



MERITA STRATEGY IN PRESERVING WASTRA IN LEARNING MEDIA AS A FORM OF LOCAL CULTURE TOWARDS SOCIO-CULTURAL RESILIENCE AT SMAN 1 MALANG CITY

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Abstract

This study examines strategies for preserving traditional wastra as a learning medium. The strategy used is the "MERITA" strategy, which consists of local content, evaluation, reaction, and integration of augmented reality (AR). This study was conducted at SMAN 1 Kota Malang with the research subjects being 10th grade students. The research method used was a qualitative approach with sources from primary and secondary sources. Primary source were obtained through interviews with students, educational media developers, and educational facilitators. Secondary sources were obtained from journals and online articles related to the topic. Data analysis was conducted using the Miles & Huberman model, which includes the stages of data collection, data reduction, and drawing conclusions. Data validity was checked through source triangulation. The research findings were as follow : first, there has been ongoing development over time regarding Wastra Nusantara, which continues to exist to this day; second, the implementation of the "MERITA" strategy in the use of Wastra educational media actively involves students in the learning process. The "MERITA" strategy is not only a learning strategy but also one of the strategies used to provide students with direct learning and practical experiences, incorporating the integration of cutting-edge technology such as augmented reality. Third, wastra media can foster social and cultural resilience through active preservation and emotional connection among students. The success of the "MERITA" strategy research on the formation of socio-cultural resilience was proven by a knowledge test on traditional wastra , namely a pre-test and post-test, with an average pre-test score of 49.55 and an average post-test score of 78.97. There was an increase in students scores after undergoing Pancasila and Citizenship Education using the "MERITA" learning strategy, which incorporates local wisdom from traditional wastra.

Key words: *Strategy, Wastra, Socio-Cultural Resilience*

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INTRODUCTION

Education plays a vital role in shaping and developing students' potential. We are currently living in a technological era, which means that society is utilizing the sophistication of developing technology. At present, learning media is one of the tools used to transfer knowledge. The learning media used does not necessarily have to be sophisticated technology, but can utilize existing local culture. The focus of this research is the use of wastra learning media in the teaching of Pancasila education for senior high schools. The sligns with the 21 st century focus on student development, specifically the 4C (critical thinking, communication, collaboration and creativity and innovation). (Sholikha, S. N.,; Fitriyati, D, 2021)

The learning process using wastra media with a local cultural theme provides students with the opportunity to relate their learning to their daily experiences. The approach used in this learning has the potential to improve students understanding of material related to local culture and the values contained there in. (Laksana, D. N. L, 2024). This learning activity will increase students' awareness of heritage and promote local culture, which can strengthen Indonesia's socio-cultural resilience. The wastra-based learning approach will provide opportunities for local groups or communities to encourage the development of students' identities through collaboration between schools as implementers, students as subjects, and local communities as collaborators. This wastra-based learning medium aims to equip students with the knowledge they need, especially arter graduation, to face a multicultural life when they continue their education at the next level (Saripudin, D.,; Abdulkarim, A., ; Komalasari, K., 2018)

The use of technology-based learning media can be adapted to the concept of wastra to ensure that the learning media is relevant to students' daily lives. Interactive media using wastra will increase student engagement in learning because students are directly involved in the process of making wastra. The goal of student engagement is to encourage student motivation to learn (Laksana, D. N. L; Dasna, I. W; Degeng, I, 2019). The wastra created by the students represent important easpects of

various regions in Indonesia, such as sago food from Maluku. Students can analyze this food as an effort to preserve and promote Indonesia's socio cultural resilience. The analysis conducted by the students will enhance critical thinking patterns, so that the implementation of wastra as a learning medium can be assumed to increase socio-cultural resilience and improve critical thinking skills in students (Liswati, Hariyati, N., , & Uulaa, R. F. R, p. 2023).

Wastra learning media used in the learning process can foster a learning environment that is measurable and can be evaluated more effectively. The use of wastra media will improve fine motor skills and focus in students so that they continue to be honed. The process of using wastra as a learning medium is tailored to the needs and learning styles of students, which vary because each student has a different learning style (Laksana, D. N. L, 2024). This adjustment is based on observations made by teachers at the beginning of the learning process, taking into account the compatibility between the material and the media to be used. However, teachers must also have an inclusive character, which means that the learning process must also be based on the developments of the times. Through the process of making wastra, students will practice perseverance and patience in every process they go through, so that teachers can convey every massage or material in the learning process (Zubaedah, S.,; Hidayah, U. N.,; 2023).

Based on the observation interviews conducted by researchers, SMAN 1 Kota Malang is one of the schools with a good academic image. The learning process at SMAN 1 Kota Malang is conducted using state-of-the-art technology-based learning media, but there is still limited emphasis on teaching themes related to local wisdom. Local wisdom in Malang can be seen in the form of visual art created through traditional processes, one of which is wastra (traditional wastra). Learning through the production of wastra indirectly provides students with hands-on learning experiences, which aligns with experiential learning theory. SMAN 1 Kota Malang emphasizes the role of teachers in actively involving students in the creation and use of educational media. As a result, the subject of Pancasila and Citizenship Education, which is often perceived as boring, can become an enjoyable subject through the direct learning experiences gained by students.

This research is based on several previous

studies conducted by (Zubaedah, S.,; Hidayah, U. N., 2023) with the little “Batik dan Media Pembelajaran: Upaya Melestarikan Budaya Lokal Dusun Giriloyo Desa Wukirsari Kapanewon Imogiri Bantul”. The results of the study show that there are six universal cultural elements and community involvement in preserving the sustainability of local culture. The next same research by Arif Wahyu Hidayat dan Dany Miftahul Ula with the little “Pengembangan Media Pembelajaran IPS Sejarah Berbasis Kesenian Ambiya Untuk Meningkatkan Ketahanan Budaya Lokal”. The results of the study showed an increase in students knowledge of local culture, namely Ambiya art, though interactive videos created by teachers (Hidayat, A. W., & Ula, D. M, 2020)

METHODOLOGY

Qualitative is the type of approach used in this discussion, with the results of this study providing a detailed description of the events that occurred in the research. The reason for using a qualitative approach is that the issues in this study are complex, dynamic, and holistic, requiring an expansion of meaning in social conditions that cannot be examined using a quantitative approach. In this research process, the researcher acts as the key instrument. The researcher will describe the research data obtained during the research process.

The research location was at SMAN 1 Malang. The data sources used were: 1. Primary data sources, obtained from informants during interviews, namely students involved in the process of making traditional wastra and teachers who developed learning media at the school (Guru Penggerak). 2. Secondary data sources, such as journals and online articles related to the topic. The data collection process utilized observation, interviews, and documentation procedures. The data analysis technique employed was the Miles and Huberman model, which consist of data collection, data presentation, data reduction and drawing conclusions (Sugiyono, 2019). The validity of the researchers' data was checked using source triangulation based on the program implementation, theories from books, and online journal articles. Meanwhile, triangulation techniques for verifying data validity are carried out through methods of testing data from the same source using

different techniques, such as following up interviews with data testing through observation or other documentation. Thus, in the process of verifying data validity using source triangulation and these techniques, a comparison of the information obtained will be provided.

RESULT AND DISCUSSION

1. Existence of Wastra

Wastra is believed to have existed since prehistoric times, before humans used bark, leaves, and plant fibers to cover their bodies. At that time, simple techniques such as weaving and braiding were used with simple tools. During thie period, wastra was used as a fabric for religious ceremonies, and its motifs also had spiritual meanings (Suryana, S, 2024). The, during the Hindu-Buddist Kingdom period from the 4th to 15th centuries, wastra were influenced by Indian culture, especially in terms of manufacturing techniques and motifs. Wastra became a symbol of social status and power (Kusrianto, A, 2021). Then, during the Islamic Kingdom period (13th to 16th centuries), wastra were influenced by Islamic values. In this case, wastra motifs no longer depicted living creatures but were more abstract in nature. The spread of batik techniques began to gain strength on the Island of Java, with motifs that contained philosophical meanings (Latif, N, 2017).

This continued during the colonial period, from the 16th to the 20th century, when Western influences arrived with the arrival of Europeans, bringing with them influences on the motifs and techniques used in wastra production. The motifs that developed at the time included European flowers, and during this era there was cultural resistance because wastra were on the identities of the Indonesian people that distinguished them from Western culture (Anak Agung Ngurah, A. M. K.T, 2021). The independence period marked a revival of nationalism, which made traditional wastra one of Indonesia's cultural identities and a source of national pride. During this era, the community and government developed startegies to preserve and promote traditional wastra as cultural heritage (Paramesti & Wahyuni, N.D , 2023). In the modern era if the 21st century, batik was recognized by UNESCO as Intangible Cultural Heritage in 2009. In this era, batik has become increasingly recognized internationally with modern designs that adapt batik to contemporary fashion and its production is more geared towards today's lifestyle.

The present and future of wastra are projected in the form of digitalization in their marketing processes, which will certainly make it easier for artisans to reach global markets through digital social media platforms. Additionally, sustainability is being promoted through a movement back to traditional production techniques and the use of more environmentally friendly natural materials, which is increasing awareness of environmental issues. In the future, efforts can be focused on education and regeneration, such as incorporating educational media in classrooms about national identity through wastra and enhancing their appeal to younger generations (Narwastu, L., A; Purnomo, A. D, 2023)

In this era, wastra is one of the fabrics commonly used by the community, both in formal and informal occasions. In formal events, the community, especially important figures, use wastra as the base fabric for clothing based on the philosophy of its motifs and colors. For example, the use of the parang rusak motif is not permitted for weddings (Jamil, M. A, 2018). Thus, if it is only used in the context of clothing, the existence of wastra is limited to the evolving fashion industry. However, in reality, fashion also has the same dynamics as the dynamic nature of fashion, which follows the changes of the times, resulting in wastra users often not paying attention to the patterns and meanings contained in wastra (Ramadhanty, A.,; Candra, N., ; Ardianto, E.,; Budiman, A., 2023).

The development of Wastra Nusantara is often compared to kebaya clothing, which is one of Indonesia's traditional garments, emphasizing its existence amid the rapid development of fashion trends, one of which is the emergence of the Korean Kebaya trend, which has abandoned the meaning of modesty in kebaya clothing itself. To truly preserve the motifs of Indonesia traditional wastra and the meaning of the kebaya garment itself, innovation is needed without compromising its distinctive characteristics (Suasmini, I. D. A. S., 2019). The existence of wastra from time to time is a reflection of a long and dynamic journey that includes social, cultural, economic and technological influences (Tjahjadi, I. G. N. K.,; Wirawan, I. K. A., ; Darmawan, I. D. M., 2023). Wastra is not only described as fabric or clothing, but wastra is also a symbol of identity,

status and cultural heritage in Indonesia.

The existence of wastra from time to time provides an overview to the entire audience that wastra have social, cultural, and technological resilience as cultural heritage. Wastra can continuously adapt to changing times. Wastra are not only used as a symbol of the cultural identity of the Indonesian people but also as a source of inspiration and innovation in today's modern world. Preservation will be successful if it involves collaboration among all elements, including the community, government, artisans and designers, who will act as a check and balance to ensure that wastra remain alive and relevant amid changing times (Adjani, S.M, p. 2024).

2. The MERITA Learning Strategy as an Effort to Preserve Traditional Wastra Through Learning Media

The MERITA strategy is one of the strategies created for the learning process using wastra learning media. MERITA itself stands for (Local Content, Evaluation, Reaction, Integration of Augmented Reality). The steps using the "MERITA" strategy are as follows :

First, local content can be integrated into the education curriculum from elementary school to high school. This strategy is one of the strategic strategies in preserving traditional wastra , which are part of cultural heritage, to enrich students' local knowledge in learning. One implementation that can be carried out is through basic skill training in traditional wastra production, such as batik, weaving, or songket making, followed by learning about the history and philosophy behind the motifs created. In integrating traditional wastra into local content and the curriculum, students not only preserve cultural heritage but also take a step toward developing creativity, skills and appreciation for local wisdom (Maulidiyah, N. L.,; Syafii, S, 2023).

In this case, students at SMAN 1 Malang are invited to make batik cloth through the basic process. The steps involved in batik-making include: 1) creating a pattern, commonly referred to as the "nglowong" process, 2) followed by the "mencanting" process, which involves applying wax to the fabric that has been patterned, 3) dyeing or coloring the fabric using a brush and dye, with the aim of ensuring that the details of each pattern created by the students can be dyed properly, 4) applying waterglass or the color-fixing process, 5) the process of removing wax from the fabric, commonly known as the

“ngelorot” process, which is done using hot water mixed with soda ash solution to ensure the wax is completely removed, 6) the finishing process, where students refine the results by drying and sewing each detail of the fabric they have created.

Students can use various techniques as desired, one of which is the canting technique. In this case, the school collaborates with the Utpala Wastra batik community to ensure the quality of the batik made by students. This wastra medium is integrated into the Pancasila Education curriculum for 10th grade students, enabling them to transition from junior high school to senior high school and develop creative thinking skills in determining the motifs they create based on the region they have chosen. This is closely tied to local knowledge, as in the initial phase of this strategy, students are asked to research information related to the motifs they have created. The information that students must find this stage includes historical aspects, philosophy and the meaning of each motif, which are linked to elements in Pancasila Education and Citizenship Education, namely Bhinneka Tunggal Ika and the application of the principle of mutual cooperation in fostering diversity.

Second, evaluation can be done through student work exhibitions. Student work exhibitions can measure students' understanding, creativity, and skills in learning and applying knowledge about wastra. The evaluation aims to provide constructive feedback to students, while also motivating them to continue developing their interests and talents to explore interesting ideas for creating innovations in learning. This evaluation method can be carried out through assessment, feedback from exhibition visitors, self assessment, feedback from exhibition visitors, self-assessment, peer assessment and assessment criteria (rubrics) (Nugrahani, Widayati, M.,, Sudiyana, B., , & Pratiwi, V. U., 2024). The exhibition was held at the school, and the visitors were students and teachers. The exhibition their motivation and knowledge.

The exhibition held by students not only serves as a means of evaluation but also as a platform for developing students' critical thinking skills. In this case, students are encouraged to explore the symbolic meaning of

the wastra motifs they have created by seeking information about the philosophy and cultural values contained in the motifs. The wastra motifs selected by the students can be used to address contemporary issues such as the process of sustainable cultural preservation. This activity can be utilized by teachers and students to engage in in-depth analysis, evaluation, and reflection of ideas through traditional wastra works. The processes that students have gone through, such as discussions, presentations, and responses from exhibition visitors, will provide positive feedback to students in conducting critical dialogues aimed at expanding knowledge and perspectives, as well as sharpening argumentative skills. Thus, learning becomes more meaningful and provides an orientation toward character development in wastra preservation through wastra-based learning media aligned with 21st -century learning competencies.

The wastra products made by class X in each group include group 1 with the Kakao Raja motif originating from Jember. The reason group 1 chose the Kakao Raja motif as a traditional wastra motif is because the Jember region has the potential to be the largest producer of cocoa (chocolate) in Indonesia. The philosophy embodied in the Kakao Raja motif is that of prosperity and success. The Kakao Raja motif symbolizes prosperity, success, and the economic potential of the Jember community. Cocoa is one of the key commodities that the Jember community hopes will improve the standard of living of farmers in particular and the local community in general. The word “Raja” (King) serves as a symbol of hope for farmers and the Jember community, signifying that this local cocoa product can achieve success both nationally and internationally, much like a respected leader. Additionally, the representation of the cocoa tree, leaves, fruit and seeds symbolizes harmony between humans and environment in sustaining agricultural processes. The wastra product from group 1 can be viewed in the image below.



Source : Research Results, 2025

Group 2 chose the Teratai Singo batik motif, which is an icon of Malang City. This motif reflects the beauty, strength, and glory of Malang City. The selection of this motif is based on Malang's nickname as "Bumi Arema," which is associated with the culture of the people of Malang and their high fighting spirit. The philosophy adopted by the students in developing the Teratai Singo wastra motif is derived from the "lotus" flower, which symbolizes purity, rebirth, and the purity of the soul, as the lotus flower itself grows in murky water yet remains beautiful. Javanese philosophy states that the lotus flower can be associated with the symbol of wisdom and enlightenment, urging every human being to uphold the steadfastness of maintaining a pure heart despite unfavorable environmental and social conditions. The philosophy of the singo itself symbolizes strength, courage, and leadership. From a cultural perspective, Malang has a historical background rooted in the Kingdom of Kanjuruhan, where the lion represents the spirit of heroism and authority. The lion is also often believed to be the guardian or protector of the noble values of Malang society. The combination of the softness of the lotus flower and the strength of the lion motif represents the balance between the gentleness of the heart and the courage to act, reflecting the ideal character of the people of Malang – friendly yet resilient. The product design developed by group 2 can be seen in the image below.



Source : Research Result, 2025

Then group 3 took motifs from the Surabaya icon itself, which consists of Sura and Baya, and was inspired by the legend of the origin of the name Surabaya, which symbolizes courage and struggle. Sura is a symbol of a shark, which symbolizes the courage to face

challenges and threats that come from the water. Meanwhile, Baya or crocodile symbolizes strength originating from the land. Both depict a conflict and harmony that convey the implicit message that conflict is one part of the process toward achieving life balance. In the wastra motif created based on this philosophical perspective, it offers teachings that can be instilled in students to manage differences and conflicts wisely. Especially in a school environment where students do not come from a single region but from various regions, which inevitably have differing characteristics that must be managed to prevent conflicts from arising within the school environment. Additionally, this motif is chosen as a traditional wastra motif because the strength of two powerful beings reflects the life of Surabaya's community in relation to the natural environment around them—the ability to adapt and survive in all conditions. The wastra motif developed by the students can be seen the image below.



Source : Research Result, 2025

The motif created by Group 4 is the "Leaf and Grape" motif, which originates from Probolinggo. The reason behind choosing this motif lies in Probolinggo's potential as a grape-producing region, with grapes symbolizing prosperity and abundance within the local community. The students chose the leaf and grape motif because grapes represent an abundance of fortune, while leaves are symbols of fertility, life, and continuous growth. These two motifs together convey a meaning of harmony and perserverance, reflecting the spirit of hard work. The represents a character trait that students, especially those in Grade 10, should develop – continuously learning and adapting in order to navigate more advanced processes. The product design featuring the leaf and grape motif can be see in the image below.



Source : Research Result, 2025

The motif created by Group 5 is the “Simpang Lima Gumul” motif, which serves as an icon of Kediri City and Regency. This motif symbolizes unity and integration, as represented in the Simpang Lima Gumul Monument. It depicts a monument with directions facing multiple points, symbolizing the unity of various regions converging toward a common goal. It represents progress and modernization grounded in cultural values. This motif symbolizes a form of modernization that must move forward in harmony, mutually reinforcing one another to achieve a shared purpose. Philosophically, the motif symbolically conveys the idea of diverse paths in life, encouraging society at large to develop a character rooted in wisdom when choosing life paths, upholding noble values, and staying true to cultural identity. In the context of students at school, this becomes a fundamental character trait that serves as the foundation for the development of other character values. Every aspect of student life in school should be based on their identity as learners. The visual depiction of the motif can be seen in the image below.



Source : Research Result, 2025

Group 6 chose the Gajah Oling motif, a traditional design from Banyuwangi. The term “Gajah” means greatness and strength, while “Oling” means remembrance or self-awareness. Therefore, the meaning behind the Gajah Oling motif is to remember one’s origins and the values of life. In Javanese and broader Indonesian culture, the elephant symbolizes strength, wisdom, and resilience. The spiral pattern within the motif represents the cycle of life, conveying a balance between the physical and spiritual realms, and even symbolizing the relationship between humans and nature. This motif reflects the worldview of the Banyuwangi community in living a harmonious and sustainable life. The Gajah Oling motif is not only seen as a symbol of local wisdom but also serves a medium for character education that can be applied to students lives and the modern world they face. The visual design of the Gajah Oling wastra motif can be seen the image below.



Source : Research Result, 2025

Third, the reaction phase emphasizes the aspect of feedback given after the evaluation process, with the purpose of identifying areas that need improvement. Feedback reactions can be obtained from various sources, such as visitors, students, teachers, experts, or external parties. Reactions sourced from exhibition visitors can be collected through feedback forms that ask about impressions, suggestions, and assessments of the exhibition. Additionally, direct interaction serves as a way to initiate discussions regarding the visitors' experiences with the wastra exhibition. The feedback reaction method can be conducted through questionnaire distribution, interviews, observations, or focus group discussions, which can then be analyzed using quantitative or qualitative methods. (Rahmadani, F; Andrini, S,

2021).

The visitors' reactions will be documented in detail by the students. In addition, a window shopping process will take place, where students who created the wastra works will visit each other's displays to gain new insights—whether about the techniques used, the philosophy behind the motifs, or the broader knowledge related to the wastra pieces they have created. Through this process, students will deepen their understanding of why traditional wastra must be preserved, both within the community and in educational environments.

The reactions shown by each student are responses to their learning experiences during the implementation of the “MERITA” strategy. This stage is based on experiential learning theory as proposed by David Kolb. Student involvement in creating products and providing reactions to those products has an impact by allowing learners to express their knowledge through project-based work—for example, during the nglowong process, which serves as a stage for designing wastra products through initial sketches. According to experiential learning theory, students become directly involved, which stimulates a strong sense of curiosity. This, in turn encourages them to produce and create innovative works that support the learning process in the classroom-particularly in Pancasila and Civics Education subjects (Annalia, W, 2021).

Fourth, the integration of Augmented Reality (AR) represents a valuable opportunity for preservation efforts in the modern era. The use of AR serves as an innovative strategy for preserving and promoting the cultural heritage of traditional wastra (wastra) on a broader scale. AR can provide a more interactive and engaging experience, making wastra more relevant in today's digital age. Some of the benefits of AR in the preservation of wastra include offering interactive education that visually and interactively presents the philosophical meanings, techniques, and symbolism contained within wastra motifs. One example of AR implementation in wastra preservation is its use in wastra museum, as well as educational applications such as the “BATIK AR” app, which allows students to scan batik motifs and view their 3D animations along with explanations of their philosophical meanings (Sobandi, B.,; Wibawa, S. C; Triyanto,

T.,; Syakir, S., ; Pandanwangi, A., ; Suryadi, S.,; Santosa, H.,; 2021).

3. Wastra Media as a Form of Local Culture for Strengthening Socio-Cultural Resilience in the School Environment

The use of wastra as a form of local culture plays a strategic role in building socio-cultural resilience within the school environment. Wastra is not merely a piece of cloth used to cover the body, but also carries symbolic meanings of identity and cultural values. Integrating wastra into the school setting can strengthen students' sense of pride and deepen their understanding of Indonesian culture. As a learning medium for local culture, wastra can serve as an affective tool for introducing the history and origins of its development in specific regions (Azizah, et al., 2025). In the context, Grade 10 students of SMAN 1 Malang City are actively in creating projects by making simple wastra using motifs from several specific regions.

The creation of wastra serves as a supporting factor in building socio-cultural resilience. This socio-cultural resilience refers to the school community's ability to maintain and develop cultural values amid changes that pose challenges. In this context, wastra becomes a tool to strengthen socio-cultural resilience through cultural understanding, enabling students to appreciate and respect local culture, which creates a form of resistance against the influences of globalization. Furthermore, active preservation involving students in the learning and production of wastra impacts the continued existence and development of local culture within the community. Lastly, emotional attachment plays a role by engaging students in wastra making activities, fostering a stronger connection and commitment to preserving their cultural heritage (Limono, L, 2022).

Wastra as a medium of local culture within the school environment holds great potential for building socio-cultural resilience. Through learning with wastra as a medium, students not only become familiar with and appreciate their own culture but also actively participate in developing skills and creativity during the learning process. With the right strategy, wastra can become an affective tool for preserving cultural heritage while simultaneously maintaining the existence of local culture as a form of socio-cultural resilience in Indonesia (Damayanti, R.,; Rahayu, A. D.,; Husna, U.,; Anggraeni, N.,; Lusianti,

D., 2023).

The direct impact of implementing the “MERITA” strategy as a means to build local wisdom knowledge in fostering socio-cultural resilience at school is measured through the administration of subjective tests. One of the tests used in this stage is a subjective test consisting of five questions. The data from the results of measuring students' local content knowledge can be seen in the table below.

Table 1. Result of Skor Pretest and Posttest

Skor Pretest	Skor Posttest
90	100
55	85
75	100
45	65
45	65
45	55
60	100
35	60
30	65
55	95
50	100
65	65
35	45
100	100
35	70
55	65
50	100
25	60
50	100
45	55
40	55
50	80
35	75
40	80
35	65
80	100
45	95
40	95
30	70
50	55
35	100
50	65
60	100
50	100

Source : Research Result, 2025

The results of the subjective test conducted by the students to measure their knowledge of local content are summarized in the table below.

Table 2. Parameter of Skor Pretest and Posttest

Parameter	Pretest	Posttest
Average	49,55	78,97
Median	47,5	77,5
Modus	50	100
Minimum	25	45
Maksimum	100	100

Source : Research Result, 2025

This data shows that the use of traditional wastra media increases students' knowledge of local wisdom. A pretest was conducted to measure students' initial ability to understand the values of local wisdom, followed by the implementation of the “MERITA” learning strategy in the Pancasila and Civic Education class. After the learning process, a posttest was carried out to evaluate the improvement in students' knowledge, critical understanding, and awareness in preserving the local wisdom of wastra as part of the socio-cultural resilience at SMAN 1 Kota Malang. The comparison between the pretest and posttest results serves as a basis for teachers to provide reflection and reinforcement in designing learning strategies that offer students direct learning experiences.

CONCLUSION

Wastra is a tool used as a medium to introduce local cultural values to students, including its history, philosophical meaning, and production techniques. Its development spans many periods, each influenced by various factors, both positive and negative. Integrating wastra into the curriculum and school activities helps students understand and appreciate their cultural heritage. The “MERITA” strategy is applied in the learning process using wastra as the teaching medium, which includes local content, evaluation, feedback, and the integration of augmented reality (AR), enabling wastra to develop widely within the educational environment. Through the “MERITA” strategy, interactions occur not only among people but also with digital AR technology. Overall, the “MERITA” strategy is effective for preserving wastra as a form of local culture while simultaneously strengthening socio-cultural resilience at SMAN 1 Malang City.

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