

Outdoor Learning Method with Visual Art Maestro for Children's Art Performance

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Abstract—Indonesia is the equatorial pearl that is rich of interesting and unique artists and diversity of visual art from Sabang to Merauke. Among these artists, visual art maestros emerged, as the forefront of the advancement of visual art in Indonesia. Children are the embryos of future generations, they need to get artistic insights from maestros so that visual art culture in Indonesia is not extinct and only remains a story. But some parents assumed that learning visual art is only to become an artist. Learning visual art does not mean the children have to be an artist, but instilling an understanding of the feel and aesthetics in all areas of life facing the 4.0 era. The research locations were at Hanafi Studio and Widayanto Ceramic House. Research objects were students of Parung Bingung I and II Elementary School in Depok. The objective of this research is to find out the extent to which outdoor learning methods with visual art maestro can affect children's creativity and cultural. The problem of the research is how far outdoor learning method with maestro affects children's creativity and cultural arts. The research method used qualitative descriptive method. Research result found that outdoor learning method with maestro can instilling creative inspiration. Research implication is the growth of visual art culture in children.

Keywords: *outdoor learning, maestro, visual art, children*

I. INTRODUCTION

Art is all human action with feelings that arise, alive, beautiful, and can touch human's feelings. Art is not generated abruptly, not because of desire, but with certain actions that are well thought out. Art is not born from feelings, but is related to the mind, and has rights, real and proper limits that determine the low level of art. Noble art needs soft and pure feelings, and sharpness of mind [1]. The welfare of Indonesian people in the future, will not have natural resources, but our supremacy of local art that other countries don't have [2]. Facing the 4.0 era, it's not only cognitive ability that needs developing, spiritual ability and feelings of the nation's children also need to be honed and developed in order to become a whole human being. One way to develop the human soul is through artistic activities.

Indonesia is the equatorial pearl that is rich of interesting and unique artists and diversity of visual art from Sabang to Merauke. Among these artists, visual art maestros emerged, as the forefront of the advancement of visual art in Indonesia. Visual art is the kind of artwork which is enjoyable to see. Visual art is a part of the Indonesian people's life. The most popular visual arts are painting and ceramic arts that can be found around us. Art paintings usually are found being used by society to enhance the beauty of interior buildings with various media. Besides being used to decorate the interior of a building, ceramic arts are also used for kitchen utensils. In all corners of the country, we often encounter paintings on blank walls to paintings displayed in the Merdeka Palace. Likewise, ceramic artworks can be found in community homes in villages to cities.

Our custom of using the work of paintings and ceramics in all spheres of life makes Indonesia a nation that is accustomed to and lives in an artistic range. This custom produces Indonesian cultural arts. Along with the current development, cultural arts began to fade, and replaced with internet culture. The 4.0 era often misinterpreted for digital and mechanic, other than that, it is considered as old and ancient. Children are the embryos of future generations, they need to get artistic insights from maestros so that visual art culture in Indonesia is not extinct and only remains a story.

But some parents assumed that learning visual art is only to become an artist. Learning visual art does not mean the children have to be an artist, but instilling an understanding of the feel and aesthetics in all areas of life facing the 4.0 era.

Visual art in several studies has proven to be very contributing to increasing children's creativity, and can be a learning medium for teachers by combining visual art with other subjects [3]. Furthermore, creativity will become art when someone does an activity without obstructing the existing instructions and creativity will emerge when various efforts or exercises for creativity are carried out [4]. The creativity stimulus in every place is different, in India, the process and work of creativity is explored from Indian culture and local potential, by exploring Indian philosophy [5].

Semiawan said research in *cognitive neuroscience* showed that creativity is not merely genetic inheritance, but rather a string of cognitive processes that can be developed in each individual. There are four behaviors that can bring up creativity, namely the flexibility of the mind (the ability to generate new ideas); flexibility (generating a wide range of new ideas); originality (unique response to certain situations); and elaboration (extension of thinking about a particular topic). The four behaviors explained by Bloom can trigger and produce creativity [6].

The practice activities with visual art can increase children's creativity, this activity should ideally be carried out with no obstruction in expressing and during activities, this kind of learning is very suitable to be done in an open space (outdoor).

Outdoor is the ideal environment for learning experiences and promises unique learning experiences, to be creative, move freely and dare to take risks [7]. Generally, art lessons are done indoors. The implementation of art learning in school can be practiced through creative and appreciative experiential learning programs, but unfortunately, art is limited to activities in a room and not varied, so that children are having lack of experience in developing their creativity. The outdoor learning method is one of the learning methods that can support the development of creativity in the art learning process. This method involves the sense of sight, hearing, touch, smell and utilize the environment as a source of learning [8]. Outdoor learning that uses open settings as a classroom facility is found to be able to provide support for the overall learning process and add to the fun and enjoyment aspects for students in their learning [9].

From the description above, it can be seen that learning art outdoor can give a unique, creative, free, and courageous experience, involving all five senses to be creative and keeping it fun.

The problem of the research is how far outdoor learning method with maestro affects children's creativity and cultural arts. The objective of this research is to find out the extent of the *outdoor learning* method with the visual art maestro, influencing children's creativity and cultural art.

II. METHOD

Research took place at the workplace of maestro Lukis in Hanafi Studio, Pancoran Mas, Depok City, and Widayanto's Ceramic House in Tanah Baru, Depok City, West Java. The object of the research is the students of Parung Bingung I Depok Elementary School and Parung Bingung II Depok Elementary School. Visual art learning in this study was applied by inviting children to study outdoor with maestros. Learning art painting in Hanafi Studio and learning ceramic arts at F. Widayanto Ceramic House. Both learning locations provide outdoor learning facilities.

The problem of the research is comprehended with qualitative descriptive research methods, is a method used to discuss and analyze a research result, but is not used to make broader conclusions [10]. The technique is as follows, in the activities at the Hanafi Studio Park, the children were divided into 5 groups, each group consisted of 10 to 15 children. The

activity was a painting exercise with the maestro and his assistants, using drawing paper, crayons and pencils. During the activity at F. Widayanto Ceramic House, the children were divided into 10 groups, the group consisted of 6 to 8 children. The children were given clay as the media and printing equipment.

III. RESULTS AND DISCUSSION

From 5 groups of students of Parung Bingung 1 and 2 Elementary Schools who participated in the outdoor learning activities with the maestro in full activities in the Hanafi Studio and Widayanto Ceramic House Gallery. Children produce diverse works in the Hanafi Studio and Widayanto Ceramic House Gallery, the works to be observed are the works that are finished and completed, observed using 4 (four) indicators of creativity, namely flexibility, originality, elaboration, and fluency.



Fig. 1. Outdoor learning activities with maestro.

The results of observation on children's painting are as follows, **first**, originality, its characteristic is creating new ideas, children did not only draw mountains and sun, but they had new ideas such as drawing mountains with flower pots and people, drawing houses and trees, drawing wise words about their feelings to their mother, drawing themselves and their friends, drawing mountains that varied with trees as tall as mountains and drawing houses with colorful walls. **Second**, fluency, characterized by having many ideas, bringing out various ideas, some children drew mountains and flowers, houses and trees, and letters that express their feelings.



Fig. 2. Children's result of art paintings during outdoor activities at Hanafi Studio Depok.

Third, flexibility, having many ways to solve problems, most of the children use more than one color and use all the provided equipment. **Fourth**, elaboration, developing ideas, there are children who develop ideas to make pots in different shapes, develop large windows placed above the door, make sentences with variations of upper and lower case letters, develop hair shapes from their friends with various hairstyles and clothes, drawing branches that circle as if it was a picture frame and drawing the atmosphere around houses in the evening with the sun setting and birds.



Fig. 3. Outdoor learning activities of ceramic arts at F. Widayanto Ceramic House.

The results of observation on children's ceramic works are as follows, **first**, originality, children have not been seen creating new ideas, all works appeared to have been following clay molds made by the Widayanto Ceramic House Gallery.

Second, fluency, children look fluent in their work, they seem to have created a lot of works. One student created at least 3 works. **Third**, flexibility, the children resolved obstacles with an artist's field assistant. **Fourth**, the elaboration, we could not see their idea development from their work, they still created their work based on the existing mold.



Fig. 4. Children's result in outdoor learning art ceramic at F. Widayanto Ceramic House Gallery.

IV. CONCLUSION

Based on observations of learning activities with maestros Parung Bingung I and SDN Parung Bingung II Elementary Schools, outdoor learning methods with maestros can ignite creative work inspiration, and these activities are fun for children, if these are done repeatedly it will form an artistic culture for children.

ACKNOWLEDGMENT

This research was carried out based on the Ministry of Research, Technology and Higher Education 2019, Decree no: 7/E/KPT/2019, and Researcher's Contract Letter with Rector, Number 296/R-UMJ/IV/2019. Thank you for the Ministry of Research, Technology and Higher Education of the Republic of Indonesia (Kemenristekdikti RI). Thank you to the leaders and colleagues at University of Muhammadiyah Jakarta (UMJ), Institute of Research and Community Service of UMJ and the Faculty of Education of UMJ, who have allowed working and carrying out this research. Thank you also to the people who have contributed to this research, and for those who supported this research activity.

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