

Elementary School Students' Profile of Creativity in Art Learning

Wahyu Khasanah^{1*}, Triyanto², Chumdari³

¹⁻³Faculty of Teacher Training and Education, Universitas Sebelas Maret, Surakarta, Indonesia

ABSTRACT

This study aims to analyze the creativity profile of elementary school students in art learning by implementing a qualitative research approach. This study is conducted at Public Elementary School of Pandasari 3, Kebumen, Indonesia. The research subject consists of 21 students. Test technique is used to collect data. Besides, construct and content validity are used to validate test instruments. Statistical descriptive analysis is used to analyze the data. The findings indicate that students' creativity has fulfilled the creative category. The detail is as follows: elaboration becomes the highest indicator (88.75%), followed by originality (87.5%), evaluation (84.5%), fluency (81%), and flexibility as the lowest indicator (80.25%). Thus, it can be concluded that students have achieved five indicators of creativity. The order is elaboration, originality, evaluation, fluency, and flexibility. These findings can be a reference for future researchers to carry out similar research by conducting learning procedures and testing these procedures to maximize creativity or find out their effect on student creativity. Similar research should get more attention, especially to maximize student creativity through learning models or media.

Keywords: Creativity, art learning, elementary schools, profile.

INTRODUCTION

Creativity is one part of the existence of the education curriculum. The curriculum helps teachers to develop students' potential and creativity, both inside and outside of school (Unal & Demir, 2009). Creativity is also integrated into learning and educational outcomes such as in Indonesia. The importance of creativity is enforced by establishing regulations and educational policies. The regulations are stated in the Regulation of the Minister of Education and Culture No. 20 of 2016. It contains graduate competency standards in the form of three dimensions that must be mastered by students: knowledge, attitudes, and skills (Peraturan Menteri Pendidikan Nomor 22 Tahun 2016 Standar Proses Pendidikan Dasar Dan Menengah, 2016). Of these three dimensions, creativity is part of student skills.

In line with these regulations, in reality, creativity is a link to the country's hopes of welcoming Indonesia's golden generation in the coming years. The impact can make the development of education in Indonesia better. If it happens, Indonesia can contribute to education reform at the world level. Through the education curriculum, students will receive facilities to maximize their creativity.

Creativity is closely related to art learning at the elementary school level. During the learning process, students are required to be active and creative in expressing ideas and developing them as part of teaching and learning activities. Creativity is a person's ability to produce any composition, product or idea that is fundamentally new, the development of a pattern that previously and previously had not been made. It can be in the form of imaginative activities or synthesis of thoughts whose results are not just

summaries, but include the formation of new patterns and the combination of information obtained from previous experiences and the grafting of old relationships to new situations and may include the formation of new correlations. The result of a creativity can be in the form of artistic, literary, scientific products, or may be procedural or methodological in nature.

Art can facilitate everyone to pour out or devote all creativity based on the will of each person himself. Art is a means for children in the process of mental growth and their creative soul. Art education in this concept has a major influence on the development of students' creativity with learning methods and strategies that encourage students towards growing creativity. In art education at the primary and secondary levels, the concept of art education is directed at the formation of attitudes, so that there is a balance between

Corresponding Author e-mail: wahyukhasanahs2@student.uns.ac.id

https://orcid.org/0000-0001-8437-9174

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intellectual and sensibility, rational and irrational, reason and emotional sensitivity.

Creativity is also an ability or a skill needed in 21st-century learning. In the revised Bloom's taxonomy theory from Anderson and Krathwohl, creativity is needed to reach the highest level in the aspect of knowledge. Students with high creativity will be able to reflect characteristics in the form of fluency, flexibility, originality, and elaboration (Addis et al., 2016). In detail, fluency is the ability to generate various ideas, questions, and ideas. Flexibility is the ability to find various ways to solve problems. Next, originality is the ability to generate new ideas based on one's own, while elaboration is the ability to look at problems differently. The successful fulfillment of all students' characteristics of creativity can help them improve other skills and even their aspects of proper attitude and knowledge (Antink-Meyer & Lederman, 2015).

It seems that the hopes and beautiful descriptions of student creativity cannot be fully realized smoothly. According to the results of previous research, it is known that the divergent thinking skills of elementary school students have not fully improved (Fauziah et al., 2020). This is proved by the presence of information stating that 17.86% of students are still not able to maximize their creativity. In addition, the report said that student learning activities are still monotonous such as memorization and listening. In line with the findings of previous research, the results of the 2015 PISA (Program for International Student Assessment) of OECD (Organization for Economic Co-operation and Development) also provide data on the low abilities and skills of Indonesian students, especially in the fields of science, literacy, and mathematics (OECD, 2018). The data shows that student mastery of subjects is still at 33% compared to other members of the OECD. The low-level lesson content is related to the basic-level learning content.

In addition, findings related to unskilled graduates of basic education are also indicated by students' lack of skills in broad or divergent thinking (Sitorus & Masrayati, 2016). This means that students are not optimal in increasing their creativity because divergent thinking is also in line with the concept of creativity. Research conducted in Taiwan provides similar data regarding the incompatibility of government expectations with student learning outcomes through creative education programs (Wu & Albanese, 2013). In India, student creativity has not been the main thing that teachers have been trying so far (Sharma) because teachers think that elementary school students have not been able to reach the cognitive domain of creating according to Bloom's taxonomy. This finding is in line with Adnan's statement which said that divergent thinking abilities will only be maximized for adults because young students cannot upgrade their cognitive performance (Adnan et al., 2019).

This condition certainly should not be neglected. The government or teachers need to seek new effective strategies to maximize student creativity so that it does not have an impact on their psychological aspects. If this happens continuously, students will feel insecure or even choose not to continue their studies (Valente & Berry, 2016). Even, criminal acts committed by elementary school students can occur in the future as one of the bad impacts of the problem (Kususanto & Chua, 2012).

The Indonesian government can prevent these problems by beginning to be more serious in responding to the existing phenomena by conducting a curriculum improvement program as one alternative. Currently, the Merdeka Curriculum is being discussed seriously and has been widely implemented by elementary to secondary education units. The curriculum concept greatly facilitates students to consider their interests and talents (Badrudin et al., 2021). Students no longer study with a rigid mapping during learning. They have the right to choose the subjects they like and are passionate about to make them feel free during their studies. Therefore, they can choose the lessons freely and can sharpen their creativity more deeply.

Creativity exists not only in the subject related to art but also can be found and maximized in every subject (Hannigan et al., 2019). However, creativity will be easier to find in arts and culture lessons, especially at the elementary school level. Students have to study Art subjects at each grade level. The material is varied and not limited to learning in class. Art learning is also often carried out by linking extra school activities or additional learning outside the classroom (Simamora, 2020b). Activities in art subjects include dancing, singing, painting, drawing, and so on.

Art lessons are naturally fun. Therefore, most students are fond of learning them at every level of education. Students will show happier and more interested behavior as long as they study art lessons. Such phenomena are often found in various studies. Cremin et al. (2018) conducted a systematic literature review research on creative pedagogy in response to increased attention to student creativity. Furthermore, Behnamnia et al. (2020) also highlighted digital-based learning in art lessons to influence student creativity. The findings result in the influence of digital-based learning on student creativity. Next, Dere researched student creativity in preschool with positive results through the curriculum (Dere, 2019). In addition, other researchers have also analyzed essays by art education students in online learning (Simamora, 2020a).

Based on the aforementioned findings in previous research, this study is conducted and focuses on student creativity in art learning at the elementary school level. This needs to be done because exploring student creativity can provide a clear picture

of how far art lessons can help increase student creativity. During this time, art lessons are often underestimated due to the assumption stating that it is an unimportant lesson. Many studies only focus on mathematics, science, or social studies. Art learning activities are rarely studied. Therefore, researchers are interested in deeply analyzing the actual conditions of student creativity in learning art at the elementary school level. This study aims to analyze the creativity profile of elementary school students in art learning.

METHOD

The research method is a scientific procedure, step or procedure in obtaining data for research purposes that have specific goals and uses. This study uses a research approach and research instruments. A description of the research method is explained as follows.

Research Design

This is qualitative research with a case study type. Qualitative research is a type of research that explores and understands several individuals or groups of people coming from social or humanitarian issues (Creswell, 2013). Meanwhile, case study research is an intensive, detailed, and in-depth approach to investigate certain phenomena. The type of case study used in this research is a descriptive case study. It is chosen because the researchers analyze the profile of student creativity in an elementary school in depth. The research focus is determined from the start of the study or based on the purpose of selecting the subject.

Participants

This research was conducted at the Public Elementary School of Pandansari 3, Kebumen, Central Java, Indonesia. Research subjects are parties that are used as samples in a study. The research subjects who were targeted as informants were selected through a purposive sampling technique. The informants were selected with the provision of special characteristics based on the theoretical concepts used, personal curiosity, and empirical characteristics. In addition, the informants were also selected through a snowball sampling approach. It means the informants were asked to appoint new informants who were considered to be able to provide information about the focus of the research. In this study, the informants were all students of the Public Elementary School of Pandansari 3, Kebumen, Central Java, Indonesia. The informants consisted of 10 male and 11 female students.

Data Collection

The instrument used is a written test. The test is a test in written, oral, or interview form, which is used to determine

a person's knowledge, abilities, talents, and personality. Data was collected by distributing test instruments to students. While the steps carried out are as follows (Yin, 2011): (1) reviewing theories about creativity and art learning, (2) determining indicators of creativity, (3) arranging creativity test grids and instruments, (4) testing the test instrument to the panel in the form of content and construct validation to see the suitability of the test items and the substance of the material from the grids made, (5) conducting a trial test, and (6) analyzing the test results with the product moment formula for validity testing, while cronbach's alpha is for reliability testing.

The data validity was done by analyzing the contents and constructs of the instruments. Validity was carried out to determine the usefulness of the instrument (Gower & Shanks, 2014). At least, three lecturers who are experts in data validation validated the instrument. One of them is an expert in psychology. Another lecturer is a language expert, and the other is an expert in learning evaluation. The second validation was carried out by testing the results which were declared valid by experts constructively. Data analysis was carried out by analyzing the test results descriptively or interpreting the test results. In addition, the Likert scale was used in this study with a score of 1 to 4 (Cohen et al., 2018). Reliability can be interpreted as the reliability or accuracy of measurements. The reliability test was carried out to see how consistent the results of a study were when it was done repeatedly. The higher the level of reliability, the more reliable the research is.

Data Analysis

In this study, research procedures were carried out in three stages, including preparation, implementation, and completion (Gower & Shanks, 2014). First, the preparatory stage was carried out with a series of activities such as observation and interviews, literature studies, subject determination, and preparation of test instruments. The first activity is observing and interviewing teachers and students of Public Elementary School of Pandansari 3, Kebumen, Central Java regarding the problems faced by students. The findings of observations and interviews showed that one of the problems encountered was student creativity. Then, the researchers conducted a literature study on creativity from international journals and books. After that, they determined the research subject by looking at the problems encountered before. Finally, the researchers made a questionnaire instrument and conducted an expert validation. Second, the implementation stage was carried out by testing the test instrument on students. Third, the completion stage was conducted by analyzing test data, displaying and presenting the results, and concluding the research results.

FINDINGS

Profiles of Student Creativity in Art Learning

After the tests were distributed to respondents, the results were grouped to check the profile of student creativity. The obtained data showed that the students' creativity profile is divided into three categories: high, medium, and low. The distribution of categories can be seen in Table 1.

Table 1 shows that students' creativity is spread into several categories. Most of the students are in the creative category. Creative acquisition reached the proportion of 42.86%. The very creative category obtained 38.09% results, the moderately creative category obtained 19.05% proportion results, and the non-creative category obtained 0% proportion results. To facilitate the distribution of categories, it is visualized in Figure 1.

Profiles of Student Creativity on Each Indicator

Creativity indicators in this study include fluency, flexibility, originality, elaboration, and evaluation. After knowing the different percentages of creativity, each indicator is analyzed again. The most dominant indicator is elaboration, while the lowest indicator is flexibility. The complete data can be seen in table 2.

The comparison of each indicator of student creativity in learning art is presented in Figure 2. The elaboration indicator obtained the highest result, namely 88.75%, while the lowest indicator was fluency, with a percentage result of 81%.

Table 2 and Figure 2 show that each indicator gets a different average score than the flexibility indicator

classification which gets the lowest score (80.25%) compared to the other four indicators. The following is the description of student creativity in each indicator.

Fluency: Questions related to fluency in creativity include competence in understanding the process of creating cultural arts and crafts. The materials tested are classical dance, creative dance, and posters. There is one question concerning the material of classical dance and creations. The question is about a dance performance on stage. Students are asked to identify the elements in the dance from pictures. After they finish doing the task, the test results are analyzed.

The results show that students can identify the elements of the dance fluently. The average score obtained has exceeded a score of 3. This means that students have been able to name the three elements or criteria of dances correctly. Similar results are also found when analyzing the 6th item related to fluency. The findings show an average score of 3 or it can be said that students can fulfill the three main elements of the answer. In other words, students have been able to identify the criteria for a good poster. Only four students obtained a score of 2 on the two types of questions. So, it can be concluded that students have been fluent in identifying something.

Flexibility: The question concerning students' flexibility in creative thinking consists of two test items. These questions focus on students' competencies in solving problems in other ways. Students are expected to have sensory sensitivity to works of art and culture. The indicator of the questions is students can correctly analyze the characteristics of cultural arts and crafts. The questions are presented in the form of pictures and short descriptions. There are two pictures

Table 1: Summary of Percentage of Students in Each Category of Creativity

Interval	Category	Number of Students	Percentage
91% - 100%	very creative	8	38.09%
75% - 90%	creative	9	42.86%
60% - 74%	fairly creative	4	19.05%
0% - 59%	less creative	0	0.00%

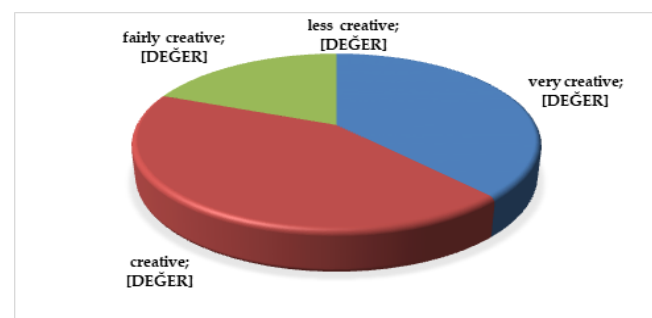


Fig. 1: Distribution of Student Creativity Categories.

Table 2: The Average Percentage of Creativity Indicators

Indicators of Divergent Thinking Skill	Average	Percentage (%)
fluency	3.24	81
flexibility	3.21	80.25
originality	3.5	87.5
elaboration	3.55	88.75
Evaluation	3.38	84.5

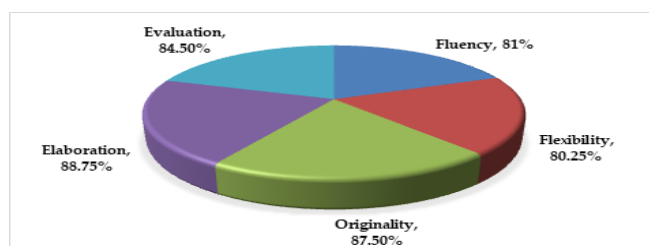


Fig. 2: Comparison of Each Creativity Indicator.

presented in the first question about flexibility. The pictures have a cultural theme. Students are asked to write down the differences and similarities in the characteristics of the two presented poster images.

The findings show that students have also been able to mention more than three differences and similarities in the characteristics of posters and dances. Therefore, it can be concluded that students can explain two different things related to posters and dance as a problem in another way. The presentation of the two different pictures requires students to be more observant in looking for differences and similarities. This meticulousness suggests that students meet the flexibility criteria for creativity.

Originality: Test items concerning originality are represented by two questions (number four and eight). The researchers focus on students' ability to solve problems in their way by providing the questions. To lead to a description of originality, students are directed to be able to demonstrate environmental care behavior, be confident, and be independent in creating cultural arts and crafts. The indicators for the items are that students can generate new ideas or ideas in the form of culture-loaded posters and ideas about floor patterns in dances.

The description of the questions is quite similar. Students are asked to make questions about posters with the theme of culture and floor patterns in a dance consisting of seven dancers. Students' answers are analyzed and good results are obtained. The average score for the originality indicator is 3.48 for the 4th question and 3.52 for the 9th question. The average score for all indicators on originality is also high because the indicator gets the second-highest score after the elaboration indicator. The percentage obtained reaches 87.5%. So, it can be concluded that the students have been able to generate new ideas or ideas from the problems faced, in this case, posters and dance floor patterns.

Elaboration: Items about elaboration are represented in the 3rd and 8th questions. Elaboration is related to the ability to solve problems by carrying out the stages in detail. To maximize this indicator, the researchers determine the competence to

be able to distinguish the uniqueness and diversity of cultural and artistic works. Students are trained to develop ideas for making posters and preserving dance culture.

The imperative word "explain" is used to determine students' elaboration abilities. The concept of explanation can lead student's process of describing a problem or solution in a clear, detailed, and comprehensive manner. The results show that students have maximized the development of their ideas. Two items on elaboration obtain the highest scores, namely 3.48 and 3.62. If the average is calculated, it will produce an average of 3.55 or 88.75%. The score is the highest result. Thus, it can be said that students have been able to develop their ideas about posters and the preservation of dance culture well.

Evaluation: Evaluation means judging something. This assessment focuses on how students respond to the beauty of a work of art. To lead the question items to these competencies, question indicators are made in the form of students' ability to appreciate cultural arts and crafts. Two questions represent the evaluation indicators (5th and 10th items). From these two items, students are directed to respond to posters and dances as well. In addition, students also have to assess whether or not the poster/dance in the picture is good. Students must explain the reason if they give a good assessment of the poster.

The results of the analysis show that students can respond quite well. The indicators of evaluation include indicators that are in the middle or reach the average. The score reaches 3.38 with a percentage of 84.5%. From these results, it can be concluded that students have been able to evaluate the phenomena presented in the test items according to their knowledge.

DISCUSSION

Profile of Student Creativity in Art Learning

The profiles of students' creativity in art learning are divided into four categories: very creative, creative, fairly creative, and less creative. The most dominant profile in this study is the creative category. The results are influenced by many things such as internal and external factors. The internal factors include students' motivation, interest, academic background, learning styles, student personality, intelligence, age, and gender. Meanwhile, the external factors include the environment and learning design (Costa et al., 2015). Several previous findings have also highlighted creativity from a gender perspective. According to Baer and Kaufman (2008), women have better creativity than men. On the other hand, boys have higher creativity than girls (Hoseinifar et al., 2011; Stoltzfus et al., 2011).

The results of this study describe a profile of student creativity that is not only influenced by gender but also by

students' motivation. This is in line with the findings of Acar and Runco (2014) who claimed that creativity and motivation are positively correlated. Sarwar et al. (2019) also revealed that creative thinking has a positive correlation with academic achievement. In addition, Fischer et al. (2019) informed that the regression analysis test between motivation, creativity, and innovation confirmed positive results. From these findings, the higher the probability of students receiving awards, the higher their motivation and creativity. Therefore, the results of this study provide data that are in line with the previous findings in which the profile of student creativity is dominated by the creative category. This means that students have good creativity in learning art.

Profiles of Student Creativity on Each Indicator

Creativity has five indicators. The first indicator is fluency. Fluency possessed by students is interpreted as an ability in expressing ideas that are relevant to the problems faced smoothly. This indicator reaches a fairly high percentage of 81%. The percentage belongs to a good result because the level of fluency contains the domain of memory in Bloom's taxonomy, that is, students only have to mention or identify something. As stated by Zubaidah et al. (2017) teachers usually only apply one level of inquiry from the four available levels. The diversity of students should be a serious consideration. Differentiated Learning Science Inquiry (DSI) that fluency can be maximized by mentioning different ideas. Fluency is the most basic indicator of creativity. So, it is not surprising that the results of these findings reach a percentage of 81%. Besides, this finding is supported by previous research. Arvyati, Ibrahim and Irawan (2015) claimed that fluency is the indicator with the highest score obtained among other creativity indicators. However, in this study, fluency is not the highest score of the others. This result is due to the limited learning resources in art learning.

The second indicator is flexibility. In this study, the percentage of flexibility reaches the lowest result. This is caused by the inability of students to explain something, both the solution of the phenomenon or the idea of a problem. Art learning is something that requires critical thinking about phenomena. A good understanding of the phenomena can help students to get ideas. The idea is then translated by students in the form of an explanation. Unfortunately, these findings claim that students have not been optimal in explaining alternative solutions to questions about dance and posters. Apart from the inability of students, the factor of time management also becomes the cause. This factor is in line with the limitations experienced by Nasrullah and Khan (2015) stating that students' inaccuracies in time management can

affect their academic achievements badly. Then, the student anxiety factor also affects creativity as revealed by Apriliani et al. (2016) stating that student anxiety provides various responses to the learning process. It can be translated that if students feel anxious while studying, then students do not focus on learning and it is possible to give wrong information.

The third indicator is originality. This indicator is the ability to express ideas in ways that are different from many people (An et al., 2016). In this study, the indicator of originality reaches a percentage of 87.5% which belongs to the high category. The results show that students have been able to express their unique ideas well. The indicators of originality not only express ideas but also create new ideas from an existing phenomenon. The originality level is the highest domain in Bloom's taxonomy or the C6 category. This level includes the type of HOTS (High Order Thinking Skill) test. High results mean that students can create new original ideas. These results are not surprising because the students are from the research schools, that is, official reference schools as program implementers of learning by linking local wisdom. The integration of learning with local wisdom certainly provides ample space for teachers and students to maximize scientific, social, and artistic learning. The existence of these facilities certainly opens up space for students to reach the area of creation. This also becomes a habit for students who maximize their creativity. This finding is in line with Samašonok and Leškienė (2015) stating that creativity is created from habits, behaviors, knowledge, and skills possessed by children. The fourth indicator is elaboration. These indicators lead to the development of ideas in detail. This indicator is the highest among other indicators. This is because students are used to finding new ideas and can mention or identify things fluently. Thus, an explanation of an idea in detail is most likely to be achieved by students. This finding is in line with Piaw's research stating that elaboration indicators are superior to fluency and originality (Piaw, 2014). However, the findings of this study are disputed by Dhayanti et al. (2018) who claim that the elaboration indicator is an indicator that students cannot maximize during learning.

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The fifth indicator is evaluation. This indicator is ranked in the middle or average among other indicators. Evaluating is not difficult but it should not be underestimated. Evaluation activities require foresight and accuracy. If the evaluation activity is carried out incorrectly, the result will be invalid. Evaluating means giving feedback. Many students easily respond to something, but it is difficult to provide a solution. So, it is not surprising if the results are at a moderate level.

CONCLUSION

Based on the previous description, it can be concluded that the maximum creativity of elementary school students in learning fine arts is on the elaboration indicator or the ability to develop ideas in detail, but not maximally on the flexibility indicator or the ability to convey ideas. The highest order in achieving student creativity is elaboration, originality, evaluation, fluency, and flexibility.

SUGGESTION

The results of this study provide theoretical and practical implications. The findings of this study add to knowledge and theories related to creativity theoretically and provide real data about the creativity profile of elementary school students practically. Therefore, teachers can deepen and maximize student creativity from each indicator by using innovative learning that opens up space for students to achieve fluency, flexibility, originality, elaboration, and evaluation.

LIMITATION

This research is limited to describing the condition of creativity in each indicator and only two variables are studied. From the limitations, it is suggested that future researchers test student creativity through an approach, model, technique, or learning media.

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