Project Based Learning Model in Class X.9 of SMA Negeri 1 Semarang

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Abstract

Project-based learning (PjBL) has been widely applied in science and technology education, but its use remains limited in the context of arts education, particularly dance education. This study aims to describe the implementation of the PjBL model in dance education in class X.9 at State Senior High School 1 Semarang. The study employs a qualitative method with a phenomenological approach to understand students' subjective experiences in the process of creating original dance pieces. Data was collected through observation, interviews, and documentation, and then analyzed using triangulation. The results of the study indicate that the implementation of the PjBL model takes place systematically through three stages: planning with the development of teaching modules, implementation by adapting the planning from the teaching modules, and evaluation conducted collaboratively by the teacher and students through class discussions or feedback sessions. Each stage facilitates active student participation, encourages collaborative problem-solving, and produces original dance works. This study confirms that PjBL is effective in enhancing students' creativity, independence, and critical thinking skills in art education. These findings contribute to the development of project-based art pedagogy practices at the secondary education level.

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INTRODUCTION

Art education in schools is provided because it can foster social awareness, ethical awareness, cultural awareness, and aesthetic experiences through activities delivered by teachers in every learning process. Learning methods are an important aspect for high school students. During the learning process, many students underestimate subjects they consider easy, even though few truly understand what they are learning. If teaching methods do not align with the material being taught, the classroom environment becomes unproductive. Project-based learning (PjBL) is an instructional approach that emphasizes the creation of a product or outcome by students as part of the learning process. The learning conducted by educators to students is called the implementation of learning (Dakhi, 2022). According to Jamal Mirdad (Mirdad & Pd, 2020), the learning model functions as a guideline for educators in planning classroom learning. This guideline covers all aspects of preparing learning tools, media, teaching aids, and evaluation tools that help achieve learning objectives.

Project-based learning models are based on various stages and supported by relevant facilities. The steps of the Project-Based Learning (PjBL) model can be carried out through learning activities, starting with the educator posing fundamental questions or motivational questions to the students, the students designing a project plan or determining the project theme, and the team draws up an implementation schedule. Then, the educator monitors the students in carrying out the project and always review the progress of the project, the educator will test the project work results of each team, and finally the educator will evaluate the results of the project. The main objective of developing an appropriate learning model is to create a learning environment that allows students to participate actively in the learning process.

This study is based on qualitative descriptive research focusing on the Project-Based Learning (PjBL) model with dance creation material from several regions in one of the classes at SMA Negeri 1 Semarang, namely class X.9. The researcher was interested in studying the PjBL model at SMA Negeri 1 Semarang because there have been few studies referring to the educational system at SMA Negeri 1 Semarang, especially regarding project-based learning models. Furthermore, the fact that dance at SMA Negeri 1 Semarang is becoming increasingly prominent demonstrates the development of dance-related activities. Several reasons why the learning model is very important: first, the use of an appropriate model will facilitate the learning process, thereby achieving educational objectives. Second, students can access a wealth of useful information through this model. Lastly, changes in the learning model are necessary because each student has different learning habits, attributes, and personalities.

The PjBL model is widely used in the fields of technology and science, but there is little research on project-based learning models in dance. This study aims to describe how the PjBL model is implemented in class X.9 during dance lessons. Dance is not only a technical skill; it also contributes to the development of character, discipline, collaboration, and creativity in students. This study can offer several benefits to readers and researchers alike. It is also hoped that this study will provide practical suggestions for optimizing the implementation of this learning model. Project-based learning (PjBL) is a project-based learning approach that emphasizes the creation of a product or outcome by students as part of the learning process. Students work on

meaningful projects independently or in groups with specific timeframes (Yuniarti, 2021).

The novelty of this study lies in its subject and location, which differ from previous studies. The researcher used a qualitative research method with a phenomenological approach to examine the Project-Based Learning (PjBL) model in the subject of dance, specifically in creating dance creations in class X.9 at SMA Negeri 1 Semarang, which has not been studied before. Another novelty of this study is the application of the project-based learning (PjBL) model in the dance subject, particularly for secondary school students, specifically describing how students create their own choreography, explore it independently, and collaborate with their group to achieve the project's learning objectives.

Previous research conducted by Indo Maryanti (Maryanti et al., 2023) was titled "The Application of the Project-Based Learning Model to Enhance Students' Creativity in Dance Education for Grade XI at SMA Negeri 13 Wajo." In this study, Maryati used the Classroom Action Research (CAR) method and focused on improving students' creativity through two cycles of learning. This study, however, employs a descriptive qualitative phenomenological approach to examine the process of students participating in dance education using the Project-Based Learning (PjBL) model. Another novelty lies in the use of different research subjects and locations compared to Maryati's study.

Ina Lestari and Aldeva Ilhami, in their article titled "The Application of the Project-Based Learning Model to Enhance Creative Thinking Skills Among Junior High School Students: A Systematic Review" published in the Journal of Science (LENSA) in 2022, discuss a topic relevant to enhancing the creativity skills of junior high school students. Skills that Ina considers crucial in the 21st century. According to Ina, project-based learning is one of the most promising approaches. This article employs the systematic review research method using the PRISMA

model, which synthesizes evidence from various studies. The application of the PjBL model is explained clearly and comprehensively (Lestari & Ilhami, 2022). This article helps me enrich my references related to problem-based learning by explaining the materials used in PjBL research, the types of research, and how effective PjBL is. This article provides information related to project-based learning.

RESEARCH METHODS

"Problem-Based Learning Model in Dance Lessons for Grade 10.9 Students at SMA Negeri 1 Semarang" is a study that uses qualitative research methods with a phenomenological approach from teachers and several grade 10.9 students at SMA Negeri 1 Semarang. The phenomenological approach in education helps researchers explain how students' experiences influence them and how students understand and interpret their learning experiences. The qualitative research conducted includes several stages: preliminary activities, field observations, selection of informants, data collection through triangulation, and recording of observational data. The teaching module consists of three parts: General information: School identity, initial competencies, Pancasila student profile, student targets, facilities and infrastructure, and learning models. Core components: Learning objectives, material understanding, prompting questions, learning activities, assessment, and evaluation or enrichment. Attachments: Student worksheets (Maulida, 2022).

Observation simply means observing an object or subject matter (Pujiyanto, 2021). The observation in this study was conducted at SMA Negeri 1 Semarang. The researcher will observe the teaching and learning process of dance and other related subjects. The school administration narrowed down the observation location to one selected class, namely class X.9 (Arianto, 2024). An inductive approach was then used in data analysis, where the findings were based on

the collected data. The researcher chose to use a qualitative method in this study because the author observed the research object directly. The research subjects are the subjects of the research itself, while the research objects are the main issues being observed and studied.

The observations were carried out during tenth grade dance classes. The teacher conducted the lesson as usual using the problem-based learning method. Through this method, actions and reactions or interactions from the students' activities emerged, which were later evaluated by the teacher. From this activity, the researcher observed how the learning model was implemented during dance education in class X.9. The research results were presented in the form of qualitative descriptions based on the conclusions of the learning process in the classroom and the results of interviews with teachers, students, or other related parties. The data sources for this research utilize one of Rohidi's theories, namely the 4P model. Person (informants) include the dance teacher and several students from class X.9 at State Senior High School 1 Semarang. Then, Place (location) or the research site is at SMA Negeri 1 Semarang, Semarang City. Process (activities) the activities being studied are the Project-Based Learning model for dance education in class X.9. Paper (documentation), the form of documentation collected includes photos and some videos from the learning process or during the dance education lessons (Rahayuningtyas et al., 2021).

An interview is also a process of obtaining information for research purposes through face-to-face questioning between the interviewer and the respondent, informant, or other interviewee, either with or without using interview guidelines (Rizky Fadilla & Ayu Wulandari, 2023). The researcher in this study acted as the interviewer, asking questions, evaluating answers, requesting explanations, taking notes, and probing further questions from the interview informant. On the other hand, there were informants or sources who answered questions and provided explanations. In this interview, the researcher used a structured interview. In conducting the structured interview, the researcher provided research tools in the form of written questions that had been planned and prepared in advance. The interviewees were Dance Teachers and two students from class X.9. The interview was conducted to obtain information and gain an in-depth understanding of the Project-Based Learning model in dance education.

Data collection uses observation, in-depth interviews, documentation, or a combination of all three. In this case, researchers seek more data about the object being studied. To reduce data, researchers must have a lot of insight and breadth. Because the data collected is very varied, researchers must record it thoroughly and in depth, then analyze it through a data reduction process. Data presentation takes the form of narrative text or field notes and in the form of matrices, graphs, or charts. The techniques used by researchers to collect primary data include observation, interviews, and documentation. The author uses this method to capture facts and data regarding the application of the Project-Based Learning model in dance education with the research subjects being students in class X.9. In this qualitative research, triangulation is an important component for checking data validity. Triangulation techniques are also used to ensure the accuracy of data by combining observation, interviews, and documentation techniques into one to draw conclusions (Alfansyur & Mariyani, 2020). Valid data from a study must be reconfirmed to ensure that the data obtained is indeed valid (Saadah et al., 2022). To prove the accuracy of the answers to the research questions in this study, the researcher involved informants other than the main informants who were believed to still have relevance or a connection to the main research subject.

RESULT AND DISCUSSION

Background of SMA Negeri 1 Semarang

SMA Negeri 1 Semarang has a land area of 4.2 hectares and holds the title of the largest non-boarding school in Southeast Asia. To the north of State Senior High School 1 Semarang is State Vocational High School 4 Semarang, to the south is an office district, to the west is a residential area, and to the east is Indonesia Kaya Park. Currently, State Senior High School 1 Semarang uses the Merdeka Curriculum as its teaching framework and holds the title of Adiwiyata School. The school building features various rooms and facilities to support educational activities. There are two fields used for ceremonies, sports activities, and outdoor events. With its strong academic accreditation, the school is also equipped with several laboratories, including two physics laboratories, two biology laboratories, and one chemistry laboratory. There is also a sufficiently large area next to the biology laboratory that can be used as a greenhouse. SMA N 1 Semarang also has two multipurpose halls for events such as student orientation, commemorating major holidays, or meetings. One is called the small hall, and the other is the large hall. The large hall will be used by the students of class X.9 to perform the dance creations they have created indoors.

Class X.9 is the name of one of the classes at State Senior High School 1 Semarang. Class X.9 is located on the right wing of the school building and is on the second floor. This class has a total of 36 students, with 22 female students and 14 male students. The homeroom teacher for Class X.9 is Mr. Taufik Hidayat, S.Pd.,Gr. Under the Merdeka Curriculum, Class X.9 at State Senior High School 1 Semarang does not have a specific specialization and also has the opportunity to study dance education every Tuesday from 10:15 AM to 11:45 AM during the fifth and sixth periods. The location of Class X.9 itself is on the right wing of the school building and is on the second floor. Its location is strategic, close to the stairs, the front field, and the school gate. It is hoped that students will be more motivated to learn because, within this independent curriculum, they are the primary implementers with their own interests and talents, while educators serve as facilitators guiding the students. Thus, students can optimize their personal potential and achieve academic success (Heni Susanti et al., 2024).interview

Dance Education at SMA Negeri 1 Semarang

The dance teacher at State Senior High School 1 Semarang is named Ayok Eko Pertiwi, S.Sn.,Gr. She received her education at the Indonesian Institute of the Arts in Surakarta from 2004 to 2008 and continued her teacher training at Semarang State University in 2023. Based on the Merdeka Curriculum, teachers will begin by planning their lessons by developing teaching modules. Teaching modules are systematic and clear plans for implementing lessons, designed to help teachers and students achieve the desired learning objectives. As evaluators of students, teachers must be able to act as planners, designers, managers, evaluators, decision-makers, and administrators within the Merdeka Curriculum (Marsela Yulianti et al., 2022).

The important components of a teaching module are the learning objectives themselves, followed by learning activities and then assessment. Teacher creativity also plays an important role in producing high-quality teaching modules that serve as effective learning references for measuring student learning achievement. This phase is typically carried out by educators to develop learning modules that outline the sequence of learning activities over a semester or several upcoming sessions. Additionally, educators will adapt the learning modules to align with the school's available facilities (Tauhid, 2020).

Table 1. Achievements and Objectives of Dance Education at SMA Negeri 1 Semarang

Core Components

B.	Learning Outcomes in Dance

At the end of phase E, students are able to evaluate the results of creating dance works by exploring traditional dance based on meaning and symbols as inspiration in creating individual or group dance movements as a form of self-actualization. Students express themselves by creating dance works based on tradition.

C.	Learning Objectives for Dance

After studying this material, students are expected to be able to:

1. Students can learn about the various types of Indonesian dances and their unique characteristics.
2. Students can understand the concepts, techniques, and procedures of traditional dance movements independently and in groups.
3. Students can identify the objectives and elements of a performance.
4. Students can understand the stages of creating a dance performance.
5. Students can understand the steps involved in preparing a dance performance.
6. Students can understand dance criticism.
7. Students can perform the dance pieces they have created at the Nusantara dance performance.

D.	Learning Objective Flow

1. Students are able to explore the meaning and symbols in dance.
2. Students are able to identify the movements of Nusantara dance.

3. Students are able to create basic dance movements.
4. Students are able to arrange basic dance movements into a dance performance.
5. Students are able to demonstrate their creative dance works.

In this dance class for grade X.9, students must begin by researching and exploring traditional dances from across the archipelago that are still rooted in traditional dance, from which they will draw inspiration to create their own original dances. Therefore, Mr. Ayok Eko Pertiwi began the first semester by introducing the basics of traditional dance and other related theories. In the second semester, armed with the knowledge gained in the first semester, students are tasked with creating a dance creation project in groups. From the first to the fourth meeting, students are continuously reminded and provided with theories on the basics of creating a dance creation. By the fifth meeting, students are ready to begin the group process of developing their dance creation. The fifth lesson constitutes the first research of this article. Thus, the research began in the fifth dance lesson of class X.9 at SMA Negeri 1 Semarang.

Mr. Ayok Eko Pertiwi began the fifth meeting by dividing the class of 36 students into two equal groups at random. Each group would have its own role and be responsible for completing the project assignment. After the students were grouped, Mr. Ayok Eko Pertiwi instructed each group to select and develop a theme for their work. This traditional dance creation project incorporates the concept of blending traditional dances from four different provinces, with a maximum total duration of 7 minutes. Additionally, the students must create an engaging and positive narrative by combining various traditional dances from across the archipelago.

The researcher conducted an interview with one of the participants, a student from class X.9 in group 2 named Aulia Gita Maharani, on April 29, 2025, at SMA Negeri 1 Semarang. The interviewee, Aulia

Gita Maharani, is a dance choreographer from Group 2 of Class X.9. According to Gita, project-based learning is challenging and helps foster teamwork within her group. Especially for herself, this type of learning is enjoyable because she has loved dancing since childhood. Gita had anticipated that project-based learning might involve creating a dance performance as a group. Mr. Ayok Eko Pertiwi divided the 36 students of Class X.9 into two random and equally sized groups. According to Aulia Gita, her group needed frequent practice to maintain cohesion. As the choreographer, Gita explained that she had to be extra patient in guiding and mentoring her group members. What was particularly memorable for her was that the creative dance had to be a fusion of four different regional dances. Group 2 was supposed to have 18 members, but one student did not want to participate in the dance art project. Therefore, Group 2 only had 17 members.

Implementation of the First Meeting

The researcher began the study on Tuesday, April 15, 2025, from 10:40 to 11:20 a.m. For daily school activities, Mr. Ayok Eko Pertiwi's room is the dance studio itself. Therefore, he is already in the dance studio in the morning unless there are any obstacles. According to the class schedule, Class X.9 attends dance art lessons every Tuesday during periods 5 and 6, lasting 90 minutes, specifically from 10:15 AM to 11:45 AM WIB. However, Mr. Ayok Eko Pertiwi allows students a 10-minute buffer at the beginning and end of the lesson to change into their dance practice attire and proceed to the dance art room together. During dance lessons, students are required to wear an identity t-shirt and comfortable pants. For Class X.9, they have chosen sky blue as the color for their dance t-shirts, paired with training pants of any color and a white hijab if they choose to wear one.

To begin the learning activity, the teacher opens the lesson with a greeting and prayer. After that, they begin with an introduction, discussing and reviewing the material from the previous meeting. From the previous meeting, the teacher emphasizes that both group one and group two have not yet mastered the stage. The teacher also conveys that today's learning plan or target is for them to improve and be aware of the floor pattern, stage layout, and dancer entrance and exit points. At the end of the lesson, there will be a presentation from each group, and they are currently given approximately 45 minutes to practice in their respective groups. The teacher also allows the use of sound equipment or mobile phones as needed.

Figure 1. Implementation of the First Meeting (Source: Ari Anisha, April 15, 2025)

Then, at 11:00 a.m., Mr. Ayok Eko Pertiwi instructed the students to gather and give presentations in groups. On that day, Group 2 gave their presentation first. The teacher directed Group 1 to sit in front and watch Group 2. One of the students in Group 2 turned on the music using the sound system that had been provided. They began presenting their work seriously in front of the teacher and Group 1. On that day, Group 2 had not yet completed their work. During the presentation, they had not brought the props and had not finished the ending of the dance. In Group 2's Indonesian dance creation, they performed a dance titled "Ekamana Bhava." Ekamana means unity, and Bhava means feeling. When combined, Ekamana Bhava means unity that unites circumstances and feelings. In the presentation, Group 2 showcased several works they had created, including the Tanjung Gemirang Dance, the Nirwana Dance, the Rendeng Bojong Dance, and the Niti Raga Dance.

At the end of the day's lesson, Mr. Ayok Eko Pertiwi evaluated the students. The evaluation was aimed at both groups. The teacher pointed out that the floor

patterns of both Group 1 and Group 2 were still unclear. It was not clear whether the floor patterns performed by both groups were intended to be on the right side of the stage or the left side of the stage. This affected the quality of the performance and stage presence, which appeared to be untidy. He emphasized that they must pay attention to the stage boundaries at the front and on both sides during their performance. The teacher also evaluated the ending of both groups' works, which were deemed less engaging and less creative. For Group 1, they were encouraged to improve their ending, as it was considered to lack a climax, and they also needed to refine the movements that had not been executed to their full potential. For Group 2, they were required to complete their performance up to the ending by next week's meeting and bring the props directly.

Implementation of the Second Meeting

In this second study, the next lesson was conducted according to the dance class schedule for class X.9, which was on Tuesday, April 22, 2025. After the students sat down quietly, the teacher immediately began the lesson with a greeting and prayer. Then, the teacher began to give an overview by recalling the material from the previous meeting related to floor patterns and dance endings. Mr. Ayok Eko Pertiwi then invited the students to complete their work for the day by presenting the props they had brought. On that day, Group 1 brought props consisting of plastic plates they had decorated themselves, *wayang kulit* (shadow puppets), and a *gunungan* (a traditional Javanese structure) they had also made themselves. Meanwhile, Group 2 brought props such as scarves or *sampur* and also *caping* (traditional hats). During the 40-minute independent practice session, a different atmosphere emerged. The learning process was truly in the hands of the students, in line with the implemented independent curriculum. At that time, Mr. Ayok Eko Pertiwi was merely a teacher facilitating, guiding, and supervising them. The

students of class X.9 were well-organized according to their respective groups.

Figure 2. Evaluation Process
(Source: Ari Anisha, April 22, 2025)

After 40 minutes had passed, Mr. Pertiwi instructed everyone to gather and begin the presentations. The presentations began with Group 1, who immediately connected their music to the available sound system. Group 1's presentation went smoothly until the end, using the props they had brought with them. As shown in the picture, Group 2 watched and appreciated Group 1's presentation while sitting in front. The presentation continued with Group 2, who took turns connecting the music and began taking their positions. Group 1 sat in front observing Group 2's presentation. On that day, Group 2 also completed their work up to the end according to the teacher's evaluation from the previous meeting. After each group completed their presentation seriously, the teacher instructed the students to gather closely for evaluation. That is where Mr. Pertiwi began to critique and provide feedback on their presentation that day. The critique was directed at the entire group, with corrections emphasizing that the students should pay attention to their posture, position, and expression while dancing.

The teacher advised them to find creative ways to ensure that their movements when using the props were not monotonous and remained compact and coordinated. For group 2, they had to pay attention to the duration because it turned out to be more than 7 minutes. At the end of the lesson, the teacher asked if any students had any questions. Neither group 1 nor group 2 had any questions. They appeared to be reflecting on and processing what the teacher had said as part of the evaluation. As the final part of the lesson

that day, Mr. Ayok Eko Pertiwi reminded the students that the next meeting would be held in the Large Auditorium of State High School 1 Semarang, so they could try out the stage that would be used during the performance.

Implementation of the Third Meeting
The third learning research was conducted on Tuesday, April 29, 2025, in accordance with the dance class schedule for grade X.9. The Large Auditorium of State Senior High School 1 Semarang is located next to the Dance Room. This auditorium is frequently used for major events such as performances, student orientations, and celebrations of significant holidays. From previous years until now, dance performances have always been held in the Main Auditorium. This auditorium, which features a trapezoidal stage with gaps on either side, has been in use since the school was built. Audience members seated on the trapezoidal stage can only view the performance from the front of the stage. The stage also has a backstage area that students will use for preparations before the performance begins.

The researcher also interviewed another source, a grade 10.9 student from group 1 named Adaini Atisiana Cahayani on April 29, 2025, at SMA Negeri 1 Semarang. This interview provided additional information related to project-based learning. Adaini is one of the students from group 1 of grade 10.9 who acts as the costume designer for her group. During the interview with the researcher, the informant stated that project-based learning made her feel enthusiastic and happy, though also tired because she had to continuously work and practice. The informant shared that her group, Group 1, often practiced outside of class hours, specifically after school until the evening. The practice schedule created by Group 1 was also flexible, adapting to the members' schedules. Even as the deadline approached, they practiced every day.
At the last meeting, Mr. Ayok Eko Pertiwi evaluated Group 1's storyline. They had to be careful with the storyline they presented, whether it was in line with the movements they performed, and whether the intended message was conveyed. For Group 1, Mr. Ayok Eko Pertiwi also corrected several movements with props that were considered less than optimal. There was a part in Group 1 where the teacher questioned the purpose and intent of the jumping movement in that section. This needs to be reconsidered to determine if it is necessary or not. Moving on to the evaluation for Group 2, they were asked to improve the ending of their piece and carefully check the performance duration. Many members of Group 2 also performed below expectations in terms of dancing and handling props.

CONCLUSION
Based on the results of the research and discussion, the researcher concluded that before starting the learning process, there is a stage called the instructional planning stage or pre-instructional stage, which involves the development of teaching modules in accordance with the current curriculum. Teachers develop these teaching modules comprehensively and in line with the school's facilities and capabilities, and they are designed for instructional plans spanning several sessions within a semester. The teaching modules developed are in line with the Merdeka Curriculum and have been approved for use in school facilities. The implementation of the project-based learning model in class X.9 has made students enthusiastic, active, creative, and even sharpened their problem-solving skills through group work. It is hoped that such project-based learning can be fully supported and facilitated by State Senior High School 1 Semarang. Since project-based learning activities like this require a substantial process and demand intensive effort and collaboration skills, especially those in class X.9, teachers can further develop this project-based learning model in a varied and expressive manner. They can also regularly motivate students so that they feel more challenged and enthusiastic during the learning process.

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