

Implementation Of The Project-Based Learning (PJBL) Model In The Dance And Drama Arts Education Course To Develop Student Creativity

Putri Rachmawati

Elementary Education, Faculty of Education and Psychology, Universitas Negeri Yogyakarta, Yogyakarta, Indonesia.

*Corresponding Author:

Email: putrirachmawati@uny.ac.id

Abstract.

This study aims to apply the Project Based Learning (PjBL) learning model to dance and drama education in the Elementary School Teacher Education Study Program, FIPP-Yogyakarta State University through art performances in developing student creativity for one semester. Project Based Learning (PjBL) is a learning model that centers on students using projects or activities as a means of learning to gain learning experiences, achieve attitude, knowledge and skill competencies. This research is a type of qualitative research with a descriptive method approach. The researcher conducted a study of dance and drama learning through the performing arts process in developing student creativity in the dance and drama education course. The subjects of the study were all fourth semester students at Yogyakarta State University who took the dance and drama education course in the 2023/2024 Academic Year. The results of this study show that the creativity of dance and drama works in art performances is very good, able to show good creativity, able to apply the project-based learning model, good teamwork and creativity, more independent, able to create new things and productive in managing performing arts management in the dance and drama process. The implementation of the project-based learning model was declared successful and a success in the dance and drama arts education course.

Keywords: *Project-based learning, creativity, descriptive method, learning experiences, dance and drama arts education.*

I. INTRODUCTION

Education plays an important role in helping students gain hope, opportunities, and knowledge in order to have better quality. The quality of education can be determined by two things, namely the quality of the process and the product. Education is said to be of quality if there is an effective and efficient implementation of learning by involving all components of education, such as teaching objectives, teachers and students, teaching materials, strategies or teaching and learning methods, tools, and evaluations carried out (Akareem & Hossain, 2016; Nabaho et al., 2019; Sari & Jusar, 2017). The quality of education and human resources can be the strength to make a change. The success of education can be shown in the quality of education. Universities have a fairly large influence in determining policies that shape the quality of students. Students in universities must be equipped and directed to foster creative and innovative attitudes so that critical, appreciative, and creative attitudes will be formed. This attitude will grow if a series of activity processes are carried out in stages. Education will be taken by involving students and educators through non-formal education and formal education. The implementation of these various provisions is outlined in three main educational paths, namely, formal, non-formal, and informal. Education is also divided into four levels, namely early childhood, elementary, middle, and high, and the types of education are divided into general education, vocational education, academic education, professional education, vocational education, religious education, and special education (Alwi et al., 2022; Mursalim, 2008; Sari & Jusar, 2017).

Seeing the current situation, education in Indonesia has experienced many impacts from global competition. The rapid development of technology accompanies the Industrial Revolution 5.0. The Industrial Revolution 5.0 is marked by all technologies becoming part of human life. There seems to be almost no difference between the two because each utilizes artificial intelligence for the benefit of human life (Dwiayama, 2021; Margono et al., 2023). In accordance with this explanation, humans can increase

productivity by using new technologies, such as AI and data analysis. In addition, the use of technology in learning can also change the way students learn and interact with teachers and classmates, so there needs to be an understanding and adjustment in dealing with these changes (Pendidikan Transformatif et al., 2023; Santoso, 2021). The problems that occur in dance and drama education courses are seen in interactions that only focus on lecturers. In dance and drama education courses, students are required to be able to develop creativity in the form of talent, imagination, and skills. Lecturers must be more active in determining learning methods in class, both in the form of practice and theory; therefore, learning focuses on students who can emphasize improving student learning achievements in order to create innovative, creative, and independent students so that they do not depend on lecturers. Based on the description above, a study was drawn with the title Implementation of the Project-Based Learning (PjBL) Model in Dance and Drama Arts Education Courses to Develop Student Creativity.

II. METHODS

The type of research used in this study is a qualitative descriptive method study with the aim of describing the process and results of the implementation of project-based learning in dance and drama education courses (Pakpahan et al., 2021; Rengganis et al., 2022; Shintawati & Komalasari, 2023). The subjects of this study were all fourth-semester students of Yogyakarta State University who took dance and drama education courses. The research was carried out in three places, namely at UPP 1 Campus 2 FIP UNY, Campus 3 UPP 2 FIP UNY, and the Sleman Regency Arts Building. The data collection technique used triangulation techniques, namely observation, interviews, and documentation.

III. RESULTS AND DISCUSSION

The process of implementing the project-based learning model in dance and drama arts education courses

The process of implementing the project-based learning model is applied to the dance and drama arts education course at the Faculty of Education and Psychology with the Elementary School Teacher Education Study Program. The process is carried out for one semester, with a total of 16 meetings. The seventh meeting is for the midterm exam, and the sixteenth meeting is for the final exam. The focus of the research is to analyze and review the process and results of student projects in creating children's drama and dance works. The purpose of creating children's drama dance works carried out by elementary school teacher education students is to introduce children's dance and drama to students to develop for themselves, in college, and the surrounding environment. In the academic field, it is hoped that with the learning of dance and drama arts education, students can apply the material and experience to creating children's dance and drama works when they become teachers. Lecturers also require students to be more innovative and creative in creating new works. Students can preserve culture, develop culture, and create works of art. In addition, this course invites students to create children's drama dance performances.

Students are asked to carry out a structured process, starting with determining the theme of the work, creating a title for the work, creating a performance script, dividing roles, and forming a committee to carry out the practice process. The response of elementary school teacher education students at Yogyakarta State University when receiving and conducting dance and drama arts education looked good and enthusiastic. The obstacle experienced was that students had to be reminded and given directions when they were going to do some practice processes or do job descriptions on role divisions or committees. This happened because not all elementary school teacher education students had arts experience before receiving dance arts education; most students gained experience in performing arts, especially dance and drama, during dance and drama arts education learning conducted in semester IV, namely when students were in the process of creating children's drama performances. So it can be said that elementary school teacher education students are still very unfamiliar with their arts experience. There are three objectives of the PBL model, in more detail, namely:

1. Helping students develop their thinking and problem-solving skills
2. Learning various adult roles through their involvement in real-life experiences
3. Becoming autonomous or independent students (Irvy, 2020; Rusman, 2018).

In the initial process of implementing the project-based learning model, students are required to prepare and carry out projects to be more independent and not dependent on lecturers. Lecturers, as student facilitators, when carrying out projects, lecturers encourage cooperation between students so that there is interaction between students and groups, encourage students to be more courageous in expressing opinions and new ideas, and dare to appear confident so that students can develop their abilities. The learning steps with the project-based method are divided into six project-based learning steps, namely connecting with the problem, setting up the structure, visiting the problem, revisiting the problem, producing a product or performance, and evaluating performance and the problem. The learning procedure using the project-based learning method can be described in a flow starting from conveying the problem to students to evaluating the performance they have achieved, which can be seen in Figure 1.

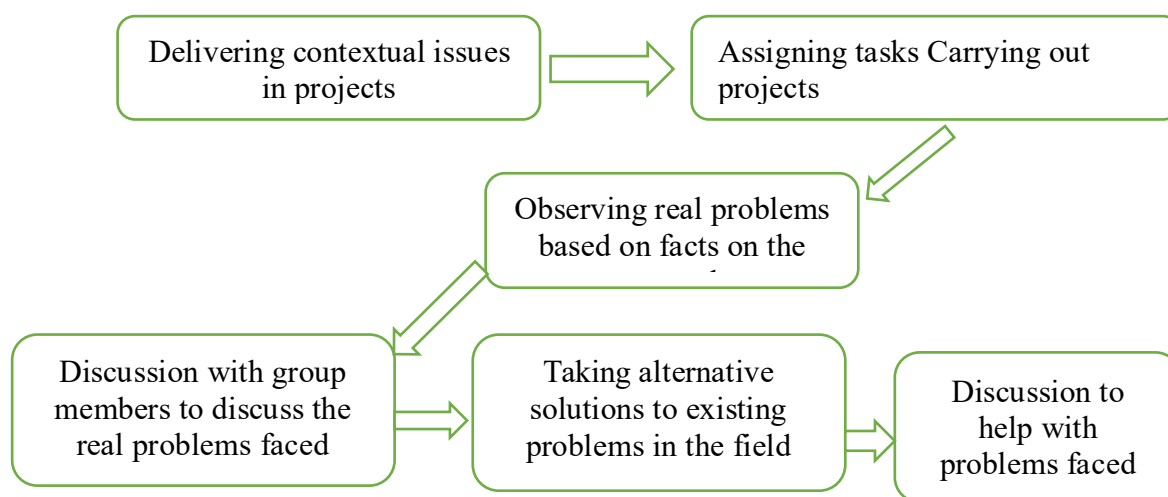


Fig 1. Learning cycle of the project-based learning model adopted(Delisle, 1997)

The first stage of implementing the project-based learning model is determining or planning the project that was delivered at the beginning of the meeting. The lecturer explained the RPS and lecture contract to the students. The lecturer explained the project assignment that would be held, namely creating and staging a children's dance drama performance. In the process of carrying out the project, the lecturer also explained the tasks involved in carrying out the project and the various rules given by the lecturer and agreed upon by the students. The project is an assignment for the Final Semester Exam (UAS), namely displaying the results of the children's drama creation process carried out by each group. Students are given the opportunity to ask questions or provide suggestions related to the concept offered by the lecturer. In the next stage, the lecturer and students divide the groups; the division is divided into large groups, namely two classes into one group that will be used as one theme.

There are three groups, so they get three themes in the performing arts. After dividing the groups, the lecturer and students determine an agreement on the schedule for conducting face-to-face guidance with the lecturer and the time for the work performance to be carried out. The work performance is carried out after the UAS schedule for all courses in the Elementary School Teacher Education study program. In the second stage, the lecturer explains the flow of the process of implementing the project-based learning model. The lecturer explains how to plan the steps in completing a dance work project from start to finish. The lecturer provides technical steps to prepare the performance, from the formation of the children's drama theme to the end of the drama performance. The stages start with the formation of the theme, title selection, script creation, role selection, formation of the production team, preparation of a practice schedule and guidance with the lecturer, assessment, evaluation, and performance. The following are the stages of the process of implementing the project-based learning model applied to dance and drama arts education courses:

1. Theme

The first stage is the selection of the drama theme. The theme is chosen to determine the title. The lecturer provides direction regarding the selection of the theme. The theme that is in accordance with art education is a theme related to art, culture, education, history, social issues, politics, and legends. Because

the creation of the work is directed at children's drama, students are directed to create a theme related to a story that has values and norms that can be used for character education for elementary school children. The selection of the theme is left to the students to choose the theme and determine the title. Students conduct discussions in each group to get the appropriate theme. After the theme is selected, the next step is that the lecturer gives students the opportunity to present the theme chosen for the drama performance. The themes presented by the three groups are almost all the same, so the lecturer provides direction so that the theme of each group is different so that the audience is interested in watching the children's drama that will be performed. Based on considerations and discussions together with the basis of different themes in each group, it was decided that group one would have the theme of Central Javanese culture, group two would have the theme of Batak culture, and group one would have a modern theme.

2. Title

The second stage is to create a title for a children's dance drama. The title is made according to the agreed-upon theme. Each group discusses the title of the children's dance drama, and then the students present the results of their discussions. The results of the joint agreement on the title of the children's dance drama group one are entitled Wanakerti, which means maintaining the sustainability and purity of the forest. The second group gets the title Anakku na Burju, which means a good child. Group three gets the title of Sembagi Arutala. Sembagi means ideals, and Arutala means moon. The meaning of the story is the ability produced by the individual to be able to adapt when faced with unpleasant situations or conditions but must continue to survive, fight, and try until their ideals are achieved.

3. Script

The third stage is compiling the script. The script for the children's dance drama performance is compiled for the purposes of performing arts, which describes the narrative of the drama that will be performed and becomes part of the final semester exam assignment for the course. The cost of performing arts is obtained from the funds of each student per group, sponsorships, and business funds. The script was compiled in Yogyakarta during the learning process of dance and drama arts education. The basics of compiling the script for the three groups go through several stages, including discussion, presentation, research, exploration, identification, and compilation methods. The designed material must be able to, (a) determine the character, (b) determine the situation, and (c) determine the subject (Harymawan & Surjaman, 1988). Each group begins to write a script in the form of dialogue and narrative to describe the story, so that the flow of the performance is more complex. The script structure consists of a prologue, dialogue, and epilogue. Each group has a script structure with an introduction beginning with one to nine acts. The purpose of compiling the script is as a guide for the director to arrange the characters in playing their roles according to the characters that match the story so as to facilitate the depiction of the characters and characters that will be played by each player.

In addition to that, as a guide that helps the choreographer, dancers, and everyone involved in the production team, A good script aims to convey messages and morals about the lives of the characters and the structure of the story through children's dance drama performances. Group one took the script from the story of Wonosadi Village, Ngawen, and Gunungkidul. The title of the children's dance drama Wanakerti has two meanings: a) respecting tradition, highlighting the importance of maintaining and respecting local customs as part of cultural wisdom; b) the consequences of mischief, reminding that careless or naughty actions can have undesirable consequences. c) Mutual cooperation and unity; this emphasizes the need for cooperation and unity in overcoming problems and maintaining balance in the community. Group two adapted the story from Tere Liye's novel, entitled Si Anak Spesial. This script tells the story of a child named Bahri, who has a special character. Group three took the story from the ideas and work of the production team. The content of the script tells the story of a girl who comes from a poor family but wants to achieve her dreams. However, to achieve these dreams, she experiences various obstacles and challenges.

4. Role

The fourth stage determines the characters and dancers. After the children's drama script is formed, the director determines the characters and dancers through casting to match the characters that match the script story. The lecturer provides directions to students regarding the characters and dancers when students

present the results of the practice process per round by presenting the characters and dancers that have been selected.

5. Production Team

The fifth stage is the formation of the committee. The formation of the committee is divided into three parts, namely the production team, house manager, and artistic team. The production team includes the production leader, secretary, treasurer, documentation section, publication section, funding section, and ticketing. The House Manager consists of security, accommodation, consumption, transportation, and building sections. The artistic team consists of the director, choreographer, artistic leader, stage manager, stage designer, lighting designer, make-up and costume designer, sound designer, and music designer.

6. Schedule

The next step is to prepare a project preparation activity schedule. In this case, the lecturer provides an explanation of the stages of preparing the project by considering the complexity of the steps and the completion techniques of the work. Things that must be done in making a schedule include knowing how many students are needed to be able to complete the storyline of the script with good quality and considering the students' abilities in performing children's drama. Students are required to do independent group practice outside of dance and drama education class hours without being accompanied by a lecturer to practice before being presented to the lecturer. Students will receive guidance and direction from the lecturer regarding the progress of the work at each meeting during class hours and during routine practice carried out by students by making a guidance appointment. Students can make a schedule starting with practice during class hours, outside of class hours, the implementation of guidance with the lecturer, determining the schedule for dirty rehearsals, and dress rehearsals. With the preparation of the schedule, students can be more optimal in presenting their drama works. The preparation of the schedule is also done so that students are able to manage their time and can be more creative because students have additional time to find new ideas and ideas on the storyline of the script to make it more interesting so that the audience can watch the performance well. The audience has no difficulty understanding the storyline presented.

7. Supervision and guidance of lecturers

The next stage is the stage where lecturers supervise and provide guidance related to the work. Lecturers provide guidance to students when they are practicing. Practicing with various variations of exercises can be used within the framework of developing concentration skills. When practicing in preparation for a children's drama performance, lecturers are required to provide suggestions and criticisms (Ahmad et al., 2023; Ismed, 2005). Lecturers need full concentration to provide suggestions and improvements to the work so that they can provide new and unique ideas and concepts for developing the storyline to be more focused and interesting. Lecturers provide direction on how students can work together with one another so that the roles of characters and dancers can build chemistry to create a more lively story. Lecturers also teach students to be disciplined in doing routine exercises on time and consistently so that exercises can be carried out effectively. In this stage of the process, lecturers are more assertive in providing guidance to students in order to achieve maximum performance. In addition, lecturers also shape the character of students so that they have a disciplined, firm, responsible, cooperative, and independent character. Do not forget that the lecturer also invites students to have a two-way discussion with the lecturer so that the lecturer and students can exchange new ideas or concepts so that the work will continue to develop with innovation and creativity that continues to be processed.

Lecturers and students need to have discussions so that the implementation of the practice process is not monotonous. Guidance provided by lecturers to students during the practice process activities, including:

- a. Supervision when reading, memorizing, and experiencing the script
- b. Supervision of breathing exercises
- c. Supervision of vocal exercises, facial expressions, and role appreciation for characters
- d. Supervision of body exercises, wiraga, wirama, and wirasa for dancers
- e. Guiding the storyline per act by providing new ideas and concepts for character characters, and dancer flexibility in adding or reducing storylines
- f. Guiding characters in processing dialogue and reducing or adding dialogue ideas in the story

- g. Providing guidance on the concept of musical effects to describe the atmosphere
- h. Seeing the results of the director's and choreographer's concepts
- i. Guiding the concept of fashion and make-up to support the character of the characters and dancers that are adjusted to the storyline
- j. Seeing the results of the production team's concept
- k. Monitoring the performance of the production team

8. Assessment

The next stage is an assessment of the resulting work product. In this stage, the lecturer assesses the process of creating dance works, starting with understanding, skills, and expertise in practicing dance and drama, which are applied by creating children's dance drama works. From the first meeting to the final meeting, the lecturer observes the results of student achievements from the practice process to the performance.

9. Evaluation

The ninth stage is the lecturer conducting an evaluation. Evaluation is conducted to review the practice process, see the success of the project implementation and assess the results of the performance produced to determine whether the project objectives have been achieved. The evaluation stage is conducted by means of a joint discussion between the lecturer and students so that the lecturer knows what obstacles or what is experienced by the students. If there are obstacles and difficulties experienced by the students, the lecturer is required to provide solutions related to the obstacles and difficulties faced by the students, one of which is helping students in processing acting techniques, mistakes when having dialogues, exemplifying the character of the character, providing examples of flexible movements for dancers and so on. Lecturers and students must conduct an evaluation so that students can develop their work during the process until they achieve maximum results when performing their work. Things discussed by lecturers with students, including:

- a. Students complained about the time needed for more practice and longer time
- b. Students experienced obstacles when coordinating between groups to discuss the series of work performances, because large groups consisting of many people, so that in coordinating and deciding something requires extra time and energy to avoid disputes that can cause problems.
- c. Complaints from the committee vary according to their respective fields. The director complained that the time given to complete the script was very short with the demands of a fun, interesting, and educational story.
- d. Equipment complained about the amount of equipment needed because there was too much so it was difficult to arrange loading goods onto the stage.
- e. Costumes complained about the difficulty of finding costumes for characters because the sizes didn't fit.
- f. Make-up during preparation had no complaints, but these complaints appeared on the day of the performance, namely the lack of time to dress up.
- g. Lighting and sound did not have many complaints.
- h. The characters complained about the continuous practice time, done every day, decreasing their physical endurance. On the other hand, they also complained about the long dialogues that were difficult to memorize.
- i. Dancers did not have many complaints during practice, because they were given the freedom to practice and create dances according to the references given
- j. Students complained about the fees, but the majority were not burdensome because payments could be paid in installments
- k. The committee and talent did not have a commitment to jointly realize the dance drama performance
- l. Lack of time discipline is an obstacle
- m. Good storyline, but there is still a lack of emphasis on the players, the players' lack of confidence is still visible.

10. Showing

This stage is the stage where students publish or show children's dance drama performances to the public. Students display children's dance drama works according to different themes according to the agreed title. The performance was held at the Sleman Arts Building on July 4, 5, and 6, 2024. The group entitled Wanakerti performed on July 4, 2024, the group entitled Anaku Na Burju performed on July 5, 2024, and the group entitled Sembagi Arutala performed on July 6, 2024. All groups performed children's drama performances at 18.30 WIB until finished. The duration of each group's performance was two hours. All teams involved from the committee, figures, dancers and production teams prepared for 120 minutes to prepare themselves, briefings and prepare concentration. According to Jaeni (Jaeni, 2023) in his book entitled *Aesthetic Communication Through Performing Arts*, the community supporting cultural activities is positioned as a community that has a sense of local wisdom towards its arts. In the children's drama performance staged by the fourth semester students of the PGSD Department of Yogyakarta State University, local wisdom identities were used, namely Javanese local wisdom and Batak local wisdom.

Implementation of the application of the project-based learning model through dance and drama arts education courses

The implementation of learning that applies project-based learning to developing the creativity of students who take dance and drama education courses focuses on the process of creating children's drama to produce a work project in the form of a children's drama performance. Students are required to be more active and seek new ideas, new knowledge, and new ideas in their children's drama work to produce creativity. The creation of children's drama is adjusted to the rules in the process, referring to various theories of children's drama and elements in drama and dance. The director in each group provides uniqueness in each work. The work of group one presents the culture in Wonosadi Village, Ngawen, Gunungkidul, and DIY by showing the cultural values and manners of the local culture. The language used is Indonesian because Indonesian can be understood by the entire Indonesian nation. Regional languages also accompany the storyline; there are Javanese and Medan languages. Javanese is widely used in various dialogues, for example, when Kang Supar and Yu Tinah are having a dialogue and also in community service scenes. The Medan language is used by Mr. Akmal's family, namely Mrs. Diva and their child, Angel. Group two presents the regional culture of Sumatra, especially Batak culture, by showing the values of education, religion, and how to educate children in Batak culture. This performance uses Indonesian and a little Batak vocabulary. The Indonesian used is standard and everyday language (slang).

Standard language shows that the story takes place in the past, while slang is used to show that the story takes place in the present. The use of Batak language aims to provide characteristics and soul to the performance that the setting is Sumatera, and its inhabitants are Batak people. Group three combines Nusantara culture, namely Javanese and modern culture, by showing the values of family, togetherness, friendship, and cultural preservation. Students use Indonesian and Javanese to reflect cultural characteristics and identity, build an atmosphere, help convey messages, and improve the audience's understanding when watching the performance. The process stage is the stage where students and lecturers discuss, improve, and develop the work. The process is carried out so that the dance work has good quality by considering various elements of dance drama. The obstacles faced by students are given solutions by lecturers so that students can improve their work. The director's difficulty in organizing the rehearsal per act became an obstacle during the rehearsal, so the lecturer gave directions to create an assistant director so that each act could be reviewed for progress at each rehearsal meeting. The lighting team found it difficult to adjust the light in changing scenes and atmospheres because they had never studied stage lighting techniques. To solve the problem, the lecturer gave directions. Students can make a concept in advance according to the atmosphere to be presented, but for the operation that regulates the light and lamps, they can ask for help from people who are experts in their fields.

Due to the obstacles experienced by each group regarding the rehearsal schedule in the afternoon and on Saturday or Sunday holidays and student discipline, the lecturer gave directions to enforce rules on students so that they are more disciplined. Lecturers must go above and beyond in assisting students in order to achieve a harmonious atmosphere between students and lecturers. Through the process, there is a

discovery of problems until the discovery of results. Discussions between lecturers and students have an impact that shows that the results of the work are getting better, and students are more focused and serious in the process. The lecturer gave directions to students to choose different titles, stories, and dialogues in each group so that one work with another has characteristics, uniqueness, and appears different from several other drama performances. The lecturer gives directions for the characters to show who they are by using dialogue and everyday language to make it seem natural and preserve culture. The definition of the product is very interesting; students can do their tasks with full responsibility. The following are photos that depict the atmosphere of each group's performance.



Fig 2. The atmosphere of the Wanakerti dance drama performance by group 1.



Fig 3. The atmosphere of the dance drama performance Anakku Na Burju by group 2.



Fig 4. The atmosphere of the Sembagi Arutala dance drama performance by group 3.

Students performing children's drama performances have emphasized internal and external driving factors. These factors are driven by each student's thoughts. One of the main factors is that students are required to perform their work because they are involved in a lecture contract for the dance and drama arts education course for one semester. External factors for students performing drama performances are the demands of assignments that become UAS scores so that students present drama and dance performances. In addition to this, the lecturer factor, who provides direction, guidance, and moral and technical support, greatly influences students in performing drama performances. This support can be in the form of providing resources, sufficient practice time, and constructive feedback during the practice process. Internal factors come from within the students themselves; students realize the importance of developing skills related to arts education. PGSD students realize that skills in dance and drama are not only important for their personal development but also to support the learning process in the classroom. They try to improve their abilities to become better teachers. PGSD students also want to show the general public that PGSD students can create a work of art so that later, when they become teachers, they can be relied on. Students are required to be active, independent, and to find new ideas so that they can be creative, gain experience in performing arts, and have broad insights in the field of arts that have been placed for one semester. Besides that, students also want to get good grades so that these two factors support each other.

Implementation of the project-based learning model through dance and drama education courses

The implementation of the project-based learning model in dance and drama education courses is shown by students being able to follow directions well, which can be seen from the process and results of the performance. Students can find new ideas, create ideas, combine ideas with individuals and groups, discuss, practice with lecturers or independently, apply applicable rules, time discipline, and combine weaknesses and strengths in individuals and groups. Students also realize that the implementation of the project-based learning model is useful for expressing themselves through the children's dance drama performances that are presented. They can prepare themselves and enjoy the practice process with new experiences for students.

Project-based learning model based on the results of the performance of the dance and drama arts education course

The project-based learning model is a learning model with activities that provide tasks and challenges for students to explore with the aim of creating and producing products. The implementation of learning using project-based learning begins with a lecture contract, discussion of the learning program, and an activity plan for the results of activities and assignments to create an art-based product. In this case, the lecturers expect students to be more independent, creative, and innovative in their learning so that students can be creative in the field of art creation. Witnessing the products of the three groups displayed by PGSD students, Yogyakarta State University, semester IV. There are many interesting things in the process of practicing until a work is formed and staged. When the performance took place, all students were seen performing to the maximum. Students looked professional in their performances, were calmer, more confident, and gave an interesting performance.

The time and process that students went through during one semester with a load of 2 credits. PGSD students have different backgrounds; not all students have experience in performing arts; involving the mindset of one student with another is not easy. The support of the director, characters, and dancers, as well as the production team, who work together to perform the performance well, creates a beautiful dance presentation. The shortcomings in this performance were that, at the beginning of the performance, the audio clip used by the students leaked because some of the clip-ons were on backstage. The lighting operation was not optimal, causing the light displayed on the stage to not match the background atmosphere or sometimes not hitting the characters or dancers. Delays in lighting also occurred when changing places, players, and atmosphere. In addition, the sound effects and the atmosphere of the music were disturbed by the music outside the building because the performance building was adjacent to the night market event, so the sound of the night market could be heard inside the building.

IV. CONCLUSION

Implementation of a project-based learning model through dance and drama education courses improves student creativity. As seen from the project design, the process of carrying out the project until the results or products that have been designed as much as possible have experienced good improvements. All students can improve their creative ideas and express new ideas in the creation of children's drama and dance works. The benefits obtained from the implementation of project-based learning for students during the performance process are that students can be more creative and skilled in carrying out the process of creating children's drama and dance works. The obstacles, difficulties, and complaints experienced by students are not a big problem because there are better solutions. The performance of the work as a whole applies the theory of elements of drama and elements of dance that are inseparable from the cultural context, which applies creativity, collaboration skills, performance management, and student performance facilities to display works of art professionally. Right on target in targeting the objectives of performing arts is carried out in accordance with the social and cultural context.

REFERENCES

- [1] Ahmad, M. F., Sampurno, M. B. T., Ismail, M., Ali, A. W., & Hashim, N. S. N. (2023). The Impact of Interactive Acting Learning as an Alternative to Digital Acting Teaching in Malaysian Art School: A Comprehensive Review. *Journal of Advanced Research in Applied Sciences and Engineering Technology*, 33(2), 313–327. <https://doi.org/10.37934/ARASET.33.2.313327>
- [2] Akareem, H. S., & Hossain, S. S. (2016). Determinants of education quality: what makes students' perception different? *Open Review of Educational Research*, 3(1), 52–67. <https://doi.org/10.1080/23265507.2016.1155167>
- [3] Alwi, M., Nurfadilah, K., & Hilman, C. (2022). Pendidikan Luar Sekolah dalam Kerangka Pendidikan Sepanjang Hayat. *Jurnal Inovasi, Evaluasi, Dan Pengembangan Pembelajaran (JIEPP)*, 2(2), 90–95. <http://journal.ainarapress.org/index.php/jiepp>
- [4] Delisle, Robert. (1997). How to use problem-based learning in the classroom. Association for Supervision and Curriculum Development.
- [5] Dwiyama, F. (2021). Pemasaran Pendidikan Menuju Era Revolusi Industri 5.0. Adaara: *Jurnal Manajemen Pendidikan Islam*, 11(1), 24–34. <https://doi.org/10.35673/AJMPL.V11I1.2117>
- [6] Harymawan, R. M. A., & Surjaman, T. (1988). Dramaturgi (edisi ke 2). Rosda. <https://opac.perpusnas.go.id/DetailOpac.aspx?id=443126>
- [7] Irvy, I. I. (2020). Understanding the Learning Models Design for Indonesian Teacher. *International Journal of Asian Education*, 1(2), 95–106. <https://doi.org/10.46966/ijae.v1i2.40>
- [8] Ismed, A. (2005). Seni Peran. Kelir. http://opac.isi.ac.id/index.php/index.php%3Fp%3Dshow_detail%26id%3D4528
- [9] Jaeni, J. (2023). Arts Communication Model: The Development of Performing Arts through Empowering Cultural Art-Based Tourism. *Harmonia: Journal of Arts Research and Education*, 23(2), 318–332. <https://doi.org/10.15294/harmonia.v23i2.41463>
- [10] Margono, H., Tri, N. A., & Putri, A. (2023). The Role of Teacher-Librarian in Building Lifelong Learning for Students. *Literatify: Trends in Library Developments*, 233, 233–243. <https://doi.org/10.24252/LITERATIFY.VI.42724>
- [11] Mursalim. (2008). 15-Membangun Interkoneksi antara Pendidikan Formal Non-Formal dan Informal. https://www.researchgate.net/publication/334884207_15-Membangun_Interkoneksi_antara_Pendidikan_Formal_Non-Formal_dan_Informal.
- [12] Nabaho, L., Aguti, J. N., & Oonyu, J. (2019). Unravelling Quality in Higher Education: What Say the Students? *Africa Education Review*, 16(5), 102–119. <https://doi.org/10.1080/18146627.2016.1224600>
- [13] Pakpahan, A. F., Prasetio, A., Negara, E. S., Gurning, K., Situmorang, R. F. R., Tasnim, Sipayung, P. D., Sesilia, A. P., Rahayu, P. P., Purba, B., Chaeru, M., Yuniwati, I., Siagian, V., & Rantung, G. A. J. (2021). Metodologi Penelitian Ilmiah. Kita Menulis.
- [14] Pendidikan Transformatif, J., Santoso, G., Abdulkarim, A., Maftuh, B., & Murod, mun. (2023). Kajian keikutsertaan Indonesia dalam Organisasi Internasional untuk Perdamaian Dunia di Abad 21. *Jurnal Pendidikan Transformatif*, 2(1), 157–170. <https://doi.org/10.9000/JUPETRA.V2I1.147>
- [15] Rengganis, A., Haruna, N. H., Sari, A. C., Sitopu, J. H., Brata, D. P. N., Gurning, K., Hasibuan, F. A., Chamidah, D., Kurwanto, Muharlisiani, L. T., Martha, K., & Surbakti, H. (2022). Penelitian dan Pengembangan. Yayasan Kita Menulis.

- [16] Rusman. (2018). Model-model Pembelajaran (Edisi kedua). Rajagrafindo Persada. <https://www.rajagrafindo.co.id/produk/model-model-pembelajaran/>
- [17] Santoso, G. (2021). Model Analysis (SWOT) Of Curriculum Development from Civic Education At 21 Century, 4.0 Era In Indonesian. *IJEBD (International Journal of Entrepreneurship and Business Development)*, 4(2), 250–256. <https://doi.org/10.29138/IJEBD.V4I2.1221>
- [18] Sari, R. T., & Jusar, I. R. (2017). Analisis Kebutuhan Modul Pembelajaran Ipa Berorientasi Pendidikan Karakter Melalui Pendekatan Quantum Learning Di Sekolah Dasar. *BIOEDUKASI: Jurnal Pendidikan Biologi*, 8(1), 26–32. <https://doi.org/10.24127/BIOEDUKASI.V8I1.833>
- [19] Shintawati, D., & Komalasari, H. (2023). Dance Learning Planning with Model Project-Based Learning on the Independent Curriculum at SMAN 1 Cisarua. *JDES: Journal of Dance and Dance Education Studies*, 3(2), 59–69. <https://ejournal.upi.edu/index.php/>