

Creative Process of Children's Drawing in the Padhang Njingglang Learning Community with the Happy Memory Activation Method

Lisa Sidiyawati^{1)*}, Hartono²⁾, Syakir³⁾, Anang Prasetyo⁴⁾

^{1,2,3)} Art Education Study Program, Faculty of Languages and Arts, Universitas Negeri Semarang, Indonesia

⁴⁾ SMK 1 Boyolangu, Indonesia

*Corresponding Author

Email : lisasidiyawati@students.unnes.ac.id

How to cite: Didiyawati, L., Hartono, H., Syakir, S., & Prasetyo, A. (2024). Creative Process of Children's Drawing in The Padhang Njingglang Learning Community with the Happy Memory Activation Method. *Gorga : Jurnal Seni Rupa*, 13(2), 585-590.
<https://dx.doi.org/10.24114/gr.v13i2.63434>

Article History : Received: September 13, 2024. Revised: September 20, 2024. Accepted: November 30, 2024

ABSTRACT

Education is the leading force in human life, according to Kant's statement that humans can only become human through education. Humanistic education empowers individuals by fostering intellectual, emotional, and spiritual development. Art education, particularly within this community, serves as a tool to balance these aspects, promoting harmonious personality development. The Padhang Njingglang Community, founded by Anang Prasetyo in Tulungagung in 2008, targets children who are often overly reliant on digital technology and exhibit behavioral issues such as a lack of politeness and reduced engagement in traditional play. The role of the Padhang Njingglang Community is essential in addressing behavioral challenges among Generation Alpha children through humanistic art education. The community employs the "Happy Memory Activation" method, encouraging children to recall and express happy memories through drawing. This method helps children build self-confidence, enhance creativity, develop emotional awareness, and foster positive character traits. Research on this community is necessary because it emphasizes arts education and spiritual aspects, so it needs to be explored further. The study employs a qualitative phenomenology approach, utilizing data from interviews, observations, and children's artworks to deeply understand the impact of this educational model. Findings suggest that when combined with humanistic principles, art can be a transformative medium for childhood education, providing emotional and psychological benefits that extend into adulthood. The Padhang Njingglang Community exemplifies how integrating art into education can effectively address the unique challenges of modern childhood, especially in the digital age.

KEYWORDS

Creative Process,
Drawing, Children,
Learning Community

This is an open access
article under the CC-
BY-SA license



INTRODUCTION

Education is the leading force in human life (Heristian et al., 2022). Immanuel Kant stated that "humans can only become human through education" (Susilo, 2001). Education is a process of humanizing humans (humanization) (Idris & ZA, 2017). Humanization in education means that this process increases intellectual abilities and develops all human potential, including philosophical, emotional, and spiritual aspects. Humanistic Education emphasizes empowering individuals to develop their potential freely (Sarnoto, 2018). Muhammad Azzet argues that humanistic education

gives students the freedom to achieve enlightenment (Baharudin & Makin, 2007). Ki Hadjar Dewantara views education as humanizing humans and elevating them to a higher level.

Art education is a planned effort to prepare students through guidance, teaching, and training to master artistic abilities according to their roles (Dini, 2020). With the arts education taught, each individual will understand, appreciate, inherit, and apply the values, knowledge, or technology needed to shape character and face the environment (Deswanty et al., 2024). Dewey stated that art is a means to achieve educational goals, not an end (Kristanto, 2017). Art education aims to help achieve a balance between rational and emotional, intellectual, and sensitive aspects to form a harmonious personality. Based on the Art Education Roadmap (Unesco, 2006), art education should focus on developing students' creative capacity and cultural awareness that they will use in community life. Art as an educational tool is essential to shape students' personalities.

Ki Hadjar Dewantara introduced the "Tripusat Pendidikan" concept, which includes three main educational centers: family, community, and school (Dewantara, 2004). Family, school, and community are essential in shaping children's character and mentality (Yamin, 2008). Learning communities are one form of education in society and are included in non-formal education.

The Padhang Njingglang Community is a learning community founded by Anang Prasetyo in Tulungagung in 2008. This community focuses on drawing happiness as its main agenda. The main target of this community is Generation Alpha children, namely those born around 2010 to the mid-2020s. *Generation Alpha* is the first generation to grow up in a sophisticated digital technology era. It is expected to change how we work, communicate, and live significantly. However, there are serious challenges, so research on the Padhang Njingglang Community is essential. Generation Alpha children around Anang Prasetyo's residence often spend time playing Play Station (PS) until late at night, ignore their study obligations, and tend to depend on gadgets. They also no longer play traditional games, show behavior that is not appropriate for their age, and are less polite and temperamental.

This behavior contrasts when they are invited to create works through drawing to express their anxiety. Children often need more self-confidence, such as covering their work with their hands, scratching their pencils repeatedly, and being less creative in finding ideas. The Padhang Njingglang Community helps these children create works through art, expressing their ideas by remembering happy memories, which are then poured into drawings, positively impacting their psychological and behavioral changes. Developing creativity in early childhood can be done through honest work and imagination (Hardianti et al., 2019).

Researchers have conducted comparative studies with similar communities in Indonesia and found that art communities are divided into pure and art/art learning communities. The Padhang Njingglang community falls into the second category, the art learning community, with a distinctive method of drawing based on happiness. Based on previous research, there has been no study that discusses learning communities like Padhang Njingglang with a humanist approach and unique methods applied. Therefore, research on humanism in art education in the context of the teaching and learning process in the Padhang Njingglang Community is very important. Research on this community is necessary because it emphasizes art education and spiritual aspects in its learning process.

METHOD

This study uses a qualitative phenomenology approach because researchers need to understand more deeply behavioral patterns in teaching and learning art in the Padang Njingglang Community and the happy memory activation method applied. The data sources for this study came from information from Anang Prasetyo and the children of the Padhang Njingglang Community, teaching and learning activities, archives, documents, and artwork produced by children, which require unique methods to collect data. Therefore, the data collection strategy in this study is divided into two methods: interactive and non-interactive (Utama, 2018). Interactive methods include in-depth interviews and observations, while non-interactive methods include passive observations, making questionnaires, and recording documents or archives organized in table form

RESULT AND DISCUSSION

The Padhang Njingglang Community

The Padhang Njingglang Community is a learning community founded in Tulungagung in 2008 by Anang Prasetyo, an art teacher at SMK 1 Boyolangu, Tulungagung. Anang Prasetyo also served as the Principal of Insan Kamil Islamic Elementary School in Tuban and the Principal of Al Azhaar Middle School in Tulungagung. This community was born from the mandate given by Cak Nun (Emha Ainun Najib), Anang Prasetyo's teacher, to disseminate the study results from the "Padhang Mbulan" event to the community. "Padhang Mbulan," which means "Bright Moon" in Javanese, is an event initiated by Cak Nun as a place for the community to gather to learn together, express concerns, and understand various aspects such as religion, social, legal, political, economic, and cultural (Supit, 2016).

The concept of this joint learning meeting inspired the establishment of the "Padhang Njingglang Community," which began in 2006 under the name "Padhang Mbulan Anak." Anang Prasetyo focuses this community on children, which is in line with his profession as an educator. The learning methods applied in this community include Playing, Telling, Singing, and Creating. In 2008, Anang Prasetyo realized the phenomenon of children around his residence who often played Play Station (PS) until late at night, ignored their study obligations, abandoned traditional games, and showed behavior that was not appropriate for their age, such as a lack of manners and irritability.

From this urgent situation, the community transformed into the "Padhang Njingglang Community," which means "Bright Bright," reflecting the light that helps children recognize themselves according to their age through playing and learning arts and culture. This community is now a legal entity with many members, including students and the general public, who have the same mission. The community's daily activities take place at the Joglo Sendang Kamulyan Art Space, a Joglo house with ample space that is used as a place for discussion and creating art. This community has a daily, monthly, and annual agenda arranged as an art and culture learning curriculum for children, with the main activity of drawing happiness as the mainstay.

"Padhang Njingglang Community" focuses consistently on children, believing that this activity is a way to open the door of heaven, Al-Farroh, intended for those who make children happy.



Figure 1. Padhang Njingglang Community
(Source: Anang Prasetyo, 2024)

The Happy Memory Activation Method

The Happy Memory Activation method is a technique developed by the Padhang Njingglang Community that evokes happy stories in children's memories to be realized through images. Childhood memories are exciting and unique to bring up because memories belong to oneself (Rahmi & Asril, 2022). Physiologically, memory results from changes in synaptic reasoning ability from one neuron to another due to previous neural activity. The structure of memory can be divided into three systems: (a) sensory memory, (b) short-term memory (STM), and (c) long-term memory (LTM) (Solso et al., 2009).

Long-term memory can better accommodate memories than other memories, such as very happy or traumatic events. In addition, long-term memory also has autobiographical abilities, namely remembering events that someone has experienced in their life that are related to a typical history (Bhinnety, 2015).

Continuously activating happy stories in childhood is very beneficial for the future because it will be stored for a long time in long-term memory. This memory can be recalled, so a series of happiness will be remembered and internalized in the child's daily life. This memory can influence and change the child's attitude to be more positive, and they tend to be happier when they are adults. According to Lazarus (1991) emotional cognitive theory, people who recall positive emotional experiences will store and consolidate these memories in long-term memory, improving emotional well-being.

The steps for implementing the Happy Memory Activation Method can be described as follows:



Figure 2. Stages of Happy Memory Activation

Padhang Njingglang applies the Happy Memory Activation method with a creative and interactive approach. The drawing activity begins with a fun opening session, where children are given soothing music and invited to be grateful to God and their parents. Next, the children are asked to close their eyes and are guided to achieve a relaxed and calm physical and mental state. At this stage, Anang Prasetyo provides motivation and helps the children to re-access their happy memories when they are in an alpha state.

After regaining consciousness, the children are invited to share stories about their happy experiences, such as trips with family, funny moments with friends, or other favorite activities. The children are asked to draw based on their shared stories in the next stage. They can use their imagination and express their emotions and memories through drawings. There are no limitations in theme or style, so each child can uniquely express themselves according to their wishes. By studying and understanding the child's drawings, it can be seen how the child's character and emotional mood are through their drawings (Larosa et al., 2019).

The following is an example of a diary written by a child, along with the resulting drawing:

Konsep Bahagia

Bahagia menurut saya adalah sederhana dimana berkumpul dengan keluarga sudah cukup bagi saya. Tidak perlu kemegahan yg didamba banyak orang, cukup kesederhanaan. Percama banyak harta tetapi tidak bisa menikmati keindahan dengan keluarga. ~~Walaupun~~ Yang saya rasakan saat ini adalah beruntung diberikan anugerah oleh tuhan, diberikan keluarga yg alhamdulillah masih utuh tetapi sering sekali saya menangis, tidak bersyukur padahal diluar sana masih banyak orang yang kurang beruntung sepertiku, tidak memiliki keluarga. Tetapi mereka tidak pernah menangis mereka bersyukur semua yg diberikan oleh sang pencipta. Mengapa aku yg sudah / masih memiliki keluarga yg utuh selalu tidak pernah bersyukur? sekali lagi bahagia menurut saya adalah kesederhanaan dalam keluarga. Setelah keluarga yg membuat bahagia dalam hidup ku adalah teman / sahabat mereka yg selalu membuat hari-hariku lebih berwarna. mereka yang selalu bisa membuatku tersenyum melupakan segala masalah yg sedang melanda. Teman yang selalu mendengarkan keluh kesahku, bisa membantu menentukan isi hatiku, sederhana sekali hari Bahagiamuukurutuku. dan aku akan mencampurkan kisah bahagiamu yg dimulai saat aku berangkat TK.

- Aku duduk dibangku TK pada saat umurku masih 5 tahun, disitu aku masih sangat ke CA sehati.

Setiap pagi saat akan berangkat sekolah aku selalu diantar oleh wawaku. dan setiap pulang sekolah selalu dijemput mereka dari pagi dijak mamak ke pasar. Ayah dan ibuku g jarang sekali mengantar atau menjemput. Karena mereka kerja mencari nafkah untuk ku. Saat umur 6 tahun ibuku mengadilng adiku. aku bahagia saat itu karena akan mempunyai adik. Selama 6 bulan aku menanti kelahiran adiku. tepat 4 Juni 2010 adik perempuanku lahir ke dunia. Senang rasanya bisa mempunyai seorang adik.

Saat umur 6,5 tahun aku masuk SD. awal masuk sekolah aku masih ditunggu oleh ibu karena masih takut, tapi lama kelamaan sudah berbaur dengan teman baru.

Figure 3. Child's Diary
 (Source: Anang Prasetyo, 2024)



Figure 4. Children's Drawings
 (Source: Anang Prasetyo, 2024)

The purpose of drawing happy memories, according to an interview with Anang Prasetyo, is:

1. Encourage children to find ideas based on happy memories to stimulate their creativity. By exploring happy memories, children are more open to experimenting with different drawing styles and techniques.
2. Build children's confidence in their potential. The Happy Memory Activation method allows children to draw whatever they want without the pressure of achieving perfect results. This method helps them develop self-confidence and freedom of expression.
3. Build children's emotional awareness. This drawing activity teaches children to recognize and express their emotions through artwork, which helps them develop social and emotional skills.
4. Form children's positive character because someone with a happy story stored in their memory and is continuously awakened at a young age will affect their life as adults. It can provide positive emotions in the future.
5. Improve collaboration skills. In drawing sessions, children often work together on group projects, which helps them develop collaboration and communication skills.

CONCLUSIONS

The Happy Memory Activation method applied in the Padhang Njingglang learning community has proven its effectiveness in encouraging children's creativity and imagination. By combining happy memories with drawing activities, children develop art skills and learn to express themselves freely and creatively. This step is essential in building a solid foundation for children's emotional and intellectual development in the future.

REFERENCES

- Baharudin, & Makin, M. (2007). *Pendidikan Humanistik: Konsep, Teori, dan Aplikasi Praksis dalam Dunia Pendidikan*. Ar-Ruzz Media Group.
- Bhinnety, M. (2015). Struktur dan Proses Memori. *Buletin Psikologi*, 16(2), 74–88. <https://doi.org/10.22146/bpsi.7375>
- Deswanty, A., Fajrie, N., & Kironoratri, L. (2024). Analisis Kreativitas Menggambar Flora Melalui Metode Ekspresi Bebas Siswa Kelas Vi SD 5 Gondangmanis. *Gorga : Jurnal Seni Rupa*, 13(1), 156–163. <https://doi.org/10.24114/gr.v13i01.50137>
- Dewantara, K. H. (2004). *Pendidikan*. Majelis Luhur Persatuan Taman Siswa.
- Dini, T. A. (2020). Paradigma Pendidikan Seni untuk Kehidupan Anak. *IMAJINASI (Jurnal Seni)*, 14(1), 49–56. <https://doi.org/10.15294/imajinasi.v14i1.27690>
- Hardianti, S. Y., Sugito, & Misgiya. (2019). Analisis Kreativitas Gambar Anak dalam Mewarnai Bergradasi dengan Menggunakan Oil Pastel di Sanggar Lukis Qalam Jihad Pematangsiantar. *Gorga Jurnal Seni Rupa*, 8(2), 337–343. <https://doi.org/10.24114/gr.v8i2.15086>
- Heristian, M., Efi, A., & Budiwirman. (2022). Mengembangkan Karakter Anak Melalui Pembelajaran Seni Budaya. *Gorga : Jurnal Seni Rupa*, 11(2), 410–416. <https://doi.org/10.24114/gr.v11i2.35339>
- Idris, S., & ZA, T. (2017). Realitas Konsep Pendidikan Humanisme dalam Konteks Pendidikan Islam. *Jurnal Edukasi*, 3(1), 96–113. <https://doi.org/10.22373/je.v3i1.1420>
- Kristanto, A. (2017). Memahami Paradigma Pendidikan Seni. *Jurnal Abdiel: Khazanah Pemikiran Teologi, Pendidikan Agama Kristen Dan Musik Gereja*, 1(1), 119–126. <https://doi.org/10.37368/ja.v1i01.90>
- Larosa, A. O., Priyatno2, A., & Sihite, O. (2019). Analisis Gambar Bertema Kegemaran di Rumah Karya Murid Kelas V SD Negeri 064023 Medan Tuntungan. *Gorga Jurnal Seni Rupa*, 8(2), 424–429. <https://doi.org/10.24114/gr.v8i2.15815>
- Lazarus, R. S. (1991). *Emotion and Adaptation*. Oxford University Press.
- Rahmi, R. I., & Asril. (2022). My Childhood Memories: Penciptaan Karya Seni Lukis Dekoratif. *Gorga : Jurnal Seni Rupa*, 11(2), 489–496. <https://doi.org/10.24114/gr.v11i2.33871>
- Sarnoto, A. Z. (2018). Paradigma Pendidikan Humanistik dalam Pendidikan Berbasis Al-Quran. *Madani Institute : Jurnal Politik, Hukum, Ekonomi, Pendidikan Dan Sosial-Budaya*, 7(1), 9–13. <https://doi.org/10.53976/jmi.v7i1.39>
- Solso, R. L., Maclin, O. H., & Maclin, M. K. (2009). *Psikologi Kognitif* (Ed. 8). Erlangga.
- Supit, E. (2016). *Padhangmbulan, Sumur Kesadaran*. <https://www.caknun.com/2016/padhangmbulan-sumur-kesadaran/>
- Susilo, E. (2001). *Dasar-dasar Pendidikan* (Ed. 3). Effhar.
- Unesco. (2006). Road Map for Arts Education. *The World Conference on Arts Education: Building Capacities for the 21st Century*. <https://unesdoc.unesco.org/ark:/48223/pf0000384200>
- Utama, C. T. W. (2018). *Peran Lingkungan dalam Kelangsungan Pendidikan Anak (Studi Kasus Desa Watudandang RT 02/RW 10 Kecamatan Prambon Kabupaten Nganjuk*. IAIN Ponorogo.
- Yamin, M. (2008). *Menggugat Pendidikan Indonesia: Belajar dari Paulo Freire dan Ki Hadjar Dewantara*. Ar-Ruzz Media Group.