

# PACITANIAN (Environment-Oriented Art Education Model)

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**Abstract**—District of Pacitan has rich natural resources, not only in terms of its beauty, but also the historical traces of human evolution contained therein. These potentials are inspiring and providing ideas to be embodied into an educational model that could make children aware about such natural resources. This is an education which places natural environment phenomenon as the main orientation. Art serves as model. The material taught here is a physical exercise in Pacitan natural environment. The desired results here are to balance a child's emotional inputs from superstition and myth stories, by intellectual input of data and facts about the ancient human history, as well as motoric sense input or physical sensitivity related to Pacitan natural environment. This art education model can be performed in public space as site specific performance. "Pacitanian" performance is a collaboration between Arts, Education, and Science (Prehistoric Life). This is a new idea which makes a well combination between the beauty of art, knowledge regeneration and transformation process through education, and knowledge about the scientific facts of prehistoric life in Pacitan environment also known as prehistoric kingdom.

**Keywords**—*education, art, environment*

## I. INTRODUCTION

### 1. Environment-Oriented Art Education

Essentially the purpose of art education is to provide a balance of emotional, rational or intellectual, and motoric sensibility aspects. Art education also could provide a learning experience which is very influential in thinking process, creativity capability and children character building. However, in fact, nowadays the implementation of dance education generally put more emphasis on re-production or imitation methods, such as repeating a dance taught by teacher through imitating the teacher's movement mechanically. The children are taught as desired by teacher or parent. There is no opportunity to develop creativity capability by creating movement or their own dances. This may cause children losing their world. The children will no longer being children, but become a mini-bodied adult.

Gunawan Mohammad wrote in Kompas on Tuesday, July 27, 2010, entitled "Anak" (Children) talking about children life which has been taken away by adult complexity problems. Through this article, Gunawan wanted us to be aware about the importance of children getting their world back. The world full of imagination and creativity. Only by these two things children have spirit and hope to survive.

In line with that matter, Yudi Latif in his article in Kompas on Thursday, August 4, 2016, entitled "Pendidikan Tanpa Mendidik" (Education Without Educating) deplored the implementation of education in Indonesia which is no longer appropriate to the nature of true education. Education is more interpreted as teaching (Onderwijs), in which the learning material only contains knowledge and cognitive skills. Whereas education is a learning process to be a real human being, which should be carried out throughout life by helping children develop their inner potentials to grow in gaining their highest prosperity and happiness. Therefore the curriculum should provide a model for olah pikir, olah rasa, olah raga, and olah karsa (intellectual development, Affective and Creativity development and Physical and kinesthetic development) of students, and oriented to understand themselves and their environment.

Both articles are underlining or highlighting about the implementation of the ideal education, where education process should be able to stimulate and also accommodate children creativities and imaginations, and oriented to understand themselves and their environment.

Environment plays an important role in education. The environment is something that exists around nature which has meaning and or specific influence to each individual. The environment as the basis of education is conditional factor that influences individual behavior and an important learning factor. Learning environment or learning or education mentioned in this matter is social, personal, natural or physical, and cultural environments (Oemar Hamalik, 2003: 194-195)

Environment-based education will help students adapt themselves to their surroundings, so it will affect the building and development of personalities and their potentials as human beings who will live in the community. Ovide Decroly conveys a theory of *Ecole pour la vie par l'vie*, saying that "School is from life and for life" (Oemar Hamalik, 2003: 193).

The influence of natural environment on student development also delivered by J.J. Rousseau, which known as back to nature theory. Rousseau emphasized that education should be done in a natural environment which is clean, quiet, fun, and fresh so the children can grow up to be good human beings (Oemar Hamalik, 2003: 193).

Those three education figures' views are slightly more illustrate that the environment is an important

educational foundation. Environment can affect individual growth, and then it is important to provide education which is oriented towards the environment.

Based on these two matters then presumably it is important to have an environment-oriented art education model. An educational model focuses on the development of children's creativities and imaginations, also environment-oriented through the art. Through art children can have creativities and sensitivities in the environment to live and survive.

## 2. Environment Potential in Pacitan

Pacitan is a regency in East Java Province. It is located on the southwestern tip of East Java Province, and it is most western region immediately adjacent to Central Java Province. The northern area is next to Magetan, east area bordering with Ponorogo and Trenggalek, and south area bordering with Indonesia Ocean. This area is an agricultural area and also maritime area since Pacitan area consists of mountains or hills and beaches.

Pacitan Mountains are belonging to Thousand Mountains (Gunung Sewu) mountain range karts between Wonosari and Jember. There are many caves that keep memory about prehistoric human life. Harry Widiyanto, a paleoanthropologist calls Pacitan as prehistoric kingdom. This is due to its rich and abundant area of complete tools from Paleolithic era, Mesolithic, Neolithic until the metal age. (Interview, January 10, 2015).

Pacitan has many prehistoric sites. One of them is Baksoka River, which is located about 30 kilometers north of Pacitan. In the bottom of this river, it was found a great set of Paleolithic tools which was then called the Pacitanian culture, with *Homo erectus* as supporters. The tools discovered have specific prototype characteristics, namely do not remove the stone skin or its cortex. This site is one of the important and famous sites in the world (Widiyanto and Harry Truman Simanjuntak, 2013: 123).

Another site in Pacitan is Ngrijangan, derived from the word rijang which according to Harry Widiyanto means silicified limestone. This site is an industrial center or workshop of Neolithic stone tools production. (Interview, January 10, 2015).

Cave sites like Song Keplek and Song Terus are sites which are not less important for prehistoric life study. Song Keplek is another site in Pacitan where humans have discovered five individual fossils derived from Australomelanesid and Mongoloid races. While digging through the door of Song Terus as deep as 8 m and 16 m, revealing three layers of culture, namely Terus Layer (230000-80000 years ago) which is a paleolithic era culture, Tabuhan Layer (39000-18000 years ago) culture paleolithic era, Keplek Layer (10000-5000 years ago) pre-neolithic era culture. Those three layers are seen from stone tools culture technology found in each layer (Harry Widiyanto, 2014: 81)

The caves at Pacitan have been formed since about 15 million years ago, which had previously been in the ocean depths. For 15 million years the caves have been used for various activities of different types of prehistoric man from a different era. (Harry Widiyanto, interview, January 10, 2015).

Data about the scientific fact of prehistoric life in Pacitan is very inspiring and give ideas to be realized into an educational model that sensitize children about this.

By looking at the potential of Pacitan natural environment state, then the most appropriate education applied for Pacitan society is environment-oriented education. Environment mentioned in this case is a natural environment. This is an education which concentrates in natural environment phenomenon as the main orientation. Art is served as model. Education content is oriented to natural environment phenomenon.

Based on this background, problems arise as follows: What is the content of this artwork? What is the concept of creativity and the creative process in this artwork? What is the concept of the presentation?

## II. ARTWORK CONTENTS

Caves, rivers, and beaches environmental provide emotional or psychological stimulation very easily with the stories of superstition and myth. It is supported by the television which gives excessive treat about similar stories like this, thereby provides negative psychological effect to children when they are in these three environments. Whereas these three environments could give rational impulse, because those are the land of historical research.

Pacitan with prehistoric sites that exist in it, become a research land of ancient human history. Scientific facts and data about the Earth's history and paleoanthropology can stimulate children's imagination to be more rational.

Pacitan natural conditions that are more specific to caves, rivers and beaches can challenge the children to improve their motoric ability and sensibility maximally. Slippery rocks, rushing river water flow, strong waves, mounds of rock and cliff, train children's bodies to have optimal physical flexibility. Physical exercise in Pacitan natural environment creates a lifestyle where the body relates and must undergo moving ways shaped by the natural environment. These movements can also affect brain nerves formation of children (Sardono W. Kusumo, interviews, October 7, 2016).

Therefore, "Pacitanian" artwork with physical exercise material in Pacitan natural environment will balance child's emotional input which comes from a story of superstition and myth through intellectual input which comes from data and fact about ancient human history, as well as motoric sense input or physical sensibility related to Pacitan natural environment.

"Pacitanian" artwork is a collaboration between Art, Education, and Science (Prehistoric Life). A new idea which makes a combination between the beauty of art, knowledge regeneration and transformation process through education, and knowledge about the scientific fact of prehistoric life in Pacitan environment that also referred as prehistoric kingdom. (Harry Widiyanto, interview, August 20, 2016).

## III. CREATIVITY

### 1. Creativity Concept

The format of this artwork is Art for Education. The type is site specific performance from children and for the children. The material presented is Pacitan natural environment oriented art practice. This training system can also spawn an artwork that can be performed in public space. The media of inner expression, emotion, and imagination used in this work include:

- a. Body  
The body relates to caves, rivers and beaches phenomenon.
  - b. Sound  
Auditive sensitivity relates to caves, rivers and beaches phenomenon.
  - c. Visual  
Stalactites and stalagmites similar to in Disneyland's, gurgling streams, rocks and white sands provide children's imagination stimulus to play around with what they see.
  - d. Audio visual  
Technological advances in the field of audio-visual which is in children's hand used to hone their creativities.
  - e. Information Technology  
Children can seek any information and knowledge on matters concerning their environment with the widest possible by utilizing information technology.
2. Creativity Process  
Starting from 2014 ago, some processes that have been done are as follows:
- a. Prehistoric life appreciation through visual image (movies, museums and sites):  
In introducing the prehistoric life to children, then played a movie about prehistoric life. The processes that currently conduct are:
    - 1) Looking for reference of prehistoric life movies  
The first introduction through movie was held on November 30, 2014. The movie played were Walking with Cavemen and Cave Hands. Walking with Cavemen movie illustrated Darwin's evolutionary journey. There was also some information how fire, music and dance discovered. Cave Hands movie provided information about cave pictures made by ancient human. Cave Hands provided information on how children can explore painting as like cave paintings.  
These films as stimulus in realizing the reality of prehistoric life, such as fossils and artifacts found in Pacitan.
    - 2) The application of results from watching prehistoric movie  
After watching prehistoric life movies, children were invited to apply what they've seen on the movie into creative activities, among others: retelling, imitating caveman movement or also the animal behavior in the movie, making clothes like caveman, and playing with the prehistoric life theme.
    - 3) Visit the prehistoric museum.

The prehistoric museum visited was Sangiran Prehistoric Museum. This activity carried out on December, 17 2014. In this museum, the children asked to find information about prehistoric life and Sangiran museum as much as possible.

- 4) Visit the prehistoric sites  
By visiting the prehistoric sites, children can explore and get information directly on scientific facts about prehistoric life. In addition, by visiting the prehistoric sites, then the children can relieve their imagination to interact with their environment. The sites visited were: Song Terus, Tabuhan Cave, Janglot River, and Baksooka River.
- b. Information enrichment (books, browsing, and information seeking from the experts)
  - 1) Prehistoric books and pictures seeking  
These three books of Sangiran Trilogy were books that present the scientific facts about prehistoric life in Sangiran, and Thousand Mountains (Gunung Sewu) presented in an easily understood language and accompanied by interesting pictures. The Sangiran Trilogy includes "*Sangiran Menjawab Dunia*" written by Harry Widiyanto and Truman Simanjuntak, "*Jejak Langkah Setelah Sangiran*" written by Harry Widiyanto, and "*Nafas Sangiran Nafas Situs-Situs Hominid*" written by Harry Widiyanto.  
Another book explored was the writings of Indonesia archaeological experts who are members of the Association of Indonesian Archaeology (IAAI) entitled "*Prasejarah Gunung Sewu*". This book contains a synthesis of prehistoric life which lasted on Thousand Mountains (Gunung Sewu) based on the research results that have been implemented over the years. The discussion ranges on various aspects of culture and human activity which generally involves natural environment exploitation systems in order to supply life necessities since prehistoric era.
  - 2) Information seeking from the internet  
The children closeness to the internet in everyday life gives an idea to direct them for a better and positive usage of internet. How they could get any information about the scientific facts of Pacitan prehistoric life. Thus, they would know the origin and history of their environment better.
  - 3) Information Searching from the Experts  
The interview was conducted with Harry Widiyanto, Paleoanthropology expert. This activity has been carried out on January 10, 2015. Some highlights of the interview with him besides those already mentioned, are:
    - a) Human evolution process is actually present in brain development, brain volume increased so the skull part moves. Changing process is on the neck to the top and not the neck down.

- b) Homo Erectus lived in outdoor area near the river, and Australomelanesid lived in the cave they are called as real cavemen;
  - c) Indonesian native is a direct descendant of the Austronesian or Mongoloid race who came in 4000 years ago. While Australomelanesid race came earlier about 15000-5000 years ago;
  - d) Pacitan is a prehistoric empire for complete finding of stone tools of old to young stone era. There is some ancient human stone workshop centers found in Pacitan.
  - e) Homo Erectus, Austromelanesoid and Mongoloid ever lived in Pacitan;
  - f) Pacitanian is the oldest Paleolithic culture in Indonesia. Pacitanian technology is the oldest technology.
- c. Physical sensitivity training in the environment  
The training was carried out gradually in different place, namely:

- 1) The training in Tabuhan Cave & Cave Painting/Terminal 1

Tabuhan cave is located in Wareng village, Punung District, Pacitan. This cave is the oldest cave residential site in Southeast Asia about 60,000 years to 30,000 years ago, with the heritage in the form of fauna and lithic artifacts (Truman Simanjuntak, 2004: 82).

Tabuhan cave has plenty of spaces with each function. Another uniqueness of this cave is the rock sounds with a certain tone. This reason is the underlying electoral environment for training at this stage.

Objectives to be achieved through this activity include:

Encourage the children to explore and know the cave environment, shaping the children's body stamina, training the body sensitivity or motoric sense both visually and auditory, practicing sensitivity in the emotional and surrounding environment relationship (artistic sensitivity practice). Children can feel right to use their five senses, the cave environment such as slippery cave floor, various sizes of cave stalactites and stalagmites, the dark and cold hall, fresh water dripping, and so forth.

This activity has been carried out for 6 times from November 2014 until January 2015, involving as many as 70 children who were divided into 4 groups of 4 times earlier practice, and together on the 5th and 6th trainings.

The practice process in Tabuhan Cave was giving freedom for children to observe and explore Tabuhan cave environment in the first. In the next process the children were given learning

scenario with materials of ancient life in the cave environment (movie, performance innovation, apparel and ancient human hunting, cave painting). The children were imagining and then moving according to the scenario.

After getting input from several parties, the artist can draw tentative conclusion that the practice done in Terminal 1 of Tabuhan cave was not in accordance to its preliminary draft, because it has not fully provide stimulus on children creativity to move, and expression under the natural conditions of Tabuhan cave.

This activity was still guiding children with their learning scenario. It opened the artist's eyes to improve research direction back to the right path, and become capital of the next training execution and process.

- 2) The training in Janglot River / Terminal 2

a) Observation

Baksoka River is one of the most important Paleolithic sites in Indonesia. The river is located about 30 Kilometers north of Pacitan, East Java, and is Bengawan Solo river upstream. This site was discovered by Koenigswald and M.W.F. Tweedie in 1935. In this site or in the riverbed a great set Paleolithic culture tools which then called as Pacitanian was found. (Widianto, 2013: 123)

Janglot River is Baksoka river upstream. Janglot River is a river that flows along Janglot Hamlet, Pelem Village, Pringkuku, Pacitan. There are rocks and stones of fossil plants and animals of various sizes in the river.

According to Juri, the head of Janglot hamlet, the land along the river's flow has been investigated by the Department of Antiquities both local, district and central level. The study says that the land along the river flow is a layer of soil is very old. In other words Janglot river is an ancient river that has been existing since ancient human era and also as one of the important places of ancient human survival. So, it is possible if fossils found in Baksoka River also come from Janglot river carried by the water flow up to Baksoka riverbed.

This observation activity was carried out in more detail in the entire month of February 2015. Based on observation result, the river condition illustration was obtained, and how the river will be used as practice place and

inspiration source in practice process that will be conducted.

b) The training in Janglot River

Training activity in Janglot river was aimed to encourage children in exploring and getting know about river environment. The children can learn how to walk and run on the river with rushing streams and invisible riverbeds, jumping between the large rocks and water flow, floating, swimming, diving, playing with the sound of water, and so forth. This physical exercise consciously would form stamina, intelligence, and sensitivity of the children's body. Children were also invited to train their emotional sense of relationship with the surrounding environment. The children were free to imagine based on what they see, they feel, and experience.

The training in Janglot river also aimed to apply the data obtained during the study. Fossil stones seeking, fossil stone analysis process and the usual stone, making house form branches were examples of scientific data application activities in introducing hidden prehistoric life in Janglot river environment.

This activity has been carried out six times from April to June 2015, involving 40 children who were divided into 4 groups of 4 times earlier training, and together on the 5th and 6th training. The training process in Janglot river consciously gave freedom to the children to do anything in accordance with their imagination power and creativity with Janglot river environment atmosphere stimulation. The artist observed the activities and what happened during the training.

Based on observation from the beginning of training activities in Janglot river, it was indicated that Janglot river provides stimulus on children creativity to move, and expression in accordance with Janglot river natural condition, also stimulate children imagination ancient life through rocks they found in the river. This activity provided a sense of joy and happiness effect in children because children can move freely in accordance with their creativity capability.

3) The training in Srau Beach environment/Terminal 3

Srau beach is one of the south coast beaches which precisely located in Srau Hamlet, Candi Village, Pringkuku District, Pacitan. This beach has 5 points of view, consists of: 2 corners facing east, one viewing angle facing south and

two viewpoints facing west. Visitors can enjoy the Sunrise and Sunset at the same time on this beach.

Srau beach is Thousand Mountains' (Gunung Sewu) coast which is the source of prehistoric life sites. The coastal area is exploitation area (catchment area) prehistoric man for marine utilization, animals hunting and grain usage. Fossils of marine organisms from the coast of this are found in burial caves scattered in Southeast Asia along with prehistoric man bones fossils. It also included in Song Keplek site, located in Punung District, Pacitan (Simanjuntak, 2004: 105). That reason underlies environment selection for the third stage training.

The training in Srau beach was aimed to encourage children in exploring and getting to know about coastal environment. The children were invited to walk down the rock hills, directly see the fisherman who fishing above the cliff, playing in the sand with different game patterns, playing in the waves, and so on. This physical exercise was very important, not only to form children stamina, intelligence, and sensitivity of the children's body or motoric sense. In addition, children were also invited to train their emotional sense relationship with the surrounding environment. The children can develop their creativity optimally in utilizing coastal environment, and then Srau became media of their performance. This process also can be called as an artistic sensitivity training.

This activity has been conducted five times from October to December 2015, involving as many as 70 children who were divided into four groups of four sessions, and together on the fifth training.

The training process in Srau beach consciously gave freedom to the children to do anything in accordance with their imagination power and creativity with Srau beach environment atmosphere stimulation. The artist observed the activities and what happened during the training. The observation result can be used as a basis for making interesting flow performances without neglecting the creative process and the development of children imagination.

4) The training in these three environments (Janglot River, Tabuhan Cave and Srau Beach)

The training in three environments started from August to November 2016.

The objective was to encourage children in exploring and directly feeling the differences among these three environments. This physical exercise was very important for children, not only to form stamina of children's body, but also gives different body sensitivity or motoric sense according to the differences of these three environment characteristics. Children were also invited to train their emotional sense of relationship with the surrounding environment.

This training process consciously gave freedom to the children to do anything in accordance with their imagination power and creativity with these three environments atmosphere stimulation. Based on observations from terminal 1, 2, 3 to the training in three locations at once, it was discovered the children activity patterns that they always do. This pattern then used as the basis by the artist to plot the show without neglecting the development of creativity and enjoyment in children performance, thus allows for diversity in each workout.

d. Performance innovation seeking

Performance innovation seeking activity is indispensable for the following reasons:

- 1) Adjusting the environment;
- 2) Adjusting learning needs
- 3) Creating a new learning environment that is not monotonous;
- 4) Motivating the children

Performances that have been generated and implemented are:

- 1) Imitating Animals Performance
- 2) *Opo Iki Opo Iku* Performance
- 3) Predator and Victim Performance
- 4) Imagination Performance
- 5) *Wek Wek Gung* Performance
- 6) Coca Cola Disco Performance

e. Workshops

By bringing in experts as presenters, the workshop was aimed to provide additional knowledge and enrichment for the children.

- 1) Freehand Drawing Workshop (I Wayan Sujana Suklu-Bali)

Providing drawing paper and charcoal as materials, I Wayan Sujana Suklu divided the workshop into two sessions. The first session, the children were asked to draw freely according to their own imagination. According to I Wayan Sujana Suklu, this stage was very important for children in order to

liberate their soul for freeing their creativities from rules that impede on their lives.

The second session, children tried to draw moving objects, namely their friends who were dancing. This stage was important for children improve their concentration and reflect speed and their soul aesthetic. Their graffities and scratches of this activity were very different and can not be obtained by ordinary drawing. This workshop was held on January 11, 2014, and lasted for 3 hours (3 x 60 minutes).

- 2) Multimedia Workshop (Andy Donovan-Australia)

Through the workshop held during these two days, children know how to make a video mapping, starting from preparation, simple video creation, up to the installation of equipments and supplies to turn it around.

- 3) Music and Movement in the Cave Workshop (Medeleine Flynn, Tim Humprey & Tony Yap-Australia)

This workshop was held on January 14, 2015 in Tabuhan Cave to encourage children knowledge in knowing the sound of the tone and play around with echo and reverberation sounds in a variety of different rooms in Tabuhan Cave. In addition, children were also invited to move freely following the sound produced.

3. Artwork Presentation

The presentation of "Pacitanian artwork (Environment-Oriented Art Education Model)" is based on the freedom of playing and performance enjoyment approach. This approach is always present and become a major foothold in the overall presentation of this artwork.

Through the performance, children are invited to practice in Pacitan natural environment. Caves, rivers and beaches environment provide challenges to children in motoric sensitivity capabilities, associations or imaginations about the world of mythology, folklore, and folktale and also the ability to get information by using information technology.

In developing children motoric sensitivity abilities, this artwork trains children's body to experience the difference in sensitivity between the motoric or sensory sensitivity in the caves, rivers and beaches. The slippery rocks, swift river currents, cold floor and walls of the cave, difference sizes of stalactite and stalagmite caves, strong waves and sands on the beach to train children motoric skills through their sensory. In other words, this is a training of children sensory sensibility balances.

Pacitan natural environment in the form of caves, rivers and beaches can increase their association freedom or children imagination about mythology, folklore and folktale worlds. When playing in these environments children can freely and spontaneously can imagine the stories in the form of myth, folklore or folktale. Even, they can also imagine spontaneously about science fiction world such as "Jurassic Park", "Kingkong" and so on.

Pacitan natural environment can stimulate children to seek information as much as possible about the things found in the environment by utilizing information technology. As well as when the children use the internet deftly to find any information about the rocks they found in Janglot River.

#### IV. CONCLUSION

Pacitanian Artwork (Environment-Oriented Art Education Model) aims to focus our minds on the importance of the Art and the Environment. Art education model seeking that emphasizes creativity with environment orientation.

The format of this artwork is Art for Education. Its type is the children and for the children performance. The material presented is Pacitan natural environment practice-oriented art. This training system can also spawn an artwork that can be performed in the public space.

"Pacitanian" Artwork is a collaboration between Art, Education, and Science (Prehistoric Life). A new idea that collaborates art training, regeneration process and transformation of knowledge through education and knowledge about the scientific facts of prehistoric life.

Pacitanian Artwork (Environment-Oriented Art Education Model) with this physical exercise material of Pacitan natural environment answers the question of art education implementation today which is not in accordance with the nature of art educational purposes. This artwork can balance children's emotional input which comes from the story of superstition and myth that present from the history of ancient humans data and facts, as well as motoric sense input or physical sensitivity related to Pacitan natural environment.

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