



CATHARSIS 11 (1) 2022
26-36

p-ISSN 2252-6900 I e-ISSN 2502-4531

Catharsis: Journal of Arts Education



<http://journal.unnes.ac.id/sju/index.php/chatarsis>

Form of Assessment in Community-based Art Learning at the Qaryah Thayyibah Learning Community

Imran Imran[✉], Eko Sugiarto, Syakir Syakir
Email: imran@students.unnes.ac.id

Universitas Negeri Semarang, Indonesia

Received 28 December 2021, Accepted 22 February 2022, Published 31 May 2022

Abstrack

Art education is creativity education, which aims as a medium to accommodate students' creative capacity. Therefore, all educational practices need to support the potential and uniqueness of students. The phenomenon in art learning is that the presence of artworks assessments is in the form of numbers made by educators in conventional schools. A humanistic assessment can support each student's potential and uniqueness. The artwork has its aesthetic value, and each individual has their perspective on work, as is the case with educational practices in the KBQT drawing class, which is considered to respect every potential and uniqueness of students through their educational practices. In its practice, the tutors' assessment of the KBQT drawing class avoids justifying student work. Therefore, the form of assessment carried out is a review, which is carried out at every meeting. This article is the result of research aimed at interpreting the form of assessment carried out in the KBQT drawing class as a form of assessment that supports the practice of humanistic education on works of art. Based on the results of the research that has been analyzed, it is stated that the form of assessment that takes place in the KBQT drawing class is not to justify student learning outcomes. However, the assessment is carried out to ensure that art learning has become a meaningful activity for the students for their real-life and future.

Keywords: Assessment, Humanistic, Art education, KBQT

DOI : <https://doi.org/10.15294/catharsis.v11i1.56511>

INTRODUCTION

Art education is an approach oriented to the development of human potential comprehensively (Triyanto, 2014: 1-8; Sugiarto, 2018:2). Being taught through the cultural arts subjects in conventional schools has a vision of forming a personality, character, and increasing innovation and creativity through the art modes (Suharto, 2012: 88 dan Ary, 2019: 185). In addition, it is multicultural, multidimensional, and multilingual, which is very much needed to develop one's personality; it is also inseparable from the socio-cultural environment that can trigger sensitivity, imagination, creativity, and aesthetics (Eny, 2001: 47). In a broad sense, art education can increase someone's potential for creativity, innovation, and character and uphold human values. In order to realize those values, the students should be the subjects of the learning process.

The phenomenon that occurs in the field shows that art education is not a medium for accommodating students' creative capacity. It is because of the role of current art education only as a complement to learning that prioritizes science, the incompetent educators, and the memorization learning models (Robotham & Julian, 2006: 110; Nilan, 2009: 221; Hakim et al., 2021: 242; Mukaddam et al., 2020: 221). In addition, the educational practices are more dehumanizing towards students, where the educators play a role as implementers of caning laws than providing understanding, direction, and even praise (Sudin et al., 2022: 1350). Besides it can shackle the creative capacity of students, this phenomenon is also considered to have ignored the educational goals formulated by Ki Hadjar Dewantara, the father of Indonesian education. He said that education is a medium to produce intelligent and characterized students (Taqi et al., 2021: 28).

Discussing art education would be incomplete without the idea of ethics and aesthetics proposed by Ki Hadjar Dewantara as the refinement of education. This idea states that one of the educational goals is to

emphasize character refinement. However, in current globalization, art education is no longer a sexy discourse in education (Sugiarto, 2019:54). The practice of justification, tendency, and execution has ignored the essential characteristics of art education. A straightforward example found in the field is a form of assessment that is more justification for students' artwork. An art educator would know that every work has its aesthetic value (Hagtvedt et al., 2008: 198; Retnowati, 2009: 132; Höök et al., 2003: 248), but the form of artwork assessment that uses numbers can only make students lose their motivation to work, and this kind of assessment has neglected the aesthetic experience which is the most crucial component in the assessment of works of art (Leder et al., 2014: 3). Therefore, it is essential for education to support educational practices that can provide a sense of comfort and pleasure in learning activities to motivate students and accommodate their creative capacities.

The students' creative capacity will be accommodated to give them their freedom of expression. It was an interesting phenomenon when Mr. Nadiem Makarim, the Indonesian Minister of Education, announced the concept of "Merdeka Belajar" in 2019. Most education implementers in Indonesia provided a new discourse, but not for the KBQT (Qaryah Thayyibah Learning Community) located in Kalibening Village, Tingkir District, Salatiga City, Central Java, which has implemented the concept of liberating education since 2006 (Bahrudin, 2012). In its practice, KBQT applies the concept of humanist education, where the students have the authority and freedom of any learning material they want to learn (Shofwan & Kuntoro, 2014). The students also become the subject that must be liberated during the implementation of education. Therefore, all elements involved in the KBQT education pattern need to support the students' creative capacity improvements.

Referring to the information above, the researcher is interested in seeing how the form of assessment can support students' creative

capacity in the art learning pattern in KBQT. The success rate of a learning process cannot be separated from the form of assessment carried out. Assessment is one of the most essential components in the learning system to see the level of achievement that has been carried out during the learning activities. In addition, it is also a reference in determining the follow-up to the learning process carried out (Setiadi, 2016: 167). Therefore, selecting the correct assessment method will significantly affect the ongoing learning activities to achieve intelligent and character students.

METHOD

This research is an instrumental case study-based research using a qualitative approach. The main problem of the research is that the form of assessment of the artwork in the education practice is dominated by justification assessment. Therefore, the researcher would systematize the form of assessment used in KBQT from the humanistic point of view as an assessment that can appreciate the students' potential and uniqueness.

This research study is interdisciplinary from several disciplines: arts, education, and humanism (Sugiarto, 2015:2). This study utilized the art learning process to understand and analyze the students' learning experiences in the KBQT drawing class to see the implementation of the humanistic values in the assessment. In this research, the researchers observed the creative process, students' work, and the form of assessment carried out to understand the form of humanistic-based assessment in the drawing class. In order to obtain emic and ethical data in the study, the researchers used participatory observation techniques, non-structured interviews, and document studies. The data collected was analyzed using a

humanistic point of view and Mils and Huberman's interactive data analysis techniques.

RESULT AND DISCUSSION

The results of the research and discussion are presented in a unified manner to be interpreted using the theories and concepts used. The following is the result of the research.

The assessment model applied to the KBQT drawing class tends to support the potential and uniqueness of the students. In practice, the assessment is carried out every meeting of the student's work. The form of assessment used is appreciation in the form of text. In addition, it does not use numbers and assessment indicators but an assessment based on the tutor's art learning experience. In the KBQT drawing class, this form of assessment is considered to support the practice of humanistic education carried out in learning activities. In order to find out the form of humanistic-based assessment carried out in the KBQT drawing class, it will be described as follows.

Assessment Orientation

The assessment is generally carried out by three actors: the government, educational institutions, and educators such as teachers, tutors, mentors, etc. The three actors have their respective assessment roles, starting from the macro one, namely the government and the education provider agency, to the micro carried out by educators, about learning carried out in the field. The scope of the assessment in art education consists of three areas: the assessment of art learning outcomes by teachers, educational institutions, and the government (Sugiarto & Rohidi, 2021). Seybert (1994) stated that several methodologies are suitable for educational assessment, namely standardized and locally developed tests,

student portfolios, final assignments, projects, and learning experiences.

Assessment in a humanistic perspective aims to support the students' potential and uniqueness and avoid justification. In its practice, the KBQT drawing class uses text as a form of assessment to appreciate the students' uniqueness and support their potential. It is what Bram (33) stated in his interview:

"Penilaiannya sendiri itu tidak apa yah?, aku tidak memberikan nilai berupa A, B gitu atau nilai angka, memang dari awal aku nggak pernah kasih seperti itu, mala lebih kaya berupa teks, atau berupa saran lah, berupa masukan, jadi tidak berupa nilai. Jadi setelah melakukan itu pihak QT juga ngomong "kalau bisa penilaiannya jangan berupa angka yah mas" aku juga ngomong "yah nggak aku udah lakuin" karena sesuai pengalaman sih akhirnya, toh kalau kita lebih merasa nih, gambar kita udah dikerjain sampai sehari semalem dan sampai di tangan pengajarnya dikasih nilai yang tidak sesuai dengan ekspektasi kan akhirnya kan, itu cukup membuat anak drop ya. Dari pada harus mempengaruhi semangatnya si anak. apa lagi ini kan kelas gambar, kan menilaikan berusaha untuk objektif tapi sebenarnya tidak bisa kalau di kelas gambar karena tetap ada subjektivitasnya dari segi perspektif, kalau misalnya perspektif, dari segi estetikanya, pengalamannya. Jadi kalau untuk penilaian objektif malah nggak bisa kalau di kelas gambar, jadi harus bagaimana caranya kita harus menggunakan teks itu tadi, jadi saran dan masukannya itu bisa jadi solusi. Dikasih kata-kata lah" (Interview on February 16th 2022, at 14.15 WIB in the RC Room KBQT Kalibening Salatiga).

"Well, the assessment itself is not.... I didn't give a grade in the form of A, B or numerical grading, indeed I never assess in that way since the beginning, instead it is more likely in the form of text, or suggestions, input, so it is not a grade or number. Therefore, after I've done it, the QT also said "if it is possible, please don't make the assessment in the form of numbers" and I replied "no, I won't do it". Because according to my experience, it will be disappointing if the artworks that we have done all day and night gets unexpected grade from

the tutor. It would demotivate the students. Moreover, it is a drawing class, we need to be objective in assessing it. However, to be honest there will always be subjective perspective, such as from its aesthetics and experiences. So, it is kinda difficult to assess it objectively in the drawing class and we need to use the assessment in the form of text as the suggestions and input could be the solution for the students. We assess them in the form of words. (Interview on February 16th, 2022, at 14.15 WIB in the RC Room KBQT Kalibening Salatiga).

Based on the interview above, it can be shown that the form of assessment carried out by the drawing class teacher does not use numbers or letters but text, which is an appreciation of student artworks. The researcher saw that the assessment carried out in the drawing class was an assessment of the learning process and a review of student work documents. It is in line with what Seybert & O'Hara (2002) have described as the performance-based institutional portfolio model developed to assess education at Johnson County Community College in Kansas, where the students' works are evaluated.



Figure 1. The students obtain their assessment from the tutor

(Source: Researcher's documentation on 11th April 2022)

Based on the picture above, it can be seen that there is a form of review assessment of student work documents, where the tutor gives comments in the form of appreciation for the student's work with text that reads *"ini asiknya, bisa menangkap objek dengan sketsa, ketika berada diruang/kota lain"* or *"It's fun! You can capture objects with sketches, when in another room/city"*. It can be seen that the comments given are in the form of appreciation to support the students' potential.

The form of assessment carried out by the drawing class tutor on student artworks is in the form of perception, which is carried out based on the aesthetic experience of the tutor. Arnheim, (1960) defined perception as a visual power, and it is rooted in aesthetic experience. From this point of view, it can be seen that the tutor uses a form of assessment that can support the creative capacity of students in creating art through their aesthetic experience. In addition, assessments are carried out every week, specifically in every meeting of drawing class. It shows that the assessment is not only carried out on the document of student learning outcomes but also on the student learning process by the observation made by tutors.

Assessment Technique

In the drawing class, the tutor only conducts an assessment at the end of the class. In other words, this assessment activity is not carried out by dividing the initial, middle, and final cycles in the current semester (Seybert, 2002: 56). This assessment activity is carried out regularly every week, and it is not in the form of numbers. Assessment in the form of numbers is considered to justify student work which allows them to experience disappointment with their work. In addition, tutors are also aware of the learning process and the different levels of student's abilities. (Bram interview on February 16, 2022, at 2:15 pm at the Resource Center).

In addition to an independent environment, the KBQT environment is also an environment of appreciation for student work. A companion or tutor at KBQT needs to

appreciate the students to encourage them. It was explained by Hanif (32) as a tutor as well as the 3rd batch of SLTP Qaryah Thayyibah, in his interview on January 10, 2022, at 12:06 WIB, that:

"Makanya Pak Bahrudin bilang 'kita itu harus membombong, bukan membimbing kalau membimbing itu kita menarik mereka, tapi kalau membombong itu kita membesarkan hati mereka', coba kalau lihat komentar-komentar Pak Bahrudin itu pasti yang ada Cuma apresiasi, apresiasi, dan apresiasi aja. Dan dia itu orang yang tau jangan bilang tidak, bilang jelek. Apalagi menyalahkan" (Wawancara 10 Januari 2022, Pukul 12.06 WIB di Kantin KBQT Kalibening Salatiga).

"That's why Pak Bahrudin said, 'We have to boast the students, not guide them. If we guide them, it will attract them. However, if we boast them, it will encourage them', if you look at Pak Bahrudin's comments, surely there is only appreciation, appreciation, and appreciation. He's a person who knows doesn't like to say no, it's ugly, even blaming something to other people." (Interview on January 10th 2022, at 12:06 WIB in the Canteen of KBQT Kalibening Salatiga).

Based on the interview above, it can be seen that the pattern of KBQT education is carried out by boasting the students as a form of appreciation for the learning process and student work. It is also to support the principles of the KBQT student center. During all the learning activities held by KBQT, the companions, tutors, and mentors will boast the students as a form of appreciation and motivation; it can be seen in the drawing class.

Assessment in the drawing class is conducted not only through the student's works but also in each learning process. Besides written assessment, the students will also receive an oral assessment by the tutor. The assessment is in the form of appreciation, suggestions, and input. It is conducted by tutors when they accompany the students in creating their works. The tutors will occasionally provide input on student work and appreciate the process carried out by students.

Assessment is one of the most critical aspects of the learning process, and it is also a step in collecting various information to determine the learning process policies (Setiadi, 2016: 168, Custer et al., 2000: 3 dan Uno & Koni, 2012: 2). In line with that idea, the KBQT drawing class also uses assessment to motivate its students to continue working and improve the location of the shortcomings of student work. In other words, the form of assessment carried out in the KBQT drawing class is in the form of texts for suggestions and input on student work and appreciation in the form of motivation.

Evaluation Criteria

The form of assessment carried out in the KBQT drawing class assesses learning processes and outcomes. It is carried out to support the uniqueness and potential of each student. The assessment of student learning outcomes is carried out to determine the achievement of competency standards. It is conducted by looking at the reference for achieving grades, criteria, assessment in the learning process, analyzing the results of the assessment, and following up on the assessments made by educators with the results of the assessment in the form of a description of achievements and attitudes (Setiadi, 2016: 167). Therefore, the learning outcomes assessment of the KBQT drawing class will be shown in the following table.

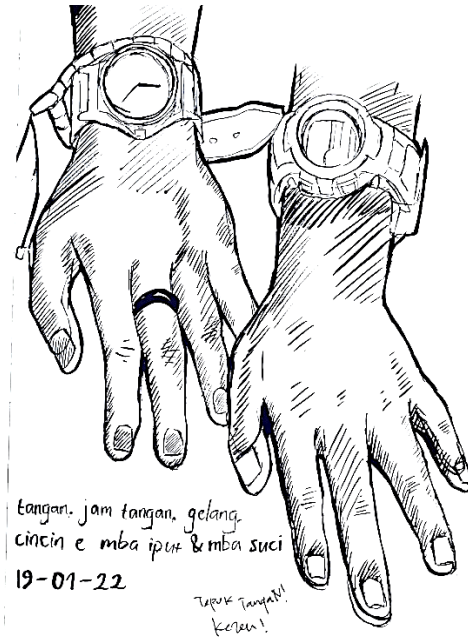


Figure 2. Students' Artworks Documentation (Source: Researcher's documentation on April 11th, 2022)

Assessment text: "Cool stack hands!".

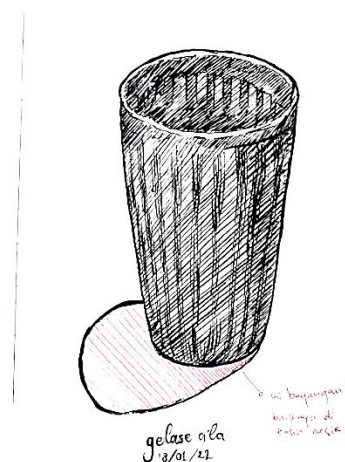


Figure 3. Students' Artworks Documentation (Source : Researcher's documentation on April 11th, 2022)

Assessment text: "Is this a shadow? Be better if you give shading". Thank you for your passion, don't give up because when yourself keep going, everything will be great. Thank you.

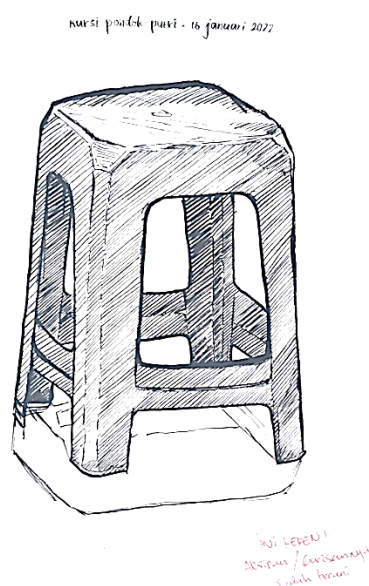


Figure 4. Students' Artworks Documentation
(Source : Researcher's documentation on April 11th, 2022)

Assessment Text: "It's cool! The shading/scratching is brave." Based on the documentation above, it can be seen that the assessment process carried out is not in the form of numbers or letters but rather a text that gives appreciation and support for each student's work. Therefore, the assessment carried out in the drawing class supports the potential and uniqueness of each student.

In community-based education, or what is known as non-formal education, the assessment carried out on the KBQT has many differences from the assessment carried out at several other educational institutions. This difference can be seen in an assessment that does not have an assessment instrument as a written reference. However, the researcher observed several aspects that became criteria in the assessment carried out in the drawing class as a form of appreciation for the student's potential and uniqueness. This assessment criterion refers to the table of student work documents above, which have conformity to aspects of meaningful ideas, processes, and works.

Table 1. Evaluation Criteria

Evaluation Aspects	Explanation/Description
Idea	Uniqueness Creativity
Process	Catch the Object Uniqueness of Drawing Technique Uniqueness of Materials (tools and material) Students' Intensity in Learning together Classroom Atmosphere
Meaningful Works	Narration in Creating Works Composition Proportion

Based on the table above, it can be emphasized that the form of assessment carried out in the KBQT drawing class is not to justify the learning outcomes but to ensure that drawing learning has become a meaningful activity for students. In addition, the assessment carried out is based on the significance of the students' potential and uniqueness.

Appreciation Form for the Students' Uniqueness and Potential in the KBQT Drawing Class

Ki Hadjar Dewantara (1977: 460) stated that every human being is born into a world equipped with reason and a sense of faith. In other words, every human being has had their uniqueness and potential since birth. Therefore education is a way to guide and not require students to become what educators or parents want. The uniqueness and potential of these students need to be guided so that these students can make spiritual and physical progress in the future. However, the current pattern of education at KBQT is different. It generally bosses its students around rather than guiding them. As previously explained, KBQT education encourages the students instead of guiding them. However, specifically in the KBQT drawing class, the researcher observed

that the tutor uses both methods, where he guides the students on several things such as materials and techniques that students need to know. He also boasts about them in appreciation for the work and processes carried out. In practice, the drawing class tutor boasts about the students by appreciating each student's work and learning process, as stated by the students in the following interview:

Table 2. Interview Results with the Students of KBQT Drawing Class

Name and Time of Interview	Opinion in Interview
Fredy Nusantara/Fredo (18). Interview: 15 February 2022. 20:58:14 WIB	Sometimes, it's like this. As there are many genres of drawing, isn't it? We also do that in the class. Back then, each person had different genre, and I thought "you are great in digital drawing", then "this is my genre". "You are great at realist drawing", then "this is my genre" or "you are great at coloring" then I would say "this is my genre".
Pandu Eka Putra Wibawa/Bowo (17). Interview 16 February 2022. 11.50 WIB	Mm.. sometimes if I have time, I can learn together with the others. Well, the perspective is the most difficult part. Yeah, it is the first material. But, after consult with Mas Bram, he said that it is indeed difficult because the session of perspective, I rarely use ruler, and the ruler is borrowed by my friend, so the result is quite not good. But it is okay, even Mas Bram said that as it is a basic one, so we must learn it.

Yasser Asyraf Ahmada/Mada (16). Interview : 19 February 2022. 21:07:09 WIB

But in class, has your work ever been told as bad or maybe the assessment is not good? That makes you down? I have never, but the tutor just gave me revision about which part should be revised. I have never. Mas Bram has never given any bad comment, but he gave me suggestions and input to be better.

Aditya Ridho Pambudi/Ridho (18). Interview: 16 February 2022. 10:23:52 WIB

....yesterday, Mas Bram said "thank you for always learning and it is really great" wow, for me it's really cool...

.....mas Bram said, "that's fine, you will do it better along the time", so he always motivates us, Mas.

In QT, we are all appreciated, Mas. It's because we know that all of us are different here, like the Pancasila motto about unity in diversity. We still appreciate it because of people's perspectives are different.

It is like for me myself, what I appreciate the most is not the result but the process. How you start until now and it is not easy. So, the appreciation goes to the process rather than the result. For the result, we will think it later in the end, the point is that your intention to make

progress is really really good, mas.

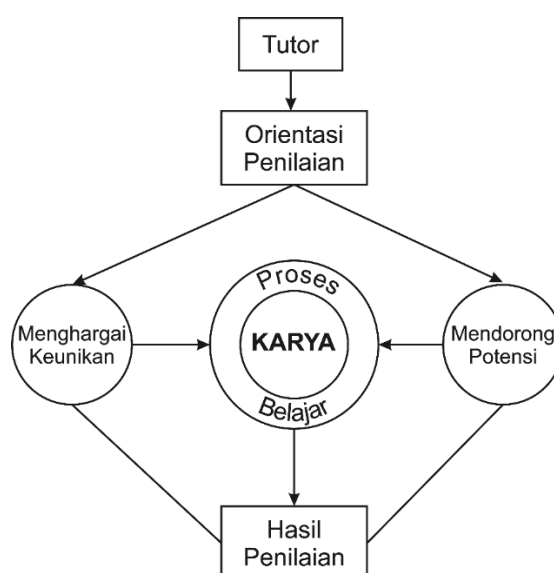
Based on the matrix of student interviews above, the researchers have seen satisfaction with the assessment results carried out by boasting the students. Tutors carry out appreciation in the form of motivation, input, and suggestions to appreciate every learning process that students have carried out. The student's enthusiasm and comfort in participating in the drawing class are visible through this method. In addition, the researchers have also seen tutors' success in indoctrinating the students to appreciate the potential and uniqueness of other students.

The aesthetics education by Ki Hadjar Dewantara intends to smooth the students' feelings towards all beautiful external objects. The purpose of aesthetic education is not to educate children to become art experts but, with education to refine feelings; children should get a broad and perfect intelligence from their spirit, soul, and mind until they get a high level as human beings (Dewantara, 1977: 324). In addition, in the humanistic learning theory, which has been explained on a theoretical basis, the students are subjects who must be freed and guided so that they can have a sense of responsibility for their lives and others. Humanistic learning also strives to guide students to develop their potential and freedom in determining their life path (Jhon W. Santrock, 2009 dan Selina, 2020: 4).

Based on the information above, the researchers can conclude that the form of appreciation for the potential and uniqueness of individuals is valued as a humanistic approach in the KBQT drawing class consisting of: 1) The students evaluate the work of other students in the form of appreciation; 2) The tutors and students understand the different forms of potential and uniqueness of other students; 3) The students motivate each other towards the potential and uniqueness of other students; 4) The tutors do not give an assessment in the form of numbers or letters; 5) The tutors always give appreciation to students in the form of

motivation, suggestions and input; 6) The tutors guide students to learn something from the lowest level (primary); 7) The tutors never give bad comments (contains justification) to student work; 8) The tutors have the view that all student works have the same aesthetic value; 9) The tutors give encouragement to every learning process carried out by students in the form of motivation; and 10) The KBQT environment is an appreciation environment that allows its students to feel comfortable to continue working.

Therefore, the form of assessment carried out in the KBQT drawing class will be displayed with the following scheme:



Schematic 1. Forms of Assessment of the Meaningful Potential and Uniqueness of Students in KBQT Drawing Class Learning Patterns

CONCLUSIONS

Based on the results and discussions that have been stated previously, it can be concluded that the form of assessment carried out in the drawing class aims to appreciate each uniqueness and encourage the potential possessed by the drawing class students. Assessment is not to justify the learning outcomes but to ensure that the drawing class learning has become a meaningful activity for the students

REFERENCES

- Arnheim, R. (1960). Art and Visual Perception by Rudolph Arnheim. In Stockholms Universitet (Vol. 23, Issue 2). Institutionen för Konstvetenskap.
- Ary, D. Da. (2019). Pacitanian Art-Edu (Jalan Alternatif Menuju Hakekat Tujuan Pendidikan Seni di Indonesia). *Mudra Jurnal Seni Budaya*, 34(2), 177–185.
- Bahrudin, A. (2012). Pendidikan Alternatif Qaryah Thayyibah (Zaenurrasyid (ed.); 2nd ed.). LKiS Yogyakarta.
- Custer, R. L., Schell, J., McAlister, B. D., Scott, J. L., & Moepfl, M. (2000). Using authentic assessment in vocational education. clearinghouse on adults, career, and vocational education. The Ohio State University.
- Dewantara, K. H. (1977). Pendidikan (Kedua). Majelis Luhur Persatuan Taman Siswa.
- Eny, I. & M. J. (2001). MEMPERTIMBANGKAN KONSEP PENDIDIKAN SENI (Considering the Concept of Art Education). *Harmonia Journal of Arts Research and Education*, 2(2), 40–48.
- Hagtvedt, H., Patrick, V. M., & Hagtvedt, R. (2008). The Perception and Evaluation of Visual Art. *Empirical Studies of the Arts*, 26(2), 197–218.
- Hakim, M. A., Sunarto, S., & Sinaga, S. S. (2021). Catharsis: Journal of Arts Education The Implementation of Paulo Freire Liberation Education and Songwriting Learning in PKBM Omah Dongeng Marwah Kudus. 10(3), 241–249.
- Höök, K., Sengers, P., & Andersson, G. (2003). Sense and Sensibility: Evaluation and Interactive Art. *ACM Digital Library*, 5, 241–248.
- Jhon W. Santrock. (2009). Psikologi Pendidikan. Salemba Humanika.
- Leder, H., Gerger, G., Brieber, D., & Schwarz, N. (2014). What makes an art expert? Emotion and evaluation in art appreciation What makes an art expert? Emotion and evaluation in art appreciation. *Cognition and Emotion*, 28(6), 37–41.
- Mukaddam, S. S., Triyanto, T., & Syarif, M. I. (2020). Catharsis: Journal of Arts Education The Humanistic Value of Ki Hadjar Dewantara 's Education in Fine Arts Learning at SMP Taman Dewasa Jetis – Yogyakarta. 9(3), 220–231.
- Nilan, P. (2009). The “spirit of education” in Indonesian Pesantren. *British Journal of Sociology of Education*, 30(2), 219–232.
- Retnowati, T. H. (2009). The Development of Assessment Instrument for Elementary School Student Painting. *Jurnal Penelitian Dan Evaluasi Pendidikan*, 12(1), 130–149.
- Robotham, D., & Julian, C. (2006). Stress and the higher education student: A critical review of the literature. *Journal of Further and Higher Education*, 30(2), 107–117.
- Selina, R. M. (2020). Implementasi Pendekatan Humanistik Dalam Pembelajaran Pendidikan Agama Islam Dan Budi Pekerti Di Smp Negeri 4 Purwokerto.
- Setiadi, H. (2016). Pelaksanaan penilaian pada Kurikulum 2013. *Jurnal Penelitian Dan Evaluasi Pendidikan*, 20(2), 166–178.
- Seybert, J. A. (1994). Community College strategies: Assessing student learning. *Assessment Update*, 6(4), 8–9.
- Seybert, J. A. (2002). Assessing Student Learning Outcomes. *New Directions for Community Colleges*, 2002(117), 55–66.
- Shofwan, I., & Kuntoro, S. A. (2014). Pengelolaan Program Pembelajaran Pendidikan Alternatif Komunitas Belajar Qaryah Thayyibah Di Salatiga Jawa Tengah. *Jurnal Pendidikan Dan Pemberdayaan Masyarakat*, 1(1), 50.
- Sudin, Ali, M., & Nur, I. (2022). School - Based Conflict (Case Study at a State Junior High School in Sigi District). *Budapest International Research and Critics Institute (BIRCI-Journal): Humanities*, 5(1), 1349–1355.

- Sugiarto, E., & Rohidi, tjejep rohendi. (2021). Pendidikan Seni Berbasis Masyarakat: Pandangan Paradigmatik untuk Arah Pendidikan Seni (ME Art House (ed.)). LPPM Universitas Negeri Semarang.
- Sugiarto, E. (2019). Kreativitas, Seni, dan Pembelajarannya. Yogyakarta: LKiS.
- Sugiarto, E., Rohidi, T. R., Florentius, T. S., & Kartika, D. S., (2017). The art education construction of woven craft society in Kudus Regency. *HARMONIA : Journal of Arts Research and Education* 17 (1) (2017), 87-95.
- Sugiarto, E. (2015). Kajian Interdisiplin dalam Penelitian Pendidikan Seni Rupa: Substansi Kajian dan Implikasi Metodologis. *Imajinasi: Jurnal Seni* 9 (1), 25-30.
- Suharto. (2012). Problematika Pelaksanaan Pendidikan Seni Musik Di Sekolah Kejuruan Non Seni. *Harmonia Journal of Arts Research and Education*, 12(1).
- Taqi, A. Y., Utomo, U., & Cahyono, A. (2021). Implementation of Humanist Concept in Music Learning at Qaryah Thayyibah Learning Community Salatiga. *Catharsis : Journal of Arts Education*, 10(1).
- Triyanto. (2014). Pendidikan seni berbasis budaya. *Imajinasi: Jurnal Seni*, VIII(1), 33–42.
- Uno, & Koni. (2012). Assesment Pembelajaran. Bumi Aksara.