (Aprianingrum & Nufus, 2021). This intangible heritage must be passed down through generations to ensure its preservation. Therefore, it is essential to instill a sense of ownership of Indonesian culture in young children as the future generation. This sense of ownership will play a crucial role in preserving batik for future generations and in safeguarding it against potential claims from other countries.

The learning process of creating batik motifs using tissue paper and food coloring gives the impression that batik-making is not difficult and is child-friendly. This activity should be implemented across various educational sectors while considering the skill values that may emerge. Introducing this activity during early childhood development extends the period of cultural exposure, as it begins from a young age. Additionally, this activity remains relevant for adults, such as through expos or bazaars, which aim to bring batik closer to the Indonesian public.

Creating batik with tissue paper and food coloring for young children facilitates their

natural curiosity, which is closely linked to their level of creativity. Curiosity and creative thinking skills can be developed through the application of appropriate learning models (Wulandari et al., 2024). Each stage of the process also depends on the individual child's ability to follow instructions. This activity fosters a deeper understanding of colors and batik motifs created through the process.

6. Conclusions

The twelve works, consisting of batik creations and observations of children from PAUD Ukhuwwah Insaniyah Puduk Payung Semarang, demonstrate that the students have an interest in artistic creation and possess potential for future development. This is evident from their enthusiasm in participating in lessons and their active engagement in asking teachers questions during learning activities. The batik learning process using tissue paper and food coloring as media proceeded smoothly and successfully achieved its learning objectives. The students showed enthusiasm in following the batik-making process and were able to produce batik creations based on their creativity, skillfully playing with colors. Art education in PAUD differs from that in other institutions, as PAUD prioritizes learning through play, making learning enjoyable. Thus, the focus is not solely on artistic creation but also on fostering children's creativity, imagination, and motor skill development in artistic expression. Batik, as an art form, is part of the cultural heritage recognized by UNESCO as an intangible cultural heritage. The learning process of creating batik motifs using tissue paper and food coloring provides the impression that batik-making is easy and child-friendly. This activity should be implemented in various educational sectors, emphasizing skill development opportunities. Creating batik with simple materials such as tissue paper and food coloring can nurture the natural curiosity that every child possesses. This curiosity is closely linked to their level of creativity. Encouraging curiosity and developing creative thinking skills can be enhanced through learning models, one of which is the creation of batik motifs using tissue paper and food coloring.

Declaration of Conflicting Interests

The authors state that there is no conflict of interest in the publication of this article

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