

PROCESS AND STRATEGY ANALYSIS IN LEARNING TO DRAW MOUNTAINS IN THE SBDP SUBJECT FOR GRADE 4 AT SD 2 KARANGMALANG

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Received: 1 November 2025
Revised: 8 November 2025
Accepted: 15 November 2025
Published: 1 December 2025

Abstract. Art education in elementary schools, particularly drawing mountains in the Arts, Culture, and Crafts (SBDP) subject, serves as a means to develop students' creativity, motor skills, and self-expression. This study aims to analyze the process of students drawing mountains and the learning strategies of teachers in grade 4 at SD Negeri 2 Karangmalang, with a focus on enhancing creativity through a holistic approach. Using a qualitative descriptive method, data were collected through observation, interviews, and documentation from teachers and students. The results show that the students' process includes the stages of observing objects, creative imagination, and applying elements of fine arts such as lines, planes, shapes, and rhythmic patterns, supported by fine motor skills. Meanwhile, the teachers' strategies included object introduction, step-by-step modeling, exploration media, and reflective evaluation, which were effective in building confidence and producing realistic and aesthetic drawings. The conclusion of the study confirmed that this approach not only enhanced students' creativity but also supported holistic development, with recommendations for the integration of technology in art education to enrich future experiences.

Keywords: Drawing mountains, Student process, Teacher strategy

1. Introduction

The teaching of arts and culture in elementary schools has been introduced since children were in preschool and kindergarten. According to Sandi, (2020), arts and culture are basically the most fundamental human needs. Visual arts in elementary schools encourage students to be more creative and productive. Considering that students tend to prefer playing, visual arts education serves as a learning experience that combines playing with learning. Art education encourages them to engage in activities such as brainstorming (imagining) to draw, shaping (creating patterns), and experimenting with color selection (Restian, 2020). The role of teachers in the classroom is very important in enhancing students' creativity, especially in drawing. The resulting artwork reflects the objects they observe or conceptualize, thus requiring guidance and direction from the teacher in each drawing lesson.

Drawing is a learning medium that can develop children's personality, sensitivity, imaginative abilities, creativity, and intellectual aspects (Fatimah & others, 2024). This activity involves the use of tools such as colored pencils, crayons, or paints to create images on paper. Drawing not only provides enjoyment, but also serves as an important means of supporting children's holistic development (Wahyuni, 2024). When drawing, children use their fine motor skills to hold writing instruments and make strokes, while also training the coordination between their eyes and hands. Additionally, drawing becomes a means for children to express their ideas, emotions, and imagination, which are often difficult to express verbally.

This study aims to analyze the processes and strategies used by students and teachers in drawing well, with a particular focus on the process of students drawing mountains and the learning strategies used by teachers to enable students to draw mountains well. The specific

objective of this study is to develop children's creativity in the process and strategies of drawing mountains well and correctly.

Previous research by (Endahwati et al., 2022) revealed that free drawing activities can improve the language skills and vocabulary of early childhood. Meanwhile, (Awalini et al., 2023) argued that drawing activities also influence creativity, where children are able to produce original, independent, and unique works according to their individual characteristics. and (Prameswari, 2023) emphasizes that every child is an artist, and what children need is the freedom to explore their creativity through art. Art should emphasize the enjoyment of children and the process of artistic creation rather than the results.

Based on this background, this study formulates two key questions: first, how do students draw mountains in art lessons; second, what teaching strategies can teachers use to help students draw mountains well? According to (Hakim et al., 2023), indicators of student quality include realistic depictions of objects, but not moving ones such as organic objects; static objects; images with rhythmic patterns involving repetition of objects such as rice in fields, flowers in gardens, and several trees at the foot of a mountain.

This study uses a qualitative case study method to explain students' creativity in drawing mountains and the learning strategies applied by teachers in the Arts, Culture, and Skills (SBDP) subject in grade 4 at SD Negeri 2 Karangmalang. Qualitative methods are approaches used through a research process that produces descriptive data in the form of behavior and written or spoken words from subjects (Herlina et al., 2025). The case study method allows researchers to see phenomena comprehensively and study elements that are often overlooked by other research methods. Theories that support this method focus on a single case or a limited number of cases, allowing researchers to provide relevant context and information (Poltak & Widjaja, 2024). The subjects of this study were SBDP teachers and fourth-grade students at SD Negeri 2 Karangmalang. Data collection techniques included interviews, observation, and documentation. The research instruments were interviews with teachers and students at SD Negeri 2 Karangmalang. The collected data were analyzed using qualitative descriptive analysis based on the stages proposed by Miles and Huberman. The analysis process included data reduction, data presentation, and verification/conclusion drawing. The data reduction stage was carried out by selecting and filtering relevant information, such as descriptions of the drawing process of students and teacher strategies, to avoid irrelevant data (Mawardi & Tahir, 2025). Next, the data was presented in the form of a narrative description to compile the research results systematically. The final stage was verification/conclusion drawing.

2. Results and Discussion

2.1 The Process of Students Drawing Mountains in Art Lessons

Drawing is part of fine art, according to (Salam et al., 2020), which explains that fine art is a work of art that has elements of form or shape. Fine arts are divided into pure fine arts and applied fine arts. Pure fine arts are solely for self-expression, while applied fine arts have specific functions (Wijayanto et al., 2025). Drawing is a fun subject in class, where students are given the opportunity to engage in learning activities that foster creativity in an enjoyable way.

In general, teachers give students the opportunity to draw objects of their choice, such as mountains, houses, or landscapes. According to (Mayar, 2022), there are elements that must be considered in creating works of art, including: 1). Points: the most fundamental element in art. 2). Lines: created through strokes or pulls from one point to another. There are several types of lines, including straight lines, curved lines, dotted lines, and irregular lines. 3). Plane: a flat surface. When the ends of lines are connected, a plane is formed, which can be geometric

(such as a triangle, square, and rectangle) or organic. 4). Shape: formed from a combination of plane elements; for example, a city is created from four sides of a plane that are joined together. 5). Color: is the impression produced by the reflection of light on the eye.

Based on art education in elementary schools, the process of drawing mountains by students in grade 4 at SD Negeri 2 Karangmalang involves a combination of fine motor skills, imagination, and the application of strategies that they have mastered. Based on (Prameswari, 2023), this process begins with observing the object, namely the mountain, which serves as a realistic aspect that needs to be depicted by students. At this initial stage, students are encouraged to focus on the basic shape of the mountain, natural patterns such as slope lines, and supporting elements such as trees, rice fields, or flora located at the foot of the mountain. This observation helps students build a mental image that will be translated into a drawing. Next, students engage in exploring ideas or imagination. From their previous observations, students begin to reflect on how they will express these mountains according to their own understanding and style. This stage involves creativity in choosing the shape, color, and composition of the image. Drawing mountains is not only about representing their physical form, but also about capturing the atmosphere and character of nature that they want to convey (Sugiarto, 2014). For example, the use of various shades of green to depict life around the mountain or clouds that enhance the dramatic effect.



Figure 1. Students' process of drawing mountains

Source: Documentation from students at Karangmalang 2 Public Elementary School

The drawing process is greatly influenced by children's fine motor skills in controlling drawing tools such as colored pencils or crayons. When drawing the contours of mountains, students learn to adjust the pressure and direction of their strokes to create neater drawings that are in line with their conceptualization. This motor skill exercise helps develop hand-eye coordination, which is crucial for mastering drawing techniques in the future (Rofi'ah et al., 2024). During this process, teachers play an important role in providing guidance and motivation to keep students focused and confident.

Teachers can provide technical assistance, such as how to draw contour lines, choose the right colors, and apply simple shading techniques to enhance the dimensions of the image. Furthermore, teachers should encourage students to explore and not be afraid to make mistakes, because the process of drawing is a dynamic learning experience that prioritizes creativity and self-expression. According to the theory of fine arts or visual design popularized by experts such as Johann Wolfgang von Goethe, the use of rhythmic patterns, such as the repeated depiction of natural elements such as rice, flowers, or trees at the foot of a mountain, can enhance students' aesthetic perception and make their work more vivid. This also enriches the details of the image, making children's work more complex and interesting.

This process not only enhances students' creativity but also supports holistic development such as language skills (Endahwati et al., 2022). However, analysis shows that without proper guidance, students may find it difficult to achieve realistic results. With this approach, learning to draw mountains can serve as an effective means to achieve the research objectives, namely to enhance students' creativity and skills.

2.2 Teaching Strategies for Teachers to Help Students Draw Mountains Well

Visual arts at the elementary school level, particularly in the subject of Arts, Culture, and Crafts (SBDP) for 4th grade students at SD Negeri 2 Karangmalang, require teaching strategies implemented by teachers that play an important role in guiding students to create images that are not only aesthetically beautiful but also reflect an understanding of natural objects such as mountains (Nengsi, 2023). This strategy is designed to accommodate the characteristics of elementary school-aged children, who tend to be active, imaginative, and prefer play activities to rigid memorization. Based on a literature review, the teaching strategy for teaching students to draw mountains focuses on a holistic approach that integrates the motor, cognitive, and emotional aspects of students. This approach is in line with art education theory that emphasizes the creative process rather than pursuing a perfect end result, as stated by (Prameswari, 2023), who asserts that art should prioritize children's enjoyment and exploration rather than simply evaluating the quality of their drawings.



Figure 2. Students' process of drawing mountains

Source: Documentation from students at Karangmalang 2 Public Elementary School

Effective learning strategies for teachers in drawing mountains can be divided into several main stages, each of which is based on the principles of creativity development and visual understanding. First, the strategy of introducing and observing objects (pre-drawing phase). Teachers need to start by building students' knowledge of the shape of mountains through direct observation or visual media (Romli & others, 2024). For example, teachers can show photos, videos, or even take students outside to see mountains directly if possible, such as mountain views around the school. This aims to build students' sensitivity and imagination, in line with the opinion (Awalini et al., 2023) that drawing activities based on observation can increase the originality of children's work. In practice, teachers can use guiding questions such as "What shape is the mountain you see? What color is it at sunset?" to encourage class discussion. This strategy helps students recognize the basic elements of mountains, such as

triangular or curved peaks, gentle slopes, and supporting elements such as trees or rice fields at the foot, which reflect the indicators of students according to (Hakim et al., 2023) regarding the depiction of statistical and rhythmic objects.

Second, the step-by-step drawing and modeling strategy (modeling phase). The teacher acts as the main facilitator by demonstrating the drawing process step by step in front of the class, using a whiteboard or projector (Lubis, 2021). This process begins with a basic sketch, where the teacher invites students to draw the basic shape of a mountain as a simple triangle or an organic shape that is not rigid, then add details such as slopes, layered peaks, and surrounding natural elements such as trees at the foot of the mountain or rhythmic patterns of flowers on the lower slopes. Each step is explained with a reason, for example, "We make the mountain slopes curved so that they look more natural, like the mountains we saw in the photo earlier." This approach is supported by (Patilima, 2024) in the narrative approach, where teachers connect the enactive mode (the act of drawing) with the iconic (the image of a mountain) and the symbolic (verbal description). Thus, students do not feel burdened, but rather motivated to imitate while adding their own personal touches.

Third, creative exploration and media selection strategies (exploration stage), teachers give students the freedom to experiment, but with light guidance so that the images remain realistic and in line with the theme. Teachers can provide various media such as drawing paper, colored pencils, watercolors, or even recycled materials to add texture to the mountain slopes (HIDAYATULLAH, 2023). This strategy emphasizes the selection of appropriate colors, where teachers guide students to choose green for the slopes, white or gray for the peaks, and bright colors for rhythmic elements such as rice fields, rice, or flowers at the foot of the mountain. To encourage creativity, teachers can integrate imaginative elements, such as "Imagine your mountain has a small river on its side, draw what it looks like." Teachers can also implement small group activities, where students share ideas with each other, thereby reducing fear of making mistakes and increasing collaboration (Suwarno et al., 2025). If students encounter difficulties, teachers provide individual feedback, such as "Add more trees here to make the mountain look more beautiful," which helps students revise their drawings iteratively.

Fourth, strategy evaluation and reflection (post-drawing phase). Teachers not only assess the final results, but also evaluate the process through observation during activities and discussions after drawing (Huki et al., 2023). For example, students are asked about their drawings by explaining, "Why did you choose this color for the mountain?" This trains intellectual and emotional expression aspects, as explained in the introduction that drawing is a means of expressing ideas that are difficult to express verbally. The evaluation focuses on indicators such as statistical realism (the mountain does not move, but the details are vivid) and rhythmic patterns (repetition of elements such as trees or flowers).

Teachers can also use a simple rubric that assesses creativity (originality of ideas), technique (coordination of lines and colors), and relevance to the theme of nature (RESTU, 2024). This reflection helps students realize their progress, making learning more meaningful and motivating them to create further works. This strategy not only improves drawing skills

but also supports students' holistic development. Therefore, teachers can implement it to achieve the research objective, which is to develop creativity in SBDP learning.

3. Conclusion

This study successfully analyzed the process of students drawing mountains in Cultural Arts and Crafts (SBDP) lessons in grade 4 at SD Negeri 2 Karangmalang, as well as the learning strategies applied by teachers to support optimal results. Based on data obtained through observation, interviews, and documentation, it was found that the students' process included stages of observing natural objects such as the basic shape of mountains, creative imagination in choosing colors and composition, and the application of fine motor skills to create realistic and aesthetic drawings. This process not only enhances students' creativity but also supports holistic development. The teachers' learning strategies proved to be effective in guiding students, starting from the phase of introduction and observation of objects, step-by-step modeling, creative exploration with various media, to evaluation and reflection after drawing. This approach emphasizes a holistic principle that integrates motor, cognitive, and emotional aspects, so that students feel motivated and free to experiment without fear of making mistakes. The results of the study show that this strategy is in line with the research objectives, namely to develop children's creativity in the process of drawing mountains correctly and well, as well as to support student quality indicators such as drawing realistic, statistical, and rhythmically patterned objects. The impact of implementing this strategy can be seen in increased student motivation, strengthened long-term art skills, and contributions to more inclusive and meaningful learning in elementary schools, which can ultimately influence the development of student creativity in the arts more broadly.

Declaration of Conflicting Interests

The authors state that there is no conflict of interest in the publication of this article

Funding Information

None

Acknowledgement

The author would like to express his gratitude to the informants who have been involved in writing this article

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