



Participation of eleventh-grade students of SMA Negeri 11 Yogyakarta in visual art learning

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ABSTRACT

This research aims to find out the participation of students and the factors that influence the active participation of class XI students at SMA N 11 Yogyakarta in learning art. This research uses a qualitative approach with phenomenological methods; data collection techniques used are observation, interviews with students and teachers, and documentation. The subjects of this research are teachers and students of class XI IPA. The results showed that (1.) Students' participation in learning art at SMA N 11 Yogyakarta includes direct and indirect involvement. 86% of students indicated that they were actively involved and enthusiastic about participating in learning; (2.) Overall, the indicators of learners' active participation in various aspects of art learning show a supportive learning environment and high motivation, both from learners and teachers; (3.) Factors that influence learners' active participation in art learning are learners' interest, concentration, attitude, cognitive knowledge, ability to complete tasks, and a conducive classroom atmosphere; (4.) Art education at SMA N 11 Yogyakarta has successfully achieved its goals by developing sensory sensitivity as learners can develop their creativity. Providing a stimulus for imaginative ideas has successfully stimulated the emergence of new imaginations in learners. Integrating art with other disciplines, such as learners' considering art, can increase creativity, and learners have a broad enough view so that they are able to appreciate art.

Keywords: *Participation, Active, Learners, Learning*

ABSTRAK

Penelitian ini bertujuan untuk mengetahui bagaimana partisipasi peserta didik dan mengetahui apa saja faktor yang mempengaruhi partisipasi aktif peserta didik kelas XI di SMA N 11 Yogyakarta dalam pembelajaran seni rupa. Penelitian ini menggunakan pendekatan kualitatif dengan metode fenomenologi, teknik pengumpulan data yang digunakan yaitu observasi, wawancara kepada peserta didik dan guru, serta dokumentasi. Subjek penelitian ini adalah guru dan peserta didik kelas XI IPA. Hasil penelitian menunjukkan bahwa (1.) Partisipasi peserta didik dalam pembelajaran seni rupa di SMA N 11 Yogyakarta mencakup partisipasi langsung dan tidak langsung. 86% peserta didik telah ada indikasi untuk terlibat aktif dan antusias dalam mengikuti pembelajaran.; (2.) Secara keseluruhan indikator partisipasi aktif peserta didik dalam berbagai aspek pembelajaran seni rupa menunjukkan lingkungan belajar yang mendukung dan motivasi tinggi, baik dari peserta didik maupun guru; (3.) Faktor yang mempengaruhi partisipasi aktif peserta didik dalam pembelajaran seni rupa adalah minat peserta didik, konsentrasi, sikap peserta didik, pengetahuan kognitif, kemampuan untuk menyelesaikan tugas serta suasana kelas yang kondusif; (4.) Pendidikan seni rupa di SMA N 11 Yogyakarta berhasil mencapai tujuannya dengan mengembangkan sensitivitas indrawi seperti peserta didik dapat mengembangkan kreativitas mereka. Memberikan stimulus untuk ide imajinatif, telah berhasil memberikan stimulus bagi munculnya imajinasi baru pada peserta didik. Mengintegrasikan seni dengan disiplin ilmu lain seperti, peserta didik menganggap seni dapat meningkatkan kreativitas, dan peserta didik memiliki pandangan yang cukup luas sehingga mampu mengapresiasi seni.

Kata Kunci: *Partisipasi, Aktif, Peserta Didik, Pembelajaran*

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INTRODUCTION

Learning is an activity aimed at acquiring knowledge or skills, and it must be designed to facilitate student engagement. This process is carried out consciously and deliberately. In learning activities, interrelated components work together to achieve the objectives of education and teaching. These components include educational and instructional goals, students, teachers, lesson planning, teaching strategies, learning media, and instructional evaluation (Hamalik, 2008).

Participation is crucial to address challenges in the learning process. Participation refers to involvement, engagement, and integration into the learning process. Students' participation can be observed through their active involvement in learning activities, as participation signifies their engagement in a group to carry out assigned tasks or to solve existing problems. To encourage student participation in learning, teachers must create and foster an active learning environment. Participation involves students' mental and emotional involvement in group situations, motivating them to develop their cognitive and emotional capacities to achieve shared goals and assume responsibility for those goals. Students' engagement in the learning process, which includes receiving external stimuli, responding to issues, and addressing discussed problems, constitutes their participation. High levels of student participation directly influence the effectiveness of the learning process, as effective learning is facilitated by active student involvement (Tjokrowinoto in Suryobroto, 1997).

Student participation is essential for creating a learning environment that is creative, active, and enjoyable. This ensures that learning can be optimally implemented as planned. Awareness of the importance of active participation significantly contributes to learning success. All students are active in learning to some degree; the difference lies in their level of activity, which can be categorised as low, medium, or high. Student participation varies among schools, depending on the teacher's role, students' conditions during learning, and the availability of facilities and infrastructure that support learning activities.

Factors such as students' interests, teachers' methods of delivering material, and the school and community environment influence student participation in the learning process. Teachers play a vital role in activating students so they can actively participate and improve their behaviour. Students' learning outcomes can measure the success of learning.

The curriculum at SMAN 11 Yogyakarta includes both theoretical and practical components in the visual arts learning process. Visual arts education can take place both inside and outside the classroom, where students either replicate processes demonstrated by the teacher or work independently based on their abilities. This learning process demands students' concentration and often incurs significant costs for materials and time, particularly during the creation of art pieces.

However, many students still perceive visual arts as less important than other subjects, believing it has little direct impact on them. During the author's Teaching Practice in Class XII at SMAN 11 Yogyakarta, many students were observed to lack active participation during class. Issues such as sleeping during lessons, arriving late, or using mobile phones while the teacher was explaining were common. In contrast, observations in Class XI revealed a higher level of active participation in visual arts learning despite challenges such as the unavailability of tools and materials for practice or an occasionally unconducive classroom environment. Nevertheless, students in Class XI strived to actively engage in visual arts learning.

These observations indicate that several factors influence students' active participation in learning, including their attitudes, situational conditions during learning, and social habits.

In light of the above, this study aims to explore the level of active participation among Class XI students at SMA Negeri 11 Yogyakarta in visual arts learning and to identify the factors that influence their active participation.

METHOD

This study employs a qualitative approach with a phenomenological method. By utilising this qualitative approach, the researcher can provide an in-depth depiction of the phenomena under investigation. The study adopts a post-positivist research paradigm.

According to Salim (2001), the postpositivist paradigm assumes that humans cannot always perceive reality accurately. Guba (1990) explains that postpositivism is characterised as a modification of positivism. The numerous limitations of positivism have driven proponents of postpositivism to address these shortcomings and adapt the approach. Prediction and control remain key objectives of postpositivism.

Qualitative research is grounded in the philosophy of post-positivism, as it is beneficial for studying natural objects (as opposed to experimental ones). In this approach, the researcher acts as the key instrument. Sampling and data sources are selected purposively and through snowball techniques. Data collection is carried out using source triangulation. Data analysis is inductive/qualitative, with qualitative research results emphasising meaning rather than generalisation (Sugiyono, 2011).

Qualitative research is a process aimed at understanding human or social phenomena by creating comprehensive and complex descriptions. These descriptions are presented in words, report detailed views obtained from informants, and are conducted in natural settings (Walidin et al., 2015).

This study employs a phenomenological method to interpret and explain the experiences encountered during the research, including observations and interviews conducted at SMA Negeri 11 Yogyakarta. According to Littlejohn (in Hasbiansyah, 2008), phenomenology is the study of knowledge based on human consciousness. In phenomenology, one can explore ways of understanding events, phenomena, or objects through conscious experience. Meanwhile, Creswell (1998) defines phenomenological studies as descriptions of the meanings of lived experiences for individuals regarding a concept or phenomenon. Individuals involved in addressing a phenomenon explore the structures of consciousness in human experiences.

The data collection techniques used in this study include observations, interviews with students and art and culture teachers, and documentation. This study aims to determine the extent of student participation and the factors influencing the participation of 11th-grade students at SMA Negeri 11 Yogyakarta in visual arts learning.

The data collection techniques utilised in this study include observations, interviews with students and art and culture teachers, and documentation. The purpose of this research is to identify the participation levels of students and the factors influencing their participation in visual arts learning among 11th-grade students at SMA Negeri 11 Yogyakarta.

RESULT AND DISCUSSION

Result

This study was conducted at SMA Negeri 11 Yogyakarta, located at Jl. A.M. Sangaji No.50, Cokrodiningratan, Kec. Jetis, Kota Yogyakarta, Daerah Istimewa Yogyakarta 55233. The school is situated in a highly strategic area, as it is located along the main road in the heart of Yogyakarta. Despite its location on a busy street with heavy vehicle traffic, the comfort level of teaching and learning activities at SMA Negeri 11 Yogyakarta remains unaffected. Its strategic location makes the school easily accessible and straightforward to find.

SMA Negeri 11 Yogyakarta was established in 1989. The school features 27 classrooms, complemented by various facilities, including a teachers' lounge, counselling room, administrative office, library, mosque, auditorium, sports field, health clinic, laboratories, and other functional spaces.

Teaching and learning activities at the school take place Monday through Friday from 7:30 a.m. to 3:30 p.m., with students being dismissed earlier at 11:20 a.m. on Fridays. From Monday to Thursday, students are required to participate in literacy activities from 7:00 a.m. to 7:30 a.m.

before lessons begin. For curriculum implementation, the 11th and 12th grades follow the 2013 curriculum, while the 10th grade adopts the independent curriculum (Kurikulum Merdeka).

The characteristics of 11th-grade students at SMA Negeri 11 Yogyakarta demonstrate a generally positive and active attitude during lessons. When teachers pose questions related to the material, several students can answer, indicating their attentiveness and active participation. However, some students do not pay attention during lessons; instead, they engage in conversations with peers or play games. Despite this, these students still manage to complete and submit the assignments given by the teacher by seeking clarification from their classmates who understand the material.

Based on observations and interviews, 11th-grade students at SMA Negeri 11 Yogyakarta meet the criteria for active participation in learning, as evidenced by both their physical and psychological engagement. Approximately 86% of students show indications of active and enthusiastic participation in visual arts lessons, such as bringing necessary tools, presenting completed assignments, taking notes, paying attention to the teacher, and engaging in question-and-answer sessions. Full involvement in listening and drawing activities stands out as a primary strength, while aspects of emotional engagement and writing activities require greater attention to ensure all students participate actively and consistently.

However, a minority of students remain less actively involved and exhibit low enthusiasm. Nevertheless, these passive students still participate in learning activities, often with assistance from their peers, such as borrowing tools. While their efforts to engage may be minimal, they should be appreciated, as they show a willingness to be included and participate, even if they have not yet developed a high level of enthusiasm or active involvement in the lessons provided.

Discussion

1. Student Participation in Visual Arts Learning

Student participation in learning is categorised into two types: direct participation and indirect participation.

Direct Participation

Direct participation observed in the 11th grade at SMA Negeri 11 Yogyakarta during cultural arts lessons involves students actively engaging in the learning process. During lessons, students respond to teachers' questions and complete assigned tasks. Students at SMA Negeri 11 Yogyakarta demonstrate active participation, with the impact of visual arts learning evident in their experiences. This underscores the importance of visual arts education in fostering creative reasoning skills.

Students' enthusiasm for the subject extends to independent learning, although some encounter challenges in attempting active participation. A notable issue faced by students trying to engage actively is the need for a conducive learning environment. Many feel that a calm space is essential for fostering creativity. Despite these challenges, students persist in participating directly as an expression of their commitment to learning visual arts.

From the teachers' perspective, students have shown commendable engagement, evidenced by their direct participation. However, some common occurrences, such as using mobile phones during lessons and late submission of assignments, remain challenges. Nevertheless, students at SMA Negeri 11 Yogyakarta consistently demonstrate responsibility in completing their tasks, reflecting both active and limited participation.

Indirect Participation

Indirect participation among 11th-grade students includes providing suggestions to teachers regarding the learning process. This activity categorised as physical engagement through oral activities, indicates their enthusiasm for learning visual arts.

For example, when students feel that classroom learning becomes monotonous, they suggest conducting lessons outdoors rather than abandoning the learning process altogether. This demonstrates their independent desire to continue studying visual arts, even in less-than-ideal circumstances.

2. Indicators of Student Participation in Learning

Indicators serve as benchmarks for implementing research. The following are the indicators of student participation in learning:

a) Complying with School Regulations

Observations reveal that 11th-grade students arrive on time for class and actively participate in visual arts lessons. Even students who are less interested in art strive to engage effectively in class.

b) Completing Homework or Assignments

In-class observations indicate that students complete assignments during lessons, although not all tasks are finished immediately. While some students display low enthusiasm, they ultimately complete their assignments later.

This persistence is linked to the dedication of teachers at SMA Negeri 11 Yogyakarta, who continually motivate students to fulfil their responsibilities. The teachers' guidance significantly influences students' future capabilities and encourages consistent participation.

c) Participating in Lesson Discussions

Students who struggle with the material engage in discussions with peers or seek assistance from their cultural arts teacher, Mr. Herman. These discussions foster enthusiasm and deepen their understanding of visual arts.

The active involvement in discussions contributes to the growth of new paradigms in visual arts, furthering the discipline. High school students represent the future of national art development, and their enthusiasm in discussions is a small but vital step toward fostering creativity and innovation in the field.

d) Volunteering for Tasks

Some 11th-grade students eagerly answer questions posed by the teacher, often competing to provide responses. According to Mr. Herman, this eagerness demonstrates their interest in actively participating and asserting their presence in the visual arts class. This positive behaviour is a hallmark of SMA Negeri 11 Yogyakarta and reflects the students' engagement.

e) Showing Interest

Observations and interviews reveal that many students are enthusiastic about visual arts lessons, viewing them as a form of relaxation. Additionally, they appreciate how these lessons nurture creativity and uncover latent talents in the arts.

The growing interest in learning visual arts marks progress in the field, especially among high school students. While art is often undervalued for its lack of practical applications, students at SMA Negeri 11 Yogyakarta recognise its role in enhancing creativity, which extends beyond the arts to other domains. Art education broadens perspectives, enriching human life.

f) Helping Others Willingly

During practical sessions, not all students bring complete tools and materials, prompting them to share or lend resources.

The willingness of students at SMA Negeri 11 Yogyakarta to share tools demonstrates high levels of empathy and effort. This practice instils values of generosity and mutual support, fostering an environment conducive to collaborative learning. Students who lack resources benefit from the supportive community, which encourages teamwork and positive learning dynamics.

3. Factors Affecting Student's Participation in Learning

a) Knowledge/Cognitive Ability

The first factor influencing student participation in learning is their cognitive knowledge. When students possess cognitive skills, they are motivated to showcase their abilities publicly. If students excel in a particular area, it boosts their enthusiasm as they can display their strengths. People cannot master all fields, but excelling in one area enhances their self-confidence, which in turn motivates active participation. This self-confidence is a key factor in student engagement.

However, according to interviews with students, some feel they lack talent in visual arts, leading to difficulties in following the lessons. When students find the subject challenging and not aligned with their passions, they may tend to disengage, believing they are not competent in that field. Thus, cognitive ability significantly impacts active participation. Despite some challenges, students at SMA Negeri 11 Yogyakarta demonstrate resilience, as they continue to participate actively even when the subject is not their passion. This shows that they are proficient in managing their cognitive skills effectively.

b) Situational Conditions

Situational factors play a crucial role in enhancing student participation in visual arts lessons. These include the social and psychosocial environment, which can psychologically motivate students. Teachers' competence greatly influences student participation from a psychosocial perspective. A teacher who can establish a close and engaging relationship with their students is more likely to receive respect and admiration.

The situational condition, which involves the teacher's ability to manage the classroom, is important. Teachers should not only be academically competent but also skilled in managing the learning environment. This can increase student participation. If students do not feel a strong connection with their teacher, they may be less likely to participate, as they may feel disengaged from the learning process.

At SMA Negeri 11 Yogyakarta, teachers are already competent in their fields. However, building a stronger personal relationship with students could further enhance engagement, fostering a more inclusive learning environment that boosts active participation.

c) Social Habits

Social habits or the influence of the environment where students grow up also significantly impact their participation. The habits instilled by their surroundings shape their enthusiasm and self-confidence. As previously discussed, self-confidence plays a key role in active participation.

When students are supported by their environment, they feel validated in their personal growth. Conversely, students who receive minimal support or validation tend to become shy, passive, and unmotivated. This phenomenon is linked to their upbringing, including family, peers, and school, all of which shape their attitude toward learning.

Students at SMA Negeri 11 Yogyakarta generally come from positive environments with supportive teachers who encourage their interests and talents. This has made them progressive learners capable of competing with students from other institutions. However, some students who lack interest or talent in visual arts still struggle with active participation. This is understandable, as not everyone has the same abilities or interests.

d) Needs, Including Approach (Getting Close) and Avoidance (Avoiding), Individual Needs

A student's need to approach or avoid something significantly influences their participation levels. Adolescents need personal space to express themselves, and this is expressed in two ways: approaching something or avoiding it.

Students who approach learning seek to understand subjects they have not yet mastered. For example, some students at SMA Negeri 11 Yogyakarta admitted to having no talent in drawing but continued to participate in class and engage with the material. This suggests a natural desire to connect with the subject matter despite initial difficulties.

On the other hand, some students may avoid certain subjects, preferring environments that align with their interests. These students need the freedom to develop according to their capacity without being forced into fields they do not enjoy. In SMA Negeri 11 Yogyakarta, this duality of needs—approaching or avoiding—affects participation. Students who approach learning show enthusiasm for new things, even if they are initially uninterested.

e) Attitude

Attitude is another key factor influencing student participation. In this study, some students were observed not paying attention when the teacher was speaking. This behaviour is tied to their attitude, particularly respect and courtesy. Listening to the teacher is a fundamental way of showing respect. However, some students were seen chatting or playing on their phones.

In such cases, the role of attitude in boosting participation can be seen. Students who pay attention and follow instructions tend to participate more actively, even if visual arts is not their passion. Their respect for the teacher outweighs their lack of interest in the subject, which encourages them to engage.

On the contrary, students who lack interest from the outset tend to be passive during lessons. They may neglect assignments, fail to bring the required materials, and generally disengage. This behaviour reflects low participation due to a lack of respect for the teacher and a dismissive attitude toward the subject. Therefore, it can be concluded that attitude plays a significant role in influencing students' active participation in visual arts lessons.

4. Objectives of Cultural Arts Education in Visual Arts

a) Developing Sensitivity to Sensory Perception in Students

Visual arts education is an essential step in developing students' sensitivity to sensory perception. Through visual arts learning, which emphasises sensory aspects, students are expected to grow in their creative experiences related to their artistic activities. Although it is not an easy task, arts education is vital because it prioritises feelings that are not often present in other areas of life.

At SMA Negeri 11 Yogyakarta, students show a high level of enthusiasm in their visual arts lessons. Although not all students actively participate out of passion or talent, their progressive thinking about the importance of art as a subject keeps them engaged. Interview data shows that some students feel they lack artistic talent but still strive to understand and appreciate art, which reflects their growing sensitivity to it.

b) Stimulating Creative and Imaginative Ideas

Arts education provides a space for students to develop new ideas that extend beyond what has traditionally been known. While exact sciences may limit humans with specific calculations, art frees people to become anything they wish. Imagination can flourish freely, according to one's capacity and available space. If people are continuously restricted, their imaginative growth is limited. Art exists as a discipline that offers this space for exploration.

In the context of arts education, students are encouraged to create and explore their own imaginative ideas. If they start in a constrained environment, art serves to liberate them. Imagination is a fundamental right for all humans. The success of arts education is evident when new imaginative ideas emerge as fresh waves or currents of creativity. This process starts at the most basic level.

At SMA Negeri 11 Yogyakarta, arts education has moderated students' abilities to develop their talents and interests. Even those who are just beginning to explore art have been supported by competent teachers. This has had a positive impact, as many students now recognise the significance of art in life despite the common view that art is a tertiary subject. This shows that SMA Negeri 11 Yogyakarta has succeeded in stimulating new imagination among its students.

c) Integrating Artistic Knowledge and Skills with Other Academic Disciplines

The fluid nature of art provides opportunities for it to develop across various academic fields, whether related or not. Knowledge of art, as discussed earlier, sharpens creativity and imagination, which helps students with a strong artistic mindset apply their learning in different disciplines.

Art, once considered the most important field of study, has contributed significantly to many emerging areas of knowledge, including those not directly related to the arts. The freedom inherent in art makes it easily applicable to human life. Every aspect of life requires art, meaning that art will never lose its relevance.

Students at SMA Negeri 11 Yogyakarta have come to recognise this. They believe that art enhances creativity, channels interests and talents, and provides an outlet for boredom in daily activities. They now understand that the essence of pure art, which is beauty, holds an important place and that art does not always need to serve a practical purpose but can exist for its aesthetic value. This shows that students at SMA Negeri 11 Yogyakarta have adopted a progressive view of art.

d) Developing the Ability to Appreciate Art

By teaching art education, students also learn to appreciate art itself, both in historical and cultural contexts. Art's inherent freedom celebrates differences in interpretation and creation. With a proper appreciation of art, students will be able to contribute to a more multicultural worldview.

A lack of appreciation for art often stems from a general undervaluation of art in society. People often do not recognise that they live within an artistic environment. The belief that art is limited to aesthetic objects makes many people feel that art is not a human necessity. However, this belief is easily refuted, as when students learn to appreciate art, they also begin to understand that every aspect of life exists within the realm of art.

At SMA Negeri 11 Yogyakarta, students have developed a broad appreciation for art. Even those who initially lacked interest or talent are now eager to participate actively in art lessons. This

shows that students have come to see art as more than just an illusion of beauty; they understand it as a practical tool for personal growth and a means to create positive change.

CONCLUSION

Based on the research findings regarding the "Participation of Eleventh Grade Students of SMA Negeri 11 Yogyakarta in Visual Arts Learning," the following conclusions can be drawn:

1. The participation of eleventh-grade students at SMA Negeri 11 Yogyakarta in visual arts learning is a crucial aspect that affects the quality of the learning process. The students at SMA Negeri 11 Yogyakarta meet the criteria for active participation in the learning process, as seen from their physical and psychological engagement. 86% of the students show indications of active involvement and enthusiasm in visual arts learning. Students who actively participate in visual arts learning experience benefits, such as improvements in intellectual intelligence and emotional development, as well as in their interest and talent in the arts. Student participation in visual arts learning at SMA Negeri 11 Yogyakarta includes both direct and indirect participation. These two forms of participation reflect the level of student's involvement in the visual arts learning process at the school.
2. The indicators of student learning participation in the eleventh grade at SMA Negeri 11 Yogyakarta include several aspects such as adherence to school rules, completing homework assignments, participating in lesson discussions, voluntarily performing tasks, showing interest, and being willing to assist others. Overall, students' active participation in various aspects of visual arts learning demonstrates a supportive learning environment and high motivation from both the students and the teachers. This creates a positive learning atmosphere and nurtures creativity and collaboration among students.
3. Several factors influence student participation in visual arts learning, including students' interests, concentration, and a conducive classroom environment. Students who have a high interest in visual arts tend to participate actively in the learning process, while those with lower interest may require additional encouragement to engage actively. Furthermore, factors such as students' attitudes, cognitive knowledge, and ability to complete assignments also affect the level of their participation in visual arts learning. By considering these factors, educational institutions can better understand and support the participation of eleventh-grade students at SMA Negeri 11 Yogyakarta in visual arts learning, aiming to create an inclusive, creative learning environment that fosters student development in the field of visual arts.
4. The objectives of cultural arts education in visual arts at SMA Negeri 11 Yogyakarta have been successfully achieved by developing sensory sensitivity. Through visual arts education, students' sensory perception sensitivity is cultivated, enabling them to develop their creativity based on personal experiences in creating art. Stimulating imaginative ideas has also been achieved. Many students recognise the importance of visual arts in life, even though it is often considered a tertiary subject. SMA Negeri 11 Yogyakarta has successfully provided a stimulus for the emergence of new imagination among its students. Integrating art with other academic disciplines, students at SMA Negeri 11 Yogyakarta recognise the importance of visual arts. They believe that art enhances creativity, channels their interests and talents, and helps alleviate boredom in daily activities. Lastly, the development of the ability to appreciate art is evident, as students at SMA Negeri 11 Yogyakarta, with their broad perspective, are already capable of appreciating art.

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