Creative Learning in Painting Guidance for Children Sanggar Seni Omah Ndeso Sleman

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Abstract

This study aims to describe the creative learning and children's art creativity at Sanggar Seni Omah nDeso. This research is a descriptive with a qualitative approach. The object of this research is painting lesson and its creativity. The subjects of this research are the facilitator and children who joined the painting lesson at Sanggar Seni Omah nDeso. The data collection was carried out by observation, interviews, and documentation. To check the validity of the data obtained by using triangulation techniques. Data analysis techniques used analyzing data, data reduction, and conclusions. The results showed that: (1) How the facilitator teaches creatively and teaching for creativity in painting lessons for children at Sanggar Seni Omah nDeso. Creative teaching in this study means used alternative media to support children's creativity in painting and provide new experiences for children to explore, adapt to the new media so that they can make an artwork. As teaching for creativity, is painting lesson which is carried out using the free creation and motivational coaching method. Both of these methods can foster and develop creativity for children because children have freedom to express their feelings; (2) Creativity in painting guidance can be seen in the children's artworks. Painting lesson that is flexible can lead to creativity, besides that the environment must be support to the creative process. Children's artworks have their own uniqueness and characteristics according to their character and age development phase.

Keywords: Teach Creatively; Teaching; Creativity; Painting

Introduction

Education is one of the most important factors in life. Education for children is basically the development of a way of expression. Speaking of expression, art involves all forms of activities in the form of physical activity and a sense of beauty. According to Depdiknas (2003: 1), activities related to physical activity and a sense of beauty are contained in the activities of expression, exploration, appreciation and creation through visual language, sound, movement and role, each of which includes material in accordance with the field of art and activities in art ideas, creative skills and appreciation by paying attention to the socio-cultural context of society.

In practice, art education in schools tends to be considered less important. The impression of the lack of importance of art education is because art subjects are not included in the subjects that are tested

nationally. In addition, learning facilities and support from schools such as the amount of face-to-face time provided in art subjects and art subject teachers who are not in accordance with their fields. These limitations have an impact on the development of children's creativity. Thus, it is felt that there is a need for a solution to overcome the problem of the limitations of formal education in providing art lessons, namely by conducting non-formal art guidance and training.

Law No. 20 on the National Education System article 26 states that non-formal education is intended for people who need educational services as a substitute, supplement, and complement to formal education in order to support lifelong education. One form of non-formal education that has developed in the community is sanggar.

Sanggar Seni Omah nDeso is one of the art education providers located in Tapan, Kalasan District, Sleman Regency. The various self-development guidance available are painting, English and jarimatika guidance. The most popular guidance is the painting activity. It is attended by children from kindergarten to high school age. The painting guidance at Sanggar Seni Omah nDeso aims to provide opportunities for children to develop their talents and creativity in the field of painting.

Painting is a fun activity for children. Pamadhi and Sukardi (2008: 3.1) also explain that painting is a learning activity by playing shapes and colors and lines arranged in a medium, be it paper, cloth, canvas or a large wall. Children can freely express with colors and can stimulate various aspects of child development, namely cognitive, social, artistic, physical motor, moral, and language aspects. In addition, painting is one way that can increase children's creativity in painting.

Creativity can not develop automatically, but needs to be trained and given stimulation by the supporting environment to develop. Therefore, education, parents and the environment as supporting factors must work together in developing children's creativity.

In developing children's creativity, creative mentors are also needed. Because creative painting guidance will produce creative students as well. Painting coaching through the role of the mentor as a facilitator and motivator will open a space for children's creative expression. In the expression space, children are freed to express themselves to realize their creative ideas through a work or innovation created according to their own potential. This is very useful for developing creativity, developing children's thinking and creative power with imagination.

Based on the problems that have been described regarding how painting guidance at Sanggar Seni Omah nDeso in creating interesting and creative learning so as to generate children's creativity. The purpose of the researcher conducting this study is as follows: (1) to find out the practice of creative painting learning at Sanggar Seni Omah nDeso Sleman; (2) to find out the results of children's painting creativity at Sanggar Seni Omah nDeso Sleman.

Sanggar is one form of non-formal education that has developed in the community. Coombs (in Yatimah and Karnadi, 2014) explains that non-formal education is an educational activity organized outside the school system that is flexible, oriented to the needs of the community and based on life skills. In the Big Indonesian Dictionary (2008), sanggar is defined as a place for art activities (dance, painting, and so on). Art studios are also used as a place to exchange ideasabout the science or field of art and as a place to channel talents and develop personal potential in an effort to train expression skills to achieve self integrity in artistic life.

Art education is important to be used as the basis of education for children, because the utilization of art as the basis of education can provide majesty to the body and purity to the child's thinking (Subroto, 1997). Children's world is inseparable from art activities. Fine art is a group of arts that includes various forms of expression of human beauty through the media of line, color, texture, field, volume, and space whose embodiment can be in the form of two dimensional or three-dimensional works that can be

appreciated by the senses of the eye (Sumanto, 2006). The purpose of art education for children is to develop artistic talent and sensitivity, to improve perception development, appreciation development, creativity, expression development and visual aesthetic development of children. The art guidance in the studio does not only emphasize skills, but also emphasizes the child's optical, aesthetic and emotional experiences, so that the child's creativity can be stimulated, expressed and the result is that the child can communicate through art media.

Painting is a fine art activity that children are most interested in, where children are free to express, pour thoughts, feelings, and emotions through playing shapes, colors, and lines arranged in a medium, be it paper, cloth, canvas, and large walls (Pamadhi and Sukardi, 2008: 31). The purpose of painting is to train accuracy, patience, and a sense of beauty, can develop creativity, recognize composition and color, and develop the concept of harmony and expression. According to Sumanto (2006), the benefits of fine arts creativity for children are that it can cause satisfaction, joy and pleasure and provide children with the freedom to develop feelings, satisfaction, desires, skills because fine arts including painting can be a medium for children to play.

Goldberg (1997) states that there are three ways to integrate art in learning, namely learning about the arts, learning with the arts, and learning through the arts. Art learning has the meaning of efforts to provide basic knowledge and experience of creative art activities by applying the concept of art as an educational tool by creating interesting and fun learning conditions in an atmosphere of creative play.

Lawrence (in Suratno, 2003) explains that creativity is an idea or human thought that is innovative, useful, and understandable, so that the results of children's new thoughts are a form of creativity from individual children. The world of children is a world of creativity, where children need space for movement, thinking ability and emotional intelligence that is guided and sufficient. Therefore, creativity is very important to be developed in children from an early age. In order for children to be honed to work creatively, creative learning is needed. Creative learning is the process of interaction between educators and students in an environment in order to develop a person's ability to produce something new, be it an idea or a particular object and students can solve problems in their own way.

Creative learning has two definitions, namely teaching creatively and teaching creativity. Lin (2009) mentioned that the distinction between teaching creatively and teaching creativity was introduced by NACCCE (National Advisory Committee on Creative and Cultural Education) in their research who defined teaching creatively as "...using imaginative approaches to make learning more interesting and effective...", which means using imaginative approaches to make learning more interesting and effective.

Lin (2009: 52) mentions that to achieve the goal of developing creativity, teaching for creativity uses supportive strategies and efforts embedded in teaching creativity. Teaching creatively in painting guidance is seen from the coaching methods used, namely methods that can arouse children's creativity, as revealed by Jefferson (in Prihadi, 2018), namely as follows: (1) creative expression which gives children the freedom to choose and express their own ideas or themes, choose colors and organize in their own way to create; (2) Assigned topic to interpret, this method the supervisor gives the theme to the child, and the child is asked to develop his ideas freely based on the theme. Providing motivation by the mentor can also provide encouragement to children in fostering imaginative ideas and balancing children's thoughts and feelings. Teaching creative painting using various painting media can also support creative expression. Where children can explore various painting media that they have never tried.

Teaching creativity according to Jeffrey and Craft aims to identify children's creative abilities, encourage and open opportunities for the development of these capacities. To identify children's creative abilities can be through analyzing the work of the child. Analysis of works of art, in the knowledge of art criticism, there is a method of form analysis. Cleaver (in Prihadi, 2018: 69-70) form analysis is a study of the function of visual and tactile elements in a work of art. In addition, Ocvirk et al simply use the terms subject matter (theme), form, and content.

Theme is the main issue discussed, if it is associated with children's art, then what is meant by theme is the main idea or story expressed by children through artwork. The themes used are those related to children's daily activities or experiences such as the following: (a) the environment around the child; (b) participation in events; (c) events that happen to the child; (d) the child's wishes; (e) future thoughts; (f) events that have been seen in a flash; (g) imagination of imaginary events; (h) heroic events.

Form is the organization of all the elements of art. How children can organize and compose elements such as line, plane, dark-light, texture, and color, to create works of art. Based on the composition, children's paintings are divided into several styles, namely: (a) Overlapping (Juxta Position), the child places the position of the distant object above; (b) Resting on the base line (Folding Over), the child draws the object above the base line, because the natural thought that arises is that every object or living person is standing, so in this life the objects drawn should be above the base line; (c) Lying down (Rabatement), children draw objects lying down or sleeping; (d) Repetition (Stereotype), in children's drawings, this symptom appears in different forms gradually, namely total repetition, object repetition, and element repetition; (e) Transparent (X-ray) in children's drawings means translucent, showing figures that should not appear in a particular object (Pamadhi :2012).

According to Pamadhi (2012: 180) in terms of influences that determine the form of images made by children, there are three types of children's drawings, namely: (a) Haptic is a child's drawing that is more likely to express feelings than thoughts. Characterized by the use of colors as an expression of his soul and there is a tendency for paintings to be made not based on how an object or object looks; (b) Non-Haptic is a child's drawing is more influenced by visual experience, the figure and plot of the child's drawing the story is clear even though it is depicted in a simple form; (c) Willing Type, in a child's drawing in the form of an expression of the child's expectations of desires, ideals or others such as predictions of future events.

Prihadi (2018: 70) states that meaning in a work of art is what is important that is hidden in it. It is also explained that meaning is referred to as emotions, activities of the mind, or associations between art objects and the conscious and subconscious experiences that a person experiences when observing works of art.

The periodization of children's paintings according to Lowenfeld and Britain (in Pamadhi 2012: 183-194) is as follows: (1) the scribble-fry period (age 1-4 years), at this age children are starting to be able to hold a drawing tool and smudge on the drawing field according to the child's imagination. The child's scribbles are not certain about what object to depict even though the child wants to depict something according to the child's thoughts and feelings. The results of children's drawings at this time are translated according to the form that is closest to a particular object; (2) the prepagan period (aged 4 - 7 years), children at this time have begun to be able to scratch drawing tools to form patterns or images in outline according to the objects they express. (3) the chart period (age 7 - 9 years), children at this time can already express their imagination through drawings/paintings. They depict objects that play a bigger and stronger role. The smudging element has begun to decrease, the strokes begin to describe their ideas even though they have not formed a complete object; (4) the period of pseudo-realism (aged 11 - 14 years), at this time children have begun to be able to express their ideas into the realist picture field. The shape of the painting has begun to appear realist and can depict space or perspective.

Teaching creatively and teaching creativity can be integrated, on the characteristics of teaching creatively which are dynamic, appreciative, captivating, innovative and caring ethos, Jeffrey & Craft (in Lin, 2009: 52). This contributes to the learning and development of creativity in children, as well as teaching creativity. Because there is a connection between the terms teaching creatively and teaching creativity, namely that teaching creativity involves teaching creatively (Ting, 2013: 68). **Methods**

This research is a descriptive study with a qualitative approach, where the data collected are words, pictures, and not numbers (Moleong, 2009). This research aims to describe creative learning in

painting guidance and children's painting creativity at Sanggar Seni Omah nDeso. In this study, the object of this research is creative learning in painting guidance. The data sources of this research are the owner of the studio who is also the painting tutor and the children who take painting lessons. In this study, data were collected using observation, interviews, and documentation. To test the validity of the data obtained, triangulation techniques were used. This technique begins with the discovery of data from sources with interviews and then checks on other sources with other methods as well, namely observation and documentation. The combination of triangulation is carried out simultaneously during activities in the field so that researchers can record complete data and will later lead to a conclusion. According to Sugiyono (2019: 335), data analysis is the process of systematically searching and compiling data obtained from observations, interviews and documentation, by organizing data into categories, breaking down into units, synthesizing, compiling into patterns, choosing which ones are important and will be studied, and making conclusions so that they are easily understood.

Results and Discussion

1. Creative Learning in Painting Activities at Sanggar Seni Omah nDeso

Sanggar Seni Omah nDeso is one of the studios under the auspices of the Sleman Regency Education and Culture Office. This studio organizes various kinds of self-development activities, one of which is painting guidance. Painting guidance at Sanggar Seni Omah nDeso aims to provide the widest possible space for students to develop their interests and talents in the field of painting. Through painting activities can stimulate the imagination and creativity of students in thinking, shaping the soul through the experience of emotion, imagination, and creative expression, as well as having a sense of sensitivity. Thus, students can gain two abilities at once, namely aesthetic abilities and social abilities, which in this case can be interpreted as the ability to appreciate the work of others.

Creative learning can be interpreted into two meanings, as explained by Jeffrey (in Lin, 2009: 50), namely teaching creatively and teaching for creativity. In relation to painting activities at Sanggar Seni Omah nDeso, it is about how the painting tutor can teach creatively seen from the use of alternative media other than paper for painting and how the tutor teaches painting creativity to children by using art coaching methods that can stimulate children's creativity. Mr. Budi as a painting tutor acts as a facilitator who helps in developing students' imagination and creativity, he also acts as a motivator for students.

1.1. Creative Learning in Painting Guidance

Creative learning is a learning process that requires teachers to be able to motivate and bring out the creativity of students during the learning process, using several varied methods and strategies. In relation to teaching creatively is the use of different media from the previous painting media so that children can explore and gain new experiences with these creative alternative media

Figure 1 Ecoprint activity (Doc. Berlianingtyas Anisa Dali 2021)

Activities that are usually held are painting together between children and parents, painting umbrellas, batik, painting with shibori techniques, ecostamp and others. This activity is carried out as a distraction from routine painting activities that only use paper media. With activities outside of routine painting guidance, children can explore further about the various media that can be used in painting.

Figure 2 Painting in umbrella (Doc. Berlianingtyas Anisa Dali:2021)

The use of alternative media for painting that has recently been implemented is painting with paper umbrellas. The activity of painting on paper umbrellas with the theme Kartini Sharing Knowledge in the Batik Motif Umbrella Painting Workshop. Painting with umbrella media is a new experience for children. This is because the difference in the texture of paper with paper media attached to the umbrella is very different. Usually children draw with HVS paper with a smooth surface, but the paper attached to the umbrella frame has a bumpy surface, following the shape of the umbrella frame. Children become challenged and more careful in scratching their imagination into the umbrella media.

The umbrella painting activity also provides a module containing a collection of archipelago batik motifs. The purpose of making this module is to provide a springboard of ideas in painting on umbrella media and introduce the archipelago's batik motifs so that children can know their culture. In addition, presenting sample images in the module can stimulate children's visual sensitivity because art objects have a great driving force in creating a creative atmosphere. Here are some of the children's works involved in the umbrella painting activity:

Figure 3 Hafiz Artwork (Doc. Berlianingtyas Anisa Dali:2021)

Hafidz uses a black marker to draw the outline of his object. Hafidz's paintings also contain repetition of shapes or can be called stereotype type. This can be seen from the repetition of the flower shape drawn in a circle. In addition, there are also triangular and square motifs drawn on the edge of the umbrella.

Figure 4 Dilla Artwork (Doc. Berlianingtyas Anisa Dali: 2021)

The painting above is the work of Dilla (10 years old). From her age, Dilla is in the early realism stage. Mental development in children of this age is in the sensing ability. The child can already reveal the detailed forms that exist in the surrounding environment. Judging from the picture above, Dilla painted an umbrella by making a cloudy mega motif combined with a butterfly-shaped motif. Dilla used a black marker combined with paint to color the batik motif that Dilla drew.

Figure 5 Akbar Artwork (Doc. Berlianingtyas Anisa Dali:2021)

The picture above is the work of Akbar (9 years old). Akbar is one of the learners who had difficulty painting on umbrella media. Apart from having difficulty in adapting to umbrella media, Akbar also had difficulty in expressing his ideas. This is because Akbar is too fixated on the module, wanting to draw the same as what is in the module. Meanwhile, the examples contained in the module can be said to be quite complicated for elementary school children to imitate. In teaching creativity, especially in the field of painting, Mr. Budi designs painting learning activities by building competencies in attitudes, knowledge, and skills by using the coaching method of free creation and motivation. Both methods are considered to increase creativity according to Pamadhi (2012: 204).

Creative learning in this painting activity is learner-centered. This learning provides opportunities for students to learn as they are interested in painting. Creative learning can also develop the soft-skills of critical thinking, creativity and problem solving. With social interaction and collaboration between learners and mentors as the main approach used in competency development.

1.2. Creative Learning Preparation in Painting Guidance

The preparation for creative learning in painting guidance at Sanggar Seni Omah nDeso includes:

a. Activity plan
b. The learning material for painting begins with the introduction of colors and shapes to children. Furthermore, if the children have a good understanding of colors and shapes, then the facilitator gives a theme to the students in each meeting once a week. The themes given are related to things that are often encountered and experienced by children (Pamadhi and Sukardi, 2008: 1.14).
c. The learning method used by Mr. Budi aims to enable students to determine the form, color, and technique in the creation of their own work according to their own characteristics and style. During the painting activity, he also provides motivation in the form of internal motivation, namely encouragement by touching the child's mind and feelings so as to foster an imaginative

mind. Teaching methods affect how children can understand and express themselves in their artworks.

d. Media used in painting such as paper, canvas, t-shirts, pottery, umbrellas, and other alternative media. Materials and tools include acrylic paints, watercolors, crayons, brushes, palettes and others.

2. Children's Painting Creativity

The result of children's painting is a work that contains the results of children's thoughts or imagination and feelings about themselves and the surrounding environment. The results of children's paintings are analyzed based on subject matter (theme), form, and content (meaning) according to the opinion of Orvick et.al (in Pamadhi, 2018). The object or content of the work can come from the situation being experienced, observation of the surrounding environment, or imagination of the future. Works are used as a medium for communication, play tools, telling stories to others, and imagining. Below are the paintings of some of the participants.

2.1. Raska Artworks

Figure 6 Raska Artwork (Doc. Berlianingtyas Anisa Dali:2021)

The artwork above is by Raska (7 years old) with the theme of my toys. With the theme of my toys, Raska depicts toys that she likes, namely the robots in the witty vs tricky game that she often plays. Raska's first artwork is made on a conventional medium, namely A4 size HVS paper, pencil is used as a tool for drawing and this work uses dry technique. In Raska's first painting there are 7 objects, namely 3 robots and 4 houses. The robots depicted by Raska from left to right are Whitty, Tricky, and monster. The three houses drawn are placed between the robot Whitty and the monster and 1 other house is at the feet of the monster. The type of Raska's painting is a willing type, which is Raska's hope that robots and monsters will become friends. Raska tells about the shape of Witty's robot which looks like an elephant because it has big ears, Tricky's robot which has a round head like an astronaut. Raska said that in the game the robots Witty and Tricky are always fighting against evil monsters, but in his drawing he made Witty, Tricky and monsters friends and have a house side by side.

Raska's painting type is haptic, which emphasizes the outpouring of his feelings and tells about his happiness, namely when Raska and robots Whitty, Tricky and monsters celebrate Indonesia's independence as seen from the faces of the objects depicted given a face with a smiling mouth. Raska describes his body proportions as larger than the other robots. And the monster is depicted with a smaller size than the others. Raska's age is included in the schematic period, which is the chart period. During this period, children begin to paint objects in a logical relationship with other objects, display figures in motion, and there is a baseline on which objects stand. Raska's painting style is folding over, which rests on the baseline. The characteristic of painting compositions standing on the baseline is a child's habit and perception that every object or living person is standing, so in his life objects or human figures are depicted above the baseline

2.2. Radit Artworks

Figure 7 Radit Artwork (Doc. Berlianingtyas Anisa Dali:2021)

The picture above is by Radit, an 8-year old student in grade 4 of elementary school. Using a conventional medium, namely A4 size hvs paper, and watercolor as a tool as well as coloring with wet techniques. There are 4 main objects depicted in Radit's painting, namely fish, sea plants, rocks at the bottom of the sea and small details such as air bubbles in the water. Radit depicts 7 fish in his work that are not the same size. The black color is used as the outline of the drawn objects. The main image is a fish placed in the center of the paper with the largest fish size and surrounded by small fish. The colors of the fish that Radit draws are different. The biggest fish is given a mixed color, namely orange, yellow, and black. And the other fish are colored yellow, green, orange, pink, blue, and gray. In Radit's paintings, the fish he draws are mostly facing towards the right. In terms of coloring, it has been seen that Radit uses the color gradation technique. Radit adds air bubbles around the fish's mouth indicating that the fish in the water also breathes, causing water bubbles. Radit also added aquatic plants whose shapes droop with the flow of water and are green in color, and added stones to the seabed. Radit's age belongs to the schematic period, which is the chart period. During this period, children begin to paint objects in a logical relationship with other objects and there is a baseline on which objects stand. Radit's painting style is stereotype, which is a repetitive arrangement of form elements. It can be seen from the repetition of fish and plant objects depicted with almost the same shape. The type of Radit's painting is non-haptic, in which the shape of the fish is clearly identified and arranged in accordance with the story or simple arrangement.

2.3. Bilal Artworks

Figure 8 Bilal Artwork (Doc. Berlianingtyas Anisa Dali:2021)

The painting above is the work of Bilal who is 7 years old and is in grade 1. Bilal uses A3 paper as media and acrylic paint as a tool as well as coloring with wet technique. Markers are also used to outline the objects in the drawing. Bilal's age is included in the schematic period. During this period, children begin to paint objects in a logical relationship with other objects and there is a baseline on which objects stand. It can be seen from the painting above, that Bilal describes the car with the road. This is a logical relationship, the vehicle is related to the road, because the road is a route for land transportation. There are 4 objects drawn by Bilal, namely, human figures, vehicles accompanied by roads, houses, and trees in pots. In his painting, Bilal depicts himself and his best friend, Vano, looking at a vehicle carrying heavy equipment that is crossing the road while waving. Bilal also depicts several vehicles parked on the

side of the road. As well as depicting houses lined up with trees beside them. Bilal's painting style is juxta position, which is an overlapping arrangement of shape elements. Where the position of the distant object is seen at the top, and the front is the closest object. The type of Bilal's painting is a non-haptic type, where the entire content of the painting can be clearly identified by the storyline, which depicts two children looking at a vehicle carrying heavy equipment passing by on the road.

3. Creative Learning Chalanges and Solutions

Learner-centered learning is one of the effective strategies in developing learners' creativity. Learner-centered learning emphasizes the individualization of children's learning experience, providing opportunities for children to make decisions or choose activities that suit their interests. However, it does not rule out the possibility that learner-centered learning experiences obstacles in its implementation. This can occur due to external factors such as the environment and family that are less supportive of developing children's creativity, making it difficult for children to express their ideas. In the research that has been conducted, it was found that children still have difficulties in communicating their ideas or ideas into umbrella paintings. Akbar is one of the students who has difficulty painting his ideas. With the existing problems, the supervising teacher as a facilitator and motivator must have a creative way to overcome the problem of inhibited children's idea development in the following way:

a. Mentors encourage confidence and positive traits in children.
b. Mentors help learners to define and organize their problems and encourage learners to seek explanations and solutions to these problems.
c. Mentors help recognize the creative strengths of each individual learner by asking questions to challenge the thinking process in accordance with the concept of developing creative ideas and creative and innovative work.

Conclusions

The implementation of creative learning in painting guidance contains two meanings: teaching creatively and teaching creativity. Teaching creatively is by using alternative media other than paper used for painting. With alternative media other than paper, children can explore further about the kinds of media used in painting, besides that children can also know and adapt when using media other than paper. Teaching creativity at the Sanggar Seni Omah nDeso, is carried out using the free creation coaching method and providing motivation. The free creation method is used for children's imagination in painting according to what the child wants to paint. The provision of motivational coaching given to children will bring up the urge to draw because they see something beautiful, the urge to create art from the view of objects that have an interesting structure, and the urge to draw that comes from the imagination of students. The creativity of children's painting in Sanggar Seni Omah nDeso is the result of the studio's children's paintings during the implementation of painting lessons. The paintings of each painting activity participant have their own uniqueness and characteristics according to their character and age development phase

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