Creativity to Draw Illustration Using Montage Techniques in Grade VIII Students in SMP Muhammadyah 1 Kudus

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Article Info	Abstract
	_____ Learning art at the high school level is an important part of the formal school learning process. Art education and creativity through the art of illustration in the process of learning in SMP Muhammadiyah 1 Kudus is an aesthetic educational institution for learners. An introduction to the values of working with illustrative art, the sensitivity of elements and principles of evaluation of illustrative artwork and the importance of creativity education to students through the techniques of montage in illustrative artwork. This research used qualitative descriptive methods. With the study setting in the SMP Muhammadiyah 1 Kudus in Class VIII-H. Data collection techniques are interviews, observations and documentation. Data analysis using qualitative research stages and validity of data using Triangulation data. The results of the research are revealing; (1) the process of implementing illustrative art learning with the application of montage techniques to the grade VIII students of SMP Muhammadiyah 1 Kudus, (2) the analysis of art elements and design principles in the aesthetic assessment of 12 illustrated works of art, and (3) the analysis of creative creativity art works of 12 illustrated works using montage techniques. The conclusion from the analysis of the 12 paintings, shows that the art of illustration with the montage technique is a form of aesthetic expression and artistic creativity from the expression of the ideas and ideas of each student in the art of assessment of elements and principles of art.

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INTRODUCTION

Education is one of the most important areas of society today. In education there are important components or elements that make an education important. For example, there is a learning activity, individual or group with students and teachers and the dimensions of space and time in the process. Examples are learning in school.

Learning Cultural Arts in the school has loads of dance, music and fine arts, each of which has the benefit of developing the learners. Fine art learning in illustrative material is a relatively common learning experience in schools, as the material is considered effective and presentable to teach the basic competence of "Expressing yourself through art or drawing", as these basic competencies can enhance psychological aspects, feelings, attention , perception, fantasy, one's imagination, and so on. Therefore, these basic competencies can be visualized into drawings or drawings (Syafii 2006: 9).

The problem with most school-based learning is that the allocation of time given to Cultural Arts subjects is minimal, making teachers less likely to provide illustrative learning with less student creativity in expressing illustration. This makes it a very strange issue faced by many Cultural Arts teachers in Indonesia. Looking at it, technology is really advanced and illustrative art is very much influenced by it. Lack of technology utilization caused students to become bored and ultimately reflected on the creativity of their students - junior high school students. Finally, it is assumed that the minimal use of existing technology and media reflects the stimulus to finding students' ideas or ideas and therefore disrupts student creativity in the work.

In addition to illustration it is also possible to use a variety of techniques to express it, from drawing, drawing, photography because according to the curriculum of "Expressing yourself through art or drawing" the illustrations can be applied to learning by drawing or drawing techniques. Competency standards in Cultural Arts and Crafts aspects of expressing themselves through junior high school or MTS class VIII for sub facets of expressing themselves through works of art or drawing, stating that students are expected to be able to create illustrations and students are also required to understand the meaning of illustration .

Based on preliminary findings, it was found that the results of tests conducted by the Kindergarten teacher of Class VIII in Junior 1 Muhammadiyah Kudus, almost 90% of students were able to explain the meaning of illustration correctly. After being able to explain the meaning of drawing the illustration correctly the second indicator to achieve is that the student is able to draw the illustration correctly. Students have to follow the instructions of the teacher correctly, whereas conventional learning is bored of students, and experience in drawing is less so than visual expression in drawing and difficult for students to find ideas in drawing.

The above facts can be assumed that; 1) The students' condition when drawing an illustration is influenced by the amount of students receiving the stimulus of imagination in drawing the illustration. 2) The montage technique can be developed into an interesting technique that enhances the imagination to enhance the creativity of the student so as to maximize the students' ability to express their creativity in drawing the illustration. So the technique of montage makes a stimulus in the imagination very effective, because when students paste some pictures then the students are asked to imagine to draw the illustration of the drawing can help the student discover new ideas in drawing the illustration.

The main issue of this research is the creativity of students in drawing illustrations. In general, the study questioned "Creativity in

illustration with the application of Montase techniques to seventh-grade students in the Muhammadyah 1 Junior High School Kudus". More specifically, the research questions are as follows; (1) How is the process of learning to illustrate using montage techniques in the Class VIII Muhammadiyah Junior High I Kudus students, (2) How is the creativity aspect reflected in the illustration work by using the montage technique in the grade VIII of SMP Muhammadiyah I Kudus students?

REVIEW OF RELATED LITERATURE

Art Education and Aesthetics

The concept of art education is grouped into three main orientations: (1) concept of art education based on subject matter (art), (2) art education concept based on learners, and (3) art education concept based on need society (Salam 2001: 13).

In this regard Marianto (2009) argues that in art education there must be creative conditions and awareness and a willingness for learners to always open new areas or possibilities or to develop an inventive-exploratory spirit in their learners. It recognizes the need for learners to express a sense of beauty, encouraging educators to provide facilities for activities that allow learners to seamlessly express their sense of beauty as well as to appreciate the surrounding beauty symptoms (Soehardjo, 2011: 13).

Formal aesthetics assumes that "Art is art, it has to stand alone and be ourselves. Formal aesthetics underpins the criterion of art's mastery over the integrative quality of formal artwork that emphasizes the inter-visual relationship inherent in a work of art. The shape (in this case the formal element) of the work plays an important role, as it determines the forma substance of the subject of the work. This theory was pioneered by Bell (1881-1964), in particular his theory of "art as a meaningful form". Signification form is a form of art that generates an aesthetic emotion within a person. This formalistic aesthetic theory provides a great opportunity for the development of modern art (Sahman, 1993: 198; Dharsono and Prawira, 2004).

The formal elements of the artwork are matched by its non-representational elements. The meaning of shape includes lines and colors. We can't imagine a colorless shape, and vice versa. The distinction between shape and color is not realistic. Colorless lines or spaces are also difficult to imagine, as are the relationships between colorless shapes. According to Clive Bell (Sahman, 1993: 199) the key to understanding art is to raise our awareness of form and color, as well as knowledge of three-dimensional space.

The above description can confirm that there are various reasons why art education and aesthetic education are important, especially in the art education orientation of the Secondary School. Activities to facilitate learners in self-realization are what art education offers, especially in schools. Art and aesthetic education in this context, are present to meet the needs of basic learners who cannot afford other activities.

Visual Structure and Form

The Shape and Structure of Fine Art is the arrangement of a number of art elements that make up a unified whole of the artwork. Examples of art structures in the field of art are lines, colors, shapes, fields and textures. The field of music art is rhythm and melody. The field of dance art is poetry, poetry and poetry. The field of theater is motion, sound and acting. The elements and principles of the art do not miss the concept of the function of beauty (Stolnitz, 1969: 227; Otvirk, et al., 2001: 33). As a result, the study or creation of the form or structure of the work must first analyze its elements and its principles (see Aland and Max Darby, 1992: 26). Both the elements and the principles of appearance determine the

formal beauty of a work of art, as well as other works of art.

The elements of appearance are: line, space, shape, color, texture, and light (dark). The various elements of the form become subcomponents of the formulation of the subject of another image / painting / masterpiece organized to form a particular subject and meaning (Adams, 1996: 17-19; Soneman, 2002: 41; Susanto, 2002: 23).

Adam also explained that the Elements of such appearance are organized by means of certain patterns and patterns, better known by the principles of appearance or composition. Principles of appearance include: unity, balance, order and proportion, rhythm, and dominance (see Adams, 1996: 17). Stolnitz emphasized that the principles of art govern or the element of appearance that influence the taste response. The end of the arrangement made by the artist (the artist) is called the "composition" of the artwork. The formal analysis of artistic composition depends on how each element / element contributes to form the overall impression of the artwork (Stolnitz, 1969: 234).

Art Creativity

Creativity by the Musbikin Priest of creativity is the ability to start ideas, see new or unexpected relationships, the ability to formulate memorable concepts, create new answers to existing questions, and find new questions to answer (Musbikin, 2006: 6). Whereas Munandar's creativity is at the core of the ability to create something new, as an ability to provide new ideas that can be applied in solving problems, or as an ability to see new relationships between existing elements (Munandar, 2004: 25).

Creativity by Sugiarto (2019: 11) is any act, idem or product that transforms an existing domain, or transforms an existing domain into a new domain. Creativity is the ability of a person to produce a composition, product, or idea that is fundamentally new, and unknown

to the creator. It can be an imaginative activity or a synthesis of thoughts that results not just from inclusion. They may include the formation of new patterns of aggregate information gained from past experiences and the linking of old relationships to new situations and may include the formation of new correlations. It should have a purpose or a purpose, not a fantasy, though it is a perfect and complete result. They may be art products, literature, scientific products, or they may be procedural or methodological (Hurlock, 2013: 4).

Creativity education is a conscious and planned effort to create a learning environment and learning process that can motivate learners to come up with something new from their point of view. Creativity in this research can be easily measured by students getting ideas, creating new ones, and looking at new relationships to solve the problem.

Illustration Drawing

In the context of education, as mentioned earlier there are types of illustrative drawing activities. Illustrative terms are derived from English illustration with the verb form to illustrate and from Latin illustrare meaning bright. In relation to images, Mayer (in Muharrar, 2003: 2) defines illustration as an image specifically created to accompany text such as in a book or ad to deepen the influence of the text. Salam (in Muharrar, 2003: 2) also argues that illustrations are specifically used to illustrate objects, moods, scenes, or extracts from text books or sheets of paper. Further explained in the broader sense the illustration is defined as a story telling.

Illustration is a two-dimensional work of art, either a hand-drawn (manual), or digital (computer, or photography) drawing or a combination of both manual and digital, both black and white, which serves as the decorative illumination. to clarify or reinforce the meaning or magnification of the accompanying text or script / story. Illustrations in a special

sense or drawings made by the illustrator have several functions described by Kusmiati (in Muharrar, 2003: 3) in detail, which is to say that:

Illustrations are a way of creating an effect or presenting a subject with the aim: (1) to depict a product or an illusion before, (2) to illustrate an event or event that is almost impossible, such as a picture of a tree wearing shoes, (3)) try to illustrate abstract ideas, such as depression, (4) clarify comments, usually editorial comments, can be cartoonish or cartoonish, (5) clarify an article in the medical field or technique with drawings showing how a muscle or how a machine works, (6) illustrate something in detail, such as an illustration for the science of plants that decomposes to look like a plant, (7) creates a specific pattern on a piece of writing that depicts the time or period when it was written, such as "Victorian" depicted in a form soft and dotted lines.

Montase

Montase is a work that is created by cutting objects of images from different sources and then pasting them into a single field so that they become one unit of work and theme (Susanto, 2012). Image scans means existing or printed images in print media such as photos, newspapers, magazines, books and so forth are cut off from the original sheets.

Based on the meaning of the art of the montage paste above, we can conclude that the montage artwork comes from the composition of one image with another. Take a picture of a house in a magazine. The image is cut and pasted on the other surface of the image. This will create new artwork. The montage artwork is often referred to as the artwork because the material comes from an image that is later combined with another.

METHOD

This research uses qualitative descriptive research methods. Researchers understand the phenomena in the field of the activity of the SMP Muhammadiyah 1 Kudus as a creator of the work, both in school and in his environment, as a result of his visual expression of the work of art, as well as the background of his physical and social environment. Significant phenomena in the field have been described and analyzed and interpreted in the context of the scheme and conceptual categories by the researchers .Setting the location of the research Background This study was conducted in class VIII of the First Muhamadiyah I Preventive School. Characteristics of Junior VIII Students. The average VII middle school students are in the 12-14 year range.

The main focus of this research is: (1) The process of learning to draw illustrations through montage techniques in seventh grade students in Muhamadiyah 1 Junior High School Kudus. (2) The visual form of collage illustration of class VIII students in Muhamadiyya 1 Junior High School Kudus. (3) The creativity aspect of the grade VIII student of SMP Muhammadiyah 1 Kudus through montage techniques in drawing illustrations. The subject of this study is focused on VIII middle school students in Muhammadiyah Junior 1 because the illustrative material was only implemented in class VIII semester 1. The authors focus more on this study in class VIII-H considering the lack of creativity from the evaluation of illustrative drawings in previous assessments.

The author looks at the general urgency of class VIII H, so the focus of this research is directed toward the process of enhancing the creativity of illustrating the class. Data collection techniques are interviews, observations and documentation. Data analysis using qualitative research stages. Whereas in examining the validity of the data using a

triangulation technique of data, so the data presented is exactly what it is.

RESULTS AND DISCUSSION

Physical Condition and Facilities of SMP Muhammadiyah 1 Kudus

SMP Muhammadiyah 1 Kudus is a private school under the auspices of the Muhammadiyah Primary and Secondary Education Council Kudus. The school is located in the heart of the city. Exactly on KHR. Asnawi No. 7 Damaran Village, Kudus Regency. As for the area of land and buildings in the SMP Muhammadiyah 1 Kudus is 4000 M.

SMP Muhammadiyah 1 Kudus continued to grow very fast in 1967 according to the decree of the Minister of Education and Culture on 21 October 1967 No.293 / Mat / Keu / E, SMP Muhammadiyah 1 Kudus turned into a subsidized Private Status school. Until finally in 1985 the development of the SMP Muhammadiyah 1 Kudus became a school accredited by the Central Java Ministry of Education and Culture.

SMP Muhammadiyah 1 Kudus achieved its highest level in 1986 as a private school of equal status, on the basis of a decree of the Central Java Ministry of Education and Culture of October 14, 1985. 679 / I / 03.8.4 / U.85. Until the end of 2005 SMP Muhammadiyah 1 Kudus had a very significant development, which according to the decision of the accreditation body of the holy school district of Kudus district on December 8, 2005 SMP Muhammadiyah 1 Kudus received an "A" (Excellent) rating with a final score of 85.78. With the decision letter No. 10.03.19 / D.Dp / 2005 This SMP Muhammadiyah 1 Kudus became a highly accredited school.

From here, it can be seen that the level of growth and growth of education in the SMP Muhammadiyah 1 Kudus which has continued to grow from 1964, 1976 to 2000 has greatly increased from development to education. With this significant development and improvement, the SMP Muhammadiyah 1 Kudus is urged to constantly innovate and improve the quality of education. Until finally attaining the status of a National School.

Figure 1. The Gate of SMP Muhammadiyah 1 Kudus

Learning the Art of Illustration with the Application of Montage Techniques

Creative activities allow students to be able to express their ideas and creations in the form of work. The uniqueness of learning in creative activities is that students get the same learning experience but the products produced can be different. This is because freedom of expression in pouring ideas or ideas into a work between one student and another is given the widest possible opportunity to work so as to produce different products or student work. The same thing was said by Shafi'i who emphasized that learning Fine Art enables children to produce products or works that are different from their peers (Syafi'I, 2006: 17).

The learning process of drawing illustrations with montage techniques in SMP Muhammadiyah 1 Kudus was a joint effort between teachers and students to share and process material about drawing illustrations with montage techniques to create critical thinking patterns and bring creativity in drawing illustrations in SMP Muhammadiyah 1 Kudus especially to students class VIII H as a research subject.

In the Implementation of Lesson Plans in SMP Muhammadiyah 1 Kudus the illustrated drawing material on basic competencies states that: 1) understanding the concepts and procedures of drawing illustrations with manual and digital techniques with indicators of student achievement able to identify the elements of illustrated images and students are able to identify the working procedures of the working procedures illustration picture. 2) draw illustrations with various materials and techniques with indicators of student achievement able to draw illustrations with various techniques. In the explanation above is a learning implementation plan used by researchers in the process of learning to draw illustrations in SMP Muhammadiyah 1 Kudus. The first basic competency is to understand the concepts and procedures of drawing illustrations with manual techniques. Submission of this material the teacher conveys and explains the illustration drawing material that aims so that students can understand and identify the elements in the illustration drawings and understand the procedures in drawing illustrations and techniques in drawing illustrations.

Figure 2. Class Conditions When The Teacher Gives An Introduction

In the initial research activities the teacher explained the illustrated drawing material about the concepts and procedures for drawing illustrations with montage techniques. The condition of the class when delivering illustrated picture material Seemed calm, students listened to the explanation by the teacher when delivering the material and students noted things that needed to be recorded as learning materials.

In this illustration drawing learning at SMP Muhammadiyah, montage technique is used as a sticking technique as the initial process in drawing illustrations, by using print media such as: newspapers, magazines, story books and pictures on the internet. Pictures in newspapers, magazines or story books in the form of pictures of humans, animals, plants and objects are used as subjects in drawing illustrations, by drawing human figures, animals, plants and objects cut and pasted on drawing paper. The image paste is the main subject of students in drawing illustrations.

Appearance Elements and Principles of Expression Design in Illustration Images with Montage Techniques

There are 27 pictures illustrated by the montage illustrations of grade VIII H students of SMP Muhammadiyah 1 Kudus. Results of the 27 works Selected 13 pictures of works, because they see the work of the best creativity of students. The best illustration of students' works consisting of 12 images were analyzed based on visual elements, visual structure / principles, and patterns of expression. The visual elements in question are lines, expressions, textures, colors, spaces, and dark light. The visual structure of gamba consists of unity, balance, arrangement and comparability, rhythm, and dominance.

First, the visual elements in several pictures of the children of SMP Muhammadiyah 1 Kudus as a whole have the same tendency. The colors used in general are bright primary-secondary colors namely red, yellow, green, purple, blue and orange. The colors are used as forming the subject matter or companion subject, or just a spatial pattern and the background area of the image. The colors that are often used are primary colors and tend

to be used to manifest shapes realistically. That is, green leaves depicted green, blue sky depicted in blue, blue sea drawn in blue.

From the types of colors and media used, it can be underlined that junior high school students tend not to like mixing colors. The line used is a real line, with pencil media, pieces of images from the internet, magazines and newspapers and markers. Students who are still strong schematic, the use of straight lines is very dominant to form the subject of the picture. Just look at the picture that uses straight lines to form the subjects made. Similarly, straight lines are used to form the subject of the house and post patrol. On the other hand, students who have become more pseudo-realistic tend to use random and curved lines. This also applies to the formation of expression (form). Students who are schematically strong prefer geometric expressions over organic ones, and vice versa students who have pseudo-realistic images prefer organic expressions.

Regarding space, almost all pictures do not show significant illusion of space, but that does not mean there are none. The picture does have the impression of space, but only uses the division of the fields of the image and layout settings far and near the subject. Giving the impression of space that uses color gradations and dark light techniques is clearly seen only in this picture is normal, because technically students have not mastered the technique of making dark light, not because they cannot, but because the teacher has never taught it.

These visual elements form the subject of images, which thematically revolve around the urban environment, family environment and school environment. Image expression represents the natural-physical and socio-cultural environment. Subjects included rice fields, farmer activities, the home environment, and the school environment.

Second, the overall structure of junior high school students follows their tastes or feelings. students do not know theoretically or technically about the principles of regulating image composition. What students do at SMP 1 Muhammadiyah Kudus is what they want. Even so, researchers can analyze the tendency of the structure of the shape built by students of SMP Muhammadiyah 1 Kudus, to find out how far the aesthetic sensitivity is in organizing the layout of the visual elements.

Overall the picture has a unity. The unity in the picture is formed through the interrelationship between elements, both formally and meaningfully. Formally, each subject of the picture has a material relationship.

The principle of balance is well realized by students of SMP Muhammadiyah 1 Kudus. Pictures of students have been able to show aesthetic sensitivity through balance settings. The balance that is manifested varies, some are symmetrical and some are asymmetric. Both lead to the impression of balance which is realized through the nature and weight of the color, the breadth of the field, and certain emphasis. Symmetric / symmetrical balance seems to be the most practiced by students in composing subject matter images. The main subject of the picture tends to be placed in the middle of the drawing paper, then on the right, left, top, and bottom are placed supporting subjects.

Domination or also point of interest tends to be placed in subject matter. Achieving the center of attention on images in general is done by making a dominant / large size on the subject matter. Of all the pictures of students of SMP Muhammadiyah 1 Kudus, no dominance arrangement was found through size, grouping, and color differences.

Third, the pattern of drawing of students in the Holy City area is classified as a tendency to shift schematic / chart patterns to your apparent reality. Students have different stages of image development. There are pictures of students who still tend to be schematic dominant, some have seen apparent realism.

The selection of subject subjects is strongly influenced by the natural-physical and

socio-cultural environment in the area of residence. The subjects most chosen by students of SMP Muhammadiyah I Kudus are symbols of urban, social and cultural expressions. Students display more natural-physical images than socio-cultural images. The uniqueness that emerges from the students' style of the surrounding environment. The tendency for the close colors is (blue, yellow, orange) most widely used. The blue color represents the urban environment, and the yellow-orange color represents the hot environment / sky and sun. Children very rarely use green because the environment is arid and there are no trees. The characteristic of junior high school students tends to be clean, neat, and spontaneous color strokes.

The Aspects of Creativity in Illustration Images with Montage Techniques

Art and creativity are two things that are closely related, can only be developed through the creation of socio-cultural environmental conditions that are able to provide creative stimulation. The intended environment can be created programmed and directed through education carried out in its learning activities.

In the implementation of creativity education to students, teachers must be able to create a condition of creative learning in the classroom. Kenteks's application to the implementation of illustration art learning in SMP Muhammadiyah 1 Kudus by using montage techniques is one form of creative learning. Learning that is able to create space and opportunities for students to grow their creativity in creating illustration artwork

Creativity in the concept of perspective according to Tylor, classifying levels of creativity consists of five stages of the level of creativity. Tylor identifies these levels from the lowest to the highest: (1) expressive creativity, (2) technical creativity, (3) inventive creativity, (4) innovative creativity, (5) creative creativity (liu & Schoenwetter dalam Sugianto, 2019:88).

Dari ke-lima tingkatan keativitas dalam penganalisaan 12 karya ilustrasi hasil karya dari siswa kelas VIII-H SMP Muhammadiyah 1 Kudus, bisa terlihat pemetaan kualitas dan kemampuan siswa dalam mengungkapkan ide gagasan penciptaan karya ilustrasi menggunakan teknik montase. Mulai dari siswa yang hanya mampu menuangkan ide kreatif nya melalui tahap kreativitas ekspresif. Namun terdapat juga siswa yang memiliki tingkat pengasahan ide gagasan penciptaan karyanya, siswa tersebut sudah masuk dalam kategori tahapan kreativitas teknis, kreativitas inventif, serta kreativitas inovatif.

Although overall, the 12 works presented in the form of visualization are almost diverse, but there are also illustrative works whose creation, if analyzed, belongs to the category of creation with a level of creative creativity. The complexity of the application of elements of art and design principles, as well as rich ideas are more able to be easily enjoyed in the eyes of appreciation of the work. Berikut beberapa karya gambar ilustrasi by using montage creation techniques in students of class VIII H SMP Muhammadiyah 1 Kudus

Figure 3. 1. Andika Galuh Maulana, 2. Arbi Yulianingrum, 3. Aziz Prayoga. Artwork Illustration with Collage Technique.
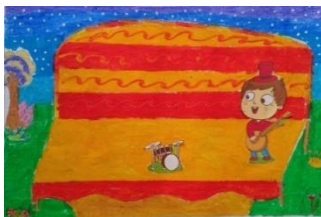
Figure 4. 4. Dimas Agustiawan Jhordan, 5. Hilal Ainur Ridho, 6. Muhammad Aflakul Wildan. Illustrated artwork with collage technique.

Figure 5., 7. Marsa Unsa Osana, 8. Mauladina Aprilian Noor, 9. Intan Salma Salsabila. Illustrated artwork with collage technique.

Figure 5., 10. Intan Widya Pratiwi, 11. Muhammad Reza Firdaus, 12. Nandana Farrel Vallerian. Illustrated artwork with collage technique

CONCLUSION

In general, the process of learning the art of illustration with the method of providing collage techniques is quite effective in actualizing the results of illustrative work on students of class VIII of SMP Muhammadiyah 1 Kudus. The stages of creating illustration artwork become easier because students have already gotten the stimulation of the idea creation from several pieces of pictures that are already available.

The rules of aesthetic assessment in illustrated artwork in grade VIII students of SMP Muhammadiyah 1 Kudus are complex. Can be seen in the embodiment of the values of the elements of art and design principles contained in every work made. From the elements of lines, faces / fields, space, color, texture, and dark-light. And the principles of design include balance, unity, rhythm, accentuation, and proportion.

In the assessment of creativity, even though the actual work of eighth grade students of SMP Muhammadiyah 1 is still lacking. But in the creativity hierarchy, the level of creativity found in each student's personality has shown the development and improvement of the actualization of ideas due to the process of providing stimulation through montage techniques.

SUGGESTION

Suggestions that can be given are about art education and creativity in middle school students. In honing the potential, artistic talent and creativity, especially illustration art should pay more attention to and have sensitivity to the surrounding environment as one of the stimuli that can be learned and utilized both in creating and enriching the visual treasury. While aesthetic education is part of instilling the value of creativity, sensitivity to aesthetics, and the expressive container of each student so that students are able to actualize their expression to a more positive container.

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