

Implementasi Pembelajaran Berbasis Proyek dalam Mata Pelajaran Seni Budaya Di Sekolah Dasar

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Abstract: The 21st century demands a transformation in education that emphasizes the development of critical thinking, creativity, collaboration, and communication skills (4C). One approach considered effective in fostering these skills is Project-Based Learning (PjBL). This study aims to describe the implementation of PjBL in the Cultural Arts subject at SDN 003 Sungai Paku and to identify the challenges faced during the learning process. This research employs a descriptive qualitative approach with data collection techniques including observation, interviews, and documentation. The research subjects include classroom teachers, students, and the school principal. The main focus of the study is a learning project centered on the traditional dance of Zapin Melayu Riau. The findings show that the implementation of PjBL enhances students' cognitive, affective, and psychomotor engagement. Students became more confident, active, and appreciative of local culture through the processes of exploration, practice, and performance. Teachers successfully acted as facilitators, guiding students from the planning stage to project evaluation. However, the implementation of PjBL also encountered several challenges, such as limited facilities, lack of teacher training, insufficient instructional time, and low parental involvement. These findings indicate that PjBL holds significant potential for improving the quality of Cultural Arts education in primary schools. Despite various obstacles, creative teacher strategies and strong school support enabled the creation of contextual, collaborative, and meaningful learning experiences. It is recommended that continuous teacher training, improved facilities, and enhanced community collaboration be pursued to sustain effective PjBL practices.

Keywords: *Project-Based Learning, Cultural Arts, Primary School, Creativity, Contextual Education*

1. INTRODUCTION

The 21st century demands a paradigm shift in education, from teacher-centered approaches to active student engagement and the development of higher-order thinking skills (Widyanti, 2017; Mardhiyah et al., 2021). This shift highlights the importance of nurturing critical thinking, problem-solving, collaboration, communication, and creativity—collectively known as 21st-century skills or the 4Cs (Mahrunnisya, 2023). The integration of Information and Communication Technology (ICT) in education has become crucial in fostering these skills and preparing students for the complexities of life and the modern workforce (Widyanti, 2017; Rosyid & Mubin, 2024). Rapid technological advancements necessitate a strong focus on digital literacy for both teachers and students (Rosyid & Mubin, 2024). Innovative approaches such as blended learning are being introduced to address these challenges and to create learning environments that support the development of 21st-century competencies (Rosyid & Mubin, 2024). This transformation aims to produce high-quality human resources capable of competing in a global, information-driven society (Mardhiyah et al., 2021; Mahrunnisya, 2023).

Numerous studies emphasize the importance of innovative teaching methods in cultivating 21st-century skills among students. Traditional teacher-centered methods are considered inadequate in promoting critical thinking, creativity, collaboration, and communication (4Cs) (Santyasa, 2018; Arnyana, 2019). Student-centered approaches such as problem-based learning, project-based learning, and inquiry-based learning are recommended to actively engage students and develop these competencies (Santyasa, 2018; Arnyana, 2019; Nursaya'bani et al., 2025). Technology integration in learning is also essential to prepare students for global challenges (Nursaya'bani et al., 2025). Rustamana (2020) specifically highlights the effectiveness of discovery learning in improving 4C skills in history education. These approaches require educators to shift their roles from information providers to creative facilitators and dynamic mediators (Santyasa, 2018). Collaboration between educators and policymakers is essential to establish learning environments that support the development of 21st-century skills (Nursaya'bani et al., 2025).

Project-Based Learning (PjBL) has emerged as an effective approach to enhance students' critical thinking, creativity, and collaboration (Mughtar et al., 2025). This model aligns with Indonesia's 2013 curriculum, which integrates competencies in attitudes, knowledge, and skills (Wahyu, 2017). PjBL encourages students to learn through authentic projects, fostering active engagement and meaningful learning experiences (Habibah, 2024). In vocational schools, PjBL has shown potential in improving pre-vocational skills and preparing students for future

careers (Fitri et al., 2025). However, challenges such as time constraints, lack of teacher training, and classroom management issues must be addressed (Muchtar et al., 2025). Despite these obstacles, PjBL remains a powerful tool to enhance learning quality, provided that its implementation is well-prepared and supported by adequate resources (Muchtar et al., 2025; Fitri et al., 2025).

Project-Based Learning (PjBL) has proven to have a positive impact on learning outcomes and student motivation across various subjects, including Bahasa Indonesia and cultural arts (Chaniago & Dafit, 2024; Fujiawati et al., 2020). PjBL enhances students' social-emotional competencies, such as communication skills, teamwork, and emotional regulation (Wiyono et al., 2024). In arts education, PjBL fosters creativity and problem-solving skills through project tasks that allow students to integrate new knowledge through real-life experiences (Fujiawati et al., 2020). PjBL implementation in primary schools has also shown to increase students' artistic creativity, particularly in collage-making activities (Mulyati, 2023). The effectiveness of PjBL lies in its emphasis on authentic and contextual learning experiences, making education more meaningful and relevant to students' lives (Fujiawati et al., 2020). Overall, PjBL has proven to be an effective teaching method that improves academic achievement while supporting holistic student development.

PjBL has been widely recognized as an effective approach to develop 21st-century skills, particularly the "4Cs": critical thinking, creativity, collaboration, and communication. Various studies have examined the impact of PjBL on these skills in diverse educational settings. Research in Indonesian secondary schools has shown that PjBL enhances collaboration and communication skills, though critical thinking and creativity often require further development (Raniah, 2018; Aliftika et al., 2019). A case study in a primary school reported significant improvement in students' critical thinking, collaboration, and creativity through PjBL, despite challenges such as limited access to technology and the need for teacher training (Wiyati, 2024). A systematic review of 17 national articles confirmed the positive influence of PjBL on all four 21st-century skills (Undari et al., 2023). These findings affirm the potential of PjBL to foster essential skills for the 21st century while highlighting the need for better implementation strategies.

PjBL has also proven effective in arts and cultural education at the primary level. It promotes creativity, critical thinking, and active student participation (Mulyati, 2023; Fujiawati et al., 2020). This approach allows students to address real-world problems through hands-on projects, integrating new knowledge into practical experiences (Fujiawati et al., 2020). Multiple studies indicate that PjBL improves learning outcomes, creativity, and skills in integrated thematic learning (Maisyarah & Lena, 2023). In arts education, PjBL has successfully been applied to topics such as collage-making and tie-dye crafts, enhancing students' artistic understanding and skills (Mulyati, 2023; Fahrurrozi et al., 2022). Implementation of PjBL through lesson study has also helped teachers improve lesson planning and teaching practices (Fujiawati et al., 2020). Overall, PjBL offers numerous benefits for both students and teachers in primary arts and cultural education.

The implementation of PjBL in primary schools faces several challenges, especially in designing age-appropriate projects aligned with curriculum standards (Muchtar et al., 2025; Wardhani et al., 2023). Teachers often struggle with limited time, classroom management, and a lack of training (Muchtar et al., 2025). However, when applied effectively, PjBL positively impacts problem-solving, teamwork, creativity, and student achievement (Muchtar et al., 2025; Maisyarah & Lena, 2023). To address these issues, teacher training programs focusing on PjBL design, implementation techniques, and assessment methods have been developed (Suryadipraja et al., 2025). These programs aim to enhance teacher competence and confidence in implementing PjBL. Moreover, involving parents and communities is also emphasized to strengthen PjBL implementation and foster closer collaboration among stakeholders (Suryadipraja et al., 2025).

Studies show that limited infrastructure and facilities are major obstacles to implementing PjBL in Indonesian schools. Many physical education teachers, for example, face difficulties in maximizing their creativity due to resource constraints (Yunarta et al., 2024; Widiastuti, 2019). To address this, teachers can adopt strategies such as adapting learning materials, optimizing available resources, and rescheduling learning activities (Widiastuti, 2019). Creative approaches are key to ensuring effective learning under limitations (Nurfasha, 2021). In the context of implementing PjBL to support the Pancasila Student Profile, research shows a positive impact on students' collaboration, problem-solving, and critical thinking. However, challenges remain, such as limited teacher understanding of PjBL, lack of supporting facilities, and low student participation in project planning (Delviyani et al., 2025). Recommendations include intensive teacher training, improved infrastructure, and more active student involvement in all stages of the project (Delviyani et al., 2025).

Therefore, this research is essential as an empirical study of PjBL practices, particularly in primary school Cultural Arts education. By examining the implementation of PjBL at SD Negeri 003 Sungai Paku, this study aims to identify effective strategies and the challenges faced by teachers and students. PjBL has shown promising results in enhancing arts and cultural education in Indonesian primary schools. Studies indicate that PjBL improves creativity, critical thinking, and collaboration skills (Fahrurrozi et al., 2022; Mulyati, 2023; Wiyati, 2024). This approach allows students to work on real-world projects, fostering a deeper understanding of cultural arts concepts (Fujiawati et al., 2020). It has also been proven effective in teaching specific topics such as tie-dye crafts and collage-making (Fahrurrozi et al., 2022; Mulyati, 2023). However, challenges remain, including internet access, technological constraints, and the need for teacher training (Wiyati, 2024). To overcome these challenges and optimize PjBL implementation, various studies suggest using lesson study techniques and providing ongoing professional development for teachers (Fujiawati et al., 2020; Wiyati, 2024). Overall, PjBL has great potential to enhance arts and culture education and develop 21st-century skills in primary school students. Thus, the research questions for this study are: (1) How do teachers implement project-based learning in Cultural Arts subjects at the primary school level? (2) What are the challenges faced in the implementation of project-based learning in Cultural Arts at the primary school level?

2. METHODS

This study uses a descriptive qualitative approach. According to Sugiyono (2019), “Qualitative research methods are used to investigate natural conditions of objects, where the researcher serves as the key instrument.” This approach was chosen because it allows the researcher to gain an in-depth understanding of the implementation process of Project-Based Learning (PjBL) in the Art and Culture subject, as well as the challenges faced by teachers in the context of elementary schools.

The type of research used is a case study. A case study was selected as it enables the researcher to thoroughly explore the phenomenon of PjBL implementation in a particular educational institution—in this case, an elementary school that serves as the research subject. Through a case study, the researcher can delve into the dynamics of teaching and learning, the teaching strategies used by the teacher, student engagement, and various contextual factors that influence the success or obstacles in implementing PjBL. The focus of the research lies on real events within the natural setting of the school, so the findings are expected to provide a comprehensive and contextual picture of project-based learning practices in the field.

This research was conducted in a natural environment without manipulating variables, so all data obtained reflect the actual conditions in the field. The researcher played an active role as the main instrument in collecting data through observation, in-depth interviews, and documentation. Triangulation techniques were used to enhance data validity by comparing information from various sources and different methods.

The research subjects involved Art and Culture subject teachers and students at an elementary school that has implemented project-based learning models. Subject selection was conducted purposively, considering its relevance and suitability to the research objectives. Through direct and reflective interaction with the subjects, the researcher was able to uncover meanings, motivations, and strategies underlying the ongoing teaching practices.

The results of this study are expected not only to provide a descriptive understanding of PjBL implementation but also to contribute insights for the development of more innovative and contextual teaching practices in elementary schools. The findings from this case study can serve as an important reference for teachers, school principals, and policymakers in developing instructional approaches that emphasize creativity, collaboration, and active student engagement.

3. FINDINGS AND DISCUSSION

a. How do teachers implement project-based learning (PjBL) in Art and Culture subjects at the elementary level?

The implementation of Project-Based Learning (PjBL) in Art and Culture classes not only impacts students' cognitive aspects but also significantly facilitates their affective and psychomotor development. In the context of a traditional dance project, students are not only required to understand dance theory but also to demonstrate appropriate skills and attitudes, such as discipline and responsibility during practice sessions. One Art and Culture teacher remarked, “*The children are learning not just the movements, but also discipline and responsibility. You can see it when they come to practice without being told.*” This dance project also serves as a medium to build students' self-confidence. Many students who were initially passive and reluctant to perform in public became

more confident after going through the practice and performance process. This indicates that involvement in artistic processes can have a positive psychological impact on students.

In terms of time management, implementing PjBL in Art and Culture requires flexibility. The limited lesson hours are overcome with cross-time learning strategies, such as conducting practice outside class hours or during recess. The Art and Culture teacher stated, *“One hour a week clearly isn’t enough, so we took the initiative to practice outside class hours. The children were enthusiastic—even asking for more practice time.”* This shows a high level of commitment from both teachers and students in ensuring the success of the project. A supportive school environment also plays a crucial role in the successful implementation of the project. The principal and classroom teachers who provided space and logistical support were key drivers in ensuring the smooth process, highlighting the importance of internal school collaboration in realizing innovative learning.

Teachers at SDN 003 Sungai Paku realized that Art and Culture education, especially traditional dance, holds great potential for developing students’ creativity and character when delivered through a project-based approach. Traditionally, dance learning in schools has been more instructional and teacher-centered. Therefore, teachers began to design learning strategies that allow students to actively participate in creating, exploring, and presenting their own artistic work. One teacher noted, *“If it’s just lectures, the kids get bored quickly. But with projects, they can be creative, and the results are more meaningful.”*

The implementation of project-based learning began with selecting a dance theme that was close to students’ lives. The teacher chose a traditional dance from the local culture—*Zapin Melayu Riau*—as it is commonly performed during customary and religious events in their village. This way, students not only learn dance techniques but also understand the cultural values behind them. After determining the theme, the teacher designed the project in the lesson plan (RPP) with a structure that includes exploration, planning, implementation, and evaluation. The project was designed to be carried out in groups so that students could learn collaboration, task delegation, and mutual support during practice. The teacher also developed an assessment rubric covering both the process and final outcomes.

During the introduction phase, the teacher showed videos of traditional dance and invited a local expert who understood Malay dance art. The guest explained the meaning of the movements, provided a brief history, and described the social functions of the dance in the community. Students were given the opportunity to ask questions directly and even practiced some movements with the guest as part of a contextual learning experience. Students were then divided into small groups and assigned to learn and perform a variation of the Zapin dance. Each group was responsible for designing their performance concept, including selecting background music, arranging movement sequences, preparing simple costumes, and conducting regular rehearsals. The teacher provided technical guidance on the structure of the dance and musical rhythm.

Practices were scheduled in the classroom or the schoolyard, depending on the weather and conditions. The teacher monitored each group’s progress and provided direct feedback. She also noted any challenges students faced—such as movement coordination or difficulty following rhythms—and offered solutions or alternative strategies. During practice, the teacher emphasized the importance of discipline, collaboration, and appreciation of local culture. Students were encouraged to help each other, respect different skill levels, and maintain group spirit. The teacher also motivated students to build their self-confidence when performing in front of others. As part of the project, students were asked to document their practice process in group journals or photos, which were compiled into a portfolio. The teacher guided students in reflecting on their development from the beginning to the end of the project. This reflection helped students recognize the learning process as a key element of their overall success.

The culmination of the project was a dance performance in front of the school community. The teacher and students organized a small event in the school hall or yard. Each group was given time to perform in the agreed sequence. Performances were assessed by the teacher and, if possible, also by the guest expert or attending parents. Evaluation focused not only on the beauty of the movements but also on aspects of the process, such as each group member’s involvement, creativity in costume design, and the dance’s alignment with local culture. The teacher used a fair and transparent rubric so that students felt their hard work throughout the project was appreciated. After the performance, the teacher held a group reflection session to discuss their experiences. Questions such as *“What was the most enjoyable part?”* or *“What was the biggest challenge during this project?”* helped students identify the values and lessons they had gained. This activity also strengthened students’ metacognitive skills.

The teacher documented all project activities, including student reflections, performance photos, and portfolios. This documentation was used for reporting to the principal and kept as an example of best practice.

Some of the documentation was even shared on the school's social media to broaden public appreciation of the students' work. Parental and community involvement was also an important part of this project. The teacher invited parents to help prepare dance attributes or attend the performances. This strengthened the relationship between the school and families and demonstrated that education is a shared responsibility.



Delivery of Dance Material and Group Formation



Dance Practice Process

Through the implementation of project-based learning, students became more active, creative, and confident. They did not only learn dance as a technical skill but also as a cultural heritage that must be appreciated and preserved. Teachers observed that this approach was far more effective in fostering students' interest and enthusiasm for learning compared to conventional methods. The success of this dance project has motivated teachers to develop similar projects around other cultural themes. Project-based learning has proven to not only enrich students' learning experiences but also strengthen local identity and foster a positive, collaborative, and empowering learning environment at SDN 003 Sungai Paku.

b. What are the challenges faced in implementing project-based learning in Art and Culture subjects at the elementary school level?

The implementation of Project-Based Learning (PjBL) in the Art and Culture subject at SDN 003 Sungai Paku holds great potential to enhance students' creativity, participation, and contextual understanding. However, several real challenges arise, particularly in rural elementary school settings like Sungai Paku:

1. Limited Facilities and Infrastructure

One of the most fundamental challenges is the lack of supporting facilities and infrastructure for arts and technology-based learning. Ideally, PjBL in Art and Culture involves audio-visual exploration, musical instruments, craft materials, and digital media. However, at SDN 003 Sungai Paku, most classrooms are not equipped with projectors, speakers, or adequate art tools. As stated by one Art teacher: *"We really want to use tools like projectors or speakers to show dance videos to students, but unfortunately, the school doesn't have those facilities. So we have to find alternatives—sometimes we just show videos using our personal phones."* This makes it difficult for teachers to design projects that are aesthetically and technically engaging.

2. Limited Access to Digital Technology

Although instructional innovations increasingly rely on digital media, in practice, not all students have equal access to devices such as smartphones or computers. Unstable internet connectivity in the area also hinders access to online resources or sharing project outputs digitally. *“Many students don’t have their own phones at home. When asked to look up references or document practice, they struggle. Especially since the internet signal here isn’t always stable.”* (Class Teacher, SDN 003 Sungai Paku)

3. Lack of Teacher Competence in PjBL and Art Education

Teachers at the school generally have not received in-depth training in project-based learning, particularly in the context of Art and Culture subjects. Many still rely on traditional approaches such as lectures or one-way assignments. A lack of digital literacy and arts pedagogy further hinders their ability to design creative projects relevant to the local cultural context. *“We’ve never received special training on project-based learning, especially in the arts. So we’re still learning from experience and discussing things with fellow teachers.”* (Art and Culture Teacher)

4. Limited Instructional Time

Art and Culture subjects are allocated only 1–2 hours per week, which is insufficient for completing all stages of a project—from planning, exploration, and product creation to presentation and reflection. Without proper time management or cross-subject integration, projects risk being incomplete or symbolic. *“We only have one hour per week for Art and Culture. That’s not enough for practice, let alone a performance. So we often rehearse during recess or after school.”* (Art and Culture Teacher)

5. Lack of Structured Local Cultural Resources

Although Sungai Paku has a rich cultural heritage such as traditional dance, folklore, and local crafts, written or digital resources on these topics are scarce. Teachers and students must gather information directly from local elders, which requires time, interpersonal skills, and documentation abilities that not all teachers possess. *“There aren’t many books about local Malay culture here. We have to ask traditional leaders or elders directly, but that also takes time and relationship-building.”* (Art and Culture Teacher)

6. Low Parental and Community Involvement

Project-based learning relies heavily on community support. However, many parents in Sungai Paku still view education as limited to the classroom and do not see learning as something that involves families or the surrounding environment. When students are assigned to gather folktales or document traditional games at home, not all families can support the activity. *“Some parents still think of arts activities as just entertainment, not part of real learning. So when kids are asked to practice or prepare props, the support isn’t always there.”* (Principal, SDN 003 Sungai Paku)

7. Curricular and Assessment Constraints

Although the Merdeka Curriculum allows space for innovation, some teachers still feel burdened by administrative requirements or pressure to complete content. Standard assessment formats that focus heavily on cognitive outcomes make teachers hesitant to prioritize creative processes that require descriptive, process-oriented evaluations. *“We’re sometimes unsure about allocating too much time for projects because we need to cover the content. And assessment is still mostly numerical, even though art projects are more about the process and experience.”* (Art and Culture Teacher)

8. Lack of a Culture of Reflection and Documentation

PjBL emphasizes the importance of process reflection and documentation as integral to learning. However, journaling, portfolio development, and process reporting are not yet part of the culture among students and teachers. Without this habit, valuable opportunities to evaluate and replicate good practices are lost. *“Writing reflections or making portfolios is not yet a habit here. Students still find it difficult to write about their experiences, so they need ongoing guidance.”* (Class Teacher, SDN 003 Sungai Paku)

9. High Teacher Workload

Teachers at SDN 003 Sungai Paku often take on multiple responsibilities, including teaching all subjects, handling administrative tasks, and participating in online training. This makes it difficult to focus on designing creative and context-based projects. Without dedicated time and specific policy support, PjBL is often seen as an additional burden. *“We teach every subject, manage paperwork, and have to attend online training. So sometimes we’re overwhelmed and can’t really focus on planning good projects.”* (Class Teacher)

10. Challenges in Building Student Collaboration

Elementary students are still in the early stages of developing effective collaboration skills. Project work requires students to discuss, delegate, and resolve conflicts—skills that are not yet well developed. Teachers must provide intensive guidance to ensure group work proceeds smoothly, which adds to classroom management demands. *“The kids aren’t used to working in groups. Sometimes they fight over tasks or avoid practicing. So I have to constantly guide them and teach them how to collaborate properly.”* (Art and Culture Teacher)

These challenges should not be seen as absolute obstacles but rather as foundations for strategic planning to design PjBL models that are locally appropriate, community-supported, and tailored to the capacity of teachers and students. Gradual training, simple technological adaptations, and strengthening a culture of collaboration can serve as realistic and sustainable first steps forward.

DISCUSSION

The results of this study indicate that the implementation of Project-Based Learning (PjBL) in Art and Culture classes at SDN 003 Sungai Paku has had a positive impact on students’ cognitive, affective, and psychomotor aspects. This aligns with the findings of Fujiawati et al. (2020) and Mulyati (2023), who stated that PjBL can enhance creativity, collaboration, and students’ understanding through contextual learning experiences. In the context of a regional dance project, students not only gained theoretical knowledge about dance but also demonstrated increased confidence and discipline when performing in public. This confirms that PjBL not only emphasizes academic achievement but also fosters character development and students’ social-emotional skills, as described by Wiyono et al. (2024).

Furthermore, the PjBL approach applied by the teacher—by incorporating local themes such as the *Zapin Melayu Riau* dance—strengthens the findings of Fahrurrozi et al. (2022) and Mahrunnisya (2023), who emphasized that project-based learning can help build students’ cultural identity. The teacher positioned themselves as a facilitator rather than the sole source of information, in line with 21st-century learning paradigms that emphasize student-centered learning (Santayasa, 2018; Arnyana, 2019). Initiatives such as inviting local resource persons and compiling portfolio documentation further reinforce the contextual and reflective dimensions of PjBL, as previously emphasized by Wiyati (2024).

However, this study also revealed some differences from previous studies, particularly in terms of implementation challenges. Unlike the study by Fujiawati et al. (2020), which highlighted the effectiveness of PjBL in schools with adequate facilities, this research uncovered significant challenges related to limited infrastructure, lack of technological access, and insufficient teacher training. These findings support the reports of Muchtar et al. (2025) and Delviyani et al. (2025), which stress the importance of policy support, continuous professional development, and community involvement in overcoming such barriers.

Another distinctive aspect of this study is the low level of parental and community involvement in project learning activities. Although much of the literature (e.g., Suryadipraja et al., 2025) emphasizes the importance of external collaboration to support PjBL, the reality in Sungai Paku reveals that many parents are still unaware of their roles in participatory learning. This indicates a gap between theory and practice that needs to be addressed through more effective communication and outreach strategies by the school.

Moreover, limited time and high teacher workload are recurring challenges in rural elementary school settings. This supports the argument of Yunarta et al. (2024) and Widiastuti (2019) regarding the importance of teacher creativity in adapting learning activities with minimal resources. Cross-time strategies used by teachers at SDN 003 Sungai Paku—such as conducting practice during recess or outside school hours—demonstrate a strong

commitment despite the limitations. This shows that with proper adaptation, PjBL can still be implemented effectively.

In conclusion, this study expands upon previous research by adding local context and highlighting more complex field realities. The implementation of PjBL cannot be universally generalized but must be adapted to the specific characteristics of the school environment, available resources, and teacher capacity. An integrative effort among teachers, school principals, parents, and the local community is key to achieving meaningful and sustainable project-based learning implementation.

4. CONCLUSION

The implementation of Project-Based Learning (PjBL) in the Art and Culture subject at SDN 003 Sungai Paku has proven effective in enhancing students' creativity, self-confidence, and engagement in the learning process. This approach enables students to learn actively and contextually through regional dance projects that are relevant to local culture. However, the implementation of PjBL faces several challenges, including limited facilities, lack of teacher training, time constraints, and low parental involvement. Despite these obstacles, the teacher's creative strategies and internal school support have allowed PjBL to continue delivering significant positive impacts.

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