Enhancing students' creativity through graphic art: A holistic approach at Pesantren Modern Insan Madani in Bandung

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ABSTRACT

Art education in modern Islamic boarding schools *(pesantren)* faces several challenges, including difficulties in presenting practical materials that are engaging and relevant for students. This study aims to identify effective strategies for presenting practical graphic art materials, specifically using stencil techniques, that are appealing and easily understood by students in modern *pesantren*. The research employs a descriptive qualitative approach. A series of learning activities, including direct demonstrations, discussions, and hands-on practice by ninth-grade students at MTs Insan Madani under the guidance of an art teacher, were conducted over three sessions. The results indicate that using stencil techniques as an affordable and straightforward alternative for graphic art practice can help overcome the limitations of expensive art tools and materials. Additionally, integrating Islamic values into art education is a crucial aspect that aligns with the principles of Indonesia's Merdeka Curriculum within the *pesantren* education context. By implementing these strategies and adopting a holistic educational approach that integrates spiritual and intellectual aspects, it is expected that teachers can more effectively present practical art materials in modern *pesantren*, enhance students' creativity and academic performance, and positively contribute to the development of art education in the *pesantren* environment.
Keywords: *Holistic education; fine art education; graphic art; stencil; modern Islamic boarding school*

ABSTRAK

Pembelajaran seni rupa di lingkungan pesantren modern menghadapi sejumlah tantangan, termasuk kesulitan dalam menyajikan materi praktik yang menarik dan relevan bagi santri. Penelitian ini bertujuan untuk mengidentifikasi strategi efektif dalam menyajikan materi praktik seni grafis, khususnya menggunakan teknik stensil, yang menarik dan mudah dipahami oleh santri di pesantren modern. Penelitian ini menggunakan pendekatan kualitatif deskriptif. Serangkaian kegiatan pembelajaran, termasuk demonstrasi praktik langsung, diskusi, dan praktik langsung oleh santri kelas 9 MTs Insan Madani di bawah bimbingan guru seni rupa, dilakukan selama tiga kali pertemuan. Hasil penelitian menunjukkan bahwa penggunaan teknik stensil sebagai alternatif praktik seni grafis yang murah dan mudah dilakukan dapat membantu mengatasi keterbatasan alat dan bahan seni yang mahal. Selain itu, integrasi nilai-nilai Islam dalam pembelajaran seni rupa juga merupakan aspek penting yang terkait dengan prinsip Kurikulum Merdeka dalam konteks pendidikan pesantren. Dengan menerapkan strategi-strategi ini dan pendekatan pendidikan holistik yang mengintegrasikan aspek spiritual dan intelektual, diharapkan guru dapat lebih efektif dalam menyajikan materi praktik seni rupa di pesantren modern, meningkatkan kreativitas dan prestasi belajar santri, serta memberikan kontribusi positif dalam pengembangan pendidikan seni rupa di lingkungan pesantren.
Kata Kunci: : *Pendidikan holistik; pendidikan seni rupa; seni grafis; stensil; pesantren modern*

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INTRODUCTION

Holistic education involves the development of learners' entire potential, encompassing various dimensions such as religious, scientific, cultural, economic, and political education, as well as other aspects of life, including cognitive, affective, psychomotor, emotional, spiritual, and intellectual (Munifah, 2016). Its primary aim is to allow individuals to explore and develop their potential, including academic, emotional, intellectual, physical, creative, and innovative capacities (Ratnawati, 2015).

Although not all Islamic boarding schools *(pesantren)* effectively implement a holistic approach, it can be integrated into the curriculum (Abdurrahman, 2016; Amri et al., 2019; Baharun & Ummah, 2018; Hendri & Wulandari, 2022). Some *pesantren* maintain traditionalism in their education, while others have adopted elements of modern education (Subhi, 2016). Despite having varied curricula, *pesantren* possess unique characteristics not found in other institutions, such as the comprehensive internalisation of religious values that shape mental and intellectual development (Mar'ati, 2014). *Pesantren* Insan Madani in Bandung is an example of a *pesantren* that adopts a holistic approach in its curriculum. At the *Madrasah Tsanawiyah* (MTs) level, this *pesantren* integrates Islamic principles with advancements in science and technology, providing comprehensive education to its students by focusing on spiritual values and contemporary knowledge and skills.

Art education presents challenges for teachers, but *pesantren* like MTs Insan Madani are beginning to integrate art education comprehensively into their curriculum, hoping to enhance students' creativity and serve as a model for relevant and beneficial art education (Suhaya, 2016). The stencil technique is an appealing alternative in art education within *pesantren*. Due to its relatively low cost and ease of implementation, this method is expected to enhance students' creativity through holistic graphic art practice (Sitompul, 2021). Consequently, art education at *Pesantren* Modern Insan Madani aims to foster students' creativity and become an exemplary model of relevant and beneficial art education.

A review of the scientific literature reveals that more research is still needed to examine art education using stencil techniques in *pesantren* that apply a holistic approach. Nevertheless, the researcher references several relevant previous studies. Prihadi (2018) discusses the existence and practice of art for children (AFC) in Yogyakarta as non-formal art education in Harmonia: Journal of Art Research and Education. Sitompul (2021) examines the creation of video tutorials for graphic art techniques for elementary school children during the Covid-19 pandemic in the journal Acintya: Jurnal Penelitian Seni Budaya, Vol. 13, No. 2. Both journals emphasise the importance of art in the development of children's character, creativity, and social skills. Furthermore, the book by Paul Coldwell (2010) titled "Printmaking: A Contemporary Perspective" discusses various techniques in creating graphic artworks, including the history and discoveries related to graphic art.

In the context of *pesantren* education, the researcher refers to several journals, including: Syafe'i (2017) discusses the role of Islamic boarding schools in shaping quality character integrated with faith, knowledge, and righteous deeds in the journal Al-Tadzkiyyah: Jurnal Pendidikan Islam, Vol. 8, No. 1. Ma'arif (2019) explains the implementation of holistic education at Pondok *Pesantren* Amanatul Ummah Mojokerto in the journal EDUKASI: Jurnal Penelitian Pendidikan Agama dan Keagamaan, Vol. 18, No. 1.

This study will focus on stencil techniques in graphic art education in *pesantren*, given that this technique is one of the simplest and most commonly used in graphic art. Stencil techniques are typically found in everyday activities for creating decorative writing or house numbers and can be executed using spray or splatter from a toothbrush dipped in paint. By referring to the literature mentioned above, this study will likely contribute to understanding the role of stencil techniques in art education at *pesantren,* applying a holistic approach. The research problem formulation addresses overcoming teachers' difficulties in presenting engaging and easily comprehensible graphic art materials, the impact of declining student interest and performance in cultural art, and the potential of stencil techniques as a cost-effective and straightforward alternative.

The research objectives include identifying effective strategies to help teachers present engaging graphic art materials, understanding the impact of declining student interest and performance in cultural art, and describing the potential of stencil techniques to solve the limitations of expensive graphic art tools and materials. This education is linked to the principles of the Merdeka Curriculum at *Pesantren* Modern Insan Madani.

Therefore, this study aims to understand better how stencil techniques can influence art education in *Pesantren, enhancing students' interest and performance and enriching* their educational experience.

METHOD

This study adopts a descriptive qualitative approach based on postpositivism. The approach was chosen to deeply explore the research subject's natural phenomena by providing detailed and comprehensive descriptions (Sugiyono, 2017). This research aims to describe the application of stencil techniques in decorative artwork by male and female ninth-grade students at the MTs level. The study also seeks to illustrate the outcomes of the student's work after applying the stencil technique and to identify the supporting and inhibiting factors during this process. The research subjects were 18 male and 11 female ninth-grade students at MTs Insan Madani Bandung. The study was conducted during the even semester at the address Jl. Apel, Jl. Rancakendal, RT. 06/RW.01, Cigadung, Kec. Cibeunying Kaler, Kota Bandung, Jawa Barat. This research describes the application of stencil techniques in graphic art by male and female ninth-grade students at MTs Insan Madani. It identifies the factors that influence this application.

Data analysis in this study involves several steps: 1) Data processing: Data collected from observations, visual documentation, and field notes will be organised and formatted appropriately for further analysis; 2) Thematic mapping: Data will be analysed to identify the main themes that emerge from observations and documentation; 3) Data interpretation: The identified themes will be interpreted in-depth to understand their implications and significance within the context of the study; 4) Narrative construction: The results of the analysis will be compiled into a coherent and comprehensive narrative to explain the research findings.

Data validation in this study can be achieved through several steps: 1) Internal validation: The researcher examines the consistency and accuracy of the data collected through direct observation, visual documentation, and field notes; 2) External validation: Preliminary findings and analyses can be verified through the involvement of the teachers and students who are the research subjects; 3) Method triangulation: By using various data collection methods such as observation, interviews, and document analysis, the researcher can verify findings and confirm conclusions more accurately; 4) Consistency of findings: Research findings derived from different data sources must be consistent with each other. By following these steps, data validation will ensure that the research results accurately reflect the experiences and perceptions of the research subjects and maintain the validity of the study's findings.

RESULT AND DISCUSSION

A. Effective Strategies for Presenting Engaging and Comprehensible Stencil Graphic Art Practice Material to Students at Pesantren Modern Insan Madani

The results of this study reveal several effective strategies that can support teachers in presenting stencil graphic art practice materials in an engaging and easily understandable manner to students at Pesantren Modern Insan Madani. The research was conducted at the MTs level, specifically in male and female ninth-grade classes. Several strategies were identified from the learning activities carried out.

Understanding Student's Characteristics

Teachers must thoroughly understand their students' profiles, including their needs and interests in art education. By understanding students' characteristics, teachers can tailor their

teaching approaches and the material presented to better align with the student's understanding of the subject matter.

Using Interactive Teaching Methods

Teaching methods that involve active student interaction, such as group discussions, collaborative projects, or direct demonstrations of graphic art using stencil techniques, can enhance student interest and engagement in learning. Interaction between students and teachers and among the students enriches their learning experience in creating graphic art with stencil techniques.

Utilising Technology

Teachers can incorporate technology into teaching graphic art with stencil techniques, such as graphic design applications and software, allowing students to explore and create works more creatively. This can make learning more interactive and engaging for students, helping them understand the basic concepts of graphic art with stencil techniques in a more visual manner.

Integrating Islamic Values

In addition to presenting graphic art materials using stencil techniques, teachers can integrate Islamic values into the lessons. They can highlight Islam's moral and ethical messages embedded in graphic art created with stencil techniques, enabling students to develop their artistic skills and deepen their understanding of religious teachings through this medium.

By implementing these methods, teachers become more effective in presenting practical graphic art materials using stencil techniques in modern pesantren. As a result, students' interest and academic performance in cultural art subjects improve, and there is a positive contribution to the development of art education in the Modern Insan Madani Pesantren environment.

B. Overcoming Challenges in Addressing the Decline in Students' Interest and Performance in Cultural Art Subjects

The results of this study indicate that the decline in students' interest and performance in cultural art subjects can be attributed to difficulties in presenting varied and engaging practical materials. Factors contributing to these difficulties include limited resources, particularly the availability of necessary art tools and materials, and a need for teachers to understand effective teaching strategies in graphic art.

This situation challenges creating a captivating and motivating learning experience for students to engage actively in cultural art education. Therefore, efforts are needed to overcome these obstacles and enhance students' interest in and performance in cultural art subjects.

To address these challenges, steps must be taken to improve the quality of cultural art education. One approach is to expand access to art resources physically and through technology. Additionally, developing innovative and engaging teaching strategies and training teachers to implement effective teaching methods in graphic art is essential. The hope is to create a learning environment that stimulates students' interest and creativity in cultural art subjects.

Furthermore, collaboration between schools, government, and related parties is crucial to enhancing access to quality art resources and providing teacher training. Comprehensive support is expected to create a learning environment that motivates students to develop their interests and skills in cultural art. These measures are anticipated to improve students' performance in cultural art subjects and help create a creative and competitive generation.

Moreover, creating an inclusive and supportive learning environment is essential where students feel valued and encouraged to explore their artistic potential. Integrating art with other subjects can also provide a richer and more relevant context for students, increasing their interest in cultural art. By continuously identifying emerging challenges and developing appropriate solutions, it is hoped that a dynamic and inspiring learning environment can be created for students in modern pesantren.

Implementing these strategies and continually evaluating and adjusting them according to needs is expected to create significant positive changes in students' interests and performance in

cultural art subjects. This will help ensure that every student has the opportunity to develop their talents and interests in the art, thereby enriching their overall educational experience.

Learning graphic art using stencil techniques can effectively overcome the obstacles of presenting practical graphic art materials to modern pesantren. Stencil techniques allow art teachers to present materials in an engaging and easily understood manner while considering existing resource limitations. With relatively low costs and simplicity of execution, stencil techniques can be an effective alternative for presenting varied and interesting practical graphic art materials without being constrained by cost or resource limitations.

Furthermore, stencil graphic art learning allows students to develop their creativity independently. They can create unique stencil designs according to their imagination and personal preferences. This not only increases student engagement in learning but also provides them with the opportunity to explore and express themselves through graphic art.

Therefore, stencil graphic art learning can also enhance students' understanding of the basic concepts of graphic art and the Islamic values embedded in their artwork. By applying Islamic principles in art education, students can understand how art can serve as a medium to convey moral and ethical messages consistent with religious teachings.

C. The Potential of Stencil Technique as an Easily Implementable Practical Alternative

The stencil technique in graphic art involves creating simple prints by cutting or making patterns on the surface of media, such as HVS paper, cardboard, plastic sheets, or transparent film. It has significant potential as a cost-effective and easily implementable practice.

Firstly, this technique utilises relatively inexpensive and readily available materials, such as HVS paper, cardboard, or plastic sheets, which are often already accessible in our surroundings. This makes it suitable for overcoming the limitations of expensive and hard-to-access graphic art tools and materials, especially in educational environments with limited resources like Pesantren.

Research findings indicate that the stencil technique holds promise as an affordable and easily implementable alternative to address the limitations of relatively expensive graphic art tools and materials. The stencil technique uses simple materials like cardboard, plastic, or transparent film. It can be executed using essential tools such as cutters or scissors and applying acrylic or watercolour paints. With low production costs and easy availability of materials, the stencil technique provides greater accessibility for teachers and students to engage in graphic art activities without the burden of high costs.

Moreover, the stencil technique can be linked to the Kurikulum Merdeka (Independent Curriculum) principles in the context of art education in modern pesantren. The Kurikulum Merdeka emphasises creativity, innovation, and freedom in learning. By implementing the stencil technique, teachers can allow students to explore and create art more freely, aligning with the principles of the Kurikulum Merdeka.

The following outlines the series of learning activities conducted with the implementation of the stencil technique:

Introduction to the Concept of Stencil Art

In the first session, the art teacher, who also serves as the researcher, prepared by developing a Lesson Plan *(RPP)* that includes learning objectives, teaching materials, teaching methods, and assessment criteria. Preparation also involved gathering the necessary tools and materials for practising stencil art techniques. The teacher introduced the concept of stencil techniques to the students and explained its fundamental principles using lectures, presentations, brainstorming sessions, and examples of artwork through digital media. The students were shown examples of stencil art and given an understanding of the various techniques that can be used.

Picture 1. The Teacher Explains the Material at the First Meeting

Demonstration of Stencil Practice

In the second session, the teacher demonstrated how to create simple stencils using available materials. The students were invited to follow the demonstration steps and attempt to create their stencils. Under the guidance of the teacher, students practised stencil-making directly. The teacher provided instructions, demonstrated techniques, and gave immediate feedback to the students throughout the practice session. Students had the opportunity to practice stencil techniques with the assistance and support of the teacher. The following outlines the stages of the learning activities conducted

a) Introduction of Tools and Materials Used

The tools and materials used include A4-sized HVS paper or sketchbook paper as the primary surface for drawing; leftover HVS paper from previous prints for creating image prints; two colours of acrylic paint, such as bright colours like yellow or orange for the background; and dark colours like black for the object images; a cutter for cutting out the print images, both for the background and the object images; a pencil for sketching; and a comb and toothbrush for creating texture variations during colouring. The comb and toothbrush are optional, as fingers or brushes can also be used during colouring.

Picture 2. Tools and materials for practice
(acrylic paint, palette, cutter, comb, toothbrush)

b) Brainstorming Idea

Students were directed to seek design inspiration through the internet. This effort was made to give students more references in the idea generation process.
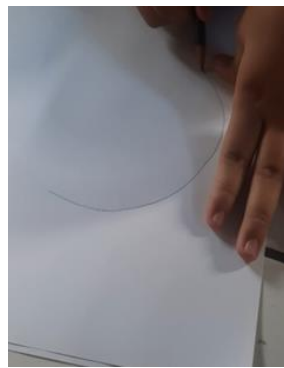
| Picture 3. Search for Ideas | Picture 4. Search for Ideas |

c) Creating Design Sketch

After determining the design to be created, students sketched it on HVS paper. The sketches consisted of pattern images for the background and the object that became the main focus.

Picture 5. Sketching Design

d) Drawing on Paper

The drawing process commenced after the sketching phase. The sketch served as a reference for transferring the image onto the paper to be used. Three sheets of paper were used: the first for printing the image base, the second for creating the background stencil, and the third for creating the object stencil. The paper used for making stencils can be recycled paper.

Picture 6. Students are Making Pictures on Paper

e) Cutting Pictures for Printing

Cutting Pictures for Printing involves carefully trimming images to the desired dimensions or shapes, ensuring they are ready for the final print. This process requires precision and attention to detail to achieve clean edges and a professional finish.

Picture 7. Student Cutting Pictures for Printing Using Cutter

f) Coloring the Background

The background colouring steps are as follows: place the print on the base paper; cover the entire object with bright-coloured paint. Colouring can use block or gradation techniques. Apply paint across the whole print surface; slowly remove the object print; dry in sunlight or air until the paint is dry.

Picture 8. Students Color the Background

g) Coloring the Object

The steps for colouring the object are as follows: 1) place the print on the background image that has been coloured. The background colour must be dry so the object print does not stick. Color the object using black paint. Applying paint can use fingers, brushes, or splashes from combs and toothbrushes; 2) cover the entire object using black paint evenly; 3) slowly remove the object print; 4) dry in sunlight or air until the paint is dry and does not stick. Once dry, the work is complete.

Picture 9.
Place the Printed Object on
Top of the Picture Background

Picture 10.
Colouring the object using
black paint

Picture 11.
Unmold the Object

Picture 12.
Drying the Finished Picture

h) Creativity and Experiment

Students were free to explore stencil techniques and create their designs. The teacher provided guidance and input to help students develop their creativity.

Picture 13.
The Process of Creating in 9th-Class Female

Picture 14.
The Process of Creating in 9th Class Male

i) Assessment and Reflection

The stencil graphic art created by the students was evaluated based on established criteria, including originality, creativity, and technique execution. Students were invited to reflect on their learning process and motivated to improve their future work. This learning can be applied in their future environments.

Picture 15.
The First Work of a Male Student in 9th Class

Picture 16.
The Second Work of a Female Student in 9th Class

Picture 17.
The Second Work of a Male Student in 9ᵗʰ Class

Students could effectively develop their stencil graphic art skills with structured and directed learning activities. In the third session, the students' first artworks were evaluated. The teacher and students discussed the first artworks, identifying strengths and weaknesses and formulating improvement strategies for future practice.

In this phase, students received constructive feedback from the teacher to enhance the quality of their work in the future. From preparation to detailed practice execution, the research findings indicate that a structured approach to stencil graphic art education, supported by the art teacher as a researcher, can provide students with a practical and satisfying learning experience.

The final comparison between the first and second practice sessions showed significant improvement in the quality of the artwork. Although the first practice session faced some challenges, including failures and the need for multiple attempts, the second session saw students producing better work and successfully working independently. In the first practice session, some students needed help understanding and applying the stencil technique correctly, resulting in less satisfactory work. Some were even required to repeat the practice several times to improve their results. However, students could learn from their mistakes and shortcomings after evaluating and discussing the first artworks. In the second practice session, despite the absence of direct examples from the teacher, students could implement the knowledge and experience gained from the first practice session.

As a result, the work produced in the second practice session showed improvement in quality and success, even without direct guidance from the teacher. Students overcame the challenges in the first practice session and produced better and more satisfying work. Thus, the final comparison between the first and second practice sessions demonstrates that students can learn and grow from their experiences, applying the knowledge and skills acquired to create better art. Several supporting and hindering factors affect the effectiveness of stencil graphic art education at MTs Insan Madani Bandung. The following describes each of these factors.

Supporting Factors

Several factors contribute to the support of the learning process: 1) Competent Teacher Guidance: The presence of a competent and experienced art teacher, who is also a researcher, is a major supporting factor. A teacher with in-depth knowledge of stencil graphic art can provide practical guidance to students, helping them understand concepts and techniques better; 2) Collaboration and Group Learning: Group learning helps mitigate the cost constraints of acquiring art tools and materials. Collaboration among students also facilitates the exchange of ideas and knowledge, enriching the learning experience; 3) Ease of Practicing Stencil Techniques: The simple technical nature of the stencil technique makes it easy for students to learn and practice. This allows students with various skill levels and backgrounds to follow the lessons more effectively.

Inhibiting Factors

Various challenges can hinder the learning process in the study of fine art. The factors that impede learning include: 1) Limited Tools and Materials: Although sharing tools and materials within groups can reduce individual costs, they still need more tools and materials. If the tools and materials are insufficient or of poor quality, this can affect the quality of students' artwork; 2) Technical Difficulties: Some students may need help understanding and mastering stencil techniques, especially if they have yet to gain experience in graphic art. This can hinder their

progress in creating satisfactory artwork; 3) Limited Learning Time: Limited instructional time can hinder teachers from providing adequate guidance and for students to practice appropriately. This can reduce the opportunity for students to grasp concepts and techniques fully.

By considering these supporting and inhibiting factors, the art teacher as a researcher can design more effective learning tailored to the student's needs and identify strategies to overcome potential obstacles during the learning process. From the assessment results, students were awarded grades above the minimum passing grade *(KKM)*, ranging from 80 to 95. Students who received grades between 80 and 95 indicated that they demonstrated a good understanding of stencil graphic art and could apply the techniques learned quite well in their works.

The assessment results can be analysed as follows: 1) Good Understanding of Material: Students demonstrated a strong understanding of the basic concepts of stencil techniques and the steps involved. They explained the stencil technique well and how to apply it in creating art; 2) Adequate Technical Skills: Students could apply the techniques well in stencil practice. They had reasonable control over the tools and materials used and could produce clean and quality works; 3) Creativity and Innovation: Besides having adequate technical skills, students demonstrated creativity and innovation in their artwork. They made unique and original works, exploring interesting forms, colours, and compositions; 4) Quality and Detail: The students' artworks showed high quality and detail. Their works conveyed the desired message or concept and paid attention to detail and aesthetics, making them stand out.

Therefore, these students' average score between 80 and 95 reflects excellent achievement in learning stencil graphic art. They have shown commitment and a remarkable ability to master stencil techniques and produce high-quality artwork.

CONCLUSION

Overall, this study has provided a comprehensive picture of the effectiveness of stencil techniques in art education that can be applied in modern pesantren. Through an in-depth exploration of various strategies, it has been demonstrated that graphic art using stencil techniques offers practical solutions to the challenges of resource limitations and engagement in graphic art teaching. By providing an accessible and cost-effective method, stencil techniques foster creativity and skills and align with the Kurikulum Merdeka principles, empowering students to participate actively in their learning journey.

Looking ahead, it is crucial to continue refining and expanding these findings. Further research and implementation of stencil techniques can enhance the quality of art education in pesantren, ensuring that every student can explore and express themselves through graphic art. By embracing innovative teaching methods and utilising available resources, we can continue to shape a dynamic and fulfilling learning environment that nurtures creativity, promotes Islamic values, and prepares students to face future challenges.

Based on the findings of this study, several recommendations can be made to enhance the effectiveness of art education for students, teachers, researchers, schools, and families. For students, it is essential to participate actively in every art education session. Engaging fully in hands-on practice and discussions will significantly enrich their learning experience. Collaborative art projects with peers are also highly beneficial, enhancing artistic skills and improving social skills and teamwork. Additionally, students are encouraged to seek inspiration and practice their art skills outside school hours. This can be done by attending art courses or working on personal art projects at home, fostering continuous development in their artistic abilities.

Teachers play a crucial role in the success of art education. It is recommended that they regularly undergo training to improve their teaching skills and deepen their understanding of art concepts. By doing so, they can deliver more effective and inspiring lessons. Furthermore, teachers are encouraged to develop an engaging and relevant art curriculum that incorporates various practical and exciting materials. Providing constructive feedback to students is also vital, as it helps them refine their skills and grow as artists.

Researchers in the field of art education are urged to explore practical and innovative teaching methods. Understanding the impact of these methods on students' academic

achievements can lead to significant improvements in educational practices. Sharing their findings with teachers and schools is equally important, as it supports the development of better art education practices that benefit all students.

Schools must also play their part by providing adequate facilities and resources for art education. This includes ensuring that art studios are well-equipped with the necessary tools and materials. Another crucial aspect is Supporting extracurricular activities, such as art clubs or exhibitions. These activities allow students to express their creativity outside the classroom and foster a deeper appreciation for art within the school community.

Finally, families are encouraged to support their children's interest and talent in art. Providing moral and material support, such as ensuring access to art supplies at home, can significantly nurture a child's artistic growth. Parents are also encouraged to involve their children in art-related activities outside of school, such as enrolling them in art courses or taking them to art galleries. These experiences can broaden their artistic horizons and contribute to their overall development. In conclusion, involving all relevant parties—students, teachers, researchers, schools, and families—can create a supportive and stimulating environment. This collaborative effort will help develop students' art skills and increase the community's appreciation of art.

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