


Journal of Nonformal Education and Community Empowerment
Volume 6 Issue 1 Year 2022 Pages 24-33
ISSN 2549-1539 | e–ISSN 2579-4256
DOI: 10.15294/pls.v6i1.30864
https://journal.unnes.ac.id/journals/jnfc

Students Creativity in Extracurricular Activities at Indonesian Natural School

Sinta Sepvia[1*], Azizah Husin[1], Evy Ratna Kartikawaty[1]

[1] *Universitas Sriwijaya, Indonesia*

*Correspondence to: *sintasepvia@gmail.com*

Abstract: Changes in contemporary life, such as concerns about lack of physical exercise, poor mental health, and the problems of climate change and environmental degradation, it can be argued that there is a greater need for children to be in touch with nature, for children to be interested in the environment. This study aims to describe the implementation of extracurricular craft and extracurricular comic activities and measure the creativity of these students because of the learning process in extracurricular activities at Sekolah Alam Indonesia in Palembang City. This research is qualitative descriptive research and supported by quantitative data. Data collection techniques use structured interviews, then corroborated with observation techniques, and documentation. Measurement of participants' creativity was carried out through descriptive statistical analysis with scoring and categorization. The results showed that in the learning process of extracurricular activities, the creativity of craft students tends to develop in the core learning activities compared to comic students. It is concluded that the creativity of students will develop optimally if the learning process is carried out with the right procedures, and the creativity of tutors is needed as a facilitator in conditioning a learning environment that allows students to learn actively and creatively.

Keywords: Creativity; Extracurricular; Learning process

Article info: Submitted December 2021 | Revised January 2022 | Accepted May 2022 | Publish June 2022

Recommended citation: Sepvia, S., Husin, A., & Kartikawaty, E. R. (2022). Students Creativity in Extracurricular Activities at Indonesian Natural School. *Journal of Nonformal Education and Community Empowerment*, 6(1), 24-33. https://doi.org/10.15294/pls.v6i1.30864

INTRODUCTION

The current problem of education in Indonesia that is a concern for scientists and education practitioners is about the lack of attention to the development of creativity, even though creativity is a very important potential both individually and socially (Firman et al., 2021; Supriyoko et al., 2022). At the individual level creativity is useful for solving everyday life problems, while at the social level it serves as a guide for the development of science and technology for human needs (Ridgers et al., 2012b). This may have far-reaching consequences for engagement with the natural environment throughout the course of life, especially as childhood experiences affect their connectedness to the natural environment later in life (Dean, 2019). Experiences of the natural environment generally occur during adolescence as socialization skills develop it has been indicated that children who have little access to the natural environment during childhood may lose their connectivity with the natural environment (Romar et al., 2019). Therefore, efforts are needed to encourage natural play in school-age children.

Most education in Indonesia is considered to lack appreciation for creativity, even though creativity and intellectual intelligence have the same role in achieving learning success (Aziz, 2006). Hal ini terbukti dengan hasil riset oleh Florida et al. (2015) Regarding the Global Creativity Index (CGI) or called the global creativity index conducted in 139 countries, it is known, Indonesia's position is very low, which is ranked 67th. Indonesia is still losing to countries in Southeast Asia such as Singapore and Malaysia. Indonesia is even far behind the two youngest countries in Southeast Asia, namely Vietnam and Thailand. One solution to increase creativity in education in Indonesia through non-formal education channels is natural schools (Cahyani & Raharjo, 2021). The function of non-formal education as a complement to formal education is one of which is reflected in extracurricular activities carried out outside school hours. Extracurricular activities are intra-school activities that are ideally packaged attractively with activities that can stimulate the creativity of students, related to their interests and potential (Fravisdha & Susanti, 2019).

The existence of extracurricular activities at school is very important because schools can provide opportunities for students to develop their creativity, potential, interests, talents, and hobbies (Lestari, 2016). The existence of extracurricular activities also contributes to creating high intelligence in non-academic fields in students (Dahliyana, 2017). The quality of extracurricular activities in an educational institution is one indicator of the quality of education in it as a whole (Sundari, 2021; Wibisono & Siswanto, 2022). Through extracurricular activities, it can produce the output of students who have superior skills and creativity (Emilda et al., 2022). This will only be realized if the learning process in extracurricular activities takes place actively and interactively. The learning process that can develop student creativity consists of preliminary activities, material presentation activities (core activities), and closing activities (evaluation). Minimum preliminary activities include student learning readiness, and perception activities. Minimum material presentation activities include the process of exploration, elaboration, and confirmation. Closing activities, at least teachers or tutors provide feedback on activities that have been carried out, conduct formative evaluations, and plan follow-up activities (Yaumi, 2017).

Nature schools can be an alternative school that can boost the potential and develop children's interests and talents with the concept of humanist education. Nature can be considered an enriching environment in which children have many opportunities for learning that connect abstract thinking and physical activity (Fiskum & Jacobsen, 2012). Outdoor learning represents a learner-centred pedagogical approach in which the social and environmental context plays an important role and encourages greater learning construction (Harris, 2017). However, children are spending less and less time playing outdoors in the surrounding environment and especially in natural environments, while they have less time to play outdoors because they participate in indoor sports and recreational activities and spend a lot of time doing homework (Skar et al., 2016). The existence of nature has a direct and positive impact on emotional well-being In addition, there are also extracurricular activities outside school hours that function to develop children's creativity from an early age (Maynard et al., 2013).

One approach to play in a forest environment is Sekolah Alah; an initiative that allows people of all ages the opportunity to engage in hands-on learning in a natural environment (Tooth & Renshaw, 2009; Ridgers et al., 2012a). The scheme has been successfully used in Nordic schools, and since 1995, it has become increasingly widespread in the United Kingdom. Nature schools are usually introduced during school sessions with schedules in public schools (usually preschool and primary school), where children access natural sites either within the school grounds or the local community, depending on the location and situation of each school. During nature school, children engage in activities such as building shelters, cooking at campfires, and identifying plants and wildlife (Siebert, 2017). The focus of the scheme is on the whole child and therefore their experience develops the child's independence and self-esteem through their involvement with the natural environment (Bentsen & Jensen, 2012). In addition, children learn at their own pace by engaging in a variety of activities that can be linked to national curriculum goals, including understanding science, technology, mathematics, and physical development, health and well-being (Karmila & Suchyadi, 2020; Mulyanah et al., 2020). Emerging research suggests that children benefit from engaging with nature schools in some way. Increased motivation, concentration, confidence, knowledge of the natural environment, and awareness of others have all been documented (Atencio et al., 2015; Mann et al., 2022).

Students at Alam Indonesia school in Palembang City have reaped many achievements and awards in terms of academic and non-academic, through competitions between schools, subdistrict, district, and provincial levels. In addition, there are several works from comic students published in the Real Friends comic series book Compilation of Indonesian Writers and Comic Artists - Qatar. Thus, this research is considered necessary and important, considering that the implementation of learning in extracurricular activities can increase creativity which leads to the development of children's skills. This can train children in honing skills, increasing creativity, and motivating children to continue working in producing things that are beneficial for themselves, others, and the environment. It is expected from the results of this study, other schools can optimize extracurricular activities to develop the creativity of their students. Because basically every child is creative, it is through education that children's creativity can develop and be honed until he grows up. So that the dream of the motherland giving birth to the golden generation in 2045 can really be realized. This study aims to describe the implementation of extracurricular craft and extracurricular comic activities and measure the creativity of these students because of the learning process in extracurricular activities at Sekolah Alam Indonesia in Palembang City.

METHODS

This research qualitative descriptive approach was used to describe the creative learning process in extracurricular activities of Sekolah Alam Indonesia (Koh & Owen, 2000). Meanwhile, a quantitative approach is used to measure the level of creativity of students through the learning process in extracurricular craft and extracurricular comic activities (Timans et al., 2019). The research location is located at Sekolah Alam Indonesia located on Jl. Putri Kembang Dadar, Bukit Siguntang, Palembang City. The variable in this study is the creativity of students in extracurricular activities. In this study, sampling was carried out using the non-probability sampling method with the type of purposive sampling. The samples used in this study were one extracurricular coordinator, one craft tutor, one comic tutor, and 12 extracurricular craft students and 8 comic students who had criteria as students at Sekolah Alam Indonesia Palembang City, students who participated in extracurricular craft and extracurricular comics, aged between 6 years to 10 years, grade 1 elementary school to grade 4 elementary school at Sekolah Alam Kota Palembang.

The data collection technique used in this study is a structured interview technique then supported by observation and documentation techniques as triangulation of data collection techniques. The research instrument in this study used structured interview guidelines and observation guidelines. For structured interview guidelines, instrumented using extracurricular learning creativity scales. Research instrumentation consists of several main indicators, namely: student creativity at the beginning of learning activities, student creativity at the core learning activities, student creativity at the closing learning activities.

The instrument measurement scale in this study used an ordinal scale, with a score range between 1 to 3, so that the ideal mean is 2.0 and the ideal standard deviation (SDi) is 0.33. From the average and ideal score, evaluation assessment criteria can be determined in this study, and presented in Table 1.

Tabel 1. Categorization Based on Mean Score

Assessment norms	Mean Range Score	Interpretasi
$\bar{X}$ > Mi + 1 SDi	< 2,33	Creative
Mi-1SDI $\leq \bar{X}<$ Me+SDI	1,67 – 2,33	Quite Creative
$\bar{X}$ < Mi-SDi	> 1,67	Less Creative

Validity tests use construct validity and external validity. Construct validity testing in this study uses expert judgment. The validity of the instrument is constructed based on the aspects measured based on the theory of student creativity and learning theory in extracurricular activities. External validity testing of this research instrument is carried out by comparing instrument criteria or indicators with notes in the field about learning activities in extracurricular craft and comics and the form of creativity of students in the learning process. Instrument reliability testing is carried out with internal consistency with a split half technique analyzed with the Spearman Brown formula. Therefore, from this formula, the value of the instrument reliability coefficient is 0.908. The category of reliability coefficient value if above 0.7 is quite good, and above 0.8 is included in the good category (Davies, 2020). Quantitative data analysis using descriptive (Purwanto et al., 2020) While qualitative data is analyzed using data reduction steps, data display, and conclusion drawing/verification (Ridder, 2014).

RESULT AND DISCUSSION

In this section, the results of the research are explained first and then analyzed and discussed in accordance with relevant theories and associated with previous research relevant to this research. The results and discussion of the research are divided into two parts, namely the implementation of the learning process in extracurricular craft and comic activities, and the level of creativity of students in the learning process in extracurricular craft and comic activities. The following will be described in full.

Implementation of the Learning Process in Extracurricular Craft and Comic Activities

In the implementation of craft activities, craft tutors do not facilitate students to compete. While in the implementation of comic activities, there are several aspects of activities that do not appear to be carried out by comic tutors during the learning process, namely tutors do not involve students looking for broad and deep information about the topic / theme of the material, tutors do not facilitate multi-directional interaction, tutors do not facilitate students to discuss and experiment in order to bring up new ideas, and tutors do not facilitate students to cooperate, collaborative, and compete fairly.

On the aspect of implementation obstacles. Obstacles to the implementation of craft activities tend to appear in the provision of inadequate learning time with complexity in making works of art which require a long time, in addition to students who are partly unskilled and always ask for help from tutors and other students. While the obstacles to implementation in comic activities tend to appear in the lack of tutor skills in managing classes, and in terms of students who are sometimes difficult to manage.

In the implementation of craft activities, craft tutors do not facilitate students to compete. Based on observations, it is not identified that tutors carry out activities that can foster competitive conditions (competition) between students. Craft tutors should create competitive conditions so that there is competition between groups / teams or individuals so that each group or individual competes to produce the best artwork. This can be done by creating small groups of 4 to 5 students in 1 group so that students collaborate with each other ideas or ideas and work together in working on an art project. Then, create a competitive atmosphere between groups by holding competitions. The team that is best at producing works of art will get prizes and awards. This needs to be done considering that competitive learning conditions can increase high learning motivation to be the best. So, with high motivation in students in learning, it can be one of the factors to increase student creativity. This is in accordance with opinion Ali (2015) states that one of the characteristics of creative learners is to have a high drive (motivation).

Obstacles to the implementation of craft activities tend to appear in the provision of inadequate learning time with complexity in making works of art which require a long time, in addition to students who are partly unskilled and always ask for help from tutors and other students. This can be overcome by giving a mandate or delegation of tasks to several students who are able and willing to lead other students in directing and completing a task, also called cooperative learning, where in a learning group everyone has tasks and responsibilities that need to be achieved to achieve the goals of the learning group. The cooperative learning model can make students more active and creative and prioritize working together in working on a project or assignment.

Implementation of the Learning Process in Comic Extracurricular Activities

The implementation of extracurricular comics is good enough, tutors play a role in guiding, and directing students, but tutors do not facilitate learning that allows students to explore, create, and imagine.

There are several things that are noted in the implementation of extracurricular learning comics. Comic tutors play less of a role in facilitating learning in the process of exploration and elaboration of core activities. Tutors do not involve learners seeking broad and in-depth information about the topic/theme of the material. It was made clear earlier that tutors should play a role in creating conditions for active learning and initiative. If the tutor does not do one aspect of the learning process in exploration activities, it will have an impact on the low creativity of students. The impact is the exploratory spirit of students who always want to find out many things, not directed and well guided. To overcome this problem, tutors can condition learning activities with exploratory, unique, and challenging activities. For example, by making alternative tools and materials in drawing comics. Alternative tools, for example, are obtained from homemade pencils and erasers. Making pencils out of charcoal for example, and erasers out of rubber coils. Alternative materials such as paint can be made from natural dyes such as turmeric sap, beet sap, and so on. Tutors can also modify creative comic drawings with mosaics from natural materials such as drawing mosaic comics using bark, eggshells, and dried leaves. If this is done, it will improve the divergent thinking ability of learners. This is in accordance with Torrance's opinion in Glăveanu (2018) which states that creative learners have the ability to think divergently, which is a way of thinking that has many alternative ideas.

Comic tutors play less of a role in conditioning a multidirectional, conducive learning atmosphere. In this aspect, comic tutors seem to play less role in creating a multidirectional, and conducive learning atmosphere. The learning environment is less conducive to the noise of students. It seems that tutors are less able to divert students' attention to focus on learning activities. To overcome this problem, tutors can condition multidirectional and conducive learning activities, by using learning strategies that can focus students on learning, for example tutors can tell unique stories or stories related to the learning theme. Using the strategy of singing together is related to the theme of learning. In addition, comic tutors should use a variety of unique and creative learning models. For example, collaborating discussion learning methods with demonstration methods (direct learning). This is based on the opinion of Beghetto & Kaufman (2014) which states that the creativity of students tends to develop better in supportive situations or environments, thus encouraging them to think and act creatively.

Comics tutors do not appear to facilitate learners to be cooperative, collaborative, and competitive. It does not appear that comic tutors carry out activities on this aspect. Tutors predominantly use the teacher

center model with demonstration methods or direct learning. It is not very good for the creativity of learners. To solve this problem, tutors need to change the teacher centre learning model to the student centre model. The student center model can be conditioned by the MUKIDI learning model (Fun, Unique, Creative, Innovative, Democratic, and Initiative). The learning model of MUKIDI is almost the same as collaborative learning. This is in accordance with research written by Sunarto (2018), entitled Development of Innovative Creativity in Art Education through MUKIDI Learning. The results of this study revealed that art education based on creativity theory is also a creative industry, which is an effort to create creative ideas, systems and art products. Creativity is expected to foster a creative spirit and always look for new things (novelty). Learning the MUKIDI model is expected to foster a positive spirit and creative behavior. This form that must finally be maintained for the creativity of artwork products through experiments (research-based learning) or project-based learning will always explore ideas and develop the potential of students. Especially in project-based learning, it is expected to find collaborative work and foster tolerance among students. Thus, what is meant by collaborative learning method is a learning method where students learn in a group and have a sense of interdependence in completing tasks, working together, sharing knowledge, and interaction between them. In collaborative learning, the role of the tutor is very important, but not dominant. In this case the role of the tutor is to mediate learning through dialogue and collaboration. Mediation means facilitating, modeling, and training learners (Rustan, 2014).

Comic tutors do not use diverse learning methods. Tutors do not use diverse learning methods. Even so, it does not really affect the enthusiasm of students in participating in comic activities. Some students still ask, respond, comment, and give ideas or ideas. Learning methods that are not diverse will actually cause boring classroom conditions, and can reduce children's interest in learning something. Kaufman & Beghetto (2013) argue that creative learners are less tolerant of boring things. Creative learners tend to get bored doing routine activities. Therefore, comic tutors should use learning methods that vary from learning-to-learning activity. For example, in the first week, using the discussion learning method, the next week using the demonstration method, and the third week collaborating the discussion learning method with the domonstrasi, and so on.

Obstacles to the comic learning process. Obstacles to extracurricular comics are dominant in terms of tutors. The lack of tutor skills in managing the class causes the tutor difficulty in organizing and focusing students on learning activities. For example, most students look unfocused and make noise in the comic class and tutors are less able to control conducive classroom conditions. To overcome this, tutors need to master classroom management strategies that allow learning to take place actively and creatively. For example, varying learning methods, holding competitions between comic students, telling an interesting story then describing it in the form of comics, diverting students' attention to things that attract attention so that the classroom atmosphere can be controlled, holding games or games that can attract students' focus.

Tabel 2. Level of Creativity of Craft and Comic Students

Indicator	Number of Items	Types of Extracurriculars			
		Craft		Comic	
		Mean Item Score	Category	Mean Item Score	Category
1) Creativity of students in the introductory learning activities.	7	2,4	Creative	2,5	Creative
2) Creativity of students in the core learning activities:					
a) Exploration Process	6	2,5	Creative	2,1	Quite creative
b) Elaboration Process	6	2,3	Quite Creative	2,2	Quite Creative
c) Confirmation Process	5	2,4	Creative	2,7	Creative
3) Student creativity in the closing activity of learning	9	2,5	Creative	2,5	Creative

Level of Creativity of Learners

The creativity of craft students in the learning process tends to be weak in the core activities in the exploration, elaboration, and confirmation process with a mean item score of 2.3, which is in the category of quite creative. While the creativity of comic students tends to be high in the confirmation process with a mean

score of 2.7, which is classified as creative. More details are presented in Table 02 about the level of creativity of students in the learning process of extracurricular craft and comic activities.

Student Creativity in the Learning Process of Extracurricular-Curricular Activities Craft

In this section, we will discuss the creativity of students in the introduction, core, and closing activities. More details are described below.

Creativity of craft learners in the introductory activity. The problem lies in the large number of students who are late when learning has started, this is because students are not disciplined in managing time. After further investigation, the indiscipline of students is not only caused by internal factors, but also external factors. Internal factors come from the undisciplined nature or personality of learners. External factors come from the busyness of parents or parents' indiscipline in managing time so that they are late in delivering their children to the learning location and can also be caused by the distance between school and home, or traffic jams on the Palembang City highway.

This can be overcome by disciplining learners of time, by making learning commitments and making consequences for late learners. For example, reprimanding students by giving advice on discipline, and providing educational sanctions for students who are late so as not to make the same mistakes, the provision of punishments or sanctions must be adjusted to developments and must be done fairly (Ilmi, 2020). In addition, it can also be done by providing positive rewards such as praise or special treatment for students who succeed in arriving on time. This has a strong educational value if praise and special treatment show the child that he is acting correctly and also encourage the child to repeat good behavior (Nur &; Hasnawati, 2020). Once everything is done, the last is to apply consistency. Good discipline is always consistent. What is true today, tomorrow is also true, and the day after tomorrow is also true. Wrong deeds should get the same punishment if they are repeated every time, and right deeds also get the same reward (Hurlock, 2011). In addition, it can also provide suggestions and open meetings with parents of students to be able to find solutions to this problem.

Creativity of learners in core activities. The problem in the core activity of exploration is that there are 50% of students who are not skilled in making a craft so that some students do not purely do their own art, sometimes they ask for help from other students. This is due to the level of difficulty and complexity of artworks that sometimes do not match the level of cognitive and psychomotor development of learners who are in the preoperational stage (Piaget) or the stage where children's performance gets a lot of help from other parties such as peers, parents, teachers, society, and experts (Vygotsky). According to Yaumi (2017), this can be overcome by cooperative or collaborative learning in developing children's cognition constructively by forming heterogeneous groups of learners. According to Wibowo (2016) students cannot be separated according to such abilities, achievements, interests, or characteristics. Segregation seriously weakens collaboration and impoverishes the classroom, as it deprives all learners of the opportunity to learn from others. Furthermore, the problem lies in the core activity of elaboration, which is that only a few students can always guide and direct their friends in making a work of art. After further investigation, this is because there are still many students who are not skilled in working on a work of art. Difficulties in making their own work make these students unable to help direct and guide other students. After further investigation, it was found that the unskilled students were caused by some students who had not long attended craft classes, so they were not skilled. Then because the level of complexity of making artwork is not in accordance with the level of cognitive and psychomotor development of students aged 6-7 years. Then the problem with the confirmation process is that most students cannot complete the artwork on time in 40 minutes. This is caused by the complexity and complexity of artwork, the process of making artwork takes a long time, for example drying color paint which takes a long time, and low productivity of students. To overcome these problems, tutors should provide assignments for students who have not finished working on artwork or can also provide additional time in accordance with the tutor's policy.

The creativity of craft learners in the closing activity. Some students sometimes do not complete the assignments given by the tutor. Upon further investigation, this is due to the lack of tools and materials in making art. To overcome the above, tutors need to discuss this issue with parents of students to help and facilitate student learning to provide the needs of tools and materials in making art. The next problem is that most students do not include every work in exhibitions, market days, or art performances every week. After further investigation, it turns out that activities such as exhibitions / bazaars, market days, and art performances are not held every week, these activities are held every 6 months in the environment of Sekolah Alam Indonesia Palembang City. Thus, only some of the students' works are included in the activity. To

overcome this, tutors should inform and recommend parents and students to take part in various craft competition activities held by events outside of school, not just activities held at school.

Student Creativity in Comic Extracurricular Learning Process

In this section, we will discuss the creativity of students in the introduction, core activities, and closing activities.

Creativity of comic learners in the introductory activity. The creativity of comic students in the preliminary activities has been creative, this can be seen from the discipline of students coming on time, good motivation and interest in the introduction activities, and the response of students to impressive apperception activities. This has shown the creative characteristics mentioned by those who state that the creativity of students is characterized by high self-discipline, and according to Ali (2015) has a high drive (motivation) in learning and has great curiosity.

Creativity of comic learners in core activities. The problem lies in the exploration process at the core that students do not export and solve problems with alternative tools and materials. After further investigation, comic tutors do not facilitate comic learners to explore knowledge. To overcome this problem, tutors can condition learning activities with exploratory, unique, and challenging activities. For example, by making your own alternative tools and materials for drawing comics. Alternative tools, for example, are obtained from homemade pencils and erasers. Making pencils out of charcoal for example, and erasers out of rubber coils. For example, alternative paint materials can be made from natural dyes such as turmeric sap, beet sap, and squid ink. Tutors can also modify creative comic drawings with mosaics of natural materials such as eggshell mosaics, foliage mosaics, and bark mosaics.

The creativity of comic learners in the closing activity. Most students do not include comic works in competition activities and serial comic book publishing. To overcome this, tutors should inform and recommend parents and students to take part in various comic drawing competitions held by events outside of school, not just participate in activities held at school. Thus, judging from the personal dimension, the potential for creativity is possessed by every human person, because basically humans are creative people. However, creativity cannot grow superiorly if the process does not work well. Judging from the process dimension, creativity can grow and develop as a result of the process of interaction between psychological factors (internal) and the environment (external), this is in accordance with the opinion of creativity according to Hidayat et al. (2018) states that creativity is the result of an interactive mixture of knowledge, intellectual abilities, thinking style, personality, motivation, and environment. Judging from the dimensions of the pusher. For the creativity of students to develop optimally, there needs to be a driver (motivation), which is a condition that encourages someone to creative behavior. Motivation is of two types, namely intrinsic and extrinsic. Motivation or encouragement from inside and outside has a very important role for the continuity (sustainability) of the efforts needed to achieve creative results or products. Judging from the product dimension, creativity is the ability to produce something new (novelty), useful (useful), and understandable/understandable (understandable), both in the form of objects and ideas or ideas. Therefore, formal schools are encouraged to improve the quality of learning in extracurricular activities, not just in curricular activities. Because basically, extracurricular activities also have a great impact on the development of students' creativity. This is in accordance with research conducted by Oktavianti (2019) which states that individuals who engage in creative activities tend to be more involved in extracurricular activities overall.

CONCLUSION

Based on the conclusions of the research results, the creativity of craft students tends to develop in the core learning activities compared to comic students. This is related to the skills of craft tutors in facilitating creative learning and learning activities better than comic tutors. Thus, the creativity of comic and craft students is formed from a series of learning processes that take place actively, conducively, and multi-directionally, through learning procedures consisting of introduction, core, and closing activities. Therefore, tutors play an important role in facilitating active and creative learning. The tutor's skills in managing the classroom and the tutor's creativity in facilitating an active, creative, and fun learning environment will optimize the creativity of students in the learning process.

REFERENCES

Ali, M. (2015). *Psikologi Remaja*. Raja Grafindo. https://katalog.kemdikbud.go.id/index.php?p=show_detail&id=550961

Atencio, M., Tan, Y. S. M., Ho, S., & Ching, C. T. (2015). The place and approach of outdoor learning within

a holistic curricular agenda: development of Singaporean outdoor education practice. *Journal of Adventure Education and Outdoor Learning*, *15*(3), 181–192. https://doi.org/10.1080/14729679.2014.949807

Aziz, R. (2006). Studi Deskriptif tentang kreativitas siswa Sekolah Menengah Pertama di kota Malang. *Psikoislamika*, *3*(2), 1–12. http://repository.uin-malang.ac.id/318/1/Studi tentang kreativitas siswa.pdf

Beghetto, R. A., & Kaufman, J. C. (2014). Classroom contexts for creativity. *High Ability Studies*, *25*(1), 53–69. https://doi.org/10.1080/13598139.2014.905247

Bentsen, P., & Jensen, F. S. (2012). The nature of udeskole: Outdoor learning theory and practice in Danish schools. *Journal of Adventure Education and Outdoor Learning*, *12*(3), 199–219. https://doi.org/10.1080/14729679.2012.699806

Cahyani, Nu., & Raharjo, T. J. (2021). Implementasi Pendidikan Karakter melalui Pembiasaan di PAUD Sekolah Alam Ungaran. *Lifelong Education Journal*, *1*(1), 53–65. https://doi.org/10.59935/lej.v1i1.15

Dahliyana, A. (2017). Penguatan Pendidikan Karakter Melalui Kegiatan Ekstrakurikuler Di Sekolah. *Sosio Religi: Jurnal Kajian Pendidikan Umum*, *15*(1), 54–64. https://doi.org/10.17509/sosio%20religi.v15i1.5628

Davies, C. (2020). A Quick Guide to Quantitative Research in the Social Sciences. *Cognitive Translation Studies - Theoretical Models and Methodological Criticism*, *19*, 1–28. https://open.umn.edu/opentextbooks/textbooks/822

Dean, S. (2019). Seeing the Forest and the Trees: A Historical and Conceptual Look at Danish Forest Schools. *International Journal of Early Childhood Environmental Education*, *6*(3), 63. https://eric.ed.gov/?id=EJ1225663

Emilda, A., Fitria, H., & Mulyadi, M. (2022). Implemenstasi Pendidikan Karakter Pada Ekstrakurikuler Duta Pendidikan. *Jurnal Pendidikan Tambusai*, *6*(3), 14058–14063. https://doi.org/10.31004/jptam.v6i3.5044

Firman, F., Tersta, F. W., & Iryani, E. (2021). Natural School Management: A New Paradigm for Education. *SPEKTRUM: Jurnal Pendidikan Luar Sekolah (PLS)*, *9*(4), 479. https://doi.org/10.24036/spektrumpls.v9i4.114283

Fiskum, T. A., & Jacobsen, K. (2012). Individual Differences and Possible Effects from Outdoor Education : Long Time and Short Time Benefits. *World Journal of Education*, *2*(4), 19–33. https://doi.org/10.5430/wje.v2n4p20

Florida, R., Mellander, C., & King, K. (2015). The Global Creativity Index 2015. *Martin Prospery Institute*, 65. w martinprosperity.org

Fravisdha, F. V., & Susanti, S. A. (2019). Sekolah Alam Bengawan Solo (SABS) Pilihan Alternatif Pendidikan Masyarakat Kelas Menengah Bawah. *PAKAR Pendidikan*, *17*(2), 1–18. https://doi.org/10.24036/pakar.v17i2.13

Glăveanu, V. P. (2018). Educating which creativity? *Thinking Skills and Creativity*, *27*(October 2017), 25–32. https://doi.org/10.1016/j.tsc.2017.11.006

Harris, F. (2017). The nature of learning at forest school: practitioners' perspectives. *Education 3-13*, *45*(2), 272–291. https://doi.org/10.1080/03004279.2015.1078833

Hidayat, S., Djumena, I., & Darmawan, D. (2018). Pemberdayaan Perempuan Berbasis Ekonomi Kreatif melalui Pelatihan Pembuatan Keset dari Limbah Kain. *Journal of Nonformal Education and Community Empowerment*, *2*(1), 20–30. https://doi.org/10.15294/pls.v2i1.23385

Hurlock, E. (2011). *Psikologi Perkembangan : Suatu Pendekatan Sepanjang Rentang Kehidupan*. Erlangga.

Ilmi, M. U. (2020). Penerapan Disiplin Melalui Budaya Sekolah pada Siswa Kelas IX MTs Ponpes Islam Al Iman Muntilan. *Instructional Development Journal*, *3*(3), 203. https://doi.org/10.24014/idj.v3i3.11528

Karmila, N., & Suchyadi, Y. (2020). Supervisi Pendidikan Di Sekolah Alam Bogor. *JPPGuseda | Jurnal Pendidikan & Pengajaran Guru Sekolah Dasar*, *3*(1), 31–33. https://doi.org/10.33751/jppguseda.v3i1.2011

Kaufman, J. C., & Beghetto, R. A. (2013). In Praise of Clark Kent: Creative Metacognition and the Importance of Teaching Kids When (Not) to Be Creative. *Roeper Review*, *35*(3), 155–165. https://doi.org/10.1080/02783193.2013.799413

Koh, E. T., & Owen, W. L. (2000). Descriptive Research and Qualitative Research. In *Introduction to Nutrition and Health Research* (pp. 219–248). Springer US. https://doi.org/10.1007/978-1-4615-1401-5_12

Lestari, R. Y. (2016). Peran Kegiatan Ekstrakurikuler Dalam Mengembangkan Watak Kewarganegaraan Peserta Didik. *Untirta Civic Education Journal*, *1*(2), 136–152. https://doi.org/10.30870/ucej.v1i2.1887

Mann, J., Gray, T., Truong, S., Brymer, E., Passy, R., Ho, S., Sahlberg, P., Ward, K., Bentsen, P., Curry, C., & Cowper, R. (2022). Getting Out of the Classroom and Into Nature: A Systematic Review of Nature-Specific Outdoor Learning on School Children's Learning and Development. *Frontiers in Public Health*, *10*(May). https://doi.org/10.3389/fpubh.2022.877058

Maynard, T., Waters, J., & Clement, J. (2013). Moving outdoors: Further explorations of "child-initiated" learning in the outdoor environment. *Education 3-13*, *41*(3), 282–299. https://doi.org/10.1080/03004279.2011.578750

Mulyanah, D., Legiani, W. H., & Lestari, R. Y. (2020). Model Kurikulum Sekolah Alam Berbasis Karakter. *Jurnal Moral Kemasyarakatan*, *5*(2), 75–80. http://dx.doi.org/

Nur, S., & Hasnawati, H. (2020). Metode Targhib dan Tarhib dalam Pendidikan Islam. *AL-LIQO: Jurnal Pendidikan Islam*, *5*(01), 64–77. https://doi.org/10.46963/alliqo.v5i01.145

Oktavianti, F. (2019). Manajemen Peserta Didik Dalam Pengembangan Minat Dan Bakat Melalui Kegiatan Ekstrakurikuler. *Joyful Learning Journal*. *8*(4), 184–192. https://doi.org/10.15294/jlj.v8i4.33003

Purwanto, A., Asbari, M., Santoso, T. I., Paramarta, V., & Sunarsih, D. (2020). Social and Management Research Quantitative Analysis for Medium Sample: Comparing of Lisrel, Tetrad, GSCA, Amos, SmartPLS, WarpPLS, and SPSS. *Jurnal Ilmiah Ilmu Administrasi Publik: Jurnal Pemikiran Dan Penelitian Administrasi Publik*, *9*(2), 518–532. https://doi.org/10.26858/jiap.v10i2.22804

Ridder, H.-G. (2014). Book Review: Qualitative Data Analysis. A Methods Sourcebook. *German Journal of Human Resource Management: Zeitschrift Für Personalforschung*, *28*(4), 485–487. https://doi.org/10.1177/239700221402800402

Ridgers, N. D., Knowles, Z. R., & Sayers, J. (2012a). Encouraging play in the Natural Environement: A child-focused case study. *Children's Geographies*, *10(1)*(June), 49–65. https://doi.org/10.1080/14733285.2011.638176

Ridgers, N. D., Knowles, Z. R., & Sayers, J. (2012b). Encouraging play in the natural environment: A child-focused case study of Forest School. *Children's Geographies*, *10*(1), 49–65. https://doi.org/10.1080/14733285.2011.638176

Romar, J. E., Enqvist, I., Kulmala, J., Kallio, J., & Tammelin, T. (2019). Physical activity and sedentary behaviour during outdoor learning and traditional indoor school days among Finnish primary school students. *Journal of Adventure Education and Outdoor Learning*, *19*(1), 28–42. https://doi.org/10.1080/14729679.2018.1488594

Rustan. (2014). Pembentukan Karakter Melalui Pembelajaran Kooperatif Dan Inovatif : Sebuah Kajian Berdasarkan Pandangan Konstruktivisme. *Prosiding Seminar Nasional*, *1*(1), 131–142. https://journal.uncp.ac.id/index.php/proceding/article/view/233

Siebert, S. (Ed.). (2017). *Management Research*. Routledge. https://doi.org/10.4324/9781315194394

Skar, M., Wold, L. C., Gundersen, V., & O'Brien, L. (2016). Why do children not play in nearby nature? Results from a Norwegian survey. *Journal of Adventure Education and Outdoor Learning*, *16*(3), 239–255. https://doi.org/10.1080/14729679.2016.1140587

Sunarto, S. (2018). Pengembangan Kreativitas-Inovatif Dalam Pendidikan Seni Melalui Pembelajaran Mukidi. *Refleksi Edukatika : Jurnal Ilmiah Kependidikan*, *8*(2), 108–113. https://doi.org/10.24176/re.v8i2.2348

Sundari, A. (2021). Manajemen Kegiatan Ekstrakurikuler Dalam Meningkatkan Prestasi Non Akademik Siswa. *Munaddhomah: Jurnal Manajemen Pendidikan Islam*, *2*(1), 1–8. https://doi.org/10.31538/munaddhomah.v2i1.45

Supriyoko, Nisa, A. F., Uktolseja, N. F., & Prasetyo, Z. K. (2022). The nature-based school curriculum: A solution to learning-teaching that promotes students' freedom. *Cakrawala Pendidikan*, *41*(3), 643–652. https://doi.org/10.21831/cp.v41i3.47903

Timans, R., Wouters, P., & Heilbron, J. (2019). Mixed methods research: what it is and what it could be. *Theory and Society*, *48*(2), 193–216. https://doi.org/10.1007/s11186-019-09345-5

Tooth, R., & Renshaw, P. (2009). Reflections on pedagogy and place: A journey into learning for

sustainability through environmental narrative and deep attentive reflection. *Australian Journal of Environmental Education*, *25*, 95–104. https://doi.org/10.1017/s0814062600000434

Wibisono, R. D., & Siswanto, R. (2022). Manajemen Kesiswaan Dalam Meningkatkan Prestasi Peserta Didik Melalui Ekstrakurikuler. *The JOER; Journal Of Education Research*, *2*(1), 78–95. https://pedirresearchinstitute.or.id/index.php/THEJOER/article/view/201

Wibowo, N. (2016). Upaya Peningkatan Keaktifan Siswa Melalui Pembelajaran Berdasarkan Gaya Belajar Di Smk Negeri 1 Saptosari. *Elinvo (Electronics, Informatics, and Vocational Education)*, *1*(2), 128–139. https://doi.org/10.21831/elinvo.v1i2.10621

Yaumi, M. (2017). *Prinsip-Prinsip Desain Pembelajaran: Disesuaikan Dengan Kurikulum 2013*. Kencana. https://opac.perpusnas.go.id/DetailOpac.aspx?id=1056617