



InJAERe: Indonesian Journal of Arts Education Research

InJAERe

Journal homepage: <https://ejournal.upi.edu/index.php/ijaer>

Visual Art Education Model in The Bormove (Boarding Movement) Community

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ABSTRACT

Art education in Indonesia has undergone various developments, particularly in the context of learning approaches. However, art learning has often encountered resistance from Islamic cultural contexts, especially within Islamic boarding schools (pesantren), which emphasize religious studies and employ distinctive learning methods. In response to this, the Bormove (Boarding Movement) community has emerged as a unique example of integrating pesantren culture into art education practices. This study aims to explore how the Bormove community actualizes an art education model that combines Islamic boarding school traditions with contemporary art practices. The research employs a qualitative case study design, utilizing data collection techniques such as literature review, observation, and interviews. The data were systematically analyzed to describe how pesantren-based learning methods are adapted and applied within the Bormove community's art learning process. The findings of this study are expected to contribute to an alternative model of art education that is inclusive, contextual, and capable of bridging the spiritual and aesthetic dimensions in arts learning.

ARTICLE INFO

Article History:

Submitted 12/01/2026

First Revised 17/03/2026

Accepted 27/04/2026

First Available online 30/05/2026

Publication Date 30/05/2026

Keyword:

Art Education, Learning Models,
Visual Art, Contemporary Art,
Islamic Boarding School Tradition

1. INTRODUCTION

Art education is one of the educational fields in the Indonesian curriculum. Historically, art education can be traced back to the Dutch occupation of Indonesia, beginning with drawing lessons based on Dutch policy at the time (Soehardjo, 2012, p. 75). After Indonesian independence, art education was influenced by the United States and the Netherlands, even though they were no longer colonizers (Soehardjo, 2012, p. 51). Art education was then divided into several art disciplines, such as visual art, music, dance, and drama/theater, which was influenced by America (Soehardjo, 2012, p. 79).

Within the educational context, art aims to enhance students' sensitivity, creativity, and aesthetic taste in the arts, developing ethics, social awareness, and cultural awareness of community life (Yulianto, 2020). Over time, art has evolved into contemporary art. Contemporary art, in a neutral sense, means art of the present time (Salam et al., 2020, p. 152).

However, arts education often faces tensions between freedom of expression and the boundaries of cultural or religious values inherent in social life. This was once the theme of the Dialogue on Culture and Nationality organized by the Center for Pancasila Studies at Parahyangan Catholic University (UNPAR). Prof. Sumanto argued that art is often used as a means of worship and religious rituals, however, religion sometimes restricts art because it is perceived as disruptive to theological teachings, because art is often viewed as entertainment that can damage the relationship between humans and God, this influences how the state's stance in supporting or rejecting art (KTH-Humkoler UNPAR, 2022).

This tension becomes more evident when art intersects with Islamic traditions. According to the Ibtimes editorial team (2023), Islamic art—such as singing, dancing, or painting—must adhere to certain principles: it should be polite, contain elements of learning and education that convey noble moral messages, ensure modesty in dress by covering the aurat (genitals), and remain free from idolatry and sin. When these elements are fulfilled, artistic expression is still considered permissible under Islamic law. In its broadest sense, Islamic law is defined as a set of rules ordained by Allah for His servants to follow (Rohidin, 2016, p. 5).

In Indonesia, there are also educational institutions with their value systems, specifically Islamic values, and distinctive learning methods that are called Islamic boarding schools (pesantren). Pesantren are Islamic educational institutions originating in Indonesia that also serve as places for in-depth religious learning for all Muslims in Indonesia (Husni & Wulandari, 2023, p. 10). However, Islamic boarding school education in Indonesia focuses not only on religious knowledge but also on art and creativity, which play a vital role in shaping the character of students. The arts play a significant role in the students' self-expression, cultural values learning, digital media utilization as a means of communication and promotion, and fostering creativity and innovation in various art forms and activities. They also support the development of social skills and character building, such as discipline and responsibility. They also equip students with relevant skills in the modern era. Therefore, the arts in Islamic boarding school education make the learning process more comprehensive and oriented towards developing an intelligent, creative, and characterful generation (Lailatul, 2024).

As previously explained, art is permitted in Islam, but provided that it adheres to the principles of Islamic law. Within this framework, Islamic boarding schools (pesantren) continue to incorporate arts education into their curriculum. Alongside these formal practices, alternative learning spaces have emerged that attempt to bridge two seemingly

contrasting domains: the pesantren tradition and the world of art, particularly in the context of contemporary visual arts. One such space is the Bormove (Boarding Movement) Community, which originated from a pesantren-based background and has developed within Bandung's urban art scene.

The Bormove Community was founded by individuals with Islamic boarding school educational backgrounds who are also actively engaged in contemporary art practices through activities such as discussions, exhibitions, and art making. The community was initially established in 2022 under the name "Komunitas Seni Santri (KSS)." The group later adopted the name "Boarding Movement (Bormove)." Since its establishment, Bormove has consistently organized open calls, art exhibitions, and collaborative projects that allow artists, particularly those with pesantren roots, to engage critically and creatively with contemporary artistic discourse.

In addition to art activities such as exhibitions, the author also learned that the Bormove community holds other activities. These activities are unique in their efforts to incorporate traditional Islamic boarding school learning methods into arts learning. One of the activities the author participated in was "Ngaos Seni" (Art Ngaos) and "Sorogan Seni" (Art Sorogan). These activities utilize a learning approach commonly used in Islamic boarding schools. Sorogan is a form of individualized education in which students, carrying a book, approach the kyai (Islamic teacher) or his assistant one by one in turn (Zarkasyi, 2005, pp. 72-73). Ngaos, which means reciting the Quran, has been expanded to include reciting or studying all fields of knowledge (Selamet, 2022).

In practice, Ngaos Seni and Sorogan Seni are not merely symbolic terms but serve as methods that shape the learning rhythm within the Bormove community. The learning process is collective, respectful, and grounded in Islamic scholarly values, blended with the spirit of openness that is characteristic of contemporary art. The Bormove community is a place where spiritual values meet the dynamics of artistic practice, giving rise to a form of arts education that is not entirely formal but rich in meaning and direction. This community constructs a new narrative about how art and religious values need not be mutually exclusive but can dialogue and grow together.

The research in this journal article aims to delve deeper into the practices of arts education within the Bormove community, highlighting the hybrid forms between Islamic traditions learning methods and the art learning models they employ. Therefore, this study offers a novel contribution to understanding how Islamic values, originating from Islamic boarding schools, and art interact in the context of community-based arts education. However, it should be emphasized that this research does not aim to create a new learning model but rather focuses on examining a new phenomenon developed by the Bormove community, which has not been widely discussed by other researchers.

Based on the previous explanation, the author is interested in researching and studying the Bormove Community in more depth by raising the research title "Visual Art Education Model in the Bormove Community (Boarding Movement)." The research seeks to contribute a new understanding of how fine arts education can be developed in more inclusive, contextual, and practical ways within community settings.

2. METHODS

The research in this journal article uses a qualitative method with a case study approach. Qualitative research is a research design whose data analysis is based on text, images, or other non-numerical data (Setiyadi, 2012, p. 14). Furthermore, according to

John W. Best (Gainau, 2016, p. 53), case study research examines various aspects related to the history or development of a case, to understand the meaning of life, whether it be for individuals, families, groups, or social institutions within a society.

Qualitative research is used to understand and describe in depth the art education model implemented within the Bormove community, specifically the values of Islamic boarding schools and their interaction with contemporary art. This type of case study focuses on a specific case: the Bormove community as a community-based art learning space with Islamic boarding school values.

2.1 Data Collection Techniques

Data collection in this research was conducted using several primary techniques within a qualitative approach: literature review, observation, interviews, and documentation. The use of these techniques is intended to obtain a comprehensive picture of the fine arts education model implemented by the Bormove community, adapting Islamic boarding school values.

– Documentation Study

Documentation study, also often called literature study, is a data collection technique based on notes, transcripts, books, newspapers, magazines, inscriptions, meeting minutes, lengger (religious calendars), agendas, and so on (Arikunto, 2013, p. 274). The author used this technique to search for sources based on existing documents, both online and offline, such as in libraries or the research site itself.

– Observation

Observation can be defined as the observation of an object using all five senses (Arikunto, 2013, pp. 199-200). From this definition, it can be understood that this technique can be useful for data collection in this study, allowing for direct observation of the activities of the Bormove community, both routine and irregular. Activities included discussions, study meetings, open educational activities, and the creation and presentation of artworks.

– Interviews

To obtain more comprehensive, valid, and accurate data, the author chose interviews as the data collection technique. An interview, or oral questionnaire, is a conversation between an interviewer and an interviewee to obtain information (Arikunto, 2013, p. 199). The interviews aimed to explore their perspectives, experiences, and reflections on the art education practices within the Bormove community, including their interpretations of the *ngaos seni* and *sorogan seni* methods. The people that the author interviewed, such as the founder, mentor, and member of Bormove Community.

2.2 Data Analysis

According to Moleong (Siyoto & Sodik, 2015, p. 122), data analysis in a qualitative research design begins with reviewing all available data obtained from various sources, such as interviews, field observations summarized in notes, personal documents, official documents, photographs, and other materials. The steps the author took to analyze the data in this study, according to Siyoto and Sodik (2015, pp. 122-124) in their book, include:

– Data Reduction

Data reduction means summarizing and selecting the data that is the main focus of the research, focusing on important data, searching for themes and

patterns, and discarding unnecessary data. Data reduction aims to simplify the data obtained in the field.

- Data Presentation

Data presentation is a collection of information or data that has been organized to allow for preliminary conclusions to be drawn. The collected data will be organized or categorized based on sub-themes such as learning methods, Islamic boarding school values, and forms of artistic expression, in the Bormove community.

- Conclusions and Verification

This is the final step in data analysis, drawing conclusions from the data compiled in the previous stage. Conclusions can be drawn if there is agreement by comparing the statements of the research subjects with the main formulations of the research.

3. RESULTS AND DISCUSSION

3.1 Bormove Community Profile (Boarding Movement)

Bormove, short for Boarding Movement, is an arts community in Bandung founded by alumni of Islamic boarding schools (pesantren). The majority of its members are alumni of Islamic boarding schools (pesantren) or Madrasah Aliyah (Islamic Senior High School) with interests and talents in the arts, including visual arts, literature, music, dance, performing arts, architecture, and design.

Bormove also maintains strong ties with the Gontor Modern Islamic Boarding School family and several Gontor alumni boarding schools in Bandung, as several of its members are also alumni of these Islamic boarding schools, particularly the founder of the community. This background is the reason why the Bormove community carries the narrative of Islamic boarding school students.

3.1.1 History

The Bormove (Boarding Movement) community was founded on February 13, 2022, under the name KSS (Santri Art Community) in Bandung by Wildan F. Akbar, an artist and art curator, and a group of other artists with Islamic boarding school backgrounds, particularly from the Gontor Modern Islamic Boarding School. Fariz Karimullah served as its first chairman. The community then developed into an arts space for Islamic boarding school alumni.

The Bormove Community was established to provide a creative space for Islamic boarding school alumni with an interest in the arts. Within pesantren culture, artistic practices are often restricted by prohibitions and strict religious rules, which have led many students to feel hesitant or even fearful about engaging in artistic activities. This tension served as the primary motivation for the community's formation.

Over time, and with the growth of this community, many new members have joined, not only from Islamic boarding school backgrounds but also from non-Islamic boarding school backgrounds. Consequently, in January 2024, the community changed its name from KSS (Santri Art Community) to Bormove (Boarding Movement).

3.1.2 Organizational Structure and Membership

An organization, especially a community, must have a management structure consisting of a leader and members. From its inception in 2022 to 2025, the Bormove community had a total of four leaders and dozens of board members. However, as of August 2025, the total membership of the Bormove community is 25.

The administrators of the Bormove Community are members who have participated for at least one year and embody the collective spirit of the organization. They undergo cadre development activities designed to equip them with the skills necessary to manage a community. In carrying out their roles, administrators are guided by the founder and senior mentors, allowing them to cultivate their potential in specific fields before being directly involved in broader community responsibilities. Organizational leadership within Bormove is dynamic rather than fixed, as positions can change at any time according to the evolving needs and priorities of the community.

3.1.3 Activities or Work Programs

As an organization, the Bormove community has various activities and work programs designed to support and achieve the goals for which it was founded. The Bormove community's primary focus is to provide knowledge in the field of arts, both theoretical and practical, to all its members, so they gain multidisciplinary knowledge from various skilled artists in their respective fields. Furthermore, members can hone their teaching skills by presenting materials tailored to their interests and talents. The following are activities carried out by the Bormove community:

– Ngaos Seni

Ngaos Seni is a collaborative art learning method involving collective reading, discussion, and understanding of material, similar to the tradition of "ngaji kitab" (reciting books) in Islamic boarding schools (pesantren), where the speakers are members of the community itself.



Figure 1. Ngaos Seni Poster
(Source: Bormove Community Internal Archive)



Figure 2. Ngaos Seni Activities
(Source: Bormove Community Internal Archive)

– Sorogan Seni

Sorogan Seni is an online activity that invites expert speakers from outside the Bormove community.



Figure 3. Sorogan Seni Poster 1
(Source: Bormove Community Internal Archive)



Figure 4. Sorogan Seni Poster 2
(Source: Bormove Community Internal Archive)

– Art Exhibition

The Bormove community's art exhibitions are not merely a showcase for works, but also a space for dialogue, exploration, education, and a medium for negotiating the position of the boarding school students (*santri*) and the community within contemporary art in Indonesia.



Figure 5. Garis Asimilasi Exhibition Poster
(Source: Bormove Community Internal Archive)



Figure 6. Garis Asimilasi Exhibition Documentation
(Source: Bormove Community Internal Archive)

– Art Workshop

One activity carried out using the Ngaos Seni approach is an art workshop, where participants learn while discussing and sharing experiences.



Figure 7. Workshop Seni Poster
(Source: Bormove Community Internal Archive)



Figure 8. Workshop Seni Activities
(Source: Bormove Community Internal Archive)

3.2 The Bormove (Boarding Movement) Community's Fine Arts Education Model

To date, the Bormove (Boarding Movement) community does not have a formal written curriculum. Therefore, the Bormove community's fine arts education model is still under development. However, some programs have been implemented in concrete activities, while others remain concepts that are being continuously formulated and tested.

Therefore, through this journal article, the author attempts to explain and summarize the concept of the fine arts education model currently implemented by the Bormove community. This presentation is not a final form, but rather an academic effort to understand, document, and identify the direction of development of the Islamic boarding school-based fine arts education model currently being initiated by the Bormove community. The following is a further explanation of the concept of the fine arts education model developed and implemented by the Bormove community, based on the author's research.

3.2.1 Philosophical Foundation

The learning process in this community is based on the concept of تَعْلِيمُ تَعْلِيم (Ta'liimu Ta'liim), which means "teaching teaching" or "teaching activity towards the teaching process." The Bormove community also has an idea for their future curriculum, inspired by the classic Islamic boarding school book, "Ta'liimul Muta'allim Thariiq at-Ta'allum," which translates to "Teaching Students the Path of Learning." The book is a work by Burhanuddin az-Zarnuji.

This model integrates fine arts learning with Islamic boarding school values, so that the creative process not only produces aesthetic works but also is grounded in faith and spiritual meaning. Within this community, the visual arts are viewed as a medium for preaching, education, and character building.

It is important to note that the Bormove Community positions itself as moderate, situated between the world of contemporary art and the traditions of Islamic boarding schools. While many of the values and methods applied in its art learning are rooted in Islamic principles, not all discussions or practices

are explicitly religious. So, it is hoped that the philosophical foundation adopted by the Bormove community can be accepted by anyone regardless of their religion or background, both among santri and non-santri.

3.2.2 Objectives of the Educational Model

In its educational model, the Bormove community has the following objectives to achieve.

- Developing creative, innovative, and aesthetic visual arts skills.
- Instilling Islamic boarding school (pesantren) or student values, namely faith and spirituality, in the learning process and the resulting artwork.
- Developing Awareness of Artistic Creation as Worship and Contribution to Society.
- Enhancing Brotherhood (*Ukhuwah*) and Collective Collaboration in the Community.

3.2.3 Model Characteristics

The characteristics of the educational model developed by the Bormove community are as follows:

- Integrative
Combining contemporary visual arts concepts and Islamic boarding school learning methods within a faith and spirituality framework.
- Participatory
Involving community members and participants in the learning process, creative work, and exhibitions.
- Contextual
Addressing themes that are not only Islamic, but also arts, social, cultural, historical, or other.
- Creative-Productive
Focusing on creating works that have aesthetic value and a moral message.

3.2.4 Basic Principles

The educational model developed by the Bormove community also has the following basic principles.

- Tauhid
Placing Allah SWT, or God Almighty, as the center of orientation in creative work.
- Divinity
Understanding the presence and existence of God Almighty through feeling and reflection in artistic activities.
- Spirituality
An energy in conveying messages of goodness through art.
- Moderate
Positioning oneself in the middle, meaning not being excessive or extreme, both in the context of art and religion.
- Charity
Applying skills to benefit the community.

3.2.5 Scope of Work

In its educational model, the Bormove community has the following scope of creative interests and products produced by its members:

- Painting
- Arabic Calligraphy or Typography
- Illustration and Digital Art
- Graphic Design
- Photography
- Crafts
- Performance Arts

3.2.6 Syntax of the Fine Arts Education Model in the Bormove Community (Boarding Movement)

This model can adapt the syntax of Project-Based Learning, modified to reflect Islamic boarding school values and other needs.

Table 1. Syntax of the Fine Arts Education Model in the Bormove Community

Stage	Learning Syntax	Main Activities	Integration of Values
1. Orientation	Understanding the Essentials of Project-Based Learning	Opening with prayer, explanation of learning objectives, and creative work.	The value of <i>Tauhid</i> and awareness of the intention to worship Allah SWT or God Almighty.
2. Theme Exploration	Exploring Ideas and References for Learning/Work Themes	Discussion of themes: art, religion, history, culture, and others.	The value of wisdom.
3. Artwork Design	Sketching, Media Selection & Techniques	Creating visual concepts according to the chosen theme.	The value of independence.
4. Creative Process	Creating Fine Art	Applying techniques, composition, and color with an awareness of meaning.	The value of collectivity.
5. Evaluation & Reflection	Reflection on Work	Presentation of work, discussion of meaning, and alignment of message with theme.	The value or attitude of moderation.
6. Implementation & Exhibition	Publishing Work	Holding exhibitions, both offline and online, and utilizing work as a medium for preaching.	The value of Islamic brotherhood.
7. Documentation & Knowledge Sharing	Archives and Training	Preserving work, teaching, and sharing knowledge with the new generation.	The value of implementing Teachings in Daily Life.

(Source: Adapted from Trianto in Dianawati, 2022, p. 38)

3.2.7 Visual Chart of the Bormove (Boarding Movement) Community Fine Arts Education Model

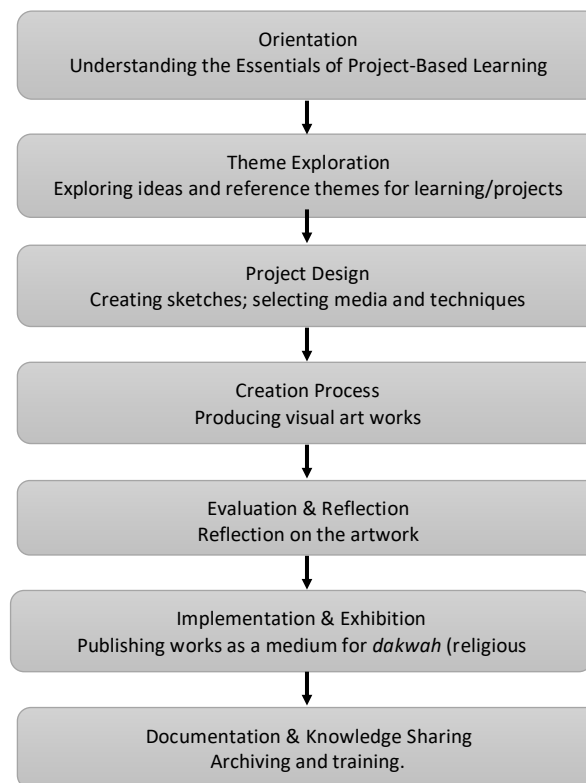


Figure 9. Bormove Community Fine Arts Education Model
(Source: Personal Documentation, 2025)

3.2.8 Model Strengths

The educational model developed by the Bormove community also has the following strengths.

- Integration of Spiritual and Aesthetic Values
Combining visual arts skills that embody aesthetics and beauty with spiritual and faith values, resulting in works that convey a strong moral and visual message.
- Strengthening Identity and Introducing Culture in Islamic Education
Integrating and Promoting Pesantren Educational Values for Broader Public Relevance.
- Encouraging Responsible Creativity
Community members or participants can freely create, while remaining within the boundaries of spiritual and faith values.
- Participatory and Collaborative
Community members engage with each other in discussions, productions, and exhibitions.
- Providing Social Contribution
The resulting works can be used as a medium for preaching and educating the general public.

3.2.9 Model Weaknesses

The weaknesses of the educational model developed by the Bormove community are as follows.

- Limitations on Creativity

The focus on spirituality and faith has limited visual exploration for some artists, as this community believes that every work produced will be accounted for by Allah SWT, or God Almighty.

- Still in Development
The curriculum or the educational model applied by the Bormove Community is still in the process of development and experimentation, and therefore requires continuous evaluation to address existing limitations in the learning process.
- Limited Resources and Facilities
The community does not yet have a permanent location or adequately equipped facilities, which often constrains the continuity of its learning activities. In addition, its membership remains limited, particularly in areas directly related to the learning material, and the lack of stable funding further restricts the organization of its programs and initiatives.
- Potential for Differences in Interpretation
Diverse perspectives often emerge in the application of aesthetics, especially when intertwined with dimensions of spirituality and faith.
- Limited Public Reach
Works with themes of spirituality and faith sometimes do not receive much exposure or attention in public exhibition spaces.
- Challenges of Regeneration
Attracting the interest of the younger generation or successors requires innovative methods and media for the community to survive and develop.

3.2.10 Learning Methods

Until today, the Bormove Community has primarily adopted two learning methods commonly practiced in Islamic boarding schools, namely *ngaos* (collective study or recitation) and *sorogan* (individualized teacher–student learning). Other methods have not yet been implemented, largely due to limitations in the community's intensity of activities and organizational continuity. The following is a further explanation of the learning methods adopted by the Bormove community.

- *Ngaos Seni*
Ngaos Seni is a concept or approach used by the Bormove community that combines the reading tradition (*ngaos*) commonly used in Islamic boarding schools with artistic practice methods. In the context of art, this can be interpreted as an effort to explore understanding, provide interpretation, and develop artistic insight.
The presenters for *Ngaos Seni* activities are active members of the Bormove community who have potential competence in specific artistic fields. Each individual who will be a *Ngaos Seni* speaker is required to assist with the community founder and mentor to ensure that the knowledge or material they will present has undergone a process of correction and revision. Through this art gathering activity, it is hoped that all members, especially those who present, will use this as an opportunity to develop their courage and confidence in presenting knowledge to the public. The audience for this art gathering is open to the public, not just community members, but also the general public, whether they are graduates of

Islamic boarding schools or not, regardless of religious affiliation, although the method is generally synonymous with Islamic practices.

The hope of the Ngaos Seni method implemented by the Bormove community is that each time members or participants return home, the knowledge they have gained will be conveyed and absorbed, both directly and indirectly, and will benefit those around them. This demonstrates that the topics discussed and learned in each activity have a strong impact and can positively influence those around them.

However, the art gathering activities still face several weaknesses, particularly regarding their limited intensity and frequency. These constraints stem from limited resources, including the absence of a permanent venue, the lack of a consistently structured schedule, and the need to adjust to the availability of presenters. As a result, the continuity of activities has not yet been fully realized.

– Sorogan Seni

Sorogan Seni, in the context of the Bormove community, can be defined as an arts learning method adapted from the educational tradition of Islamic boarding schools (*pesantren*). The learning process is conducted exclusively between the teacher/*murabbi* (teacher) and their students. This method involves inviting a senior artist, who is a non-member or external to the community, to act as a speaker in an online discussion. However, there are exceptions in some activities where the speaker for the Sorogan Seni is the founder of the Bormove community, Wildan F. Akbar, to fill the gap caused by the lack of a speaker.

Sorogan, in the context of Islamic boarding school traditions, is a learning method in which students individually submit texts (books) to be read and corrected directly by a *kiai* (Islamic teacher). However, when applied to the world of art, Sorogan Seni in the Bormove community can be interpreted as follows.

- Exclusive, chain-based arts learning.
- Comprehensive critique and study of works.
- Balance between modernity and tradition.
- Contextualization or adapting arts knowledge to the lives of students.

Sorogan Seni (Art Sorogan) in the Bormove Community functions not only as a method of learning art but also as a means of transmitting tradition, fostering critical thinking, and maintaining a balance between innovation and the traditional roots of Islamic boarding schools within the context of contemporary art.

This method was developed as a solution to the limitations of Ngaos Seni, which requires face-to-face interaction and therefore lacks intensity. To address this, Sorogan Seni sessions are also conducted online through the Zoom platform, enabling participants to engage in the learning process. In this way, the continuity of teaching and learning within the Bormove Community can be sustained.

4. CONCLUSION

Based on the research findings, the Bormove (Boarding Movement) Community is a visual arts collective founded by alumni of Islamic boarding schools. The community

develops a non-formal, community-based arts education model that integrates Islamic spiritual values, particularly those rooted in pesantren traditions, with contemporary art practices. The educational philosophy is grounded in the principle of Ta'limu Ta'lim ("teaching within the process of teaching"), which emphasizes learning as both an individual and collective responsibility.

This model adapts pesantren learning methods such as ngaos and sorogan, while also incorporating an inclusive and contextual such as project-based learning. The actualization of this educational model can be observed in routine activities, including Ngaos Seni (Art Ngaos), Sorogan Seni (Art Sorogan), as well as exhibitions and workshops that function as platforms for both artistic practice and community engagement.

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