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A Western And Eastern Learning Model For Teaching “Young Artists” Painting Style In Indonesia

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Every country in the world has its own learning models, which depend on the social, cultural, and economic conditions of the nation. In principle, learning aims to transfer knowledge, technology, and information to others to free them from ignorance. In developing countries like Indonesia, learning models vary in every educational institution. Educational institutions can be categorized according to the characteristics of the learner, and include formal, informal, and non-formal education. It is not possible to apply the same learning models to educational institutions with different geographical, social, and cultural conditions. Bali is an Indonesian province which has developed formal, informal, and non-formal education in the field of painting. One outcome of this non-formal education is the “Young Artists” style. This non-formal learning model, developed by Arie Smit, combines western and eastern learning models. The research focuses on how Arie Smit’s eastern and western learning model was applied to children from the village of Penestanan, Ubud, Bali. The goal is to describe Arie Smit’s western and eastern learning model that he used with children from Panestanan Ubud, Bali. The research method is qualitative descriptive and the data collection techniques include observation, interviews, and documentation. The analysis was performed by studying, disentangling, arranging, and summarizing the “Young Artists” learning model for teaching painting. The research findings show that this western and eastern learning model applies a method of cooperative active teaching.

Keywords: model, learning, painting, cooperative, active teaching

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INTRODUCTION

Different countries have different learning models which are influenced by the culture of the country and the social, cultural, economic, and geographical conditions. Different cultures of course have different approaches to learning. The difference between western and eastern cultures directly affects the learning models used in every country. Nevertheless, the fundamental goal of education is the same: to free people from ignorance and to make people independent, civilized, and prosperous. Education is the main agent of change in imparting knowledge, technology, and information, and encouraging people to think and act more progressively. Knowledge, skills, and technology are not only acquired through formal education in schools and colleges with learning systems that are equipped with various regulations and comfortable classrooms, but also through informal and non-formal education. Formal education can be described as a learning activity that is systematic, graded, and procedural, from the lowest level right up to institutions of higher education. The learning process is accompanied by a set of teaching tools (syllabus, curriculum, teaching plan, and media). The learning time is also fixed, and tutelage and evaluation are carried out on a massive scale. Informal education, meanwhile, is a life-long process that takes place by adapting to existing conditions and situations and helps form an individual's character. In non-formal education, the time of learning activities and learning tools are adapted to suit the needs of the learner, and the place where the learning activities take place is also flexible. Non-formal education places more emphasis on mastering life skills. In Indonesia, these three kinds of education are regulated in separate laws, and each has its own advantages, depending on the conditions and needs of the community.

Non-formal education develops in forms such as studios and small groups that are recognized by law. Law on the National Education System No. 20 year 2003, paragraph 26 states that: (1) non-formal education is implemented for people who need an education service which serves to replace, supplement, and complement formal education and support life-long education; (2) the function of non-formal education is to develop the potential of the learner by focusing on improving knowledge and skills, and developing a professional attitude and character; (3) non-formal education includes life skills, early education, skills education, and so on. (<https://www.kompasiana.com/roko/550fdcd4813311d338bc6006/pend-noninformal-pnfi-dlm-uu-sisdiknas>).

As an agent of change, education has the ability to free people from "illiteracy" in fields of knowledge, science, technology, and information, and to develop a professional attitude and character. Furthermore, in terms of its concepts, theories, and other principles, non-formal education is freer, and less limiting with regard to age, time, ethnici-

ty, gender, social status, and cultural background. Non-formal education is needed to develop talents and skills that will be useful in leading people to a better life. Existing potential in the community needs to be trained and developed through non-formal education, such as in small groups and studios. The characteristics of non-formal education are less fixed than those of formal education, and its goal is to replace, supplement, and complement formal education. Non-formal education can be carried out either by individuals or groups that have a concern for education. One example of non-formal education is that implemented by Adrianus Wilhelmus Smith, or better known as Arie Smit, who developed a combination of western and eastern learning models to teach children from Penestanan village in Ubud, Bali how to paint. Arie's successful integration of these two learning models brought the "Young Artists" painting style to a global level.

The fusion of two learning styles for teaching children in the village of Penestanan Ubud, Bali, manifested in a model that combined playing and learning. The learning technique included walking around with the children to look at the villages and rice fields near their homes. After taking a walk, the children were invited to go back to Arie Smit's studio to paint. From a technical point of view, the children were encouraged to remember what they had seen along their walk, including the situation in the village, the rice fields, or communal ritual activities, and then express these things on canvas, using the oil paints provided. This type of learning model is described in a number of previous research studies, as follows.

Research by Nike Kumarubiani, 2019, entitled *Pendidikan Non Formal dan Ivestasi Sumber Daya Manusia* (Non-formal Education and Investment of Human Resources), discusses the problem of improving human resources as a form of investment related to issues and factors that are associated with globalization, transformation, economy, employment, and population, through non-formal education (<http://ejournal.upi.edu/index.php/pls/article/view/1219>). She concludes that in strong, developed countries or nations, non-formal education is able to produce superior, independent generations, through internships, empowerment, and training. This is said to be a form of investment of human resources. Similarly, research by Entoh Tohari, entitled *Pendidikan Non formal dan pengurangan Kemiskinan di Pedesaan* (Non-formal Education and the Reduction of Poverty in Rural Areas), from Universitas Negeri Yogyakarta, describes how non-formal education is used to train skills, which contributes to a reduction in the poverty rate in rural development. Examples of non-formal education presented include group training about rabbit farming and hair treatment in Kulonprogo. The results of the training show the estimation of non-formal skills education using the idea of 4-H life skills, which can be developed to focus on experience-based learning. Therefore, this kind of skills training is able to reduce the poverty rate.

(<https://www.google.com/search?q=jurnal+pendidikan+non+formal&safe=strict&client=firefox>). These two studies demonstrate the positive contribution of non-formal education in people's lives. Thus, non-formal education is basically a way of improving life skills as a means of achieving and improving prosperity. It is not limited to a particular field, is for groups or individuals, and focusses on areas such as animal farming, crop growing, beauty, dance, painting, and other forms of culture. With this background, non-formal education had the necessary potential for developing the skills of teenagers from the village of Penestanan, Ubud, Bali. The non-formal learning model developed by Adrianus Wilhelmus Smith, or Arie Smith, is a fusion of western and eastern learning models. In order to learn more about this model for teaching painting, it is important to carry out more in-depth research entitled: An Analysis of the Learning Model for the "Young Artists" Painting Style in Penestanan, Ubud, Bali.

RESEARCH METHOD

The research uses a qualitative descriptive method to analyze the western-eastern learning model used to develop the "Young Artists" painting style by Arie Smit in Penestanan, Ubud, Bali. The data was collected through observation at a number of painting studios, and by observing "Young Artists" style paintings on display at painters' galleries and homes. More detailed data was obtained by interviewing a number of elderly artists who painted in "Young Artists" style, including Cakre and Soki, as well as other younger artists, in their studios in Penestanan, Ubud. The data was supplemented by a documentary study of "Young Artists" style paintings on exhibition in Suteja Neka Museum, in Campuan, Ubud. The "Young Artists" style learning model was examined using a number of theories such as the active teaching theory, which was compared with Jean Piaget's development theory and cooperative learning models. In active learning, the teacher explains material through demonstration and gives students the chance to practice independently. Students or learners discover their own real experiences related to the material taught. Data sources include interviews with "Young Artists" I Ketut Soki (75 years old) and I Wayan Cakre (75 years old) from Penestanan Ubud (primary sources), as well as printed media, journals, and paintings (secondary sources). The validity of data was confirmed using triangulation of data and triangulation of sources. The main factor that encouraged the development of the "Young Artists" painting style was the advances in the development of the tourism industry in Bali.

In essence, these theories underlie the kind of active learning that the children from Penestanan Ubud participated in under the guidance of Arie Smit, who taught them to paint directly using the natural objects that they could see around them. All the data collected, including learning models, themes, forms, colours, and figures, was then an-

alyzed and compiled systematically. In this style of teaching or learning to paint, the objects used as learning media helped to develop thoughts and ideas. This is in line with the idea of Briggs (1970) who states that physical tools help to convey messages that can stimulate the student to learn (Arief. S et al: 7).

RESEARCH RESULTS AND DISCUSSION

The development of the "Young Artists" painting style cannot be separated from the presence and role of the late Dutch artist Arie Smit. While doing his military service, he fell in love with Indonesia and decided to stay. In 1950, he officially became an Indonesian citizen and settled in Campuan, Ubud, Bali. Arie Smit's story began while taking his daily walk through the rice fields. One day he met a couple of teenagers looking after a group of ducks in the rice field not far from where he lived. After meeting the teenagers a number of times he had an idea to invite them to his studio and give them painting tools such as canvas, brushes, and paints. During their spare time, he taught the teenagers from the village of Penestanan in Ubud how to paint whatever object they could see. The young duck herders often walked around the nearby villages and rice fields so they could easily remember what they had seen and transfer these objects to canvas. They painted themes of rice fields, village scenes, or "melasti" ceremonies. They practiced their painting skills almost every day in their free time. It gave them great pleasure, freedom, and joy, and was a good way to spend their free time. As the days passed, more and more children joined the group, and quite unexpectedly, these children from Penestanan village in Ubud produced paintings with unique characteristics of colour, lines, composition, and themes, which became popularly known as the "Young Artists" painting style.

"Young Artists" Painting Style

The growth and development of the "Young Artists" painting style cannot be separated from the aristocratic figure from Puri Ubud who invited the Dutch painter to stay in the house where painter Walter Spies had also once lived. After moving to Campuan, Ubud, Arie Smit, who had previously studied graphic art at an academy in Rotterdam, enjoyed an early-morning walk around the village and through the rice fields in the village of Penestanan, Ubud. One morning in the 1960s, while enjoying the beauty of the fields, Arie Smit met two young teenagers looking after a group of ducks – I Nyoman Tjakre (13 years old) and Soki (13 years old). They were only able to communicate using sign language as neither knew the other's language. After meeting on numerous occasions in the rice field and developing a friendship, Arie Smit had an idea to invite the two boys to learn painting at his studio in Campuan, Ubud, during their free time. The two duck herders were delighted and enjoyed going to the studio to learn how to paint. The first time they were invited to the studio, they were given painting tools and shown how to use them. Pri-

or to this, they had often walked around the villages and rice fields, watching people dig the fields or harvest the rice, witnessing ceremonial activities, or “melasti”, and admiring rivers, and mountains. According to Daryanto (2002:29), learning through an activity that involves going to a place outside the classroom is an integral part of academic activities and is necessary for achieving the goals of education that are characterized by the eastern learning models generally used in Indonesia. The similarities between Daryanto and Arie Smit’s learning models are that they both apply a method of painting whatever the student has seen in his or her surrounding environment. Arie Smit’s learning model (a fusion of western and eastern models) meant that the children were free to paint whatever they had seen, encountered, or experienced themselves. In learning to paint, they were never given examples; they were free to paint whatever theme they had seen in the village, the beauty of the rice fields, or people participating in “melasti”, praying, or herding ducks. The paintings created by these children were collected and exhibited, without any evaluation or criticism; they were all well respected and appreciated. This method of teaching attracted other children to join. Visually, the paintings produced by these teenage children had certain similarities in theme, colour, proportion of animals and people, composition, and contours. The manifestation of the paintings of these children from Penestanan, Ubud, displayed similar yet unique characteristics that demonstrated the personality of village children.

The development of the tourism industry in Bali provided momentum which Arie Smit used to market the paintings made by his group of students. Arie exhibited the children’s works for the first time in a hotel in Denpasar. The paintings were uncontaminated by the Ubud painting style and received a positive response from the public, which motivated other children to join. Several years later, the style of paintings created by these children, which had the unique style of young people, came to be known as “Young Artists” painting style. The advances in tourism development in Bali meant more visits by local and foreign tourists, accompanied by the construction of new hotels and resorts. The development of the tourism industry required souvenirs, interior decorations for hotels, and paintings for restaurants and resorts, including paintings in the new “Young Artists” style. This painting style of the young people of Penestanan, commonly known as “Young Artists” style, continued to develop. It was popular among the large number of tourists who were thronging to Bali. Almost every gallery in the Ubud district sold paintings in “Young Artists” style. In the 1970s, when “Young Artists” style paintings were really booming, tens or even hundreds of these works were sold. The market demand for “Young Artists” style paintings became increasingly high. Artists using this style of painting were no longer limited to children and teenagers but also began to include adults and older artists. The “Young Artists” painting style brought

about social, economic, and cultural change in the local community. Arie Smit was revered by the local people, who called him a “maestro”. Visually, the aesthetics of colour, composition, lines, field, and proportion in “Young Artists” painting style reflect a number of characteristics that are not found in other paintings. These include:

- a. Themes: ceremonial activities, villages, and rice fields
- b. Black contour lines
- c. Composition of a full field without any empty space
- d. Human figures and naïve form of animals
- e. Primary colours
- f. Bright impression

Below are a number of examples of “Young Artist” paintings with the traits and characteristics that identify them as the works of children.

Theme: Situation of a Temple Ceremony



Theme: Kecak and Barong Dances in the Temple



(<https://www.google.com/search?q=lukis+young+artists&safe=strict&client=firefox-b-d&tbn=isch&source>)

The works shown above in “Young Artists” style all display similar characteristics, such as: human forms, animals (strange, naïve proportions), primary colours (bright), themes (village activities), full composition with no empty space, and always finishing with black contours.

Western and Eastern Learning Models

In western learning, the element of independence in a person is something that is both important and respected, and freedom is valued more than appreciation or recognition. On the contrary, eastern communities tend to be more closed and have a greater hope of recognition for their achievements (<https://www.kompasiana.com/hanvitra.perbedaan-gaya-belajar>). Both these learning models are

visible in the learning model used to teach the children in Penestanan, Ubud, and to develop the unique “Young Artists” painting style. Arie Smit combined western and eastern learning models because he understood and respected the culture of his students. In principle, the village children from Penestanan, Ubud wanted to learn to paint because of their family’s support. In the west, meanwhile, the reason for learning something is usually based on a passion for whatever the person is learning.

In Glaser’s model, teaching means the process of giving guidance and advancing the student’s leaning ability, all of which is centered on the student (Kochhar, 1967: 24 in Rusman, 152). Furthermore, it is explained that teaching must be founded on the student’s condition of being exposed to new experiences in order to achieve various kinds of progress. This is in line with Madeline Hunter, who states that teaching is a process of making and carrying out decisions before, during, and after the learning (Hunter, 1994: 6 in Rusman, 153). These western and eastern learning models are used as a reference for the study about Arie Smit’s learning method that he applied to children from Penestanan village, Ubud, when teaching them to paint.

Almost every day, the Dutch painter, who moved to Campuan, Ubud in the 1960s, would walk around the village of Penestanan, Ubud. The beginning of the development of this learning process was the day Arie met I Wayan Cakre (13 years old) and I Ketut Soki (13 years old) while they were taking care of their ducks in the rice field. This led to a friendship and he invited the children to his studio to teach them. First, he introduced them to painting with oil paints on canvas. He lectured them on how to use the brush, how to apply the paint to the canvas, and then allowed them to paint any object they had seen around the village. They were given the freedom and trust to capture and express the objects they had seen. This is known as a method of direct instruction. Each child had his own individual way of capturing or viewing an object in community life or in the beauty of the rice fields, and these objects were then visualized on the canvas. Therefore, no two works were ever the same. Arie Smit carried out his evaluation by appreciating and motivating the boys to continue creating new works. He expressed his appreciation by giving praise, and considered all the children’s works to be good (interview with Cakre and Soki, 2/7/2006). Wina Sanjaya (2008: 129) writes that one strategy of inductive learning is to prepare the teaching material from things that are concrete or real examples, and then slowly introduce the learner to more difficult, complex material, which is known as a specific to general learning strategy. Roy Killen (200:128) refers to this as direct instruction.

The way Arie showed the children how to use tools and materials, interspersed with lectures and discussions, is the same as a learning model of direct instruction. According to Kardi (2000), direct instruction may include lectures,

demonstrations, training, or practice in group form. He explains further that direct instruction is used to convey or transfer information or material to the learner. A direct learning model, according to Arends (Trianto, 2011: 29), is “One approach in teaching that is specially designed to support the student’s learning process in relation to declarative knowledge and procedural knowledge; it is well structured, and can be taught with a pattern of staged activities, one step at a time.” In line with Widaningsih, Dede (2010: 150) describes procedural knowledge as knowledge about how a person does something, while declarative knowledge is knowledge about the things itself.

The learning model Arie Smit used to guide the children in Penestanan, Ubud, Bali, was not a coincidence but something he had designed to suit the characteristics of his students. By studying the characteristics of his students and adapting to a non-formal learning model, he managed to create what became known as the “Young Artists” painting style. This model for teaching the art of painting is a cooperative model, or a learning model that positions the student as the subject (student oriented), with a democratic learning environment which allows the learner the opportunity to empower his or her own potential to a maximum level. According to Sunal and Hans (2009:15), cooperative learning is a method of approach with a series of strategies that are designed to provide encouragement and cooperation for the student throughout the learning process. This is affirmed by David W. Johnson (2010:4), who describes cooperative learning as a process of teaching and learning that involves small groups, which enables them to build cooperation with each other. These small groups are taught and guided to study material that is targeted to their conditions in order to build cooperation. The goal of this type of learning is not only to study the prepared material but is also oriented towards building special skills.

Arie Smit’s “Young Artists” learning model for teaching painting views the potential and ability of each child differently. Thus, when teaching the group of children from Penestanan, Ubud, Arie Smit was implementing a model of cooperative learning. During the learning process, without realizing it, the children were building cooperation with each other. This cooperation was not limited to the group of children alone but also included Arie Smit, who as the teacher also followed the instructions about how to paint as a form of cooperation. These painting activities attracted other children to follow in the footsteps of I Nyoman Tjakre and Soki. The togetherness and solidarity of the young “duck herders” from Penestanan, Ubud was reflected in their works, in the themes, colours, lines, composition, and figures, and subsequently created the identity of “Young Artists” painting style. The active teaching or direct instruction methods made these children’s works very different from the style of their teacher, Arie Smit. The success of his students’ work was judged based on whether they were able to create a work that was different, rather

than simply imitating the work of another painter. None of the “duck herder” children from Penestanan, Ubud created works that were the same as each other, despite working together in a group and being given the freedom to choose their own themes and objects. Some of the children’s better works were bought by Arie Smit and sold abroad. This encouraged other children to join the group of painters, and as the months passed the group grew bigger. One day, the following year, Arie Smit organized an exhibition to show the children’s paintings, and it received wide-scale attention from tourists. The children’s paintings, with their variety of themes, colours, and compositions, created an original style that could be identified by the naïve figures, and was known as “Young Artists” style. The term “Young Artists” painting style began with the paintings of children from Penestanan, Ubud, who had created their own identity. Non-formal education with learning models that involve active teaching or direct instruction places more emphasis on a deductive approach, on mastering concepts and changing attitudes, in the expectation that the skills and structured learning material can be properly absorbed by the learner. This was what the late Arie Smit did when he transformed his academic painting techniques for the children who looked after ducks in the village of Penestanan, Ubud.

Theory of Active Teaching

In managing a formal, informal, or non-formal class, one common theory used involves direct learning or active teaching. Arie Smit’s teaching method was founded on this kind of active teaching when he began to teach the children from the village of Penestanan, Ubud, first with an introduction about the use of painting tools and materials. The active teaching technique begins with practice material and allows the learner the chance to discover his or her own experiences. Arie Smit’s teaching model gave little guidance about what the children had seen in the village environment, and allowed them the freedom to express their feelings on the canvas. Arie Smit never painted alongside the children so that they would not be influenced by his painting style. This teaching model gave rise to a new style of painting known as “Young Artists” style. It involved a new way of mastering skills with a teaching approach that was not too structured but included different stages, beginning with sketching, colouring, and finally contouring with black paint.

Analysis of “Young “Artists” Learning Model

Analysis is an activity that comprises a series of stages for disentangling, differentiating, sorting, looking for connections, and interpreting meaning. According to Komarudin, analysis is the activity of thinking, to break down something into smaller components, and to understand the connection between the components and the function of the components in the integrated whole. Similarly, Wiradi describes analysis as an activity or sorting, disentangling, examining, and grouping to find the meaning of each separate

part. (<https://www.maxmanroe.com/vid/umum/pengertian-analisis.html>). Arie Smit’s learning method applied to children in Penestanan, Ubud is related to both competency and professionalism. According to Daryono (2002:81), the learning process, as an activity to increase knowledge and skills, is directly related to the activities of teachers both in school and outside school. It was the competence and professionalism of the teacher Arie Smit that was able to create the “Young Artists” painting style. It is interesting to analyze the learning model used to teach this “Young Artists” painting style in order to discover and utilize its excellent features. The analysis of the learning model used to teach “Young Artists” painting style involved a series of activities such as disentangling, differentiating, grouping, and looking for connections with general learning models, then interpreting the learning model used by Arie Smit.

Direct teaching, or explicit instruction, has been recognized since 1986, and involves teachers presenting material through demonstrations, integrated exercises, and independent practice. Some experts say that explicit instruction may be in the form of lectures, demonstrations, and group work. The characteristic of this teaching method is that it serves as a form of face-to-face transformation between the teacher and the student. In the learning strategy of the “Young Artists” learning model, the process of verbal transmission of material from Ari Smit to the children did not have the impression of transmission from teacher to student but rather communication between friends. This learning model appears to have produced maximum results because the children were able to understand and put into practice the material more easily and quickly. The direct teaching model in which Arie Smit showed the students how to use the paint brush and how to apply the oil paint to the canvas was a form of demonstration. The learning was not designed in a procedural manner, nor was it rigid, and the students learned together as a group, based on their enjoyment in what they were doing. This learning model involved direct teaching, free expression, core teaching, and correlated teaching.

Arie Smit implemented correlated teaching in his learning model using a method of demonstration or active teaching, which he based on the characteristics and backgrounds of the students. Each individual had a different capacity and ability to understand and capture the techniques and objects, and this was the basis for creating works with a unique identity. Arie Smit did not assign a particular learning model that was situational in nature. His learning model had the following characteristics: 1) children were invited to remember their own experiences, what they had seen, experienced, and felt; 2) the experience of looking after ducks, observing “pureness”, watching the rice turn golden, rice harvesting, rice planting, green rice growing, “melasti” ceremonies, and various other experiences were free to be expressed on the canvas; 3) strokes and sketches were aided by the use of a black pencil; 4) coloured

paints were applied to the sketches; and 5) the paintings were finished with the application of black contours. This type of learning method is described by Agus Suprijono (2009:46) as a learning method that uses a pattern of instruction with procedural steps to achieve the particular goals of the learning.

CONCLUSION

Non-formal education in the field of painting, which was applied to a group of children whose daily activities included looking after ducks, was a strategy used by Arie Smit to transfer knowledge, technology, and skills in a method that combined western and eastern learning models. Arie Smit developed this new learning model from his experience as a lecturer at ITB, by learning from the culture of the rural community in Bali, and through his sensitivity as a painter. The friendly approach used in this learning model created an enjoyable atmosphere for learning and encouraged the children from Penestanan, Ubud to express their creativity. Teaching the art of painting in a non-formal way meant that it was not bound to any rules or principles. In this learning model, which was a fusion of western and eastern methods, Arie Smit used explicit instruction by inviting the children to walk around and look at the beauty of the rice fields, the farmers ploughing the fields, children looking after ducks, traditional ceremonies, and other activities taking place in the community, before putting their ideas into practice. In addition, Arie Smit applied a variety of different teaching methods, dominated by practical (demonstrative) activities, which the children enjoyed and which encouraged their creativity to develop, ultimately leading to the birth of the "Young Artists" painting style. Teaching through explicit instruction has been recognized in Indonesia since 1986, with teachers presenting material using strategies of demonstration, integrated exercises, and independent practice. One of the main characteristics of Arie Smit's learning model is that he treated the children as friends and established a close relationship with them, rather than positioning himself as the teacher and the children as students.

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