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JPPM (Jurnal Pendidikan dan Pemberdayaan Masyarakat)
9 (2), 2022, 165-174

Internships Help Marble Craft Craftsman Develop Creativity (*Manjing*)

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Received: 05 September 2022; Revised: 25 November 2022; Accepted: 30 November 2022

Abstract: The purpose of this research is to determine the type of creativity of marble craftsmen in *Gamping* village through apprenticeship (*Manjing*) in the process of making marble crafts. This research employs qualitative methods and a phenomenological research approach. Data is gathered through observation techniques, interviews, and documentation. The data was analyzed in three stages: (1) data reduction, (2) data display, and (3) results withdrawal. Using extended attendance techniques, in-depth observation, and triangulation, the researcher determined the data's validity. The findings revealed that the process of creativity in making marble handicrafts was divided into three stages: 1) the input stage included growing interest and receiving information, 2) the process stage included processing information and attempting to make marble handicrafts, and 3) the output stage included self-evaluation conducted by apprentices.

Keywords: creativity formation, marble craft, *manjing*

How to Cite: Dewi, A. A., Dayati, U., & Wijayanto, A., (2022). Internships Help Marble Craft Craftsman Develop Creativity (*Manjing*). *JPPM (Jurnal Pendidikan dan Pemberdayaan Masyarakat)*, 9(2), 167-174. doi: https://doi.org/10.21831/jppm.v9i2.53068

Introduction

Manjing is the method of studying at the home of another person in order to gain knowledge from that person that he can later apply independently (Dewi et al., 2020). The term *Manjing* can also refer to an apprentice in this context. Where there are learning activities and imitating something done by the apprentice to later be applied independently by the apprentice. Apprenticeship is the oldest learning model that still needs to exist as an individual learning method in disseminating and receiving information that can be carried out by all levels of human beings, starting to simple life and progressing to modern life. In ancient civilizations, artisans, farmers, and residents did not generally know letters and numbers. Residents spread information regarding knowledge and skills, handicrafts, exchange, and agriculture through direct contact at the time. Apprenticeship is the direct relationship between a person and another person in delivering and receiving information. This shows that learning interactions occur in during apprenticeship process through direct interpersonal communication between the message giver and recipient. People who teach are people who provide information, in this case a marble craftsman. Meanwhile, some who receive information are people who are currently learning, in this case, prospective marble craftsmen (Sudjana, 2000).

The most of of apprenticeship research has been carried out in the fields of vocational education and higher education. Several studies on apprenticeships conducted within the setting of education are identified below, including research (Bilsland et al., 2019; Bird et al., 2015; Hermann et al., 2021; Kosnik & Beck, 2003; Rosyidah et al., 2020; Tuasikal et al., 2021; Virolainen et al., 2011) which it describes apprenticeship activities within the higher education setting. It explains that apprenticeship is a means for beginners and workers to adopt a learning

model that incorporates it into professional education. In this sense, apprenticeship serves an important function in professional education by exposing students to professionals. Apprentices who participate are expected to gain a better understanding of their chosen profession and to be able to link theory and practice successfully.

If the marble craftsmen are able to awaken prospective marble craftsmen (apprentices) to carry out their learning activities independently, the apprenticeship process is said to be successful (Dewi, 2018). *Tulungagung* Regency is one of the regions with limestone mountains. Marble rocks can all be reported inside the limestone mountains. Over time, the local community gradually took these marble stones or processed the others into various kinds of crafts in various forms. *Gamping* village, located in the *Tulungagung* district's *Campurdarat* sub-district, is one of the villages producing marble handicrafts. The majority of people in this village work in the industrial sector as marble craftsmen. They ages ranging from teenagers to adults to the elderly. The capacity to make marble crafts is said to be descended. The forms and types of marble handicrafts produced vary well as, starting with small handicrafts such as ashtrays, soap holders, tissue holders, fandel, trophies, and so on. They also create large handicrafts such as bathtubs (bath ups), wash basins (sinks), tables, chairs, lampshades, clocks, signboards, and so on.

The marble craftsmen are given the freedom to be creative in making the marble crafts that will be formed during the *Manjing* process. If the consumer places a special order, the craftsmen must make the craft in the shape that the consumer desires. Marble craftsmen see examples of marble crafts in craft books or magazines devoted to marble crafts to spark their creativity. Furthermore, craftsmen can observe other senior marble craftsmen who are experts in a variation of marble crafts. Not only that, but by observing the current trending situation and conditions, creative ideas from within the craftsmen appear on their own to make marble crafts of various shapes. Aside from that, marble craftsmen must pay attention to what types of marble crafts are currently in high demand by consumers. This is because if you succeed in making the craft appealing, it will increase sales results and income automatically. Thus, a marble craftsman must be constantly updated in order to see the latest things that are currently in trend in order to increase their creativity in making various marble crafts.

Interns are taught directly in the field or world of work during apprenticeship activities. This is in line with the idea (Bird et al., 2015) that apprenticeship, through experiential learning, takes a person to the field and allows them to engage with their colleagues in the real world of work. The concept of such an apprenticeship is equivalent to that offered to marble craftsmen, such that junior craftsmen gain knowledge and learn directly from senior craftsmen in the marble craft factory environment. Apprentices develop creativity to innovate when making marble crafts during the learning process. As a result, the purpose of the research conducted by researchers in this case is to discover what types of creativity are developed by marble craftsmen through apprenticeship in the process of making marble crafts.

Method

This study employed a qualitative research approach with phenomenological research. Researchers attempted to describe and interpret phenomena that occur in the field related to the form of creativity in making marble crafts through *Manjing*, which is generated by collecting data both orally, in writing, and from observations at the research location in this study. The qualitative research method is a research method based on the philosophy of postpositivism using it to research on natural object conditions (rather than experiments) with the researcher is the key instrument, data sources are analyzed on purpose, collection techniques are triangulation (combined), data analysis is inductive or qualitative, and research results emphasize meaning rather than generalization (Sugiyono, 2013).

This research is based on informal education that occurs in the practice of skills and techniques for making marble handicrafts through *Manjing*. This study employs

phenomenological research, for which situation and analyze interesting phenomena. In this case, phenomenology is a philosophical approach focused on the examination of phenomena that permeated human consciousness (Bagus, 2002).

Phenomenology is the study of knowledge derived from awareness, or how to comprehend an object or event through conscious experience (Littlejohn, 2002). Phenomenology also seeks to uncover the significance of one's own experience. The meaning of something that someone memories is determined by how people relate to that something (Edgar & Sadgwick, 2008). In accordance with that, (Littlejohn & Foss, 2014) define phenomenology as the appearance of an object, event, or condition in our perception. In our perception, knowledge comes from conscious experience.

In this case, phenomenology means allowing something to manifest itself as it is. On the one hand, meaning appears by allowing the reality or phenomenon (experience) to open itself. The meaning, on the other hand, emerges as a result of the interaction between the subject and the phenomena they encounter. (1) There are informal educational activities through an apprenticeship system in the process of making marble handicrafts, which are interesting to study in greater depth in this research (*Manjing*). (2) The *Manjing* process is open to anyone who wants to learn how to make marble crafts, so it is not limited to lineage or family members. (3) New creativity emerges from each different craftsman during the *Manjing* process. (4) There are stages in the *Manjing* process that the apprentice must complete in order to prepare himself as a professional marble craftsman. (5) The apprentice feels a sense of accomplishment after learning to make marble crafts, especially if the craft has a high selling value. (6) The high level of trust and market interest in marble handicrafts from the *Gamping* village area, both nationally and internationally. These six phenomena have been explained to be interesting phenomena to support in this research process, so that researchers deserve to be in the corridor of qualitative research with this type of phenomenological research. This researcher plays an important role in the process of this research, beginning with the planning, implementation, and follow-up stages in the form of interpretations and reports of research results.

This is supported by (Bogdan & Biklen, 1986), who states that the researcher is the main instrument (key instrument) and must act as such, namely as a planner, data collector, data analyst, and researcher reporter. The human instrument determines the research focus, chooses informants as data sources, collects data, evaluates data quality, analyzes data, interprets data, and draws conclusions based on the findings. The formation of creativity in making marble crafts through *Manjing* activities was thoroughly investigated in this study.

Result and Discussion

Developing human potential, as well as socialisation, values and skills, must be carried out through educational activities (Sujarwo, S., Tristanti, T., & Kusumawardani, 2022). According to (Vermunt & Donche, 2017), there are four learning components in the theory of learning patterns: 1) cognitive processing strategies, 2) metacognitive regulation strategies, 3) learning conceptions, and 4) motivation or learning orientation. According to (Rizky, 2019), learning orientation is a motivation to learn. Furthermore, (Muhsan, 2016) defines learning orientation as a commitment to learning, sharing visions, and being open-minded.

The main informants in this study stated that the interns' learning orientations varied, including (1) those who wanted to learn to add to their knowledge and knowledge, (2) those who wanted to add friends or relatives, (3) those who wanted to learn to meet personal needs, and (4) those who wanted to learn to be able to teach other friends or share knowledge with the environment. This is because the interns come from various social backgrounds, and some even come from outside the *Gamping* village area, so their learning orientations differ.

a. Learning Strategy from *Manjing* Activities

According to (Arianti, 2019), a learning environment can be enjoyable for students if educators use appropriate humor. According to (Meire, 2005), a pleasant learning environment is a happy and joyful condition that learners experience. Such conditions can assist educators in creating learning environments and an interactive atmosphere that invites and challenges students to be actively creative. A conducive learning environment will be realized if the space or learning environment also supports the learning process; this will lead to students achieving more optimal learning outcomes (Arianti, 2019).

According to the main informant, the learning environment was quite relaxed, not as formal as a school internship. It's like teaching your own child. Because anyone wishing to study here is treated as if they were their own child. The informants could talk like that because they (interns) who had been in *Gamping* village for a long time felt at home, so much so that they stayed overnight. As a result, the learning environment is informal, similar to that of a father teaching his child. Informants prefer to teach them in a relaxed manner because the information provided is easily understood by them (interns). They (interns) are also at ease with such a learning environment because there is no separation between me and them as interns.

Such a learning environment is referred to as informal learning. Because the learning environment in dog activities is very relaxed, comfortable, and fun. The knowledge provided is also easy to accept because it is informal, so there is almost no distance between apprentices and apprentices, the term is considered like family and even their own children.

To be able to carry out learning effectively and efficiently, educators must own learning strategies. This can be accomplished by mastering teaching techniques or methods (Roestiyah & Suharto, 2012). Furthermore, (Sagala, 2008) defines learning strategies as 1) establishing specifications and qualifications for changes in learning behavior, 2) making choices regarding approaches to teaching and learning problems, 3) selecting teaching and learning procedures, methods, and techniques, and 4) norms and criteria for the success of teaching and learning activities.

In this case, the learning strategy is the apprentice's effort to understand and know how to make marble crafts with maximum efficiency and results through *Manjing* activities. According to the main informant, the strategy was important so that the craftsmen had the characteristics to form marble crafts and the end result could sell well in the market. The first strategy is to ask apprentices who want to learn how to make crafts what their needs and goals are. This is an important question to ask so that the directions I give are appropriate and not misguided. After I asked about their needs and goals, my interns told me about the tools and materials they needed to make crafts. The third strategy is to give them and explain the guidelines for making marble crafts after telling them about the tools and materials. After they understood, I immediately asked them to practice making marble crafts.

Based on the above, it is clear that there are three learning strategies in the process of making marble crafts: (1) identification of learning needs and objectives, (2) introduction of learning tools and materials, and (3) provision and explanation of learning guidelines. The following are the learning strategies for developing creativity: (1) Internships inquire about interns' needs and learning objectives. Internships do this so that the knowledge or learning process carried out is in accordance with the apprentices' learning needs and goals. (2) The apprentices show the apprentices the tools and materials to be used. This is done because the tools and materials used to make marble crafts are not the same. (3) Apprentices explain to the apprentices the guidelines or procedures for making marble crafts. This is done so that the apprentices can form the marble handicrafts perfectly in accordance with the existing procedures.

First, creativity is defined as a person's ability to give birth to something new, both in the form of ideas and actual work, that is distinct from what has come before (Supriadi, 1994). The first strategy for developing creativity is to ask the interns, based on the results of key informant interviews. The point is that apprentices who want to learn to make marble crafts are asked what their needs and goals are ahead of time. This is necessary so that I know where the intern is going and do not go to the wrong address. The second strategy began after I asked about his needs and goals, and the apprentices began to be told the tools and materials he would use to make marble crafts in accordance with his goals. After explaining the tools and materials, I gave the trainees and explained how to make marble crafts in the third strategy. They can immediately practice making marble crafts once they understand.

Supporting informants stated that the process of forming creativity in making marble crafts was carried out in several ways, including (1) looking at marble craft books, (2) creativity that emerged from the craftsmen's own ideas, (3) creativity that emerged from consumer interest, and (4) creativity that emerged from market opportunities. Several learning strategies are employed in the process of developing creativity. The learning strategies in the apprenticeship version included (1) identifying the apprentices' learning needs and objectives, (2) introducing tools and materials, (3) giving and explaining study guides, and (4) *Manjing* practice. While the apprentice version's learning strategy is more focused on factors that influence the process of making marble handicrafts, such as (1) starting the clock, (2) tool quality, (3) selecting the right materials, and (4) health.

Furthermore, creativity can be developed by (1) beginning working hours. If you normally leave for *Manjing* at 8 a.m., a marble craftsman can begin earlier at 7 a.m. This will make it easier for marble craftsmen to prepare tools and materials, as well as give them more time to make marble crafts. (2) The caliber of the tools employed. This is significant because if the quality of the tool used is poor or damaged, it must be replaced with a new one; otherwise, the marble craft cannot be formed. (3) The materials used are of high quality. This is also significant because the quality of the material will influence the outcome of the marble craft. (4) Body health. Strategies for maintaining a healthy body are also important to note because being a marble craftsman is a difficult profession that takes place in an environment polluted by dust from marble stone waste, so the body condition must be really healthy and fit so that craftsmen can make marble crafts to the best of their abilities. While (Semiawan, 1992) defines the creative learning process as "engagement with something meaningful, curiosity and knowing in awe, incompleteness, chaos, complexity, incongruity, irregularity, and so on. It can be concluded from the above theory that the creative learning process results in the formation of creativity and learning strategies.

Second, modeling in the learning process is a method that presents a reference or something that is made observable by students or students in the learning process (Azhari, 2012). The main informant stated that he was the model in the *Manjing* activity. The interns observed every move the informants made. The first example is when the informant uses a lathe to shape a rock. The apprentice who is currently studying will pay attention and follow the informant's movements, namely the formation of the stone. For example, when his right hand holds a rock and his left hand holds the steering wheel, the apprentice must also imitate the informant's movements. Because if the movement is not consistent, the resulting craft will be imperfect. The intern must see and practice the movements made by the informant when he rubs the table with sandpaper in the second example. For example, if the informant rubs in the same direction, the intern must also rub in the same direction. Because if the direction is different, the craft results will not be as smooth as desired.

Based on the explanation of the above opinion, it can be explained that the modeling process that occurs in dog activities is by imitating every movement made by the apprentice. In this case, the model is the apprentice himself. While the apprentice's task is

to see, observe, imitate, or imitate the movements and steps taken by the apprentice beginning with the selection of materials, the use of tools, and the practice of making marble crafts.

The main informant who becomes the model in the *Manjing* activity is as follows. In this activity, the intern's role is to pay attention and then imitate every movement made by the model (main informant). For example, when the model is turning the stone with a lathe or rubbing the stone with sandpaper, the apprentice must pay close attention and imitate every movement made by the model. If the model turns the stone to the right when using a lathe, the apprentice must also turn the stone to the right, and if the model grinds the stone in the same direction, the apprentice must also rub the stone in the same direction. If this activity is not carried out in accordance with the model's instructions, the resulting marble crafts will be imperfect.

The demonstration or modeling begins with the selection of good quality materials based on the color of the stone. The model then shows how to hold and use tools to make marble crafts. In this case, the apprentice pays close attention and then imitates the main informant to ensure that the finished marble craft is perfectly formed. According to Hansman (2001), one of the phases in apprenticeship learning is the modeling phase, which includes observation and contemplation. "Modeling occurs in two parts: behavior modeling allows apprentices to observe the performance of an activity by apprentices to share tricks performed". According to the theory, modeling is an action taken by someone to observe and imitate others in making something.

b. Supporting Factors

Supporting factors are factors that facilitate individual or group behavior, such as skills (Notoarmodjo, 2009). According to the main informant, the supporting factors are the polar opposite of the constraints themselves. The first enabling factor is the availability of high-quality materials. The availability of good tools that can still be used or are not damaged is the second enabling factor. The third supporting factor is the appropriate location. The fourth supporting factor is adequate costs. The environment is another factor that promotes the development of creativity. The existence of an educational environment will aid in the development of the interns' creativity.

Based on the results of the preceding explanation, it can be explained that the supporting factors in the development of creativity are actually the inverse of the existing constraints. Logically, the development of creativity can run optimally if the obstacles that arise are properly resolved.

The supporting factors in the formation of creativity are the polar opposite of the constraints themselves. The main informant believes that the first supporting factor is the availability of high-quality materials. The availability of high-quality materials will make it easier for craftspeople to express their creativity when creating marble crafts. The second factor is the availability of high-quality tools. Good quality tools will also make it easier for craftsmen to develop their creativity in creating various types of marble crafts. The availability of a strategic location is the third factor. The point here is that the location is close to water and electricity. Thus, craftsmen can be inventive and inventive when creating marble crafts. The fourth factor is the availability of sufficient funds to cover material and tool purchases. As a result, craftsmen do not need to be concerned if they run out of material stock or need to replace damaged tools. The environment is another factor that can help. The presence of an educational environment will assist craftsmen in developing their creativity in making marble crafts. Craftsmen can develop their creativity and marble crafts can be formed logically if these obstacles are overcome. The availability of high-quality materials and tools, as well as the presence of a clear and healthy mind, both physically and spiritually, will make it easier for craftsmen to think, and their creativity will naturally be formed to create various types of marble crafts.

On the other hand, there are some obstacles in the learning process, one of which is the formation of creativity, are several obstacles that impede the course of the learning process as seen from human factors (apprentices and apprentices), institutional factors (room), and instructional (lack of tools and materials) (Hamalik, 2002). The first barrier, according to the main informant, is material. If you obtain low-quality materials, the craft that is formed will not be maximized. The second barrier is a lack of tools. When a tool is damaged or it is time to replace it, it must be replaced immediately with a new one. The third impediment is location. Getting a dog location where there is less water and no electricity, for example, will make dog activities difficult. The fourth impediment is financial. According to the explanation above, the obstacles to developing creativity in making marble crafts come from two sources: (1) external constraints such as tools, materials, location, and cost, and (2) internal constraints such as health factors.

Obstacles to creativity include the following. (1) Materials. The point here is that when low-quality materials are used, the resulting craft will be imperfect, and the craftsmen will have difficulty shaping it into marble crafts. (2) Tools. Tools are also an impediment, because when a tool is damaged or needs to be replaced, it must be replaced immediately with a new one, or the craftsmen will be unable to complete their task of forming marble crafts. Furthermore, a damaged tool will damage the raw material because it cannot be formed perfectly. (3) The location. The point is that the dog's location must be near water and have electricity. This is due to the fact that electricity is used to turn on the tools, whereas water is used as a mixture to make it easier for craftsmen to form marble crafts. If these two items are difficult to obtain, the craftsmen will be unable to work on marble crafts. (4) Fees. Cost is also an impediment in this case, because without enough money, materials and tools for developing creativity in making marble crafts cannot be obtained or purchased.

c. Learning Experience from *Manjing* Activities

A learning experience is a learning process that is directly or indirectly experienced by learners (Dale, 1996). According to (Dale, 1996), the classification of learning experiences is poured into cone experiences ranging from concrete to abstract consisting of: 1) direct experience, 2) experience through imitation objects, 3) experience through drama, 4) demonstration, 5) field trips, 6) television, 7) films, 8) radio, 9) visuals, 10) visual symbols, and 11) verbal. (Rusman, 2015) also stated that the best learning is learning from direct experience, which includes not only observing directly but also living, being directly involved in actions, and being accountable for learning outcomes.

According to the main informant, the apprentices' learning experiences emerged from the demonstrations. The apprentices then imitated what the informants did and then practiced it themselves. They also gain firsthand experience from existing objects. For example, they can learn to make marble crafts using existing tools. They also gain experience through exhibitions. They can learn to sell goods and communicate with customers through the exhibition.

Based on the explanation above, apprentices' learning experiences in *Manjing* activities include (1) experience gained through demonstrations from apprentices, (2) experience gained from objects available in *Manjing* places, and (3) experience gained from the exhibition. The following are some of the learning experiences that can be gained from *Manjing* activities: (1) Learning experiences that arise as a result of demonstrations given by the main informant. In this case, the intern gains learning experience from the demonstration (behavior style) or method used by the main informant in *Manjing* activities. For instance, when cutting marble, turning marble, or even rubbing marble. Later, the apprentice will imitate his method to practice on his own. (2) Learning experiences that arise from direct objects that already exist. Apprentices, for example, can learn to make marble crafts using tools and materials that are already available in the

warehouse. (3) Exhibit activities that provide learning opportunities. For example, if an intern is invited to participate in an exhibition, he can gain direct experience learning to trade as well as communicating with customers.

Based on the explanation above, a creativity development chart in the manufacture of marble crafts can be created, which is divided into three stages, namely input, process, and output, as follows:

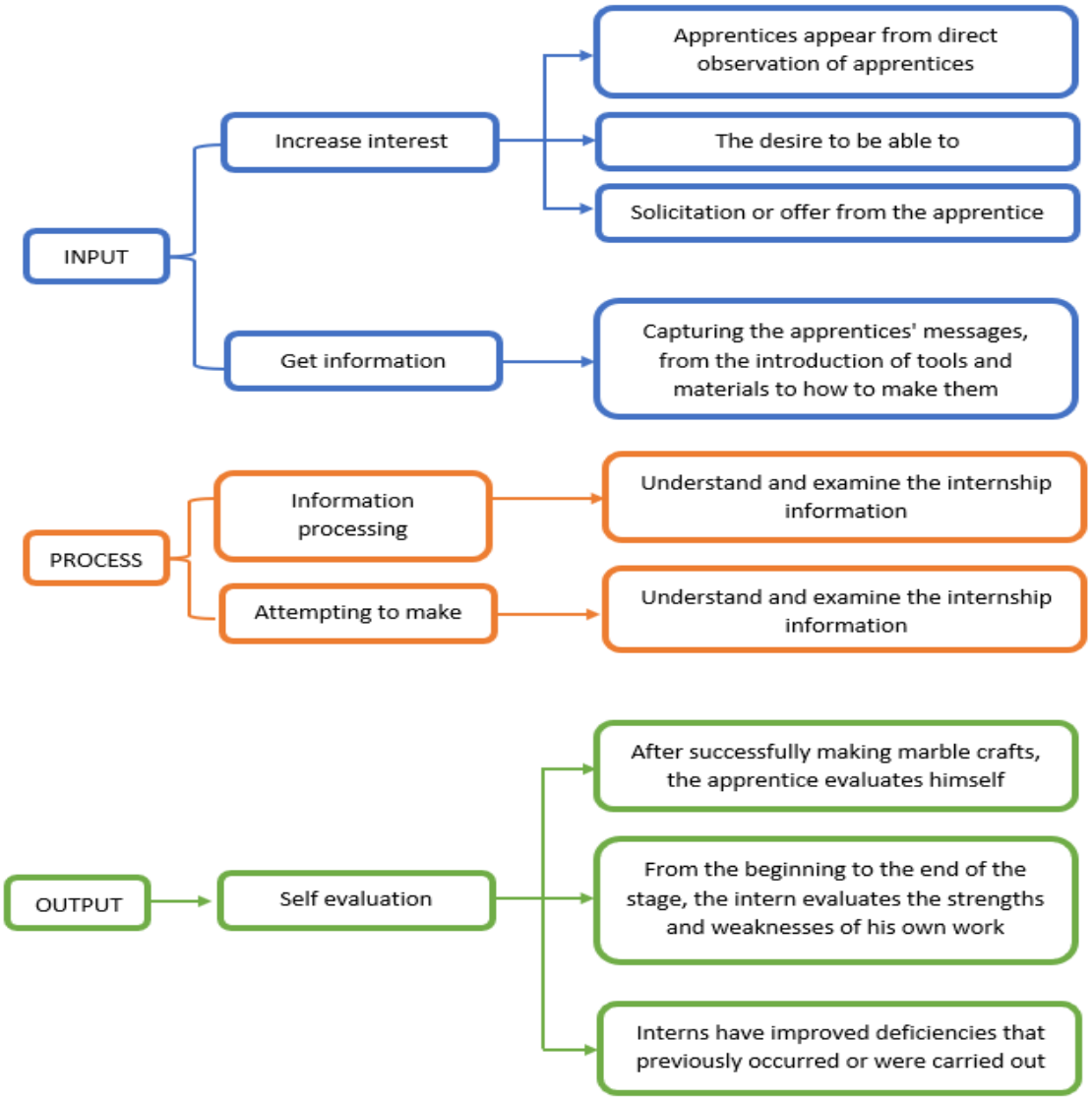

Figure 1: Process of Forming Creativity in the Making of Marble Crafts

In the process of making marble handicrafts, the pattern of developing creativity is divided into three parts: input, process, and output. Two things are done in the input section: cultivating the interest of apprentices (junior craftsmen) and how apprentices receive information provided by apprentices (senior craftsmen). The craftsmen's interest usually stems from direct observation, the apprentice's desire to be able to, and the apprentice's invitation or offer to make marble crafts. While interns made efforts to obtain information from messages given by interns ranging from the introduction of tools and materials to how to make marble handicrafts.

In the process section, the intern attempts to process the information and begins to make marble crafts. Interns process information by understanding and looking at information, both messages and knowledge obtained from apprentices. Meanwhile, efforts

to make marble crafts are carried out through direct practice in forming marble crafts based on directions and guidance from apprentices.

The interns perform a self-evaluation in the output section. The intern conducts an assessment of himself after successfully making marble crafts in this self-evaluation process. The evaluation is carried out by examining the benefits and drawbacks of the entire process of making marble handicrafts. Furthermore, the interns correct any deficiencies that arise so that future efforts to develop creativity can be optimized.

Conclusion

According to the findings of research, the formation of creativity in the manufacture of marble crafts carried out through *Manjing* activities can be divided into three parts: 1) input includes growing requests and receiving information, 2) processes include processing information and trying to make, and 3) output includes self-evaluation conducted by the interns themselves. Furthermore, two factors are experienced in the process of forming creativity, which is carried out through *Manjing* or apprenticeship, namely supporting factors and inhibiting factors. Where the supporting and inhibiting factors come from within the apprentices themselves as well as from outside or the environment of apprenticeship activities carried out by apprentices.

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