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Exploring the Creativity Habitus of Elementary Teacher Education Students within Visual Arts Learning Practices

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ABSTRACT

The purpose of this article is to describe the creativity of elementary teacher education students in learning practices analyzed through the concept of habitus. The research method used is a qualitative type with content analysis techniques. Data collection techniques were carried out through semi-structured interviews, non-participatory observation, and documentation review. The research subjects were students, and the object of the research was the practice of visual arts learning in elementary schools. The sources interviewed consisted of classroom teachers. The results indicate that visual arts teaching practices in elementary schools are based not only on teachers' academic abilities but also on adequate facilities and infrastructure. The position of habitus in teaching practices in elementary schools makes students an audience that contributes to social practices that strengthen the creativity process based on four stages: person, process, product, and press. The combination of the students' understanding of aesthetics and habitus can support the creative process in the practice of teaching visual arts to elementary school students.

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Introduction

After switching from the independent curriculum to the national curriculum, many parts of learning had to change, especially in schools. This new curriculum combines the 2013 curriculum with a more flexible approach. Based on Regulation Number 13 of 2025 from the Ministry of Primary and Secondary Education, this change is meant to make adjustments and improve policies to make the curriculum work better. The goal is to deal with current issues related to education quality. Since the curriculum is a key part of education, it plays an important role in the learning process. It needs to take into account the needs of students, the education system, society, and the responsibilities of those who create the curriculum, especially teachers. Students, being part of the curriculum, should be the main focus when developing it. A curriculum-focused introduction to mindfulness, tailored for children and adolescents and taught by their trained teachers. It includes weekly classroom sessions lasting 40 to 60 minutes, spread over a period of 10 weeks. Each session features a designated theme, along with teacher notes, PowerPoint presentations, and animations. Curriculum development encompasses multiple interconnected levels, ranging from international to local, and requires the involvement of policymakers, educators, and students. Given its intricacy, it should be approached systematically. This section introduces systematic strategies for addressing curriculum development. Different interpretations of curriculum and the processes of curriculum creation are tied to various global, national, and local contexts. The concept of the curriculum 'of the mind', or what educators perceive the curriculum to be, reveals that the anticipated outcomes outlined in the formal curriculum may not always match the perceived curriculum. Educators' views of the curriculum are shaped by their beliefs, the culture within the school, and the resources at their disposal [1]-[3].

The main purpose of the national curriculum was to strengthen a feeling of national unity, preserve local traditions, and improve the quality of education, making sure that every citizen in Indonesia has fair and equal access to learning. This national curriculum combines two different systems and is built around a key idea: the competency-based "Kurikulum 2013," which focuses on students developing specific skills. As a result, this educational system includes various competencies and learning goals that can be seen through what students do or can do, showing their progress. The "Kurikulum Merdeka" offers more learning choices within the standard curriculum. It is designed to make education more accessible across Indonesia, especially by promoting learning that is peaceful, student-led, interesting, based on character building, and relevant to real life. Therefore, it makes sense to think that the national curriculum aims to achieve its goals by helping students gain important skills, behaviors, and competencies through meaningful learning experiences. The "Kurikulum Merdeka" is designed to better align with current needs and student learning needs. This curriculum reflects the core

values that serve as the foundation and guide for community life in the educational context. This curriculum represents a shift from the scientific approach used in the Curriculum 2013 to a project-based approach, or Project-based Learning (PjBL) [4]-[6].

Curriculum changes are indeed normal due to their ever-changing nature. These changes demonstrate that the curriculum must continually adapt and adjust to the dynamics of development and the challenges of the times. This means that the curriculum must always be dynamic and able to adapt to the various changes that occur in a society that continues to develop [7]. To foster innovation and flexibility in teaching, it's essential to cultivate student skills, encompassing ingenuity, analytical reasoning, teamwork, and effective expression [8]. Teacher skills are also crucial, especially as we adapt to evolving curricula and the rise of digital or virtual learning environments. Teachers are key to meeting educational objectives. An educator must have specific abilities, including personal traits, teaching expertise, subject matter proficiency, and the capacity to connect with others [9]. In addition, teacher skills reflect a teacher's grasp of subject matter, capabilities, and conduct within their field [10]. The curriculum is thus structured to develop the skills of both learners and educators as active participants in the educational field.

Educational practice involves using a curriculum that is fitting for the students' environment and needs. If the curriculum doesn't match the local situation, students may struggle to understand and use what they're learning [11]. The curriculum is often seen as the central part of education and plays a very important role in the education system. Without a strong curriculum, education can't work well. Having a curriculum is part of the effort to reach the education goals in the country [12]. The main aims of basic education in Indonesia include improving the quality of learning, dealing with global challenges, matching the national vision, and achieving the SDGs and sustainable development. This focuses on giving students the skills and knowledge they need, including in the arts. Art plays a key role as teaching material in schools for local communities. Even after Indonesia became independent and became its own country, art has continued to be part of the education system, from elementary school to higher education [13].

Art education is all about teaching creative values and developing motor skills that help people master arts-related activities. It helps individuals grow in many ways—mentally, emotionally, creatively, aesthetically, socially, and physically. The connection between art and education is strong because they support each other at the same time [14]. Teachers in art education should give students freedom to choose and offer experiences that help them discover the meaning of life. Art education also brings real-life situations into artistic activities, so learning becomes not just about gaining knowledge but also about using that knowledge in

meaningful ways [15]. Arts education based on arts-based learning (ABL) is in harmony with the experiential learning cycle, as it involves participants in creative, hands-on experiences (such as visual arts, performances, and storytelling) that encourage reflection, deeper conceptual understanding, and experimentation. By engaging in these rich artistic activities, learners can increase their emotional and cognitive involvement, which leads to more impactful, transformative learning results. Arts-centered methods provide avenues for experiential and sensory learning. For instance, the concept of aesthetic ways of knowing in education has been proposed, suggesting that engaging in artistic activities enhances creativity and empathy [16].

Teaching art in a way that matches students' abilities and the goals of education works really well. Because of this, it's important for teachers to be creative when they teach art. Creativity plays a big role in how students learn. Teachers need to be creative and excited about their work. Being creative and enthusiastic is part of what teachers are responsible for. Teachers should also be innovative, and here are the things they should do: plan fun and different activities, make teaching materials, use what's around them, arrange classes and learning tools, and manage how learning happens and what students learn. Arts education can bring about positive change if the teaching method involves critical understanding so that students are able to understand and be involved in the social life of the community around them [17]-[19]. Art education is a cognitive pursuit that requires students to engage in perception, memory, and concept development to reinterpret symbols, recognize patterns, and notice similarities and differences. In this way, it seeks to assist children in identifying, understanding, and generating artistic qualities. It motivates children to discover personal significance in the arts while improving their skills to extract meaning and insights from their own experiences and the surrounding world. Specifically, comprehensive art education (CAE) has been shown to enable children to produce artworks successfully due to its innovative teaching methods. CAE refers to a cohesive and subject-centered instructional approach that encompasses art creation, art history, art criticism, and aesthetics [20].

Many studies show that a company's values and ways of working help create a good environment where teachers are interested in learning more and come up with new ideas. Researchers from both rich and developing countries have looked into how well students can learn on their own and how this affects teachers who use passionate teaching methods and encourage innovation. This, in turn, helps improve students' skills. Teacher innovation means using new technology, trying different ways to teach, and tailoring lessons to fit each student's needs. Creative teachers inspire their students to explore, try new things, and develop a love for learning that helps them in school and in the fast-changing world of technology. Creative teachers play a key role in making classrooms exciting and engaging [21]. Teachers who are

creative in delivering learning materials are expected to make students more interested and enthusiastic in learning. Teacher creativity and interaction in the teaching and learning process have a significant impact on student learning interest. The importance of teacher creativity in guiding students is one factor that influences the improvement of their learning quality and outcomes. Creativity in learning emphasizes two things: the management and use of media or facilities available in the learning environment. Some things that demonstrate teacher creativity are how to present learning that is imaginative, varied, and assessable. Furthermore, teacher creativity is also evident in how they apply creative learning methods and create innovative learning media [22].

In societies where there are big differences in power and a clear hierarchy, teachers often work within a system that is tightly controlled. In this system, lesson plans and what is taught are already set in place, which makes it hard for teachers to be original or creative. These conditions make it different from other jobs when it comes to encouraging creativity and new ideas. Because of this, there is a need for special leadership approaches that help teachers develop and improve their creative skills. Creativity isn't just about having new ideas; it also means coming up with good and original solutions to problems. According to discussions about creativity, teacher creativity involves creating new and useful ways to teach and solving classroom problems so students can learn better. Creative teachers are usually expected to come up with new methods to improve the quality of their work and reach their goals. These teachers are more likely to look for new techniques, tools, and ideas when teaching. They are open to trying new strategies even if there are risks involved. They can think of fresh ideas and creative ways to deal with challenges in education and the classroom [23]. Creativity in the process of learning visual arts can be activated through the application of the 4P concept, namely *person*, *process*, *product*, and *press*. Individuals are viewed as possessing a creative side. The environment highlights the importance of elements that support the emergence of creativity within an individual. Process describes how the creative journey unfolds from its inception to the realization of innovative behavior. Meanwhile, a product focuses on creativity and the resulting work, whether it is entirely new or a combination of previous works to create something fresh [24].

Creativity in teaching is closely connected to the habitus in how a teacher behaves. The habitus in art learning in elementary schools is linked to the creative phase. Pierre Bourdieu's idea of habitus describes it as a socialized body, which is the core of how a person acts. Every behavior, like following rules or rebelling, is shaped by social structures, and these actions are seen as natural and important. Increasing creativity in the classroom starts with teacher education, where highlighting the value and advantages of creativity is a good place to start

[25],[26]. Bourdieu refers to this practical knowledge as habitus: it is a collection of internal structures and tendencies, such as ways of seeing, valuing, and acting, that influence how science is done. Scholars develop their habitus through their social and academic experiences, as well as by entering a scientific field and learning the practices of doing science [27]. One of the crucial aspects of habitus is that habitus can be directed towards the target and result from certain actions, without there being a clear intention to achieve those results, and also without specific skills that are required to achieve it. Habitus is also directing society in a way that is unconsciously towards what they want. For example, students at the school who studied a previous subject do not dominate, and then they experience a change in behavior because they are used to the learning process of the subject [28]. A teacher is considered qualified if they possess professional and subject-matter expertise, are receptive to learning and new ideas, and are able to interact with students from various sociocultural backgrounds. Teachers need to come from a solid socio-cultural and socio-economic background to develop a qualified teacher identity. Strong cultural capital and habits that effectively direct education's vertical class mobility function are necessary for this to be achievable [29].

Based on the description above, this research was conducted to answer the question of how students of the Elementary School Teacher Education Department practice teaching visual arts in elementary schools. The purpose of this research is to present the results of the practice of teaching visual arts in elementary schools through the concept of creative habitus using the concept of the 4P creative process.

Material and Methods

The research used is qualitative, which involves gathering data, including interviews, observation, and reviewing documents. The main focus is on the process and what the results mean. Qualitative research pays more attention to people, objects, and institutions, and how they connect, to better understand events, behaviors, or situations.

Data collection techniques used were interviews, documentation, and document analysis. The interviews chosen were semi-structured, a type of interview that uses a question guide, but the author has the flexibility to adjust the order or deepen the questions based on the interviewee's responses. The goal is to obtain in-depth data on complex or personal subjects from the interviewees. Interviewees in the research were teachers and principals at elementary schools located in Yogyakarta, Lampung, and Papua.

The observation technique chosen was non-participatory observation, in which the author was not involved and was only an independent observer. The designated interviewees were intended to strengthen the analytical data on the implementation of visual arts teaching practices in their respective schools, because the elements of the visual arts practices implemented were similar to those carried out by Elementary Teacher Education Department

Students in elementary schools. Observations were conducted by observing visual arts learning activities in elementary schools carried out by Elementary Teacher Education Department (ETED) students. Documentation review techniques were carried out on data sources in the form of a number of documents or information documented in the form of written or recorded documents. The documents reviewed were photos of learning practice activities, student work, and documents resulting from observations at schools.

Table 1. Characteristics of the Interviewee

Number	Initial	Job
1	UFF	Teacher
2	SY	Teacher
3	MR	Teacher
4	DE	Teacher
5	SL	Teacher
6	SWA	Teacher
7	NSN	Teacher

Source: Google Form (https://forms.gle/zQsB2QUv6q895jzF9)

The data analysis method used was content analysis. Content analysis is a way of looking at and understanding text content, and it includes different types of analysis. This method involves looking at messages and identifying their main features in a clear, organized, and consistent way. The goals of the analysis are connected to the steps taken, and the way things are organized helps create categories. These categories are then linked to theories that are related to the topic being studied. Data collected from interviews, observations, and documents were reviewed to find common themes across all three methods. The findings were then checked against research from journals published between 2022 and 2025 to support the results. The data and analysis are shown in tables to make them easier to read.

Results and Discussions

A. Habitus Creativity in Visual Art Learning Practices

The results obtained included the practice of creating visual art using concrete objects and those originating from the surrounding environment, such as seeds. The students are already used to Project-Based Learning (PjBL). The material delivered was in accordance with the class phase and characteristics of the students, and the learning method prioritized practice and direct involvement in creating works of art. The learning tools used had been prepared and were in accordance with the material and needs of the students, and the teacher also provided examples in advance in practice to the students before starting the assignment. The teacher who taught did not have special competence in visual art. Table 2 shows the interview results that support the finding.

Table 2. Interview Results Analysis

No.	Initial	Results Description
1	UFF	a. Teaching visual arts needs directness and using a variety of learning models and methods. b. The teaching practice utilization is creating objects around students.
2	SY	a. Teaching visual arts using devices prepared by the class teacher. b. The students of the Elementary School Teacher Education Department were implementing innovative approaches. c. They used relevant learning media.
3	MR	a. Directly supervised by the class teacher. b. Compiling lesson plans for arts and crafts subjects, not specifically visual arts. c. Delivering material with examples of concrete works or objects. d. Utilization of the natural environment according to the material.
4	DE	a. Directly supervised by the class teacher. b. Designing structured lesson plans, teaching modules, and evaluation tools. c. Project-based Learning and contextual learning. d. Using images and audiovisual media (video, animation).
5	SL	a. Directly supervised by the class teacher. b. Rarely compose due to a lack of understanding of visual arts subjects. c. Not yet fully implementing innovative learning and still using the lecture method. d. Using video or image display via a projector.
6	SWA	a. Directly supervised by the class teacher. b. Learning preparation steps and setting learning goals. c. The student applied *project-based learning and cooperative learning*. d. The students used contextual media.
7	NSN	a. Directly supervised by the class teacher. b. Compiling lesson plans involves systematic and detailed planning to achieve effective learning objectives. c. The student applied *project-based learning and* integrated arts learning that aims to increase students' creativity, expression, and understanding. d. The student chose the right media that suits the learning objectives, content, time available, and suitability to the students' level of thinking.

Fig. 1 shows a student explaining the learning material and giving practical examples before starting the practice session. This stage demonstrates active learning, where students take responsibility for understanding and sharing knowledge with peers.



(Source: https://www.youtube.com/watch?v=fHgi3fSzZt4)

Fig. 1. The Student Explains the Material and Provides Examples before Practicing

B. Teaching Practice of Visual Arts in Elementary Schools through the 4P Concept

The results of the document review carried out by the author are from the results of student teaching practice at school, which consisted of photos of practical mentoring activities and the final results of the work created by students. Fig. 2 depicts students collaboratively assisting one another in the practical process of creating visual art pieces. This activity encourages teamwork, creativity, and peer learning within the art-making experience.



(Source: https://www.youtube.com/watch?v=tgJN1uco3hg)

Fig. 2. The Student Accompanying Student in Practically Creating Visual Art Works.

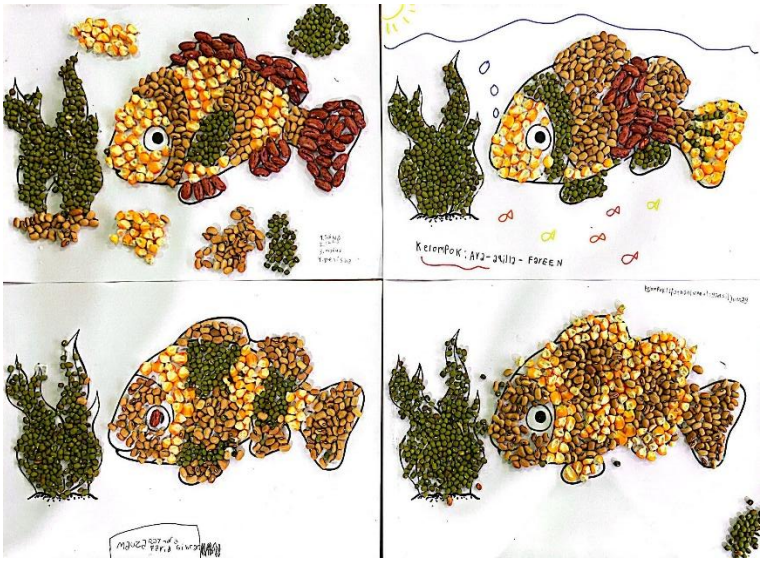
The discussion of the research results compares several related studies that are connected to the research topic. The first, according to the findings from Kartini and Hidayah, the first sign of creativity is the person. This includes students and teachers. Teachers play a role in helping students explore and try out the visual arts in a natural way. So, teachers need to have skills, or at least some knowledge, in using technology—both simple and advanced—as part of their teaching. They should use learning tools like audio and visual materials to support learning and be more creative in the art teaching process [30]. Further research was conducted by Hannigan, teachers can get ideas from projects that mix arts and technology to make experiences that are engaging and interactive, helping people think about the future. Teachers who work with students who need extra support can help them express themselves in different creative ways, like making rap songs, writing children's picture books, redesigning pollution traps, or doing dances, all while learning about and understanding problems related to environmental and social sustainability [31]. Furthermore, according to the research of Chapman & Wright, from the student's point of view, even though the arts are often seen as important for developing critical thinking and creativity, this doesn't always mean students get the chance to deeply explore, experiment, and grow in their artistic skills and expressions. This means there's often missed potential in learning. In the arts, teachers need to give students enough time to build their skills and create art. Both teachers and students are part

of the culture, acting as people who know things but also as symbols that show what is “known” [32].

The second part of creativity is about the process. When we talk about the process, it means that imagination and creativity are ways of thinking that help people create art. Art is a safe way for people to express themselves, understand themselves better, control their actions, and reach their full potential. So, art education should follow the same process and be tailored to each student. Some ways to help develop creativity in education include encouraging positive beliefs and attitudes, building motivation and willingness to take risks, showing perseverance, using hands-on and experimental learning, focusing on emotions and personal identity, and using themes to explore ideas. The creative process in making art is changed and organized in a structured way that works for teaching. To deal with modern digital environments, people need to think in a structured, step-by-step way, which is called algorithmic thinking [33]. A creative process should involve interaction between the audience, in this case, the teacher and students. The teacher provides the material and explains the steps, while the students listen, pay attention, and carry out the practical steps.

The third indicator of creativity is product. The product in this case is a work of art that is close to art across the world can differ in its subject matter, production methods, the role(s) played by the artist and the spectator, and its categorisation into different art forms and styles [34]. In addition, art also helps to prepare unique and remarkable products that will make the products produced different from similar ones in today's toughest competition. The inclusion of technology-oriented courses in the advanced classes, especially in visual arts faculties, promotes creativity, critical thinking, and the production of original products across all of the curricula. In the artworks is needed new genres and understandings have developed in art, such as internet art, video art, digital art/new media art, interactive art, and hybrid art. In addition, art also helps to prepare unique and remarkable products that will make the products produced different from similar ones in today's toughest competition [35]. The product in this case is close to “artworks” as extensions of their creators and embody their essence. Artworks that are closer to their creator are more valuable. Similarly, the “effort heuristic” suggests that the amount of perceived effort involved in creating an artwork serves as a cognitive shortcut for evaluating its quality, and handmade items are more attractive because they literally contain love. The extent to which the same person was responsible for the creative process determines the degree of creative authenticity that can be attributed to an artifact. Artworks with more creative control by the artist are more authentic and acclaimed [36]. The products students produce are influenced by the readiness of their tools and materials, as well as how they explain the material and practice steps. Adequate and supportive student worksheets are also crucial, as they can make students feel comfortable during the practice.

Fig. 3 presents students' visual artworks created using the paste technique. The artworks reflect students' creativity, material exploration skills, and understanding of visual composition principles.



(Source: Author's Personal Documentation, 2025)

Fig. 3. Visual Artworks Using the Paste Technique by Students

The fourth, press in the creativity stage refers to the important part of students' comprehensive quality, art and design ability is not only related to students' aesthetic quality and innovation ability, but also has a far-reaching impact on their learning adaptability and positive psychological quality. Artistic design ability is a comprehensive professional skill that integrates aesthetic perception, creative thinking, technology application, and project management, enabling designers to create artworks or products that meet both aesthetic standards and user needs [37]. The encouragement to want to create visual art will make it easier for students to follow the learning process through art-based learning models. Arts-based learning is understood as a teaching and learning approach in which students construct and demonstrate understanding of a subject through an art form. Arts-based learning involves "applying artistic thinking strategies to the understanding of other disciplines, enabling students to develop mental habits that not only aid in their acquisition of curriculum content but are also fundamental for their growth as students and for their future learning [38]. Forms of encouragement that influence students' practice in creating works of art include interests and talents; materials used; environmental factors around students, such as the atmosphere in the classroom, cleanliness of the practice area, and support from parents [39].

The practice of learning visual arts in elementary schools, followed by stages of creativity, becomes a good art habit for the smooth transfer of knowledge to students. Habitus is formed

in the educational process, which Bourdieu divides into three categories, namely family education, social education, and institutional education. Agents do not work in a vacuum, but in concrete social situations governed by an objective set of social relations. Any social formation is structured through a series of hierarchically organized arenas (economic arena, educational arena, political arena, cultural arena) [40]. The educational agent referred to in this study is a study program at a university that accommodates ETED students to carry out visual arts learning practices in elementary schools and enter various classroom phases. This practice involves an audience of students, classroom teachers, and students in the ongoing creation of artworks, depending on the results of observations made. These observations are conducted in order to obtain information about the initial conditions of the class they will enter and to understand the characteristics of the students in that class. Thus, students can determine the steps and select appropriate learning strategies based on the results of these interactions.

Based on the description of the results and discussion above, it can be summarized as follows that visual arts teaching practices in elementary schools are based not only on teachers' academic abilities but also on adequate facilities and infrastructure. Furthermore, the position of habitus in teaching practices in elementary schools makes ETED students an audience that contributes to social practices that strengthen the creativity process based on four stages: person, process, product, and press. The combination of the ETED students' understanding of aesthetics and habitus can support the creative process in the practice of teaching visual arts to elementary school students.

Conclusion

In conclusion, the teaching practice of visual arts in elementary schools reflects a strong integration of the creative habitus, emphasizing the 4P concept (Person, Process, Product, and Press). This concept underscores the significance of teachers' aesthetic knowledge in shaping creative learning environments. Teachers not only guide students in understanding artistic techniques and values but also serve as role models in applying creativity throughout the learning process. Through this approach, both teachers and students actively engage in exploring, producing, and appreciating visual art. Consequently, the classroom becomes a dynamic space for cultivating imagination, artistic expression, and holistic creative development.

Limitations and Suggestions

The limitation of this research lies in the variables studied, namely the habitus of creativity in the practice of visual arts learning in schools carried out by ETED students, not

teachers, through an analysis of Pierre Bourdieu's habitus theory. It is hoped that this research can be continued using more varied research methods, such as R&D.

Conflict of Interest

The authors declare no conflict of interest.

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