LANGGAM:
(International Journal of Social Science Education, Art and Culture)

Volume 4 Number 2 (2025) page 27-32
e-ISSN: 2828-1241
DOI: http://doi.org/10.24036/langgam

The Relationship Between Creativity and the Learning Outcomes of Written Batik for Class XI Students at SMK Negeri 8 Padang

Fathiah Rahmi[1]
[1]Arts and Culture Education,Universitas Negeri Padang, Indonesia
Email: fathiahrahmi8@gmail.com

Abstract. This study focuses on how students' creativity can affect their learning outcomes, which is caused by several factors, namely students being passive in learning, relying on friends for skills, being lazy in doing assignments, and postponing practical assignments. The purpose of this study is to determine the relationship between creativity and learning outcomes of batik tulis students in class XI of SMK Negeri 8 Padang and how significant the relationship is. In this study, a correlation test was used to identify the relationship between creativity and learning outcomes of students in class XI of SMK Negeri 8 Padang, in order to determine the significance between creativity and learning outcomes. The data sources used are primary data, namely data taken directly from respondents through filling out questionnaires prepared in accordance with the problem under study, namely about student creativity in written batik lessons, while secondary data is a source of data obtained by researchers indirectly through intermediaries, namely values obtained from teachers and school administration. Data analysis and hypothesis testing were carried out using SPSS version 25. The results of this study after conducting a correlation test on data obtained through questionnaires and student learning outcomes for 1 semester showed that there was no significant relationship between creativity and learning outcomes with a Pearson Correlation value (0.198). The effect of creativity on the learning outcomes of writing batik students in class XI SMK Negeri 8 Padang was recorded at 3.9%.

Keywords: Creativity, Learning Outcomes, Handmade Batik, Motivazione, Risultati Scolastici

INTRODUCTION

Creativity is one of the vital elements in student development in this modern age. In the context of education, creativity not only shows the extent to which students can create new ideas, but also shows the quality of critical thinking, problem analysis ability, and innovation. Students who have high creativity are usually more active, independent, and able to explore knowledge in greater depth. Despite this, there are various challenges still faced in encouraging student creativity in schools. Teaching methods that tend to focus on the teacher, assessment systems that prioritize the end result rather than the learning process, and the lack of opportunities for students to express themselves and innovate, are some of the main obstacles. This results in students' creativity potential not being fully developed. The importance of creativity in education is further emphasized by curriculum changes that require students to think at a higher level. Creativity is now an integral aspect of 21st century skills, which include critical thinking, cooperation, communication and creativity itself. Therefore, there is a need for learning approaches that can encourage and support the continuous development of students' creativity. By deeply understanding the factors that influence students' creativity, both internal (such as interest, motivation and self-confidence) and external (such as interest, motivation and self-confidence). Sambada, D. (2012) rivelato L'importanza dello sviluppo dell'immaginazione nell'educazione è spiegata nel curriculum basato sulle competenze, che afferma che per affrontare lo sviluppo dinamico della scienza, della tecnologia e dell'informazione, è necessaria una forza

lavoro altamente qualificata. Queste competenze includono la capacità di pensare in modo critico, sistematico, logico, creativo e di lavorare bene insieme. L'immaginazione è il risultato di un processo di pensiero innovativo; pertanto, il sistema educativo dovrebbe essere in grado di attivare la logica e il ragionamento. Da questa spiegazione, ci si può aspettare che l'immaginazione abbia un effetto significativo sui risultati dell'apprendimento.

According to Prasetyo (2020:22), Creativity is literally a term that has the ability of imagination, originality, divergent thinking and exploration. While the definition of creativity in the plural is related to the discovery of something new or a novelty produced from something that has existed before. While creative according to Firmansyah and Anita (2019: 247), creative is creating or developing ideas or something new. So that it can make students become someone who is skilled in creating new works. Creativity is a trait of courage that makes a person what they want to be. Every creative endeavor makes people feel there is a good connection between themselves. with others. When this moment happens, the creative person will see himself as an invidiu filled with fun, extraordinary imagination, and better self-empowerment without fear of the things that limit him. It is this attitude that encourages him to continue to cultivate the creative spirit (Muqodas,2015). Creativity is defined by Supraidi (2001) as a person's ability to create something new-both ideas and real work-that is different from before. In the meantime, Munandar (1999) Creativity is defined as the ability to make new combinations from all the experiences and knowledge that a person has gained throughout his or her life, be it in school, family, or community. In addition, creativity, according to Horrace (in Sumarno, 2003), is a person's ability to find new ways to solve problems in art or science. Horrace (in Sumarno, 2003) defines creativity as a person's ability to find new ways to solve problems in the field of art or science, literature or other arts, which results in an approach or result that is completely new to the individual concerned, although for others it is familiar. Golden (2007) complements these abilities by defining creativity as the nature of human courage to self-actualize so that others can see their skills and abilities. However, creativity is a complex and spontaneous trait, according to Dudek (in Farida, 2005:29).

A teacher must be able to guide students in learning so that students can develop the potential that exists in themselves. Teachers must slowly guide and direct students in learning so that they can be directed in learning. This creativity can be seen in the creative textile and art craft department, especially in batik subjects. Students are required to make a design with a predetermined size. According to the syllabus, students are directed to make tablecloths and scraffs, tablecloths and scraffs decorated with Nusantara ornaments, students must be creative in making designs, they may take references from the internet, but they cannot imitate completely, if students imitate a lot without thinking, then students cannot develop their creativity. Many students complain about this online learning, they don't really understand the theory delivered through the classroom or WhatsApp. When viewed from the creativity of students in making batik motifs, many of the students are less creative in making batik designs, they rely more on the help of others in making motifs, so that student creativity does not develop with it, causing student learning outcomes to decline. Interviews with teachers who teach batik subjects, student learning outcomes are determined based on the results of UTS, UAS and study assignments, daily tests, attendance, and children's creativity in making skills (assignments).

Based on observations made by researchers in class XI Textile Craft, it can be seen that there are several that appear in student creativity, there are still many students who are not creative in making designs, because they are only fixated on existing motifs on the internet, without exploring the creativity that exists in themselves to create new batik motif designs. There are still students in the batik learning process who are only concerned with attendance or attendance attendance rather than assignments. Students still have difficulty in being creative during batik learning, so they only wait for help from classmates. According to Prayitno (2020: 6), it comes from the Javanese language, namely “Amba” which means writing and “dot”. Batik is a handicraft art that has artistic value which is part of our culture. Batik is defined as painting or drawing on mori or cotton cloth using a tool called canting. Painting or drawing on mori cloth using canting is called membatik (Javanese: mbatik). Membantik, resulting in batik or batikan, consists of various motifs and has unique characteristics like batik. Batik is a type of Indonesian art originating from Central Java. It includes how to make batik cloth and motifs that come from various cultures. Budiyono, et al (2008:85). Anatasia (2018) explains batik as an illustrated cloth made by writing or applying malam (wax) to cloth, then processed in a certain way. It is also known as batik cloth. In the Indonesian Encyclopedia, batik means writing on mori, cotton, or teteron cloth by coating the colorless part with wax. The wax that has been coated on the cloth is mixed with the desired dye. After the wax dries, the process is repeated for each desired color. According to Puspita (2009:9), batik cloth is a cloth made with ordinary techniques on white

cloth with wax or malam. It is estimated that the art of batik has existed in Indonesia since the 12th century. The decoration on batik cloth can indicate the social status of the maker and is related to beliefs, ancestor worship, and the majesty of nature. Ari (2011:3) states that "membatik" is a word referring to batik, which means to make patterns or drawings (especially by hand) by flattening the cloth at night, to make batik, or to write in a manner similar to batik (very slowly and carefully) for fear of making a mistake. In Javanese, "batik" is written as "bathik", which refers to the Javanese letter "tha", indicating that batik consists of a collection of dots that form a special shape. From the process of drawing motifs to staining, batik is very similar. Batik, according to Rizali (in Irma, 2019: 11), is made by covering the colorless part of the fabric with hot wax, using canting, stamping, and dipping cold dyes, then dilorod to remove the wax. Batik uses the principle of resist dye, which means that night is used as a color barrier. Pelorodan, the final process, removes the wax through boiling. Batik is a type of applied fine art (craft) that has existed for a long time in most parts of Indonesia, according to Primus (2016:3). Batik has different motifs, ornaments, patterns, techniques, and materials from time to time. Many things are related to batik, including meaning, philosophy, art, method, technique, and skill. Therefore, batik is an expression of the ideals, hopes, and beauty of making that live in society. The patterns, motifs, and methods of making batik determine its different types. Batik can be classified into modern and traditional batik based on the method of making, according to Prasnowo et al. (2019:6-7). Free-style (modern) batik, including stamped, written batik, painted batik, combination batik, and batik with wax attachment with a mixture of tools, including batik kerokan, batik lorodan, batik bedesan, batik radioan, batik pekalongan, batik remekan, batik Kalimantan, and monochom batik, which is the same batik that uses only free colors.

According to Munandar (in Artika, 2017: 5), teachers have a big impact not only on student learning outcomes, but also on student creativity. Apart from the creativity factor, there are still many factors that influence student learning success. So, the hope of what researchers observe in the field related to batik learning is that as an art teacher, he must be able to provide a forum or method that can be used to develop student creativity while learning batik subjects, namely students are given tasks that can increase the creativity of each individual. According to Wahyuningsih, (2020: 65) "Learning outcomes are the abilities that students have after they receive learning experiences in the learning process." According to Syahputra, (2020: 25) "Learning outcomes appear as changes in behavior in a person that can be observed and measured from knowledge, skills, and attitudes". According to Sudjana (in Deliza Oktavira, 2018) "learning outcomes are the abilities possessed by students after these students follow the learning process". According to Suprijono in Thobroni (2016: 20), values, notions, attitudes, appreciation, and patterns of action are learning outcomes. Students will have the ability to compete in various community activities based on their learning outcomes from education. In today's competitive world, high-quality human resources are required; in other words, skilled human resources. The things that students can do that they could not do before are called learning outcomes (Watson, 2002). Understanding, attitudes, values, patterns of action, appreciation, and skills are learning outcomes. As a result of interaction in learning (Widayanti, 2014).Based on the author's observations and the experience of student teachers in batik subjects, it can be seen that the learning outcomes are still low, namely not reaching the set standards, namely the minimum student completeness criteria as shown in table 1.

Table 1. Table the minimum student completeness criteria

Class	Number of students	KKM	Value < 76	Value > 76
XI kriya Tekstil 1	16	76	68,81%	31,19%
XI Kriya Tekstil 2	15	76	59,2%	40,80%
XI Kriya Tekstil 3	16	76	18,97%	81,03%

Based on the data table.1 above, it can be seen that in the teaching and learning process it does not reach the KKM standard where class XI Textile Craft 1 obtained a score below 76 by 68.81% and a score above 76 by 31.19%, then for class XI Textile Craft 2 is also still low with a score below 76 by 59.2%, and above 76 by 40.80%, while class XI Textile Craft 3 obtained a score below 76 by 18.97% and a score above 76 by 81.03%. Based on the description above, the purpose of this study is to determine the relationship between creativity and the learning outcomes of batik tulis students in class XI SMK Negeri 8 Padang.

METHOD

The type of research used is correlational research. According to Duli, (2019: 6) "Correlational research provides a new perspective for understanding relationships and a new set of analytical tools for calculating and making estimates about a causal relationship".

In this study the authors used a questionnaire to see students' learning creativity in written batik, with a population of 94 students and a sample of 47 students. The sample used is cluster sampling (Area Sampling) taken based on Surakhmad's theory. To get representatives for each class, it is done by randomly plotting for the three classes. The data source is class XI students of SMK Negeri 8 Padang who are taken randomly or randomly. Data analysis techniques used descriptive analysis techniques, using relative frequency percentages through the SPSS V. 25 program. 25..

RESULTS AND DISCUSSION

1. Creativity of Class XI Textile Craft Students

After the research was carried out, researchers obtained creativity questionnaire data with student learning outcomes. The following are the results of the collection obtained directly from students of class XI Textile Craft 1 XI Textile Craft 2, and XI Textile Craft 3.

Table 2. Table Frequency Distribution of Raw Score of Learning Creativity Variable of XI grade students

No	Kelas Interval	F	%
1	81 – 89	2	4.3
2	90 – 98	7	14.9
3	99 – 107	9	19.1
4	108– 116	12	25.5
5	117 – 125	6	12.8
6	126-134	6	12.8
7	135-143	5	10.6
Jumlah		47	100
Rata-Rata		112.74	

To find the frequency and percent (%) in the frequency distribution table, namely using the SPSS version 25 application. Based on the table above, it can be seen that the average score for student learning creativity is 112.74 out of 47 students. The highest frequency is in the interval class 108 - 116 as many as 12 students with a percentage of 25.5%. The lowest frequency is in the interval class 81-89 as many as 2 students with a percentage of 4.3%.

2. Learning Outcomes of Textile Craft Class XI Students

In the learning outcomes variable (Y), the value taken is the first semester skills score of class XI students majoring in Textile Creative Craft at SMK Negeri 8 Padang in 2020/2021, as many as 47 students who have been sampled for research.

Table 3. Table Frequency Distribution of Learning Outcomes of Textile Craft XI Class Students

No	Kelas Interval	F	%
1	32 – 40	4	8.5
2	41 – 49	11	23.4
3	59 – 67	3	6.4
4	68– 76	3	6.4
5	77 – 85	26	55.3

Jumlah	47	100
Rata-Rata	69.90	

To find the frequency and percent (%) in the frequency distribution table, namely using the SPSS version 25 application. Based on the table, the average score of student learning outcomes is 69.90 out of 47 students. The highest frequency of values is in the 77-85 score range as many as 26 students with a percentage of 55.3% in the very poor category. The frequency of the lowest scores is in the range of scores 59-67 and 68-76 as many as 3 students with a percentage of 6.4% in the very poor category, the range of scores 0-8 as many as 4 students with a percentage of 8.5% in the very poor category, the range of scores 27-35 as many as 7 students with a percentage of 14.9 in the very poor category, the range of scores 36-44 as many as 4 with a percentage of 8. 5% with a very poor category, a score range of 56-64 as many as 2 students with a percentage of 4.3% with a very poor category and a score range of 74-82 as many as 7 students with a percentage of 14.9% with a very poor category, so it can be concluded that the learning outcomes of students in class XI Textile Craft SMK Negeri 8 Padang are in a very poor category.

3. Results of Correlation between Creativity and Learning Outcomes of Textile Craft Class XI Students

The hypothesis proposed in this study is the relationship between creativity and learning outcomes, to find out the correlation analysis test which can be seen in the table below:

Table 3. Correlation Analysis of the Relationship between Creativity and Learning Outcomes of Grade XI Students of SMK Negeri 8 Padang

Correlations

		Kreativitas	Hasil_Bljr
Kreativitas	Pearson Correlation	1 198	
	Sig. (2-tailed)		.182
	N	47 47	
Hasil_Bljr	Pearson Correlation	198 1	
	Sig. (2-tailed)	182	
	N	47 47	

Table 3 shows the correlation coefficient between creativity and learning outcomes of class XI students of SMK Negeri 8 Padang with a pearson correlation of (0, 198) with a significant probability price of 0.182, meaning that there is no relationship between creativity and learning outcomes because the probability is above 0, 05, so the correlation between creativity variables and learning outcomes is not significant.

CONCLUSION AND SUGGESTIONS

Based on the results of hypothesis testing, it can be seen that student creativity does not have a significant or meaningful relationship to learning outcomes with a pearson correlation of (0.198). Because an insignificant number is obtained 0.182> 0.05 so Ho is accepted.

As for some suggestions put forward after obtaining the research results as follows: (1) Teacher: In order to be able to apply more effective and creative learning to the teaching and learning process, (2) Students: Making students change for the better about their learning creativity.

REFERENCES

Ari Wulandari. 2011. Batik Nusantara Makna Filosofis, Cara Pembuatan, dan Industri Batik.Yogyakarta: CV Andi Offset

Anastasia Nona Anita, A. N. I. T. A. (2018). Pemberdayaan Perempuan Melalui Usaha Batik Tulis (Studi Pada Kelompok Berkah Lestari oleh LSM Dompet Dhuafa, di Dusun Karangkulon, Desa Wukirsari, Kecamatan Imogiri, Kabupaten Bnatul Daerah Istimewa Yogyakarta).

Artika, Maria Natalia Wiwik Dwi. 2017. *Hubungan antara Kreativitas dengan Hasil Belajar Siswa dalam Pokok Bahasan Keliling dan Luas Lingkaran pada Siswa Kelas VIII B SMP Kanisius Sleman Tahun Ajaran 2016/2017*

Budiyono, dkk. (2008). *Kriya Tekstil untuk Sekolah Menengah Kejuruan Jilid* 2. Jakarta: Direktorat Pembinaan Sekolah Menengah Kejuruan.

Deliza Oktavira, D., & Suib Awrus, M. P. (2018). Pengaruh Penerapan Media Pembelajaran Video Terhadap Hasil Belajar Seni Rupa Siswa Kelas VII Di SMP Negeri 1 Timpeh. *Serupa The Journal of Art Education*, *7*(1).

Duli, Nikolauus. 2019. *Metodologi Penelitian Kuantitatif: Beberapa Konsep Dasar untuk Penulisan Skripsi & Analisis Data dengan SPSS*. Yogyakarta: Grup Penerbit CV BUDI UTAMA.

Farida, U. (2005). Mengembangkan Kreativitas Anak. Jakarta: Pustaka Al- Kautsar

Firmansyah, M. Anang dan Anita Roosmawarni. 2019. *Kewirausahaan (Dasar dan Konsep)*. Jawa Tinur: CV. Penerbit Qiara Media.

Golden, B. (2007). Unlock Your Creative Genius. New York: Prometheus Books.

Irma Russanti. 2019. Eksplorasi Batik Tanah. Bandung: PT. Panca Terra Firma.

Munandar, S.C.U. (1999). Mengembangkan Bakat dan Kreativitas Anak Sekolah. Jakarta: PT Gramedia Widiasarana Indonesia.

Munandar, Utami 2016. Pengembangan Kreativitas Anak Berbakat. Jakarta: Rineka Cipta.

Muqodas, I. (2015). Mengembangkan kreativitas siswa sekolah dasar. *Metodik Didaktik*, *9*(2), 25-33.

Prasnowo, M. Adhi., Gembong Baskoro, & Murti Astuti. (201)9. *Strategi Pengembangan Sentra Industri Kecil Menengah Kerajinan Batik*. Surabaya: CV. Jakad Publishing

Primus Supriono. 2016. The Heritage Of Batik – Identitas Pemersatu Kebanggaan Bangsa. Yogyakarta: ANDI

Puspita, Indra. 2009. *Memodifikasi Kain Lurik & Batik. Surabaya*: Tiara Aksa

Supriadi, D. (2001). Kreativitas, Kebudayaan, dan Perkembangan Iptek. Bandung: ALFABETA

Sambada, D. (2012). Peranan kreativitas siswa terhadap kemampuan memecahkan masalah fisika dalam pembelajaran kontekstual. *Jurnal Penelitian Fisika dan Aplikasinya (JPFA)*, *2*(2), 37-47.

Syahputra, Edy. 2020.*Snowball Throming Tingkat Minat dan Hasil Belajar*. Sukabumi: haura publishing.

Thobroni, 2016. Belajar dan Pembelajaran, Ar-Ruzz Media. Yogyakarta: Cetakan II

Watson, P. (2002). The role and integration of learning outcomes into the educational process. Active Learning in Higher Education, 3(3), 205-219.

Widayanti, L. (2014). Peningkatan Aktivitas Belajar dan Hasil Belajar Siswa dengan Metode Problem Based Learning pada Siswa Kelas VIIA MTs Negeri Donomulyo Kulon Progo Tahun Pelajaran 2012/2013. Jurnal Fisika Indonesia, 17(49).