



# Javanese Wisdom: Life-Cycle Batik as BIPA Teaching Material with Portfolio Writing Models

Nova Diadara<sup>1</sup>, Yulianeta<sup>2</sup>, Halimah<sup>3</sup>

<sup>1,2,3</sup>Universitas Pendidikan Indonesia, Bandung, Indonesia



DOI: <https://doi.org/10.46245/ijorer.v7i2.1247>

## Sections Info

### Article history:

Submitted: December 01, 2025

Final Revised: Dec. 23, 2025

Accepted: January 19, 2026

Published: March 30, 2026

### Keywords:

Batik, BIPA, Javanese Wisdom,  
Life Cycle, Portofolio Writing



## ABSTRACT

The Javanese people created some batik patterns depicting the human life-cycle, from birth to death. These motifs have high cultural and philosophical value. They are also used in important ceremonies throughout the human life-cycle. This cultural richness can be integrated into BIPA (Indonesian for Foreign Speakers) learning. This study aims to design a strategy for integrating Javanese life-cycle batik into BIPA learning with portfolio writing models. This study employs a descriptive research approach with a qualitative focus. Data for this study was collected through observations at a reputable cultural museum, interviews with guides, documentation of batik motifs and literature on Javanese life-cycle batik. To ensure the validity and credibility of the data, triangulation techniques were employed. The results indicate that the life-cycle batik comprises 16 motifs used in seven traditional ceremonies marking stages of the human life-cycle. This diversity of life-cycle batik can be integrated into BIPA teaching materials using Notion as the medium. These materials cover vocabularies (40 words), as well as listening, speaking, reading and writing, and Indonesian cultural awareness. This study contributes to the development of alternative BIPA teaching materials that integrate culture. Integrating Javanese batik motifs representing the life-cycle into BIPA learning could enhance cross-cultural understanding and contextual language skills.

## INTRODUCTION

BIPA, or Indonesian Language for Foreign Speakers, is a program from the Language Agency of the Ministry of Education and Culture that teaches Indonesian to foreigners (Carmitha et al., 2023; Kurniasih, 2021; G. Susanto et al., 2024). This program is one of the strategies for the internationalization of the Indonesian language (Muslim et al., 2022; Pradita & Arimi, 2024; G. Susanto, 2022). The internationalization of the Indonesian language is also accompanied by the internationalization of culture and tourism in Indonesia (Hardini et al., 2023; Mukhibun et al., 2024; Widiyanto & Pusse, 2025). This is because language and culture are two inseparable things (Arafah et al., 2022; Fielding, 2021; Gashi, 2021; Low et al., 2022; Redvers et al., 2023; Tjahjani & Jinanto, 2021). Language is a bridge to understanding existing cultures (Bridges et al., 2022; Giglitto et al., 2022; Nayak et al., 2024; Xia et al., 2024). Culture is also a tool for adapting to a place (Achim et al., 2022; Draper et al., 2023; Gong et al., 2021). On the other hand, the number of foreigners interested in learning BIPA is increasing day by day (Dewi, 2024; Inthase et al., 2024; Kusmiatun, 2024; Muyassaroh et al., 2024). Therefore, it is necessary to integrate BIPA teaching materials with Indonesian culture (Asteria et al., 2023). Indonesia's diverse culture will be an exclusive and interesting topic for BIPA students (Ali et al., 2021; Tiawati et al., 2024). Culture-based language learning will create easy and enjoyable learning (Hicham et al., 2025; Ishaq et al., 2022; Ngoc Diep et al., 2022).

Batik for Indonesians is not just a piece of cloth, but also an expression of values, prayers, and hopes (Rismantojo et al., 2024a; Sugiarto et al., 2025a; Supriyadi et al., 2024). Each batik motif produced has a philosophical meaning about the community's way of life that has been passed down from generation to generation (Ciptandi & Arumsari, 2024; Shahrudin et al., 2021; Wesnina et al., 2025a). The richness of batik has been recognized by UNESCO as an intangible cultural heritage (Febriani et al., 2023; Permatasari & Cantoni, 2021). One region that has its own batik motifs is Java, especially the former Mataram Kingdom (Budi et al., 2025; Santosa & Noorwatha, 2025). The Javanese people created batik motifs related to the human life-cycle, from birth, adulthood, marriage, to death (Wijayanti & Fakhriati, 2024). These batik fabrics are usually used during life-cycle ceremonies. Some of these ceremonies include mitoni, supitan, tetesan, lamaran, siraman, and funerals.

Life-cycle batik contains high cultural and philosophical values (Angeliia, 2023; Damanik et al., 2025). Life-cycle batik is also used in important human ceremonies (Ma'rufah & Rahma, 2025). The cultural richness contained in life-cycle batik can be introduced in BIPA (Indonesian Language for Foreign Speakers) learning. BIPA is one of Indonesia's strategies in internationalizing its language and culture (Nugraheni et al., 2022). Batik is one of Indonesia's cultures that attracts foreigners (Mahesti et al., 2023). Introducing culture in learning is one of the steps to prevent intercultural communication barriers (Nabilah et al., 2023). The introduction of culture and philosophy contained in the life-cycle batik is intended so that BIPA students can use batik motifs according to the place, situation, and conditions. Without an introduction to batik motifs and their uses, BIPA students may misuse batik motifs at important events. Therefore, an introduction to batik motifs in the life-cycle will help BIPA students avoid culture shock.

The philosophy contained in batik daur hidup constitutes a set of values that serve as guidelines for the life of the Javanese people. The depth of the philosophy contained in batik daur hidup requires intensive study. This is intended so that BIPA learners truly understand the philosophy of batik, thereby avoiding misunderstandings. One learning model that can be used in BIPA learning with batik daur hidup content is the e-portfolio. Portfolios encourage learners to continuously evaluate their work until it approaches perfection. Therefore, the repetition carried out in the learning process with e-portfolios is expected to minimize misunderstandings between BIPA learners and Indonesian culture, especially the philosophy of batik daur hidup.

Research related to the use of batik in BIPA learning has been conducted by (Yulianeta & Amandangi, 2021), (Retnoningtyas et al., 2022), and (Yogi et al., 2024). In 2021, Yulianeta conducted a study entitled "Learning to Write Descriptive Texts Based on Batik Culture of BIPA Students at the Indonesian Embassy in London." This study focused on the skill of writing descriptive texts based on Indonesian batik culture. The results of this study showed that the ability of BIPA students at the Indonesian Embassy in London to write descriptive texts showed positive results through five stages of writing, namely pre-writing, writing, revision, editing, and publication.

Retnoningtyas in 2022 conducted a study entitled "Representation of Batik Culture in Kamila Andini's Film Sekar and Its Implications as BIPA Teaching Material". The study aimed to describe the representation of batik culture in the film "Sekar" and then imply it as an alternative teaching material for BIPA. The results of this study showed that the film Sekar has representations of batik culture, including a) batik tools and materials, b) batik making, and c) batik motifs. This teaching material can be used as an

alternative teaching material for BIPA.

In 2024, Yogi conducted a study entitled “World Cultural Heritage ‘Batik’ as Teaching Material for Indonesian Language for Foreign Speakers in Supporting the Internationalization of Indonesian Language”. The study aimed to explore the potential use of batik culture as learning material in the context of BIPA teaching materials. The results of this research show that adding batik to the BIPA curriculum can increase participant engagement and encourage their interest in the Indonesian language.

This study, here, brings novelty by utilizing the life-cycle batik of the Javanese people as an alternative BIPA teaching material. The introduction of the life-cycle batik of the Javanese people will also indirectly introduce BIPA students to Javanese traditional ceremonies. The purpose of this study is to design a strategy for integrating Javanese batik into BIPA learning. This study contributes to enriching alternative BIPA teaching materials that are integrated with culture. The integration of Javanese batik into BIPA learning can be an innovation to improve cross-cultural understanding and contextual language skills.

## LITERATURE REVIEW

### A. BIPA Learning

BIPA learning is an educational process specifically designed to teach Indonesian to foreign speakers, whether for academic, professional, or tourism purposes (Suprastayasa & Ariasri, 2023). Unlike Indonesian language learning for native speakers, BIPA emphasizes mastery of language skills (listening, speaking, reading, and writing) as tools for cross-cultural communication (Yulianeta, Amandangi, et al., 2024). The approaches often used in BIPA are communicative and contextual, where learners are encouraged to use the language in real situations relevant to their daily lives in Indonesia (B. Susanto & Artha Adnyana, 2025).

A crucial aspect of BIPA learning is cultural integration (Andriyanto et al., 2025). Language and culture are two inseparable entities (Kung, 2021). Therefore, BIPA learning does not only focus on grammar and vocabulary, but also on intercultural competence (Bakri et al., 2025). BIPA teachers are required to introduce Indonesian culture both physical culture (such as batik and cuisine) and non-physical culture (such as manners and the value of mutual cooperation), so that learners can communicate appropriately and avoid culture shock (Yulianeta, Hardini, et al., 2024).

### B. Batik

Batik is not just a patterned fabric, but a cultural artifact rich in philosophical and historical values (Wesnina et al., 2025b). From a cultural perspective, batik has been recognized by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity since 2009 (Rismantojo et al., 2024b). This recognition confirms batik's position as a representation of Indonesian national identity, serving a dual function as both a practical item (clothing) and a symbolic object that communicates the social status, hopes, and spiritual values of the community that produces it (Pratiwi et al., 2023).

Technically, batik is defined as a textile craft that uses a resist-dyeing technique (Syed Shaharuddin et al., 2021). This process involves the use of hot wax (malam) as a resist to form motifs on mori cloth (Hafiza et al., 2021). The main tools used are a canting for hand-drawn batik and a copper stamp for stamped batik (Hidayat et al., 2021). This unique technique creates distinctive visual characteristics, such as crackles in the colors and

imperfect lines in hand-drawn batik, which actually become its main aesthetic value (Xiao, 2024). In the context of education, understanding batik techniques teaches the values of perseverance, precision, and appreciation for long manual processes (Sugiarto et al., 2025b).

Furthermore, batik has a strong visual semiotic dimension (Saidi et al., 2025). Each batik motif, especially classic batik (such as the Parang, Kawung, or Sido Mukti motifs), contains deep symbolic meanings (Widagdo et al., 2021). For example, the Parang motif symbolizes unyielding spirit and struggle, while Kawung symbolizes purity and longevity (Abidin et al., 2023; Natalia & Fathoni, 2021). In the context of language and cultural learning, batik is a very rich authentic material. It not only teaches vocabulary related to clothing, but also serves as a gateway to understanding the cosmology and values of Indonesian society, especially Javanese society.

### C. Portfolio Writing

Portfolio writing is an assessment and learning method that focuses on the systematic collection of students' written work over a certain period of time (Gebrekidan & Zeru, 2023). Unlike traditional tests that only capture students' abilities at a single point in time (snapshot), portfolios provide a progressive overview of students' writing competency development (video) (Weerakoon, 2023). In an academic context, writing portfolios usually contain initial drafts, revisions, and final writings, allowing lecturers or teachers to see the writer's thought process, improvement efforts, and maturity of ideas (Cheng, 2022).

Pedagogically, the use of portfolios in writing instruction (including in BIPA classes) shifts the paradigm from product-oriented to process-oriented (Yu et al., 2023). This approach emphasizes that writing is a recursive process involving planning, drafting, revising, and editing (Davoodifard, 2022). With portfolios, students are encouraged to not only focus on the final result but also to value the process of improvement (Ansya et al., 2024). This is particularly beneficial for foreign language learners as it reduces writing anxiety and provides space for mistakes as part of the learning process (Shahrokhi et al., 2025).

In addition, portfolio writing has a strong metacognitive function through the component of self-reflection (Zarestky et al., 2022). In portfolios, students are usually asked to write reflections on what they have learned, what difficulties they have encountered, and what strategies they have successfully applied. This reflection trains students' learner autonomy and self-awareness of their own learning styles. In the context of graduate school, these metacognitive skills are crucial for producing critical and responsible academic writers (Teng & Yue, 2023).

## RESEARCH METHOD

This study employed a qualitative descriptive research design to explore Javanese life-cycle batik as a source of cultural content and its pedagogical transformation into BIPA (Bahasa Indonesia bagi Penutur Asing) teaching materials using a portfolio-based writing model. A qualitative descriptive approach was selected because the study aimed to interpret cultural meanings embedded in visual artifacts and contextualize them into language learning materials, rather than to test hypotheses or measure causal relationships (Creswell, 2013). The methodological position of this study lies at the

intersection of cultural studies and applied language pedagogy, where cultural artifacts are treated as texts that can be interpreted, categorized, and pedagogically redesigned.

The primary data source consisted of Javanese batik cloths depicting the human life-cycle housed in the Sonobudoyo Museum, Yogyakarta. From the museum collection, nine batik pieces were purposively selected based on the following criteria:

1. The batik explicitly represents stages of the Javanese life-cycle (e.g., birth, childhood, adulthood, marriage, and death);
2. The motifs are accompanied by curatorial descriptions or historical explanations;
3. The artifacts are accessible for documentation and academic use.

Secondary data included:

1. Semi-structured interviews with museum guides who possess expertise in Javanese batik symbolism and cultural philosophy;
2. Written documentation such as exhibition catalogs, museum archives, and scholarly literature on Javanese batik and life-cycle rituals.

The pedagogical data consisted of draft BIPA teaching materials developed by the researcher, focusing on portfolio-based writing activities derived from the analyzed batik motifs. Data were collected through four complementary techniques:

#### 1. Observation

Nonparticipant observation was conducted in the Sonobudoyo Museum to examine batik motifs, visual elements, color composition, and narrative representations of life-cycle stages. Observational notes focused on recurring symbols and their cultural meanings.

#### 2. Interviews

Semi-structured interviews were conducted with museum guides. The interview protocol covered topics such as the philosophical meaning of life-cycle batik, symbolic interpretation of motifs, and their relevance to Javanese worldview.

#### 3. Documentation

Photographic documentation of batik motifs and written archival materials were collected to support visual and textual analysis. Museum documentation was used in accordance with institutional regulations.

The identified cultural themes were subsequently analyzed using qualitative content analysis to design BIPA teaching materials. This stage focused on aligning cultural themes with BIPA learning objectives, writing competencies, and portfolio-based assessment principles. The analysis resulted in structured learning units that integrate cultural interpretation with reflective and descriptive writing tasks.

To enhance trustworthiness, triangulation method was applied by comparing data obtained from observations, interviews, and documentation. In addition, source triangulation was conducted by cross-checking interpretations between museum informants and written literature. Consistency across data sources was used as the basis for validating thematic findings.

## RESULTS AND DISCUSSION

### *Result*

Human life-cycle ceremonies in Javanese tradition are important (Sutiyono, 2013). These ceremonies are performed to honor every important moment in each stage of

human life. Ceremonies are held whenever a person enters a “new phase” in life. Javanese people often refer to these ceremonies as *slametan*. *Slametan* ceremonies for the human life-cycle often use specific batik fabrics.

Javanese batik depicting the human life-cycle can be found in museums that specialize in displaying Indonesian cultures. One of these is batik depicting the Javanese life-cycle. Javanese people believe that there are 6-7 stages in the human life-cycle. Every time a person enters a new stage in their life, a traditional ceremony is held. The batik clothing worn in each ceremony is different and has its own rules. The following are the findings regarding batik depicting the Javanese life-cycle.

There are various batik motifs that are often used in the seven traditional ceremonies of the human life-cycle. One of the life-cycle ceremonies performed is the *mitoni* ceremony. The *mitoni* ceremony is a Javanese traditional ceremony to commemorate seven months of pregnancy. Therefore, the batik cloth used also has seven motifs. The batik used in this ceremony is *kasatriyan* batik, *peksi kurung* batik, *babon angram* batik, *sido asih* batik, *semen rama* batik, *sido mukti* batik, and *lurik lasem* batik. These seven batik fabrics are used when the mother who is seven months pregnant performs the *siraman* sub-ceremony, which is a ritual bath with flowers accompanied by two coconuts as offerings. The two coconuts are each painted with the images of the gods Bethara Kamajaya and Bethari Kamaratih. According to the book *Poros Kebudayaan Jawa* (The Core of Javanese Culture), the painted coconuts symbolize the hope that the child will be handsome like Bethara Kamajaya if it is a boy, or beautiful like Bethari Kamaratih if it is a girl.



**Figure 1.** Mitoni's Batik

Next is the *kopohan* or birth ceremony. *Kopohan* means to be cleansed. In this ceremony, the baby is wrapped in batik. The batik used is usually heirloom batik from the family. This symbolizes the hope that the baby will be blessed with a long life like their ancestors. The batik cloth used in the *kopohan* ceremony is then kept by the mother and will be used again if the child falls ill, in the hope that the child will recover quickly. The batik used in this ceremony is *semen cuwiri* batik, or *gringsing buron toya* batik can also be used. According to the book *Poros Kebudayaan Jawa* (The Core of Javanese Culture), there are various sub-ceremonies of the *slametan* for a newborn baby; including planting the *ari-ari*, *brokohan*, *puputan*, and *tedhak siten*. The tradition of planting the *ari-ari* or placenta is usually done after the baby has been cleaned. The *ari-ari* is placed in a *kwali* and planted together with a needle, thread, and a piece of paper inscribed with Javanese characters. The placenta of a baby boy will be buried on the right side of the house, while the placenta of a baby girl will be buried on the left side of the house. Next, at the *brokohan* ceremony, the baby's parents will hold a *slametan* ceremony serving white rice and uncut long beans. The long beans, which are left whole, symbolize the hope that the baby will have a long

life. Then there is a *puputan* ceremony to commemorate the baby's 35th day of birth. Next, when the baby is nine months old, a *tedhak siten* ceremony will be held, which means stepping on the ground.



**Figure 2.** Kopohan's Batik

Next is the circumcision ceremony. Circumcision or *supitan* or *khitanan* is a rite of passage for boys. The biological sign that a child is ready for circumcision is when he experiences wet dreams. In general, this ceremony is performed when the child is 8 years old. In the circumcision ceremony, the traditional clothing worn is called *puthutan*, complete with a *jarik* decorated with *prada*. The batik motif used depends on the royal caste. The son of the king and queen will wear parang barong *nagara* batik, while the son of a concubine will wear *parang klitik* batik.



**Figure 3.** Khitanan's Batik

Ceremonies similar to circumcision are *tetesan* and *tarapan*. *Tetesan* is a traditional ceremony for girls approaching adulthood. This ceremony symbolizes the hope that the girl will be able to bear children in the future. In addition, girls undergo the *tarapan* ceremony. *Tarapan* is a traditional ceremony performed for girls when they experience their first menstruation. The batik motif used in this ceremony is *cindhe patola* batik.



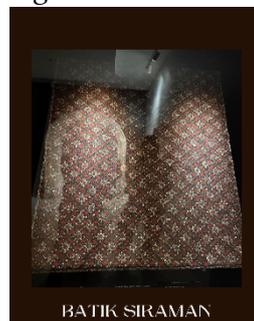
**Figure 4.** Tetesan's Batik

The next ceremony is *lamaran* or engagement. *Lamaran* is the first stage in the marriage process. During *lamaran*, the couple promises to be faithful to each other. This fidelity is symbolized by the batik motif *satriya manah* worn by the man and *semen kudha rante* worn by the woman. These two batik motifs symbolize the commitment of the wearer.



**Figure 5.** Lamaran's Batik

The next ceremony is the *siraman*. *Siraman* is a ceremony to bathe the bride and groom. In this procession, the bride-to-be will perform the *siraman* first, while the groom-to-be waits for the delivery of water from 7 sources from the bride's family. During the *siraman*, the bride and groom will wear the *nagasari* batik motif.



**Figure 6.** Siraman's Batik

The last life-cycle ceremony is death. This ceremony is the last ceremony in the Javanese life-cycle. In this ceremony, the body is covered with *slobog* batik. The name "Slobog" comes from the Javanese word *mlobog*, which means loose or spacious, containing a philosophical meaning as a prayer and hope that the soul of the deceased will be given space and smoothness in its journey back to God. Its simple geometric motifs, often in the form of a *geblak* pattern (a square divided diagonally into two triangles), symbolize the hope that all matters concerning the deceased will be made easy and accepted by God. The funeral ceremony in Javanese society has many stages, namely *surtanah* (first day), *telung dina* (third day), *pitung dina* (seventh day), *patangpuluh dina* (40th day), *satus dina* (100th day), *setahun* (one year), *rong tahun* (two years), and *nyewu* (1000 days). According to the book *Poros Kebudayaan Jawa* (The Core of Javanese Culture), at the *slametan nyewu* ceremony, a pair of doves are released as a symbol that the deceased has gone far away and will not return. In addition, the tradition of releasing doves was a strategic way employed by the Wali Songo to eliminate animism, which was prevalent in Javanese society at that time. They believed that the deceased would return home every Friday night and offerings had to be provided. After the *nyewu* ceremony, all life ceremonies are truly complete, from conception to death. The living will shift their focus to preparing for the next cycle of life ceremonies.



**Figure 7.** Death's Batik

### Discussion

Based on the explanation of the life-cycle batik of the Javanese people, these batik patterns can be used in BIPA learning. The use of the life-cycle batik of the Javanese people can help BIPA students understand the Indonesian language and culture. In addition, the integration of batik into BIPA teaching materials will help BIPA students learn about Indonesian customs and culture. This is so that BIPA students do not experience culture shock because each batik pattern has its own meaning.

BIPA learning is in accordance with the BIPA Competency Standards (SKL BIPA) of the Minister of Education and Culture Regulation Number 27 of 2017, which states that the competency units that must be mastered by BIPA students include language skills and linguistic aspects. Language skills include listening, speaking, reading, and writing. Linguistic aspects include grammar and vocabulary. In addition to these two aspects, there is also cultural aspect. Usually, in the book *Sahabatku Indonesia* published by the Ministry of Education and Culture, the cultural aspect is placed at the end of each lesson unit on one page. This page is often referred to as the Indonesian Insight page. The cultural aspect is not limited to the Indonesian Insight page. BIPA teachers or BIPA learning institutions can develop teaching materials by integrating Indonesian culture into them. The life-cycle batik of the Javanese people as a form of Indonesian culture can be implemented in BIPA learning. The following table shows the implementation plan for the life-cycle batik of the Javanese people as BIPA teaching material.

**Table 1.** BIPA Teaching Material Construction

Nu	Aspect	Teaching Material
1	Vocabularies	Memorize vocabulary related to batik motifs, life-cycles, and traditional ceremonies, and match pictures with words.
2	Listening	Listening to a brief interview with a cultural expert about the philosophy behind certain batik motifs
3	Speaking	The practice of negotiating the purchase of batik at the market
4	Reading	Reading an article about <i>daur hidup</i> batik as Indonesia's cultural heritage
5	Writing	Writing descriptions of <i>daur hidup</i> batik motifs
6	Indonesian Insight	The role of batik in traditional ceremonies, weddings, and the daily lives of the Indonesians

Based on Table 1, Batik *Daur Hidup* can be integrated into all aspects of BIPA teaching materials. Based on SKL BIPA Permendikbud Number 27 of 2017, teaching materials that integrate batik *daur hidup* are necessary and suitable for development. This is because every level of BIPA always requires attitudes and values with graduate indicator 1.3.1, which is to show an attitude of respect for one's own and others' customs

and culture. Table 1 shows that batik *daur hidup* can be a complete teaching material unit in learning, starting from the aspects of vocabulary, listening, speaking, reading, writing, and Indonesian insight. BIPA teaching materials integrated with batik *daur hidup* are not limited to a certain level, because actualizing the character and personality of BIPA students who love culture is a graduate indicator at every level. These teaching materials can be tailored to the needs of BIPA students. In addition, the development of teaching materials can be adjusted in difficulty based on the needs and abilities of BIPA students.

In terms of vocabulary, BIPA students can be introduced to key words that will often be encountered in their studies. BIPA students can be introduced to the names of batik motifs related to the life-cycle, the names of life-cycle ceremonies, batik tools, verbs related to batik, and much more. The complexity of the vocabulary taught can be adjusted to the needs and abilities of BIPA students. The following is a list of 40 vocabulary words related to the life-cycle batik that can be taught to BIPA students.

**Table 2.** Life-Cycle Batik Vocabularies

Batik Vocabularies as BIPA Teaching Material	
Mitoni	Batik Satriya Manah
Kopohan	Batik Nagasari
Supitan	Batik Slobog
Tetesan dan Tarapan	Canting
Lamaran	Malam
Siraman	Kain Mori
Kematian	Pewarna
Batik Kasatriyan	Kompot
Batik Peksi Kurung	Wajan
Batik Babon Angrem	Menggambar
Batik Semen Sido Asih	Mencanting
Batik Semen Rama	Merebus
Batik Sida Mukti	Menjemur
Batik Lurik Lasem	Warna-warni
Batik Semen Cuwiri	Batik tulis
Batik Gringsing Buron Toya	Batik cap
Batik Parang Barong Nagaraja	Batik printing
Batik Parang Klitik	Motif
Batik Cindhe Patola	Pengrajin
Batik Semen Kudha Rante	Warisan budaya

Next, in terms of listening, BIPA students can be invited to listen to a short interview with a cultural expert about the philosophy behind batik motifs related to the cycle of life. The listening material can be presented in audio or audiovisual form, depending on the needs. BIPA teachers can provide subtitles if necessary. In addition to listening to the philosophy of batik motifs, BIPA students can also be invited to listen to the batik-making process. This includes hand-drawn batik, stamped batik, and printed batik. After listening to the material provided, BIPA students can be given activities. BIPA students can be asked to fill in the blanks in a text related to the listening material. In addition, BIPA students can also be invited to discuss the material that has been presented to test their comprehension.

Next, in terms of speaking, BIPA students can be invited to practice dialogues about buying batik at the market. For BIPA students with higher Indonesian language skills, teachers can invite students to have a dialogue about preparing for a life-cycle ceremony and the batik that will be used. As a starter, the teacher can prepare cards with pictures

of batik or life-cycle ceremonies, and then BIPA students are asked to choose them at random to be used in a dialogue. This aims to strengthen BIPA students' memory of the visualization of the life-cycle batik and its use in traditional ceremonies.

Then, in the reading aspect, BIPA students can be asked to read a short article batik daur hidup as Indonesia's cultural heritage. This material is one of the strategies for the internationalization of Indonesian culture. The types of reading materials provided can vary. For example, BIPA students are presented with texts that specifically explain the procession and philosophy of one of the life-cycle ceremonies. Not only that, BIPA students can also be presented with texts containing descriptions of one of the details of the life-cycle batik motif. The description can be taken from the colors, details of the motifs, and so on.

Next, in the writing aspect, BIPA students can be invited to write descriptive texts about their favorite batik motifs, especially batik related to the cycle of life. After previously doing many activities ranging from vocabulary, listening, speaking, and reading about batik related to the cycle of life, in the writing aspect, students are invited to express themselves. Students have learned about the life-cycle batik in the previous aspects. Then, in the writing aspect, BIPA students are guided to have a preference for their favorite life-cycle batik. In addition to writing descriptive texts, BIPA students can also be invited to write a letter to their friends telling them about the life-cycle batik they have learned.

Finally, there is Indonesian insight. This aspect can be filled by presenting text or audiovisual media that explains the role of batik in traditional ceremonies, weddings, and the daily life of Indonesian people. In addition, BIPA teachers can also invite students to practice batik to provide a cultural experience. That way, BIPA students' insight into Indonesian culture will increase.

Based on the above description, life-cycle batik-based BIPA teaching materials are interesting to continue developing. Life-cycle batik-based BIPA teaching materials can bring BIPA students closer to authentic culture. The authenticity of the teaching materials presented can increase BIPA students' enthusiasm for learning. In addition, batik as Indonesia's intangible cultural heritage can help BIPA students strengthen their cross-cultural communication skills. BIPA teaching materials based on the life-cycle batik can encourage students to learn the language through meaningful cultural topics. BIPA students are invited to reflect on their own cultures, for example, the traditional fabrics of their home countries.

The teaching material design can be developed according to the needs of BIPA learners, teachers, and BIPA course institutions (Laksono & Ismiatun, 2023). This study also developed teaching materials with the help of Notion as the medium. Notion was chosen as the learning medium in this e-portfolio. After learning listening, speaking, and reading skills, assessment is carried out through writing skills. Notion can facilitate the learning process with a portfolio writing model because it has a table view that can be filled in by BIPA students and teachers. The interaction between a learner and a teacher will be stored in one column. The portfolio results between one student and another will be stored in different columns, but still on the same Notion page. In this digitalization era, students must be able to interrogate, reflect, and act on their works (Susilowaty et al., 2025). From these Notion features, there are several advantages: 1) BIPA learners can record their work progress, 2) evaluations given by teachers are recorded and can be

accessed anytime by students, and 3) students can learn from each other's writings and evaluations.



**Figure 8.** Batik Daur Hidup BIPA Teaching Material

The advantage of BIPA teaching materials based on the life-cycle batik is that they can increase BIPA students' motivation because the materials are authentic and can be presented visually. BIPA students will be invited to understand Indonesian social norms through learning about batik. Understanding the social norms of batik use in society will help BIPA students avoid mistakes in wearing batik at certain events. The challenge that may be encountered in implementing this teaching material is the need for in-depth cultural context explanations. In addition, the level of vocabulary mastery of BIPA students will also influence the acquisition of new vocabulary related to batik. Vocabulary related to the life-cycle batik tends to use regional vocabulary, especially Javanese, which will pose a challenge for BIPA teachers and students. Therefore, BIPA teachers must have sufficient cultural understanding and the material needs to be adjusted to the language level of BIPA students. This study is limited to the design and conceptual analysis of teaching materials and does not include classroom implementation or learner-based evaluation. As a result, claims regarding pedagogical effectiveness are beyond the scope of the present research.

## CONCLUSION

The scope of this study is intentionally limited to pedagogical design and cultural analysis. Empirical implementation is positioned as future research, not as part of the current research claims. Based on the results of the cultural analysis and pedagogical design process, this study concludes that Javanese life-cycle batik holds strong conceptual potential as a culture-based resource for BIPA learning, particularly when integrated through a portfolio-based writing model. The findings demonstrate that life-cycle batik motifs represent structured cultural narratives – from conception to death – that can be systematically mapped onto BIPA learning components, including vocabulary development, reading and writing tasks, and intercultural awareness. Importantly, this study does not claim empirical effectiveness in classroom implementation. Rather, its contribution lies in the design and conceptual alignment of cultural content with BIPA learning objectives, including the Standar Kompetensi Lulusan (SKL) BIPA outlined in Permendikbud Nomor 27 Tahun 2017, especially the indicator related to respect for cultural diversity. This study offers a design framework and pedagogical reference for BIPA educators seeking to integrate Indonesian cultural heritage into language instruction. However, the proposed teaching material has not yet been implemented or tested in actual BIPA classrooms. Therefore, future studies are strongly recommended to conduct limited trials, classroom-based implementation, or

pre-post assessments to examine learners' responses, learning outcomes, and pedagogical effectiveness. In this sense, the present study serves as a foundational and exploratory step toward the development of empirically validated culture-based BIPA teaching materials.

## REFERENCES

- Abidin, Z., Supriatna, M., Herman, T., Farokhah, L., & Febriandi, R. (2023). *The geometric patterns in Kawung Surakarta batik motif: An ethnomathematical exploration*. 020061. <https://doi.org/10.1063/5.0141663>
- Achim, A., Moreau, G., Coops, N. C., Axelson, J. N., Barrette, J., Bédard, S., Byrne, K. E., Caspersen, J., Dick, A. R., D'Orangeville, L., Drolet, G., Eskelson, B. N. I., Filipescu, C. N., Flamand-Hubert, M., Goodbody, T. R. H., Griess, V. C., Hagerman, S. M., Keys, K., Lafleur, B., ... White, J. C. (2022). The changing culture of silviculture. *Forestry: An International Journal of Forest Research*, 95(2), 143–152. <https://doi.org/10.1093/forestry/cpab047>
- Ali, N., Afwadzi, B., Abdullah, I., & Mukmin, M. I. (2021). Interreligious Literacy Learning as a Counter-Radicalization Method: A New Trend among Institutions of Islamic Higher Education in Indonesia. *Islam and Christian-Muslim Relations*, 32(4), 383–405. <https://doi.org/10.1080/09596410.2021.1996978>
- Andriyanto, O. D., Suhartono, S., Nurhadi, D., Rohaedi, D. W., Hardika, M., & Chuchai, N. (2025). Cultural Immersion in BIPA Learning: Innovative Strategy for Developing Speaking Skills through Local Wisdom. *Educational Process International Journal*, 17(1). <https://doi.org/10.22521/edupij.2025.17.354>
- Angeliia, E. A. (2023). Visualization of Tembang Durma Costume Show with Parang Batik Yogyakarta Style. *Corak*, 12(1), 39–52. <https://doi.org/10.24821/corak.v12i1.9629>
- Ansyia, Y. A., Alfianita, A., Syahkira, H. P., & Syahrial. (2024). Optimizing Mathematics Learning In Fifth Grades: The Critical Role Of Evaluation In Improving Student Achievement And Character. *Progres Pendidikan*, 5(3), 302–311. <https://doi.org/10.29303/prospek.v5i3.1120>
- Arafah, B., Kaharuddin, Hasjim, M., Arafah, A. N. B., Takwa, & Karimuddin. (2022). Cultural Relations Among Speakers of South Halmahera Languages. *Theory and Practice in Language Studies*, 13(1), 168–174. <https://doi.org/10.17507/tpls.1301.19>
- Asteria, P. V., Rofiuddin, A., Suyitno, I., & Susanto, G. (2023). Indonesian-based Pluricultural Competence in BIPA Teachers' Perspective. *Eurasian Journal of Applied Linguistics*, 9(1).
- Bakri, M., Hamsiah, A., Maing, R. A., Marzuki, & Rahmania. (2025). Matching strategies with expectations: do BIPA teaching methods meet the needs of international students? *Cogent Education*, 12(1). <https://doi.org/10.1080/2331186X.2025.2588887>
- Bridges, D., Bamerry, L., Wulff, E., & Krivokapic-Skoko, B. (2022). "A trade of one's own": The role of social and cultural capital in the success of women in male-dominated occupations. *Gender, Work & Organization*, 29(2), 371–387. <https://doi.org/10.1111/gwao.12764>
- Budi, S., Bina Affanti, T., & Mataram, S. (2025). The Parang Motif in Variants of Classical Javanese Batik as an Indonesian Cultural Heritage. *Heritage & Society*, 1–20. <https://doi.org/10.1080/2159032X.2025.2515693>



- Carmitha, I., Arif Budi Wuriyanto, Sudjalil, & Hakimi, A. Q. (2023). Analisis Kesalahan Perubahan Bunyi Bahasa Indonesia pada Tuturan Mahasiswa BIPA Tingkat Pemula di Universitas Muhammadiyah Malang. *GHANCARAN: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 4(2). <https://doi.org/10.19105/ghancaran.v4i2.6943>
- Cheng, Y.-H. (2022). E-portfolios in EFL writing: Benefits and challenges. *Language Education & Assessment*, 5(1), 52–69. <https://doi.org/10.29140/lea.v5n1.815>
- Ciptandi, F., & Arumsari, A. (2024). The Existence of Aesthetic Transformation in Traditional Batik Colors Based on the Review of Memetics Theory (Case Study: Traditional Batik in Tuban, East Java, Indonesia). *Harmonia: Journal of Arts Research and Education*, 24(1), 177–191. <https://doi.org/10.15294/harmonia.v24i1.43243>
- Creswell, J. W. (2013). *Qualitative inquiry and research design: Choosing among five approaches* (3rd ed.). (3rd ed.). SAGE Publications.
- Damanik, R. J., Fitri, H., & Hardiansyah, M. R. (2025). Pengaruh Budaya dan Sosial dalam Pengembangan Desain Batik Langgam Medan. *Polyscopia*, 2(1), 22–28. <https://doi.org/10.57251/polyscopia.v2i1.1551>
- Davoodifard, M. (2022). An Overview of Writing Process Research: Using Innovative Tasks and Techniques for a Better Understanding of L2 Writing Processes in Assessment Contexts. *Studies in Applied Linguistics and TESOL*, 21(2). <https://doi.org/10.52214/salt.v21i2.8759>
- Dewi, A. N. (2024). Manajemen Dan Peluang Pengadaan Program Bahasa Indonesia Bagi Penutur Asing (Bipa) Di Perguruan Tinggi Islam: Tantangan Dan Strategi. *Literasi: Jurnal Ilmiah Pendidikan Bahasa, Sastra Indonesia Dan Daerah*, 14(1).
- Draper, C. E., Barnett, L. M., Cook, C. J., Cuartas, J. A., Howard, S. J., McCoy, D. C., Merkle, R., Molano, A., Maldonado-Carreño, C., Obradović, J., Scerif, G., Valentini, N. C., Venetsanou, F., & Yousafzai, A. K. (2023). Publishing child development research from around the world: An unfair playing field resulting in most of the world's child population under-represented in research. *Infant and Child Development*, 32(6). <https://doi.org/10.1002/icd.2375>
- Febriani, R., Knippenberg, L., & Aarts, N. (2023). The making of a national icon: Narratives of batik in Indonesia. *Cogent Arts & Humanities*, 10(1). <https://doi.org/10.1080/23311983.2023.2254042>
- Fielding, R. (2021). A multilingual identity approach to intercultural stance in language learning. *The Language Learning Journal*, 49(4), 466–482. <https://doi.org/10.1080/09571736.2021.1912154>
- Gashi, L. (2021). Intercultural Awareness Through English Language Teaching: The Case of Kosovo. *Interchange*, 52(3), 357–375. <https://doi.org/10.1007/s10780-021-09441-5>
- Gebrekidan, H., & Zeru, A. (2023). Effects of portfolio-based assessment on EFL students' conceptions and approaches to writing. *Cogent Education*, 10(1). <https://doi.org/10.1080/2331186X.2023.2195749>
- Giglietto, D., Ciolfi, L., & Bosswick, W. (2022). Building a bridge: opportunities and challenges for intangible cultural heritage at the intersection of institutions, civic society, and migrant communities. *International Journal of Heritage Studies*, 28(1), 74–91. <https://doi.org/10.1080/13527258.2021.1922934>
- Gong, Y. (Frank), Gao, X. (Andy), Li, M., & Lai, C. (2021). Cultural adaptation challenges and strategies during study abroad: New Zealand students in China. *Language*,

- Culture and Curriculum*, 34(4), 417-437.  
<https://doi.org/10.1080/07908318.2020.1856129>
- Hafiza, G. N., Marzuki, I., & Soliana, W. M. Z. (2021). *The application of batik block motifs and marbling technique as pattern designs in contemporary batik*. 020122. <https://doi.org/10.1063/5.0052330>
- Hardini, T. I., Yulianeta, Y., Fikrianto, M., Hamidah, H., Emilia, E., & Kharismawati, L. R. S. (2023). ASEAN Students' Interest in Learning the Indonesian Language: A Descriptive Study from the Perspective of SEAMEO ASEAN. *International Journal of Language Education*, 7(4). <https://doi.org/10.26858/ijole.v7i4.59491>
- Hicham, K., AlQbailat, N. M., Ismail, I. A., Qpilat, N. M., Al-Khawaldeh, N. N., Al-Shboul, O. K., & Masrar, F. Z. (2025). Interculturalizing ELT: Culture-based classes to enhance language skills and intercultural communicative competence dimensions. *Ampersand*, 14, 100221. <https://doi.org/10.1016/j.amper.2025.100221>
- Hidayat, S. R., Affanti, T. B., Josef, A. I., & Nurcahyanti, D. (2021). Batik stamp canting made of waste paper material as a frugal innovation in batik. *IOP Conference Series: Earth and Environmental Science*, 905(1), 012125. <https://doi.org/10.1088/1755-1315/905/1/012125>
- Inthase, W., Suyitno, I., & Susanto, G. (2024). Technology Integration in BIPA Learning for Beginner Thai Students. *GHANCARAN: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 5(2). <https://doi.org/10.19105/ghancaran.v5i2.11054>
- Ishaq, K., Rosdi, F., Zin, N. A. M., & Abid, A. (2022). Serious game design model for language learning in the cultural context. *Education and Information Technologies*, 27(7), 9317-9355. <https://doi.org/10.1007/s10639-022-10999-5>
- Kung, F.-W. (2021). The renegotiation and redefinition of Taiwanese students' language and cultural identities in Mainland China. *International Journal of Bilingual Education and Bilingualism*, 24(3), 309-323. <https://doi.org/10.1080/13670050.2018.1461191>
- Kurniasih, D. (2021). Analisis Bahan Ajar Bahasa Indonesia bagi Penutur Asing (BIPA) Sahabatku Indonesia Tingkat Dasar. *Madah: Jurnal Bahasa Dan Sastra*, 12(1), 25-45. <https://doi.org/10.31503/madah.v12i1.305>
- Kusmiatun, A. (2024). Kontribusi Pemahaman Lintas Budaya Indonesia-Tiongkok Dalam Pembelajaran Bipa Bagi Pemelajar Tiongkok. *Widyaparwa*, 52(1), 59-77. <https://doi.org/10.26499/wdprw.v52i1.1369>
- Laksono, P. T., & Ismiatun, F. (2023). Adapting to a Hard Situation: BIPA Teachers' Successful Strategies for Teaching Local Culture During the COVID-19 Pandemic. *REiLA: Journal of Research and Innovation in Language*, 5(1), 63-76. <https://doi.org/10.31849/reila.v5i1.11199>
- Low, D. S., Mcneill, I., & Day, M. J. (2022). Endangered Languages: A Sociocognitive Approach to Language Death, Identity Loss, and Preservation in the Age of Artificial Intelligence. *Sustainable Multilingualism*, 21(1), 1-25. <https://doi.org/10.2478/sm-2022-0011>
- Mahesti, N. D., Sugiarto, E., & Nugrahani, R. (2023). Symbolic Values and Meanings in Lasem Batik Motives. *Catharsis*, 12(1).
- Ma'rufah, H., & Rahma, A. (2025). Pakaian Pernikahan Rakyat dalam Naskah Platenalbum Yogyakarta No. 26-30. *Jumantara: Jurnal Manuskrip Nusantara*, 16(1), 43-55. <https://doi.org/10.37014/jumantara.v16i1.4888>
- Mukhibun, A., Andayani, A., & Suhita, R. (2024). Indonesian Language Learning Strategy for Foreign Speakers Using the Sangiran Museum: Case Study of TISOL Learners

- from Kokushikan University. *Journal of Learning Improvement and Lesson Study*, 4(1), 51–61. <https://doi.org/10.24036/jlils.v4i1.84>
- Muslim, A. B., Suherdi, D., & Imperiani, E. DA. (2022). Linguistic hegemony in global recognition: English-mediated internationalisation at Indonesian higher education institutions. *Policy Futures in Education*, 20(7), 796–811. <https://doi.org/10.1177/14782103211037285>
- Muyassaroh, M., Maulinda, S. Z., Putri, A. R., & Fahriani, D. K. (2024). Pemartabatan Bahasa Indonesia di Perguruan Tinggi Keagamaan Islam Negeri (PTKIN) se-Jawa dan Madura. *GHANCARAN: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 6(1). <https://doi.org/10.19105/ghancaran.v6i1.11224>
- Nabilah, S. W. E. N. I., Suyitno, I., & Zahro, A. (2023). Sikap Pelajar Asing dalam Memahami Pesan Komunikasi Antarbudaya. *GHANCARAN: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 4(2). <https://doi.org/10.19105/ghancaran.v4i2.6561>
- Natalia, D., & Fathoni, A. F. C. A. (2021). “Tigerheart” short animation visual communication design. *IOP Conference Series: Earth and Environmental Science*, 729(1), 012051. <https://doi.org/10.1088/1755-1315/729/1/012051>
- Nayak, S., Jain, K., Awal, R., Reddy, S., Steenkiste, S. van, Hendricks, L. A., Stanczak, K., & Agrawal, A. (2024). Benchmarking Vision Language Models for Cultural Understanding. *Arxiv Preprint*.
- Ngoc Diep, L. T., Gustina Zainal, A., Keezhatta, M. S., Imamutdinovna Gabidullina, F., Hassan, I., & Heydarnejad, T. (2022). Culture and Language Are Inextricably Linked: Surveying the Effectiveness of Culture-Based Instructional Materials on Enhancing Reading Comprehension (RC), Inclination to Reading, and Reading Attitude (RA) among EFL Learners. *Education Research International*, 2022, 1–9. <https://doi.org/10.1155/2022/4474122>
- Nugraheni, A. S., Lestari, S., Husain, A. P., & Susanto, E. (2022). Teaching Design and Indonesian Language Materials At Universities of Thailand and Philippines, Based on Local Wisdom in BIPA Learning. *Jurnal Gamatika: Jurnal Penelitian Pendidikan Bahasa Dan Sastra Indonesia*, 8(2).
- Permatasari, P. A., & Cantoni, L. (2021). *Participatory Design to Create Digital Technologies for Batik Intangible Cultural Heritage* (pp. 88–106). [https://doi.org/10.1007/978-3-030-78224-5\\_7](https://doi.org/10.1007/978-3-030-78224-5_7)
- Pradita, I., & Arimi, S. (2024). Language policy and linguistic landscapes in the internationalization of a non-Anglophone university. *Journal of Applied Research in Higher Education*. <https://doi.org/10.1108/JARHE-11-2023-0510>
- Pratiwi, Y., Andajani, K., Suyitno, I., Ismail, A., & Prastio, B. (2023). Representing and Implementing Moral Values to Foreign Students in Indonesian Textbooks for Learners Other Than Indonesians. *International Journal of Language Education*, 1(1), 58. <https://doi.org/10.26858/ijole.v1i1.36256>
- Redvers, N., Menzel, K., Ricker, A., Lopez-Carmen, V. A., & Blondin, B. (2023). Expanding the scope of planetary health education: the International Decade of Indigenous Languages. *The Lancet Planetary Health*, 7(1), e4–e5. [https://doi.org/10.1016/S2542-5196\(22\)00140-1](https://doi.org/10.1016/S2542-5196(22)00140-1)
- Retnoningtyas, K. A. D., Aulia, H. R., & Assomah, D. B. (2022). Representasi Budaya Batik Dalam Film Sekar Karya Kamila Andini Serta Implikasinya Sebagai Bahan Ajar Bipa. *Jurnal Nusantara Raya*, 1(3).



- Rismantojo, S., Sirivesmas, V., Joneurairatana, E., & Natalia, W. A. (2024a). Transforming the Batik Tiga Negeri (Three-Countries Batik) in Pleats to Represent Indonesia, Malaysia, and Thailand's Batik Heritage by Applying the ATUMICS Method. *Archives of Design Research*, 37(4), 65–96. <https://doi.org/10.15187/adr.2024.08.37.4.65>
- Rismantojo, S., Sirivesmas, V., Joneurairatana, E., & Natalia, W. A. (2024b). Transforming the Batik Tiga Negeri (Three-Countries Batik) in Pleats to Represent Indonesia, Malaysia, and Thailand's Batik Heritage by Applying the ATUMICS Method. *Archives of Design Research*, 37(4), 65–96. <https://doi.org/10.15187/adr.2024.08.37.4.65>
- Saidi, A. I., Puspitasari, D. G., Parung, C., Sulistyaningtyas, T., & Suryani, Y. (2025). The semiotics of Yogyakarta's batik, nature as ontological and epistemological basis of the work. *Cogent Arts & Humanities*, 12(1). <https://doi.org/10.1080/23311983.2025.2510061>
- Santosa, I., & Noorwatha, I. K. D. (2025). Symbolic and aesthetic fusion in Keraton Surakarta: colonial influence and Javanese cultural resistance through architectural design adaptation. *Cogent Arts & Humanities*, 12(1). <https://doi.org/10.1080/23311983.2025.2482456>
- Shaharuddin, S. I. S., Shamsuddin, M. S., Drahman, M. H., Hasan, Z., Mohd Asri, N. A., Nordin, A. A., & Shaffiar, N. M. (2021). A Review on the Malaysian and Indonesian Batik Production, Challenges, and Innovations in the 21st Century. *Sage Open*, 11(3). <https://doi.org/10.1177/21582440211040128>
- Shahrokhi, M., Mohebaty, Z., & Talebi, M. (2025). A Critical Review of the Effect of Portfolio Assessment on Writing Anxiety, Performance and Autonomy. *2025 12th International and the 18th National Conference on E-Learning and E-Teaching (ICeLeT)*, 1–6. <https://doi.org/10.1109/ICeLeT66022.2025.11025138>
- Sugiarto, E., Syarif, M. I., Mulyono, K. B., bin Othman, A. N., & Krisnawati, M. (2025a). How is ethnopedagogy-based education implemented? (A case study on the heritage of batik in Indonesia). *Cogent Education*, 12(1). <https://doi.org/10.1080/2331186X.2025.2466245>
- Sugiarto, E., Syarif, M. I., Mulyono, K. B., bin Othman, A. N., & Krisnawati, M. (2025b). How is ethnopedagogy-based education implemented? (A case study on the heritage of batik in Indonesia). *Cogent Education*, 12(1). <https://doi.org/10.1080/2331186X.2025.2466245>
- Suprastayasa, I. G. N. A., & Ariasri, N. R. (2023). BIPA (Indonesian for Foreign Speakers) as an Educational Tourism Program in Bali: Opportunities and Challenges. *LACULTOUR: Journal of Language and Cultural Tourism*, 2(1), 11–17. <https://doi.org/10.52352/lacultour.v2i1.1102>
- Supriyadi, S., Ismail, A. R., & Yuniarti, E. (2024). Pragmatic and Semiotic Studies: A New Perspective on Bakaran Batik Legend Motif, Juana District, Pati Regency, Indonesia. *Harmonia: Journal of Arts Research and Education*, 24(1), 192–207. <https://doi.org/10.15294/harmonia.v24i1.49148>
- Susanto, B., & Artha Adnyana, I. B. (2025). Teaching bahasa Indonesia to non-native speakers: Strategies, challenges, and innovations. *Journal of Language, Literature, Social and Cultural Studies*, 3(3), 359–374. <https://doi.org/10.58881/jllscs.v3i3.396>



- Susanto, G. (2022). The Language Policy and its Implementation to Campaign & Bahasa Indonesia to Be an International Language. *SSRN Electronic Journal*. <https://doi.org/10.2139/ssrn.4082875>
- Susanto, G., Pickus, D., Espree-Conaway, D., Suparmi, Rusiandi, A., & Noviya, H. (2024). Indonesian language policy and perspectives on its implementation in promoting Bahasa Indonesia as an international language. *Cogent Arts & Humanities*, 11(1). <https://doi.org/10.1080/23311983.2024.2364511>
- Susilowaty, S., Setyarini, S., & Gustine, G. G. (2025). Crafting Voices, Shaping Thought: Integrating Scaffolding Strategies to Foster Critical Literacy in Selected Young EFL Writers. *REiLA: Journal of Research and Innovation in Language*, 7(2), 124-138. <https://doi.org/10.31849/reila.v7i2.26377>
- Sutiyono, S. (2013). *Poros Kebudayaan Jawa* (1st ed.). Graha Ilmu.
- Syed Shaharuddin, S. I., Shamsuddin, M. S., Drahman, M. H., Hasan, Z., Mohd Asri, N. A., Nordin, A. A., & Shaffiar, N. M. (2021). A Review on the Malaysian and Indonesian Batik Production, Challenges, and Innovations in the 21st Century. *Sage Open*, 11(3). <https://doi.org/10.1177/21582440211040128>
- Teng, M. F., & Yue, M. (2023). Metacognitive writing strategies, critical thinking skills, and academic writing performance: A structural equation modeling approach. *Metacognition and Learning*, 18(1), 237-260. <https://doi.org/10.1007/s11409-022-09328-5>
- Tiawati, R. L., Kurnia, M. D., Nazriani, N., Annisa, W., & Harahap, S. H. (2024). Cultural Literacy in Indonesian Language Learning for Foreign Speakers (BIPA): Overcoming Barriers and Fostering Language Proficiency with Cross-Cultural Understanding Issues. *Journal of Pragmatics and Discourse Research*, 4(1), 22-31. <https://doi.org/10.51817/jpdr.v4i1.739>
- Tjahjani, J., & Jinanto, D. (2021). Teaching French Language Through Films: The Cultural Contents in French and Francophone Films. *Indonesian Journal of Applied Linguistics*, 11(2). <https://doi.org/10.17509/ijal.v11i2.29450>
- Weerakoon, C. (2023). Exploring the synergy of digital competence and photo-driven reflection: A pilot study on reflective thinking skill development in business education. *Cogent Education*, 10(2). <https://doi.org/10.1080/2331186X.2023.2282304>
- Wesnina, W., Prabawati, M., & Noerharyono, M. (2025a). Integrating traditional and contemporary in digital techniques: the analysis of Indonesian batik motifs evolution. *Cogent Arts & Humanities*, 12(1). <https://doi.org/10.1080/23311983.2025.2474845>
- Wesnina, W., Prabawati, M., & Noerharyono, M. (2025b). Integrating traditional and contemporary in digital techniques: the analysis of Indonesian batik motifs evolution. *Cogent Arts & Humanities*, 12(1). <https://doi.org/10.1080/23311983.2025.2474845>
- Widagdo, J., Ismail, A. I., & Alwi, A. binti. (2021). *Study of the Function, Meaning, and Shape of Indonesian Batik From Time To Time*. <https://doi.org/10.2991/assehr.k.211228.001>
- Widianto, E., & Pusse, T.-K. (2025). Cultura Franca: Investigating cultural gradations of Indonesian as a foreign language textbook. *Asian-Pacific Journal of Second and Foreign Language Education*, 10(1), 30. <https://doi.org/10.1186/s40862-025-00335-y>
- Wijayanti, L., & Fakhriati, F. (2024). Rock on the Java coast: Reproduction of *gedhog* woven batik culture amidst global fashion development (Tuban community life ritual



- media). *Cogent Arts & Humanities*, 11(1).  
<https://doi.org/10.1080/23311983.2023.2287858>
- Xia, Y., Shin, S.-Y., & Kim, J.-C. (2024). Cross-Cultural Intelligent Language Learning System (CILS): Leveraging AI to Facilitate Language Learning Strategies in Cross-Cultural Communication. *Applied Sciences*, 14(13), 5651.  
<https://doi.org/10.3390/app14135651>
- Xiao, M. (2024). Innovative Applications and Market Impact of Indonesian Batik in Modern Fashion. *Studies in Art and Architecture*, 3(2), 62–66.  
<https://doi.org/10.56397/SAA.2024.06.13>
- Yogi, A. K., Yasinta, S. A., Akbar, R. N., Fauzani, S. R., & Saddono, K. (2024). Warisan Budaya Dunia “Batik” sebagai Bahan Ajar Bahasa Indonesia bagi Penutur Asing dalam Mendukung Internasionalisasi Bahasa Indonesia. *Fonologi: Jurnal Ilmuan Bahasa Dan Sastra Inggris*, 2(3), 236–248. <https://doi.org/10.61132/fonologi.v2i3.910>
- Yu, S., Jiang, L., & Zhou, N. (2023). The impact of L2 writing instructional approaches on student writing motivation and engagement. *Language Teaching Research*, 27(4), 958–973. <https://doi.org/10.1177/1362168820957024>
- Yulianeta, Y., & Amandangi, D. P. (2021). Learning to Write Descriptive Texts Based on Batik Culture of BIPA Students at the Indonesian Embassy in London. *PAROLE: Journal of Linguistics and Education*, 11(1), 29–40.  
<https://doi.org/10.14710/parole.v11i1.29-40>
- Yulianeta, Y., Amandangi, D. P., Halimah, H., Syihabuddin, S., Moriyama, M., Maherani, V., & Ramadani, P. (2024). *Enhancing Cross-Cultural Understanding Through Literature* (pp. 530–536). [https://doi.org/10.2991/978-94-6463-376-4\\_71](https://doi.org/10.2991/978-94-6463-376-4_71)
- Yulianeta, Y., Hardini, T. I., Wirza, Y., Haerudin, D., & Amandangi, D. (2024). Empowering BIPA Educators in Australia through Indonesian Local Wisdom Training. *Jurnal Inovasi Dan Pengembangan Hasil Pengabdian Masyarakat*, 2(1), 118–135.  
<https://doi.org/10.61650/jip-dimas.v2i1.305>
- Zarestky, J., Bigler, M., Brazile, M., Lopes, T., & Bangerth, W. (2022). Reflective Writing Supports Metacognition and Self-regulation in Graduate Computational Science and Engineering. *Computers and Education Open*, 3, 100085.  
<https://doi.org/10.1016/j.caeo.2022.100085>

---

**\*Nova Diadara (Corresponding Author)**

Universitas Pendidikan Indonesia,  
Jl. Raya Cibiru KM 15, Kabupaten Bandung, Jawa Barat 40393, Indonesia  
Email: [novadiadara@upi.edu](mailto:novadiadara@upi.edu)

**Yulianeta**

Universitas Pendidikan Indonesia,  
Jl. Raya Cibiru KM 15, Kabupaten Bandung, Jawa Barat 40393, Indonesia  
Email: [yaneta@upi.edu](mailto:yaneta@upi.edu)

**Halimah**

Universitas Pendidikan Indonesia,  
Jl. Raya Cibiru KM 15, Kabupaten Bandung, Jawa Barat 40393, Indonesia  
Email: [halimah\\_81@upi.edu](mailto:halimah_81@upi.edu)

---