



Implementation Of Project Based Learning In The Life Skill Program At Homeschooling Taman Sekar Bandung

Nadya Nida Hanifa¹, Ihat Hatimah¹, Joni Rahmat Pramudia¹

Department of Community Education , Faculty of Education, Universitas Pendidikan Indonesia,

*Correspondence: E-mail: nadyanida@upi.edu

ABSTRACT

Project-based learning is one of the lessons that can direct students in solving problems, collaborating, and creating a creative work. This study aims to determine the implementation of project-based learning, the results of the application of project-based learning, and the inhibiting and supporting factors for the application of project-based learning at Taman Sekar Homeschooling Bandung. This research uses descriptive method and qualitative approach. The data collection techniques used were interviews, observations and documentation studies. The subjects of this research amounted to five people, namely three students, one tutor, and one person in charge of activities. Based on the research findings, it was found that 1) the implementation of project-based learning consists of six steps, namely fundamental questions, designing product planning, preparing schedules, monitoring students and project progress, assessing results and evaluating experiences. 2) The results of the application of project-based learning can be seen with an increase in cognitive, affective and psychomotor learning outcomes. 3) The supporting factor of project-based learning is the high motivation and interest of students, and the inhibiting factor is the ability of tutors who on average do not have expertise in certain fields, so the institution must bring in resource persons every project-based learning lesson.

© 2022 UPI Journal and Publication Office

ARTICLE INFO

Article History:

Submitted/Received 19 Jan 2022

First Revised 21 Maret 2022

Accepted 23 June 2022

First Available online 2 July 2022

Publication Date 22 August 2022

Keyword:

Education, Learning Model, Project-Based Learning.

1. INTRODUCTION

Creating new things is one part that is known in creativity. The human ability to come up with new ideas that were never thought of before is one of the real forms of creativity (Hurlock in Munasti,K., Hibana,H.,& Surahman,S, 2021) state that "creativity is a way of thinking and acting or creating something original and valuable or useful for that person and other people". Fostering creativity is an important part in the process of education and developing the competence of citizens to face increasing competitiveness in the international world. Creativity development activities are a part that cannot be missed to prepare a more advanced civilization. This is because fostering creativity is a process that can give birth to creative individuals (Putra,2019).

Viewed from the competence of citizens, fostering creativity is one way to overcome the problem of low competence and competitiveness of countries in the international world. Indonesia has a low Human Development Index and is still below several developing countries in ASEAN (Muq̄sith,M.A 2020). The solution to the low competence of citizens can be encouraged by implementing character building, especially fostering creativity (Tsoraya,N.D., Khasanah,I.A.,Asbari M., & Purwanto,A.,2023)The implementation of this coaching is not only the responsibility of the government, but the responsibility of all components of citizens.

The government has a big role in the implementation of education, including developing the competence of citizens through coaching and empowerment. However, with such a large number of Indonesian people it is not possible to do this if there is no cooperation from all parties. There needs to be togetherness in solving this problem to gather collaborative strength so that the resolution is more effective and efficient. One that can take a role in coaching is the community within the community group.

(Dalman in Muliastari,A,Meliyawati,M.,Dewi,R.,&Sualeman,Y., 2022)

Bandung Creative City Forum(BCCF) is one of the community associations that takes a role in conducting community development. (Sugiarto in Lumbantoruan, R. S., Mulyana, N., & Santoso, M. B. 2020). The spirit of the community and mutual cooperation of the initiators of this community has become a driving force for creative individuals to join. Having a variety of professions is not an obstacle for them to bind themselves and have a new shared identity as members of the BCCF with the aim of developing the city of Bandung in the creative and creative fields.

BCCF can be said as a community, because it is a local environment consisting of various units. Community is a living zone for local residents. Community is defined by various units. At the lowest level, community is defined by various community-based organizations such as neighborhoods, government agencies, and rukun kampung (Bawole, P., & Sutanto, H, 2023). From this definition it can be seen that the BCCF is one of the living zones in the city of Bandung in the form of an organization with individuals from various backgrounds.

Linggawastu is an urban community environment that is part of the citizens of the City of Bandung. Linggawastu is a densely populated slum area which is one of the targets for development activities carried out by BCCF. This study aims to find out what are the roles of the BCCF in developing and institutionalizing the creative character of the Linggawastu community.

2. METHODS

This research uses a qualitative approach. In social sciences, qualitative research has a narrow research space but has a more in-depth discussion compared to quantitative research, as stated by Mulyadi,(2011) that "qualitative problems are located in a narrow space with a

low level of variation but have unlimited depth of discussion. With qualitative research it allows researchers to examine objects naturally without any conditioning, so that the results obtained will be in accordance with how the phenomena are studied and depend on the researcher as the key instrument. The method used is a case study. The focus of this research is the activities and educational programs of the Bandung Creative City Forum that foster the people of Bandung City. Using this approach and method will provide breadth and depth in developing phenomena that occur in the field.

The choice of location in this study was Kampung Linggawastu RW 16, Tamansari Village, Bandung Wetan District. This village was chosen as the research location because BCCF coaching activities were carried out in this village. Besides that, Kampung Linggawastu is a dense slum area that has a potential community to be developed as creative and participatory Bandung citizens. In addition, the research location was also carried out at Jalan Taman Cibeunying Selatan No. 5 City of Bandung as BCCF secretariat. The subjects in this study are as follows:

1. The secretary of the BCCF Creative Village Program, namely DSh.
2. The Principal of the BCCF Institute Simpul School, namely IS.
3. Tamansari Village Head, Bandung Wetan District, namely DS.
4. Community leaders namely the Head of the RW and the Management of the Sabilulungan Waste Bank, namely YY and NR.
5. The Linggawastu community, numbering three people CH, NH, and RS.

In this study, according by Bungin in (Adhimah, 2020). researchers used four data collection techniques, namely by interview, observation, documentation study and literature study. The data analysis technique used is by reduction, display, and verification or drawing conclusions. The process of data analysis was carried out before going into the field, while in the field and after finishing in the field. After analysis, the researcher validated the data using four techniques, namely increasing persistence, triangulating data, using sufficient references and conducting member check. (Adhimah,2020).

3. RESULTS AND DISCUSSION

3.1 Results

Based on the results of the interviews, DSh explained that Bandung has a community where the majority are immigrants, resulting in a fusion of cultures that produces various forms of creativity. In addition, Bandung is currently a member of the UNESCO Creative City. The reason Bandung entered was because it was recognized that Bandung City's creativity has a bottom-up flow (Antara News in Delanova, M. 2019). In contrast to other cities such as Singapore and Thailand which place creativity as a matter of national strategy and have a top down flow. It is this difference that makes the people of Bandung City prouder when they are members of the UNESCO Creative City. This pride fosters a love for the city of Bandung which is then manifested in the form of maintaining and improving urban planning through creative work from various components of society.

DSh explained that BCCF played a very important role in fostering the creativity of the City of Bandung from its inception until now. BCCF takes on the role of assisting the government in various creative and solutive matters, such as creative villages where the government is assisted in creative education issues, improving potential public facilities, and

empowering community creative entrepreneurs to grow entrepreneurial individuals who are capable of building various creative industries. .

Furthermore, IS argued that the role of BCCF since its inception from various communities was one way for BCCF to foster creativity in accordance with community resources that joined BCCF. Procurement of creative classes in various places as one of the BCCF programs called Simpul Institute is a form of coaching carried out for the people of Bandung City. Besides that, the procurement of creative villages in various corners of the city of Bandung is one of the coaching efforts that BCCF is carrying out for the community. In essence, these coaching activities aim to make creativity one of the taglines of the City of Bandung, which means to be the pride of its citizens.

The goals and targets above were then translated into several core BCCF management activities for the 2013-2017 period. IS explained that the four general activities of BCCF coaching that were carried out for the people of Bandung City were Helarfest, Creative Village, Simpul Institute and Design Action. Based on the results of the documentation, the following is a brief explanation of the four main BCCF programs, namely:

1. Helarfest is an annual community program that has become the soul of BCCF, because this activity is the beginning of the formation of BCCF. In Helarfest, various community activities are held such as exhibitions, conferences, workshops, shows, seminars, and others.
2. Creative Village is a regular program where BCCF implements a creative city strategy on a village scale, by involving local residents of various communities who interact intensively with each other in responding to the specific characteristics of their neighborhood.
3. *Institute knotis* is a regular BCCF program, accommodating the wishes of various creative communities in the city of Bandung to share their skills, knowledge, passion, and networks with various groups of various ages and backgrounds.
4. *DesignAction.bdg* is an annual program in the form of workshops and conferences on an international scale that aims to find innovative solutions to various problems in the city of Bandung by applying the design thinking methodology and the concept of urban acupuncture, which involves all stakeholders in a creative city, namely the government, the business sector, academia, and community.

According to DS, Linggawastu as an urban environment has enormous potential, especially in terms of human resources. This is supported by the many tertiary institutions located in the Tamansari Village. Some of these universities include Pasundan University (UNPAS), Bandung Law College (STHB), and Bandung Islamic University (UNISBA). The existence of the university has implications for Kampung Linggawastu, which is used as a temporary residence for students. Students as academics have a positive impact on society, especially in the fields of organization, youth and creativity.

DS explained that the potential of the Linggawastu community was that there were already several communities in the form of environmental care communities acting on behalf of ANPIC (Cikapundung Outskirt Children). Linggawastu has the potential of youth who are quite active and productive in community activities, one of which is in the arts. Linggawastu is known as one of the RWs which often raises Sundanese activities. One example is that in the activities of welcoming certain events, traditional ceremonies are always carried out which contain peacock dances, Lengser and so on. Apart from that, Linggawastu also has a percussion group called Snow Fog (worn kajeun of advanced origin). This artistic potential is considered as one of the reasons for giving Linggawastu Village the title creative village.

In connection with the formation of the Linggawastu creative village, IS explained that there are three main aims and objectives. In the long term, the objective of coaching Linggawastu residents is for them to become an empowered community, and then so that they are aware of their local potential which can then turn that local potential into an economic power for their lives. This long-term program is then translated into routine programs which include three main programs, namely (1) Creative education targeting PAUD, Kindergarten, Elementary, Middle and High School children. (2) creative entrepreneurship where BCCF fosters adults who already have the potential to make crafts and others for BCCF to further assist so that their skills and quality improve. (3) Improvement of public spaces.

Based on the results of the BCCF archive documentation and interviews with the Secretary to the Coordinator of the BCCF Creative Village, namely DSh and the Principal of the BCCF Simpul Institute School, namely IS, there are five program activities carried out by BCCF in Kampung Linggawastu, namely as follows:

1. *Capacity Building*, namely activities for adults in the form of assistance with waste banks as well as providing skills in making several products, namely paper twisting, knitting and batik making.
2. Y-PLAN is an activity to introduce youth to the problems that exist in Linggawastu. This activity is in the form of team building to build the sensitivity of teenagers so they can formulate ideas to solve these problems.
3. Creative Class, namely creative education which is carried out as a derivative of the Node Institute program which contains children's activities. This activity is focused on several things including art, knowledge, skills, and adventure.
4. *Ulin Nepi ka Sasab*, namely the 2015 Helarfest activity series which is also a series of activities to celebrate the 60th Asian-African Conference. This activity involved Kampung Linggawastu as the organizer and BCCF partner. Ulin Nepi ka Sasab introduced the "dense slum" village of Linggawastu to people outside the Tamansari Village. This activity is intended for Bandung City children with school age classifications starting from Kindergarten, Elementary, Middle School and High School.
5. *River Play*, namely activities carried out to improve and function potential places, especially those close to the Cikapundung river flow. Linggawastu Village as a riverside area was given understanding, procurement and maintenance of the Cikapundung

riverside area which is considered to have tourism potential because it is right under the Pasoepati flyover which can be seen beautifully at night.

The existence of BCCF in carrying out various creativity coaching in Linggawastu Village received a good response and positive evaluation from the community. All resource persons from Linggawastu appreciated the activities carried out by BCCF. YY revealed that the community was very supportive of the coaching activities that were held. Even hope to continue in the future. This was reinforced by NH who stated that residents felt happy and enthusiastic and responded positively by participating in these activities. RS considers that the existence of the BCCF provides a platform for the Linggawastu community to be more creative.

3.2 Discussion

BCCF is a group of individuals who are joined and interact with each other and have the same goals and interests in the development of networks, creativity and the creative economy. BCCF can be said as a community, because it is a local environment consisting of various units. (Hasim and Remiswal in Muslim,S., Rokiyah,R., & Mundzir,H. 2023) define community as a zone. Community is a living zone for local residents. Community is defined by various units. At the lowest level, community is defined by various community-based organizations such as neighborhoods, government agencies, and rukun kampung. From this definition it can be seen that the BCCF is one of the living zones in the city of Bandung in the form of an organization with individuals from various backgrounds.

Judging from its characteristics, according to Montagu and Matson (in Kasim, 2006, pp. 154-155) the community has several characteristics, namely (1) each member of the community interacts based on personal relationships and group relationships; (2) the community has the authority and ability to manage its interests responsibly; (3) having viability, namely the ability to solve problems on their own; (4) equal distribution of power;

(5) every member has the same opportunity to participate in the common interest; (6) the community gives meaning to its members; (7) heterogeneity and differences of opinion; (8) community services are placed as close and as fast as those concerned; (9) there is conflict and managing conflict. From the characteristics of a community, based on the analysis of the findings that researchers get,

1. BCCF has members who are joined based on individual initiatives or come from community groups. In the history of its formation, BCCF was joined by around 45 elements consisting of individuals and creative communities in the city of Bandung.
2. BCCF has the authority to carry out each work program that is to be achieved responsibly. Legally, BCCF already has a Notary Deed Number 5 of 2009 and was formed before a Notary named Sri Reni Dwiyantri, SH.
3. BCCF as an independent community can solve its internal problems without outside intervention. This is because the BCCF is an independent organization and is not affiliated with mass organizations and political parties.

4. As an organization, BCCF carries out various activities to develop a creative culture and in carrying out work it is based on a clear division of main tasks and functions. BCCF has a clear organizational structure according to the needs in the distribution of power.
5. BCCF provides opportunities for members and non-members to actively participate in every activity carried out. From the several activities that have been carried out, BCCF provides the widest possible space for the people of Bandung to participate in various activities.

BCCF was formed from a variety of backgrounds. Differences are commonplace in this organization, but these differences are part of the consequence of heterogeneity as a community.

Looking from the perspective of Citizenship Education, the Bandung Creative City Forum (BCCF) can be analyzed as a Site of Citizenship. According to Sparks and Walniuk in Kurniati, P., Putra, H. M., Komara, L. S., Wibianika, H., & Setiansyah, R. (2021). a study of educational for democratic citizenship that focuses on the management of democratic life or management of democratic life, which is carried out in various directions of life" (Kurniati, P., Putra, H. M., Komara, L. S., Wibianika, H., & Setiansyah, R. (2021). is the result of the freedom of assembly given by the City of Bandung as a form of realization of the Indonesian democratic system. This freedom of association then becomes a group that takes on the role of democracy developer through various creative activities and focuses on developing the city of Bandung through four main programs, namely Helarfest,

One of the reasons why BCCF can be said to be a site of citizenship is because according to what Winataputra (2012, p. 67) said, "school, communities, workplace, neighborhood, cities, region-where, the participants give everyday meanings to modern democratic citizenship. ". This means that the forms of citizenship sites include schools, communities, neighborhoods, workplaces, and certain places that allow people to participate in their daily lives to interpret modern democratic citizenship. BCCF is a community that is included in one of the characteristics of citizenship sites.

Winataputra in Sapriya in Aulia (2019) states that conceptually, in the context of the development of scientific structures, citizenship education is a vehicle for democracy education that contains three interactive conceptual dimensions, namely (1) scientific study of citizenship; (2) citizenship curricular programs, and (3) citizenship socio-cultural activities. BCCF is a forum that accommodates the socio-cultural activities of the Bandung City community who wish to develop their creative competence. BCCF is part of the life of the socio-cultural dimension of citizens who overshadow the democratic life of the people of Bandung City to be equally committed to becoming citizens who care about Bandung and continue to contribute with creative work and real action Aulia, (2019).

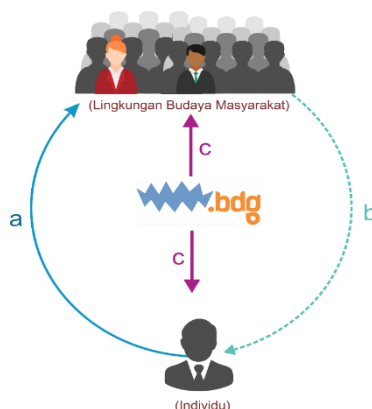
Within the scope of work and professional development and development, Simanjuntak and Pasaribu (1990, p. 101) state that the purpose of this coaching is to make the community as individuals who are entrepreneurial, motivated, creative, capable, skilled, and responsible. Seeing its goals, BCCF seeks to institutionalize these work and professional characteristics in

the people of Bandung City so that they become citizens who are creative, skilled, entrepreneurial, capable, independent and responsible.

BCCF as part of the citizenship website has goals that include the development of individual creativity and economy, the development of the City of Bandung which is competitive in the field of creativity or the creative

industry, as well as being a means to introduce the City of Bandung as a creative city. That is BCCF's vision in making Bandung City a city that is conducive to creativity. BCCF's hope to be achieved is that the city of Bandung can become a creativogenic environment. As for creativogenic according to Munandar in (Maulana, I., & Mayar, F. 2019). is defined as a culture that supports, fosters, and enables the development of creativity. (Maulana, I., & Mayar, F. 2019).

The coaching carried out by BCCF seeks to grow creative individuals who are able to solve all the problems around them. Referring to the reciprocal relationship between creative individuals and creativogenic socio-culture, the scheme that BCCF seeks to create is described in the following figure:



Source: *Processed by Researchers (2017)*

From the above scheme, it can be seen that creativity is placed in the context of interactional relationships between creative individuals and their socio-cultural environment. The individual and his cultural environment form a dynamic circular process and the two are interdependent. In this case, individuals carry out symbiotic processes with their culture through pathway a, namely interactions that allow contact to occur between individuals and their socio-cultural environment. The existence of symbiosis carried out by individuals results in these individuals getting b as everything that is obtained from their socio-cultural environment. Simply put, creative individuals are part of a creative cultured society. The task of the individual in this scheme is to always contribute to continue being creative in order to meet their socio-cultural needs. in that way,

As for the scheme above, BCCF acts as a party that conducts coaching which is described by line c. This c coaching is carried out to encourage individuals and social communities to continue to be creative and accelerate the process of exploring the creative potential of individuals and community groups. In its application, BCCF tries to encourage the creative

potential of Kampung Linggawastu, both individually and as a group. BCCF's encouragement was manifested in three activity programs held at Linggawastu. The program of activities carried out by BCCF based on the results of interviews, documentation and observations includes Capacity Building, Y- PLAN, and Creative Class activities. The three activities are described as follows.

Capacity Building Activities

Capacity Building held every Sunday at the Sabilulungan waste bank. Community capacity building and development activities are carried out through creative waste management training, marketing processes, and opening networks. The training activities provided include twisting newsprint crafts, batik training, knitting and product marketing. In the process, this activity was attended by 10-15 people. The form of this activity is training, education and community assistance. Suharto (2014, p. 49) states that capacity building is a program that is often carried out by social workers in community empowerment.

In relation to the activities at Linggawastu, BCCF is a social worker who empowers the community, especially those related to creativity. In general, capacity building is carried out through education and training organized for the community. Suharto (2014, p. 49) states that the purpose of capacity building is to guide and assist clients (community) in obtaining information, knowledge, or skills that are useful for their lives. In view of the BCCF's goal of organizing this program based on field findings, it is to develop the basic competence of women in recognizing the potential of their village and jointly being able to provide solutions for improvements to their village.

Y-PLAN

Y-PLAN for the Peace-Love Youth Movement (GARDA) community stands for Youth-Plan, Learn, Act, Now! is the adoption of a learning program conducted by the Center for Cities and Schools at the University of California-Berkeley. According to McKoy and Vincent (2007, p. 389) stated that "Y-PLAN (Youth—Plan, Learn, Act, Now!) is a model for youth civic engagement in city planning that uses urban space slated for redevelopment as a catalyst for community revitalization and education reform". This means that Y-PLAN is a model for youth community engagement in urban planning that uses urban space for redevelopment or as a catalyst for community revitalization and education reform.

BCCF adopted this learning program to be applied in fostering the creativity of the Lingastu Village youth. The main concept of Y-PLAN implemented by BCCF in Kampung Linggawastu is the same as explained by McKoy and Vincent, namely using the village environment as a means to invite youth involvement to become part of the problem solver for problems in Kampung Linggawastu. With the Y-PLAN program, Linggawastu youth are invited to identify the problems that exist in Linggawastu Village. Furthermore, they are given the opportunity to formulate ideas and ideas to solve the problem. Furthermore, they are given the opportunity to present the project activities in the learning process.

McKoy and Vincent (2007, p. 389) explained that "The goal of the Y-PLAN is not only to engage schools and students/youth in community development projects, but also to foster learning experiences for all participants". This means that the aim of Y-PLAN is not only to involve schools and students/youth in community development, but also to foster learning experiences for all participants. BCCF held the Y-PLAN program for youth who are members of the GARDA community in accordance with Y-PLAN's own objectives, namely to involve youth to contribute to urban planning and design by improving the environment around Kampung Linggawastu.

Creative Class for kindergarten and elementary school children. This activity is intended for kindergarten and elementary school age children. This program is an alternative for Linggawastu village community education. The creative class encourages the realization of Kampung Linggawastu as a creative village. This activity aims to create Linggawastu children who have creative characteristics and are able to apply their creativity in everyday life. In this case, BCCF is trying to provide a creative class program to give birth to children who are capable of creativity.

The characteristics of creativity in the cognitive category according to Parnes cited by Rachmawati and Kurniati in Imamah, Z., & Muqowim, M. (2020) are (1) fluency; (2) flexibility; (3) originality; (4) elaboration (detail); and (5) sensitivity. In connection with these characteristics, the existence of this creative class activity encourages children to have the ability to express similar ideas to solve a problem (fluency), the ability to generate various kinds of ideas to solve a problem outside the usual categories (flexibility), the ability to give a unique or extraordinary response to self-expression (Authenticity), the ability to state detailed directions of ideas to make ideas become reality (detail). Imamah, Z., & Muqowim, M. (2020).

These goals for developing creativity are realized through various learning processes that involve BCCF administrators, parents of children, administrators of the Sabilulungan waste bank, recitation teachers and volunteers. Learning in this creative class is focused on learning general knowledge, art, waste management skills, and club adventure to prepare young adventurers who can explore their surroundings.

Looking at these three coaching programs, BCCF can be said to be a community that participates in preparing people for a more advanced life. BCCF seeks to develop citizen competencies, especially those in Linggawastu Village. The coaching carried out by BCCF is not much different from Citizenship Education (PKn), which institutionalizes various characters in class students. What is different is that the educational process of BCCF is carried out non-formally and has direct contact, not with students in the classroom, but with the community in their own environment.

In the focus of its development, BCCF as a citizenship site influences the Civics learning process directly in society. BCCF carries out community civic development which according to Wahab in (Septiana, T. 2020). is defined as ". a branch of study of the civics that emphasizes the individual's relation to his social environment which is conceived as a series of successively enlarge communities, local, state and national". This means that community civics is a branch

of Civics studies that emphasizes the individual's relationship with his social environment which is understood as a series of communities successively enlarging the community, local, national state. (Septiana, T. 2020)

Related to this definition, BCCF becomes an agent in the community civic learning process by implementing Y-PLAN activities for the GARDA community. These activities provide encouragement so that Linggawastu youth can interact with their social environment and then jointly carry out social changes towards civil society. Teenagers are introduced to real problems in accordance with the background of the emergence of community civics.

4. CONCLUSION

Bandung Creative City Forum is a cross-creative community in the city of Bandung that acts as a citizenship site that provides creativity development for citizens. Creative competency development is carried out through activities for the residents of Linggawastu Village which includes a capacity building activity program in the Sabilulungan waste bank community to develop creativity for adults, Y-PLAN (Youth – Plan, Learn, Act, Now!) in the GARDA community for the development of creativity in young people youth, and Creative Classes at PAUD Al-Ikhwan and elementary school students around Linggawastu Village for the development of community creativity at the age of children.

5. REFERENCES

- Adhimah, S. (2020). Peran orang tua dalam menghilangkan rasa canggung anak usia dini (studi kasus di desa karangbong rt. 06 rw. 02 Gedangan-Sidoarjo). *Jurnal Pendidikan Anak*, 9(1), 57-62.
- Aulia, S. S., & Arpanudin, I. (2019). Pendidikan kewarganegaraan dalam lingkup sosio-kultural pendidikan non-formal. *Jurnal Civic Education: Media Kajian Pancasila Dan Kewarganegaraan*, 3(1), 1-12.
- Bawole, P., & Sutanto, H. (2023). Community-Based Urban Kampong Design in Kelurahan Sorosutan, Kemantren Umbulharjo, The City of Yogyakarta. *Journal of Innovation and Community Engagement*, 4(1), 45-60.
- Delanova, M. (2019). Strategi Pengembangan Industri Kreatif Bandung Oleh Pemerintah Kota Bandung Dalam Mengantisipasi Implementasi Asean Free Trade Area dan Asean Economic Community. *Dinamika Global: Jurnal Ilmu Hubungan Internasional*, 4(01), 66-122.
- Imamah, Z., & Muqowim, M. (2020). Pengembangan kreativitas dan berpikir kritis pada anak usia dini melalui metode pembelajaran berbasis STEAM and loose part. *Yinyang: Jurnal Studi Islam Gender Dan Anak*, 263-278.
- Kurniati, P., Putra, H. M., Komara, L. S., Wibianika, H., & Setiansyah, R. (2021). Budaya Kewarganegaraan, Praktek Kewarganegaraan dan Pendidikan Untuk Kewarganegaraan Demokratis. *Jurnal Ilmiah P2M STKIP Siliwangi*, 8(2), 107-115.

- Lumbantoruan, R. S., Mulyana, N., & Santoso, M. B. (2020). Bandung Creative City Forum (BCCF) sebagai Penggerak Generasi Milenial Dalam Menciptakan Perubahan Di Kota Bandung. *Share: Social Work Journal*, 10(2), 127-141.
- Maulana, I., & Mayar, F. (2019). Mengembangkan Kreativitas Anak Usia Dini Di Era Revolusi 4.0. *Jurnal Pendidikan Tambusai*, 3(3), 1141-1149.
- McKoy, D. L. dan J. M. Vincent. (2007). Engaging schools in urban revitalization, the Y-PLAN (Youth-Plan, Learn, Act, Now!). *Journal of Planning Education and Research*, 26 (4), hlm. 389-403. ✓
- Muliasari, A., Meliyawati, M., Dewi, R., & Sulaeman, Y. (2022). Pembinaan Taman Baca Masyarakat di Desa Kupahandap pada Masa Pandemi Untuk Meningkatkan Budaya Literasi. *Jurnal Pengabdian Masyarakat Edumi*, 1(1), 46-50.
- Mulyadi, M. (2011). Penelitian kuantitatif dan kualitatif serta pemikiran dasar menggabungkannya. *Jurnal studi komunikasi dan media*, 15(1), 128-137.
- Munasti, K., Hibana, H., & Surahman, S. (2021). Penggunaan Mind Mapping sebagai Media Pengembangan Kreativitas Anak di Masa Pandemi. *Aulad: Journal on Early Childhood*, 4(3), 179-185.
- Muqsith, M. A. (2020). IPM dan Cita-Cita Pemerataan Pendidikan. *ADALAH*, 4(4).
- Muslim, S., Rokiyah, R., & Mundzir, H. (2023). PEMBERDAYAAN KOPERASI PONDOK PESANTREN SEBAGAI WUJUD EFEKTIVITAS KEMANDIRIAN EKONOMI. *Jurnal Pengabdian Mandiri*, 2(2), 571-578.
- Putra, P. H. (2019). Tantangan pendidikan islam dalam menghadapi society 5.0. *Islamika: Jurnal Ilmu-Ilmu Keislaman*, 19(02), 99-110.
- Septiana, T. (2020). Pembelajaran bela negara dalam pendidikan kewarganegaraan sebagai upaya membina semangat nasionalisme mahasiswa STKIP PGRI Kota Sukabumi. *Sosio Religi: Jurnal Kajian Pendidikan Umum*, 18(2).
- Simanjuntak, B. dan I.L. Pasaribu. (1990). *Membina dan Mengembangkan Generasi Muda*. Bandung: TARSITO. (halaman atau jurnal)
- Suharto, E. (2014). *Membangun Masyarakat Memberdayakan Rakyat: Kajian Strategis Pembangunan Kesejahteraan Sosial dan Pekerjaan Sosial*. Bandung: Refika Aditama. Halaman atau jurnal
- Tsoraya, N. D., Khasanah, I. A., Asbari, M., & Purwanto, A. (2023). Pentingnya Pendidikan Karakter Terhadap Moralitas Pelajar di Lingkungan Masyarakat Era Digital. *Literaksi: Jurnal Manajemen Pendidikan*, 1(01), 7-12.