

# Learning Strategies of Ornamental Fine Arts with Manuscript Illumination: Saintificial Correlation and Approach Study

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**Abstract**—Cultural arts education provides space for the optimal development of the intelligence of students. In the pedagogical dimension, cultural arts education has the nature of multilingual, multidimensional and multicultural, which can build one's character to be able to communicate in tolerance, wisdom, understanding and togetherness. Related to this problem, the context of this paper focuses on the teacher's strategy in teaching cultural arts, especially fine arts with decorative material, namely; (1) conceptual strategy in the form of integrated learning as a form of correlation study by connecting several disciplines with the learning of art and through a scientific approach in creating decorative works, and (2) operational strategies for learning art in the integration of cultural arts. This operational strategy covers the realm of theoretical, practical and appreciative learning. In practice, the introduction of a typical culture of the archipelago was developed in the form of Javanese manuscript illumination motifs as a form of efforts to preserve the typical culture of the archipelago, as well as the role of the museum for appreciative learning that is very good in learning.

**Keywords**—learning, integrated, correlation, scientific strategy

## I. INTRODUCTION

Conceptually, cultural arts education (art) in public schools (kindergarten, elementary school, junior high school, high school) is oriented towards the process, namely "education through art". This means that cultural arts education is directed to be able to develop all the potential of students, not only in the technical sphere of art, but also in contributing to other lessons. In this case, children are not required to be skilled artists, but in the process the values of creativity, aesthetic sensitivity, and expression of courage are well developed and developed. It is different from the education of arts and culture (arts) in the school of discipline, which is oriented towards results, namely "art in education" (art in education). In this case students are fostered for the end in a particular branch of art, and are expected to be the successor to the generation for the development of their talents. Furthermore, art education provides space for multi-development intelligence on learners optimally [1]. To live better, smarter, and dignified lives, a variety of intelligences are needed, not only intellectual intelligence related to logic-mathematics and linguistics (IQ), but also include visual intelligence, musical intelligence, kinesthetic intelligence, interpersonal intelligence, intra-personal, and intelligence. naturalistic. On the other hand, there is also emotional

intelligence (EQ) and spiritual intelligence (SQ). Art or education that is carried out based on art effectively contributes to providing a foundation of integrated and harmonious multi-intelligence development in the child's personality. This is also in line with Indonesia's 2025 education vision.

On the other hand, in the pedagogical dimension, cultural arts education has the nature of multilingual, multidimensional and multicultural [2]. Multilingual means, art is expressed through a variety of creatively relevant media; fine art through visual elements, music with sound, dance with motion and theater with acting, and so on. In artistic expression, this media can be used alone or in integration. Multidimensional meaningful art education provides many dimensions of competence, at least concerning practical and appreciative theoretical dimensions. Multicultural meaning cultural arts education gives children awareness of cultural diversity. This will foster attitudes or characteristics of mutual respect and respect for existing differences, and eliminate the narrow egoistic attitude, which is part of character education. In line with this, art education invites and offers someone to be able to communicate in tolerance, wisdom, understanding, togetherness and others [3].

In line with the vision of Indonesian education to foster and instill character education, learning art and culture is one of the efforts to foster the character values of students. With the richness of art and culture in Indonesia being the main ingredient in learning, for example batik, gamelan, temples and so on. In this case the writer wants to explore a variety of typical Indonesian art through motifs in the illumination of ancient manuscripts in museums, the richness of the archipelago's distinctive art depicted beautifully and rich in meaning and value especially character education on the illumination motif of the manuscript. Manuscript illumination motifs have not been extensively explored and used as a source for learning, especially ornamental material or ornamental variety for learning art in schools. The purpose of this manuscript illumination motif is to preserve the archipelago's distinctive cultural wealth in the form of archipelagic motifs in manuscripts.

Regarding the various problems above, the context of this paper focuses on the problems that we can overcome, at least are internal ones to spur the ability of teachers to teach better. What strategies can be developed to be able to present

cultural arts material to the fullest in an effort to lift the local wisdom of each region, so that the various functions and noble goals of arts and culture education can be conveyed to students. Therefore, in this paper the authors emphasize the learning of art in the form of manuscript illumination motifs in the integration of cultural arts and other disciplines in the form of correlational studies that connect several disciplines with the learning of fine art ornament, then this paper also provides an alternative in art learning using a scientific approach, where this learning can be equated with a scientific process because there are stages in the core activities. The scientific approach can also be referred to as a form of developing attitudes both religious and social, knowledge, and skills of students in applying the subject matter. In this approach students are no longer used as objects of learning, but are used as the subject of learning, the teacher is only a facilitator and motivator.

The rest of this paper is organized as follow: Section II presents culture arts learning strategies. Finally, Section III concludes this work.

## II. CULTURE ARTS LEARNING STRATEGIES

Learning art and culture is basically a culture-based art education [2]. As the curriculum changes and developments, to improve the quality of learning art and culture, many education experts develop learning models and strategies. It is realized, the learning models and strategies are usually not easily understood by the teacher so that it is difficult to apply in the field, because the conceptual model is usually the consumption of academics. For this reason, based on the problems identified in the field, there will also be some operational strategies that are expected by the teacher to develop them in art learning in the realm of arts and culture.

### A. Conceptual Strategy

By understanding the purpose and function of cultural arts education, and sharing the competencies that students must obtain in order to be intelligent, skilled, creative and virtuous children, of course cultural arts education is not only presented impartially, but must be delivered integrally in relation to various aspects

thematic learning. For this reason, it is necessary to emphasize integrated learning concepts and strategies in the presentation of cultural arts material. This integration does not mean eliminating the essence of each material; visual arts, music, and dance, or other subjects, but to open an understanding that a material, as well as a lesson, actually integrates each other into developing the potential of children's learning.

The basis of integrated learning is; 1) Learning that starts from the center of interest used to understand the symptoms and other concepts, 2) A way to develop children's knowledge and skills simultaneously, 3) a learning approach that connects various fields of study or various concepts in one field of study which reflects the real world around them according to their abilities and development, 4) Merging a number of concepts in different fields of study, in the hope that children can learn better and meaningfully [4].

In learning art and culture, interdisciplinary integration (art, music, dance) should be inevitable, because in school,

art, music and dance are integrated in the arts or arts [5, 6]. Therefore, the learning strategy should be in synergistic integration. Furthermore, this integration can be carried out across disciplines, synergizing with science, social studies, mathematics, and so on. By determining a theme from an event or something that is close to the child, then the teacher and students can develop it in several interdisciplinary integration.

The development of art learning strategies in the concept of integration can be adapted to the conditions and situations that exist, both in terms of teachers, students, or curriculum school [7, 8]. What must be considered is that the pattern of cohesiveness should not be forced, therefore requires carefulness and creativity of the teacher to develop the pattern. Integration patterns can be formed based on the core of the study or the center of interest in integration; 1) the scope of the arts (for example, basic theory, creativity creation, appreciation), 2) interdisciplinary art with the art of music or dance, 3) across the disciplines of art (cultural arts) with other disciplines.

Teachers who only master one art competency can emphasize the integration model of the visual arts, balancing it with other cohesiveness models (interdisciplinary or interdisciplinary) on other subjects. Conversely, teachers who master uniform competencies between the arts (visuals, music, dance) can emphasize interdisciplinary integration models (art, music, and dance), by balancing the patterns of integration of one art field and across disciplines with other sciences.

The following Figure 1 is an example of a correlation study model of integrated art (cultural arts) learning, developed from the model of [4] and [2].



Fig. 1. correlation study model of integrated art (cultural arts) learning

### B. Operational strategy

In the operational strategy, the author approaches several technical problems experienced by the teacher in presenting

art material in art and culture lessons at school. Problems arise because not all cultural arts teachers have art competencies, and even some are not art backgrounds. The technical approach refers to three aspects of art learning, namely theoretical, practical and appreciative. Examples of this approach are in accordance with the integrated model or integration in one art field.

Although the art material that is taught is practical, the material that is theoretical and appreciative includes it. Theoretical material can be delivered to initiate practical learning. An example of learning to draw ornaments, at first conveyed the understanding, types, techniques and media in drawing ornamental organizations. Further things related to concepts and themes. For the royal theme in Java, things related to the environment or socio-cultural life of the kingdom in Java are explained, and other relevant things are in line with the level and level of schooling. In this case the teacher's ability is required to adjust the theory to the level of acceptance and absorptive capacity of the child, as well as the way in which the teacher can motivate the child, so that the child understands the knowledge base from what he will describe. Thus, the ornamentation works of manuscript illumination motifs made by children will become intellectual products, not just dry ornaments from conception and understanding. Furthermore, theoretical understanding of children is developed in practical tasks. Theoretical understanding will inspire children to work, so that they feel, and the work is expressed as works, such as ornaments. In the practice material the teacher should use a scientific approach, students as subjects in active student learning to explore the information they observe, such as drawing ornaments / decorative items, the teacher invites students to observe the surrounding plants later, the plants are made and cultivated or stylized, with change the shape of the leaf, the teacher also informs the types of leaves, from fiber, color, and texture. This adds to students' insight into natural science, this is what teachers should expect in art learning (see Figure 2).

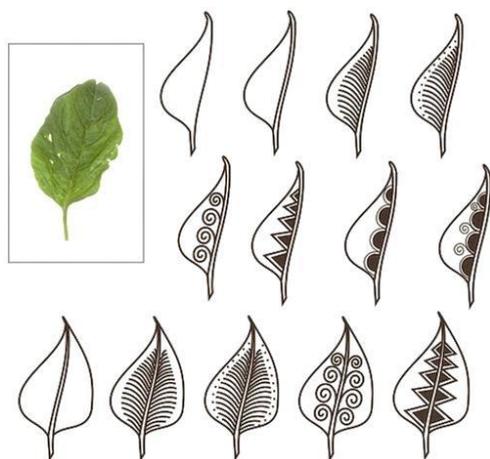


Fig. 2. types of leaves

Then for integration in history learning, teachers should invite students to visit the museum, because with the museum students' understanding of the learning delivered by the

teacher does not become abstract, students can see the form and can feel a work directly, the museum becomes a very important place to be a source learn. For example, for example when students visit a museum, students explain the form and form of Javanese manuscript illumination.

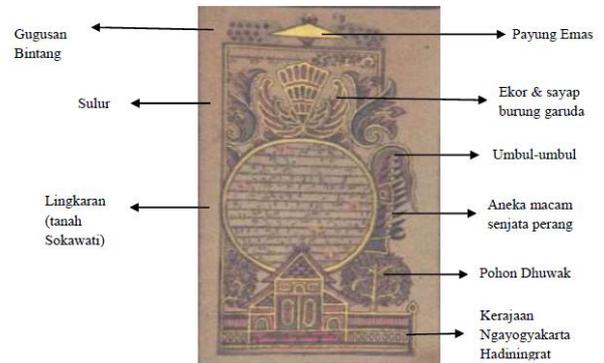


Fig. 3. Javanese manuscript illumination.

From the Figure 3 above, manuscript images at the Sono Budoyo Yogyakarta Museum, students are led to understand the symbols contained in the Javanese manuscript illumination, from the various symbols in which students can think and associate them into one unit, this is what is expected of the teacher to foster critical attitude from students.

To overcome students at high school or vocational school should be developed in the form of products, and integrated in economic lessons, for example in the practice of making decorative items from Javanese manuscript illumination applied to clothes, key chains, or mugs / cups with a technology approach, using software, photoshop or Corel draw to develop students' broader insights into learning art. The following products in Figure 4 from learning make ancient Javanese manuscript illumination motifs to be applied to used products.



Fig. 4. Example of Products

From examples of various types of products that can be developed, increase the interest of students to learn and make them, apart from the process of developing students can also market their own work.

Finally, the approach that can be developed by the teacher is in appreciating the work of students, which culminates in providing grades. The appreciation process can be done by discussing several works with students. Among students motivated to give their responses to the work discussed. In the process of appreciation up assessment, at least pay attention to three aspects, namely cleanliness, neatness, and beauty. The first two things, cleanliness is more visible and can be emphasized by the teacher. But for beauty many teachers find it difficult. To assess beauty usually uses an aesthetic approach, namely the principle of art, concerning unity, balance, rhythm, proportion, center of attention, and so on. At least, are the first three things, which determine whether the student's work is good or not. But it must be remembered, the assessment that is only oriented to the work is not the attitude of the wise teacher, which also must be considered is the process, namely the enthusiasm and creativity of children in the art activities. This passion and creativity will have a positive effect on children's learning development.

### III. CONCLUSION

Until now there are still many educating elements that do not understand the nature of art learning, many of which reduce their understanding, for example, by interpreting fine art as drawing lessons and considered as proficiency or physical skills alone. Whereas art education is closely related to the formation of students' character. By comprehensively teaching fine arts, concerning aspects of theory, practice, and appreciation, of course the understanding of fine art will not be superficial anymore. This understanding is deepened if the teacher can formulate art learning in cultural arts material in an integrated manner, both interdisciplinary and interdisciplinary. With this it is clear that the works of art created by children are based on their knowledge, and of course are also understood as intellectual works that are born from the genius and creativity of children.

With the development of integrated art learning, it will change the image that has been humbling the learning of art or cultural arts, on the contrary will enhance the image, that art learning in cultural arts is learning comprehensive, which theoretically will stimulate cognitive aspects, in practice it will stimulate psychomotor aspects, and appreciation will improve the affective aspects, so that students will grow and develop in a harmonious balance. In order to effectively present integrated art learning, teachers must always try to improve their abilities, teachers must master the theory and basic concepts of artistry, and always follow the development of science, as well as actual events that develop. With this extensive teacher knowledge, it will be easier for teachers to formulate themes of integration of fine art material.

The role of the museum as a learning resource is also inseparable in learning, the museum is very helpful to educate and increase students' insight into the material presented by the teacher when in school, with the museum students get extraordinary to develop their concepts, ideas and ideas so

that students can be aware and appreciate the historical works in the museum to be used as learning in the future.

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