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Implementation Of The Project-Based Learning Model Using Natural Materials To Improve The Creativity Of Grade Iii Students In The Fine Arts Subject At SDN 1 Jenggala In The 2025/2026 Academic Year

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Abstract

Education plays a crucial role in comprehensively developing students' potential, including intellectual, emotional, and social aspects (Astuti, 2021). Fine Arts learning in elementary schools serves as an effective means to foster student creativity. However, based on initial observations in the third-grade class at SDN 1 Jenggala, the Fine Arts learning process was still dominated by lecture and assignment methods, the use of learning media was not optimal, and student creativity was still relatively low, as seen from the uniformity of student artwork and their dependence on teacher examples (Oktsabella, 2024). This research aims to describe the application of the Project Based Learning model assisted by natural materials and to improve the creativity of third-grade students in the Fine Arts subject at SDN 1 Jenggala for the 2025/2026 academic year. This research employed a Classroom Action Research (CAR) method conducted in two cycles, each consisting of planning, implementation, observation, and reflection stages, with 25 third-grade students as subjects. Data collection techniques were carried out through observation, tests, and documentation. The results showed that the application of the Project Based Learning model assisted by natural materials could improve student creativity, as indicated by an increase in the average student score from 65.4 in the pre-cycle to 74.4 in cycle I, and further increased to 79.00 in cycle II. The percentage of classical completeness also increased from 44% in the pre-cycle to 56% in cycle I, and reached 84% in cycle II with a 'complete' category. Furthermore, students showed better development in expressing ideas, utilizing natural materials, and producing more creative and varied works. Thus, the application of the Project Based Learning model assisted by natural materials can improve the creativity of third-grade students in the Fine Arts subject at SDN 1 Jenggala

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1. INTRODUCTION

Education is the conscious guidance or leadership provided by educators for the physical and spiritual development of students, leading to the formation of their core personality. Education is a crucial process in human life, as it allows individuals to optimally develop their potential. Education serves not only to impart knowledge but also to shape the attitudes, skills, and values necessary for social life (Fanani et al., 2025). Through a sound educational process, students are expected to develop holistically, intellectually, emotionally, and socially.

Based on the National Education System Law No. 20 of 2003, national education is education based on Pancasila and the 1945 Constitution of the Republic of Indonesia, rooted in religious values, Indonesian national culture, and a response to the demands of changing times (Sukardjo, 2021). One effort to achieve these educational goals is through Fine Arts learning in elementary schools. Fine Arts learning plays a crucial role in fostering student creativity, especially at the elementary school level. Creativity is the ability to create new ideas or modify existing ideas into something original and useful (Wati et al., 2024). Children's creativity is all the processes children go through in order to do, learn, and discover something new that is useful for themselves and others. Creativity also includes the ability to think divergently (diverse), flexibly (flexible), originally (authentic), and elaborately (detailed).

In the context of fine arts learning in elementary schools, creativity can be manifested in the form of student works, both two-dimensional (such as drawings and paintings) and three-dimensional (such as sculptures and constructions), as well as in critical thinking and aesthetic problem-solving (Martina, 2025). To develop creativity while improving student learning outcomes, an appropriate learning model is required. One model that can be used is Project-Based Learning (PjBL). This model is a learning process that directly involves students in producing a project. PjBL focuses on developing problem-solving skills through meaningful activities and producing tangible products (Sani, 2021).

Project-based learning emphasizes student involvement in investigations, problem-solving and provides opportunities for independent knowledge construction (Suryani, 2021). In addition to learning models, the use of media also plays a crucial role in supporting successful learning. One medium that can be used in Fine Arts learning is natural materials. Natural materials are a practical and innovative solution in fine arts learning (Krisnandi, 2023). Materials such as leaves, twigs, seeds, dried flowers, and eggshells are easily found in the surrounding environment and can be utilized as creative media (Oktsabella et al., 2024). The use of these natural materials can be applied through pasting techniques, namely collage and mosaic, which produce unique and interesting works of art.

Through the use of natural materials, students not only learn adhesive techniques but also learn to understand, explore, and appreciate the natural richness of their surroundings. Therefore, the application of natural materials in fine arts learning can increase student engagement, foster creativity, and provide a more enjoyable and meaningful learning experience (Yaumi, 2022).

Based on the results of the initial observations conducted by researchers in the third grade of SDN 1 Jenggala in the Fine Arts subject, it was found that the learning process was still dominated by lecture methods and assignments. Teachers have not optimally utilized learning media, especially the use of natural materials that are actually easily found in the school environment. During the learning process, student participation was still low. Some students lacked focus, easily became bored, and lacked enthusiasm during the activities. Only a few students were active and quickly understood the material, while others still had difficulty developing ideas and expressing them in artwork.

Differences in students' abilities and creativity levels also pose a challenge in achieving learning objectives. This condition indicates the need for the implementation of more innovative learning models and active student involvement, such as Project-Based Learning assisted by natural materials through pasting techniques such as collage and mosaic, so that student creativity and involvement in Fine Arts learning can be increased. Based on the results of interviews and discussions with third-grade teachers at SDN 1 Jenggala, the level of student creativity is relatively low, indicated by the results of work that tends to be uniform and students' dependence on examples from the teacher. Therefore, this study aims to describe the implementation of the PjBL model assisted by natural materials and improve the creativity of third-grade students in Fine Arts subjects at SDN 1 Jenggala in the 2025/2026 Academic Year.

Several prior studies reinforce the relevance of this approach. Wati et al. (2024) found that innovative PjBL practices substantially increased students' creative drawing abilities by

encouraging exploratory, hands-on tasks rather than passive replication of teacher examples. Similarly, Martina (2025) reported that implementing PjBL in elementary Fine Arts classes shifted students' work from uniform reproductions toward more original, aesthetically varied pieces, particularly when students were given autonomy in material selection. Fortuna et al. (2025) further demonstrated that combining PjBL with tangible, real-world media measurably stimulates divergent thinking, one of the core indicators of creativity. Ilma et al. (2025) additionally showed that STEAM-based PjBL using natural and recycled materials, such as the ecoprint technique, improved not only students' technical skills but also their confidence in generating original ideas. These findings collectively indicate that the combination of PjBL and concrete, natural media is an evidence-based strategy for addressing the low and uneven creativity observed among third-grade students at SDN 1 Jenggala.

2. RESEARCH METHOD

This research is a type of Classroom Action Research (CAR) that aims to find solutions to problems in the teaching process. CAR is a careful examination of learning activities in the form of actions that are intentionally created and occur simultaneously in a class (Nisa et al., 2022). Through this research, teachers receive training to improve the quality of learning by analyzing and addressing existing classroom problems. This is done by critically analyzing existing classroom problems, designing corrective actions, implementing them, and reflecting on the results.

This research was conducted in the even semester of the 2025/2026 academic year at SDN 1 Jenggala, Tanjung District, North Lombok Regency. The subjects of this classroom action research were 25 third-grade students of SDN 1 Jenggala, consisting of 15 females and 10 males, and one teacher who acted as both researcher and actor. Data sources consisted of primary data (obtained directly from students and teachers) and secondary data (teaching modules, student worksheets, field notes, and photo documentation) (Sugiyono, 2022).

This research procedure was carried out in two cycles, where each cycle consisted of four main stages: (1) Planning, (2) Acting, (3) Observing, and (4) Reflecting. The cycles were repeated to continuously improve the learning process until the completion criteria were achieved (Arifin, 2021). The time allocation for implementation was 35 minutes per meeting, and each cycle was carried out in two face-to-face meetings.

To ensure the learning procedure can be replicated, the implementation of PjBL in this study followed six syntax stages adapted from Mulyati et al. (2023), applied identically in both cycles but refined based on the reflection results of each cycle. First, in the determining basic questions stage, the teacher opened the lesson with a contextual question, such as "What natural objects around your house could be turned into a beautiful picture?", to stimulate students' initial ideas. Second, in the preparing project plans stage, students were guided to sketch their design and select natural materials (e.g., leaves, twigs, seeds, dried flowers, or eggshells) that matched their theme. Third, in the preparing schedules stage, the teacher allocated specific time blocks within the 35-minute session for sketching, collecting and arranging materials, and gluing (mosaic/collage technique), so that all students completed the process within the same meeting. Fourth, in the monitoring the project stage, the teacher circulated around the classroom to observe student progress, provide individual guidance to students who appeared hesitant, and record observational notes used for the reflection stage. Fifth, in the testing the results stage, each student presented and briefly explained their finished artwork to the class, describing the natural materials used and the idea behind the design, which was also used to assess elaboration and originality. Sixth, in the evaluating the experience stage, the teacher and students jointly reflected on the difficulties encountered and the aspects that could be improved, and the results of this reflection directly informed the planning stage of the following cycle, for example by providing a wider variety of natural materials and more intensive guidance in Cycle II. This detailed procedure was

consistently applied in every meeting of both cycles to maintain the internal validity of the treatment.

The data collection techniques used include: (1) Participatory observation to observe teacher and student activities; (2) Performance/practical tests to measure student creativity in creating works of art using natural materials, with an assessment rubric covering aspects of fluency of thinking, flexibility of thinking, originality, and elaboration; and (3) Documentation in the form of lesson plans, work results, and activity photos. The instruments were validated and analyzed using quantitative descriptive statistics to calculate the class average and classical completeness. Learning is declared classically successful if at least 80% of the total number of students obtain a score of ≥ 75 according to the Minimum Completion Criteria (KKM) (Arikunto, 2021).

3. RESULTS AND DISCUSSION

3.1 Research Results

The research was conducted in several stages: pre-cycle, cycle I, and cycle II. Based on initial observations (pre-cycle), learning remained conventional, resulting in low student creativity. The scores obtained in the pre-cycle served as a baseline for measuring improvement in subsequent cycles.

Description of Initial Conditions (Pre-cycle)

In initial observations conducted on January 5, 2026, student participation in the Fine Arts learning process was still low. Students tended to be passive and were minimally active during discussions. Students' collage work was still entirely dependent on teacher instructions and lacked variety in original ideas. The following table shows the results of student creativity during the pre-cycle stage:

No	Student Name	L/P	Mark	Information
1	Muhammad Fadel R	L	45	Not Completed
2	Silfa Maulida	P	50	Not Completed
3	Khairatun Hisan	P	75	Completed
4	Laely Aulia Afani	P	75	Completed
5	Lina Amelia	P	80	Completed
6	Marwan Syahreza	L	75	Completed
7	Mira Putri Ramadani	P	60	Not Completed
8	Muhammad Abdul R	L	65	Not Completed
9	Muhammad Faisal	L	60	Not Completed
10	Muhammad Nauval V	L	80	Completed
11	Muhammad Royan I	L	75	Completed
12	Muhammad Zidan	L	55	Not Completed
13	Nadia Dewi	P	50	Not Completed
14	Pajri Yahya	L	60	Not Completed
15	Prily Sakila Donita	P	65	Not Completed

16	Reza Alfian	L	75	Completed
17	Sifa Alfariza	P	60	Not Completed
18	Sifaq Humaera	P	75	Completed
19	Sila Ramadhani	P	75	Completed
20	Talinta Idris	P	65	Not Completed
21	Wira Winata	L	55	Not Completed
22	Yumna Kapila Lestari	P	75	Completed
23	Yuspana Holiza	P	60	Not Completed
24	Zahira Nur Arafah	P	75	Completed
25	Yuliatun Aini	P	50	Not Completed

Based on the table above, the total score was 1,635 with an average of 65.4. Of the 25 students, only 11 achieved completion (KKM ≥ 75), while the other 14 had not yet completed it. The percentage of learning completion in the classroom only reached 44%. Therefore, action is needed through the implementation of PjBL assisted by natural materials.

Description of Cycle I

Cycle I was carried out in two meetings. The teacher compiled a Teaching Module based on the PjBL syntax, namely: (1) Determining basic questions, (2) Preparing project plans, (3) Preparing schedules, (4) Monitoring projects, (5) Testing results, and (6) Evaluating experiences (Mulyati et al., 2023). The teacher provided natural materials such as dry leaves and twigs. Students were asked to design and stick natural materials into a collage. Although enthusiasm began to appear, some students still needed intensive guidance and lacked confidence. The results of the creativity assessment in Cycle I are shown in the following table:

No	Student Name	L/P	Mark	Information
1	Muhammad Fadel R	L	65	Not Completed
2	Silfa Maulida	P	70	Not Completed
3	Khairatun Hisan	P	80	Completed
4	Laely Aulia Afani	P	80	Completed
5	Lina Amelia	P	85	Completed
6	Marwan Syahreza	L	80	Completed
7	Mira Putri Ramadani	P	75	Completed
8	Muhammad Abdul R	L	80	Completed
9	Muhammad Faisal	L	70	Not Completed
10	Muhammad Nauval V	L	85	Completed
11	Muhammad Royan I	L	80	Completed

12	Muhammad Zidan	L	60	Not Completed
13	Nadia Dewi	P	70	Not Completed
14	Pajri Yahya	L	70	Not Completed
15	Prily Sakila Donita	P	75	Completed
16	Reza Alfian	L	80	Completed
17	Sifa Alfariza	P	65	Not Completed
18	Sifaq Humaera	P	80	Completed
19	Sila Ramadhani	P	75	Completed
20	Talinta Idris	P	70	Not Completed
21	Wira Winata	L	65	Not Completed
22	Yumna Kapila Lestari	P	80	Completed
23	Yuspana Holiza	P	65	Not Completed
24	Zahira Nur Arafah	P	75	Completed
25	Yuliatun Aini	P	70	Not Completed

In Cycle I, the average class score rose to 74.4, with 14 students (56%) achieving the minimum passing grade (KKM) and 11 students (44%) failing to complete the task. Because the 80% completion target was not achieved, the action continued in Cycle II, with reflection to provide more examples of work and direct guidance to passive students.

Description of Cycle II

In Cycle II, the teacher made improvements based on the reflection results. A greater variety of natural materials (seeds, corn husks, flower petals) was provided to stimulate creative ideas (Ilma et al., 2025). The teacher provided more intensive guidance to less active students and provided regular verbal appreciation. Students demonstrated courage in expressing ideas and presenting their work independently. The following are the results of the creativity assessment in Cycle II:

No	Student Name	L/P	Mark	Information
1	Muhammad Fadel R	L	70	Not Completed
2	Silfa Maulida	P	75	Completed
3	Khairatun Hisan	P	85	Completed
4	Laely Aulia Afani	P	85	Completed
5	Lina Amelia	P	90	Completed
6	Marwan Syahreza	L	85	Completed
7	Mira Putri Ramadani	P	80	Completed
8	Muhammad Abdul R	L	85	Completed
9	Muhammad Faisal	L	75	Completed

10	Muhammad Nauval V	L	90	Completed
11	Muhammad Royan I	L	85	Completed
12	Muhammad Zidan	L	75	Completed
13	Nadia Dewi	P	75	Completed
14	Pajri Yahya	L	80	Completed
15	Prily Sakila Donita	P	80	Completed
16	Reza Alfian	L	85	Completed
17	Sifa Alfariza	P	70	Not Completed
18	Sifaq Humaera	P	85	Completed
19	Sila Ramadhani	P	80	Completed
20	Talinta Idris	P	75	Completed
21	Wira Winata	L	70	Not Completed
22	Yumna Kapila Lestari	P	80	Completed
23	Yuspana Holiza	P	75	Completed
24	Zahira Nur Arafah	P	70	Not Completed
25	Yuliatun Aini	P	85	Completed

In Cycle II, the average student creativity score jumped to 79.00, with 21 students (84%) achieving the KKM and only 4 students (16%) failing to complete it. This 84% exceeds the CAR success indicator of ≥ 80%.

3.2 Discussion

Based on research results from the pre-cycle to cycle II, a significant increase in creativity in learning fine arts using natural materials was observed. This improvement is inseparable from the implementation of the Project-Based Learning model, which requires students to be physically and cognitively active (Khairiyyah, 2021). Students independently reconstruct knowledge and develop fine motor skills through activities such as designing sketches, selecting natural materials, gluing (mosaic/collage techniques), and presenting their final work (Firmansyah et al., 2022).

A comparison of the increase in classically learning completion is shown in the following graph:

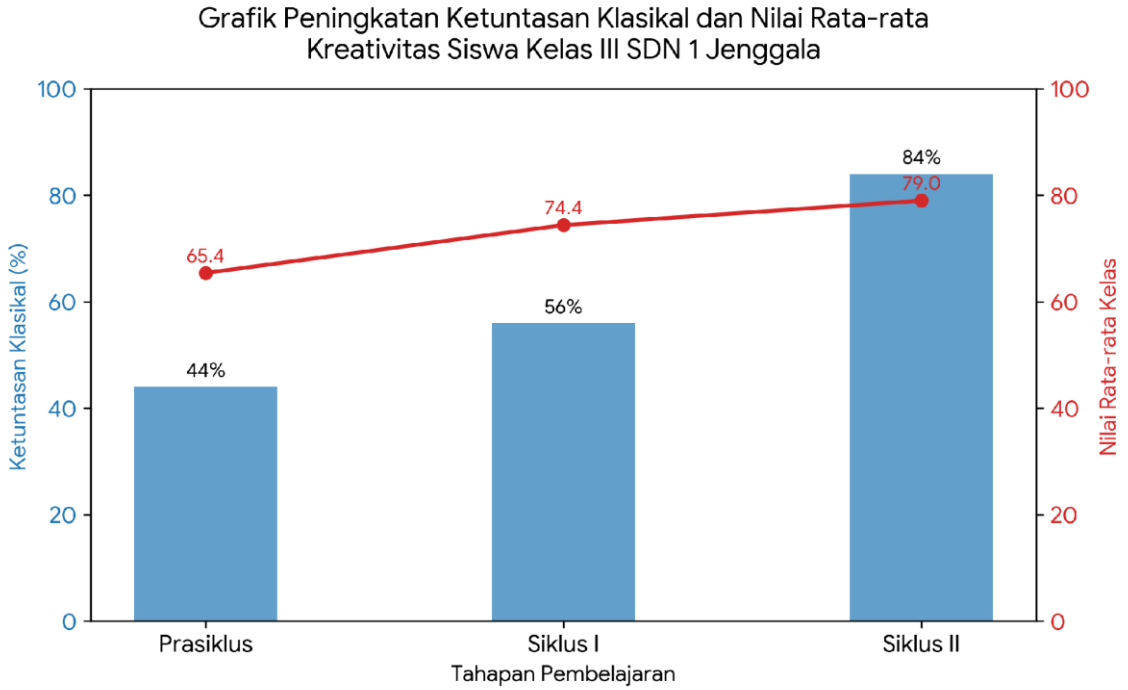

Figure 1. Graph of Classical and Class Average Completion Improvement

The graph above clearly illustrates the increase in the average score from 65.4 to 74.4 (Cycle I), then to 79.00 (Cycle II). In line with this, classical completion crept up from 44% to 56%, reaching a peak of 84%. This finding supports the theory put forward by Fortuna et al. (2025), which states that exploration using real media (natural materials) combined with project-based activities (PjBL) contributes strongly to stimulating creative (divergent) thinking.

This result can be explained through the mechanism proposed by Suryani (2021), who argues that project-based activities give students direct control over investigation and knowledge construction; in this study, that control was exercised through students' own choices of natural materials, composition, and design, rather than following a single teacher-provided example. Consequently, the increase in classical completeness from 44% to 84% is not merely a numerical trend but reflects a shift from convergent, imitation-based work in the pre-cycle to divergent, self-directed work in Cycle II. This is consistent with Khairiyyah (2021), who emphasizes that active physical and cognitive engagement, as required by PjBL, is a prerequisite for meaningful skill development, and with Firmansyah et al. (2022), who found that hands-on stages such as sketch design, material selection, and gluing techniques directly train students' fine motor and problem-solving skills, two capacities closely tied to elaboration and originality in creativity assessment. The role of natural materials specifically also aligns with Krisnandi (2023), who positions natural resources as a practical and innovative learning medium precisely because their irregular textures, shapes, and colors cannot be replicated uniformly, thereby pushing each student toward a more individual creative solution, a claim substantiated by the diversity of Cycle II artworks observed in this study.

Furthermore, the use of natural materials, which are environmentally friendly and economically available, successfully bridges classroom learning with students' real-life experiences. This minimizes boredom because artwork doesn't have to be drawn solely with colored pencils, but rather stimulates the tactile (touching) textures of leaves and seeds (Salsa & Amalia, 2023). Students' work in Cycle II demonstrated a rich diversity of original ideas, ranging from flora and fauna to simple iconic buildings.

4. CONCLUSION

Based on the results of classroom action research and data analysis that have been described, it is concluded that the application of the Project-Based Learning (PjBL) learning model assisted by natural materials can increase the creativity of third-grade students in the Fine Arts subject at SDN 1 Jenggala in the 2025/2026 Academic Year. This increase is marked by an increase in the average creativity score from 65.4 in the Pre-cycle, 74.4 in Cycle I, to 79.0 in Cycle II. Classical learning completion also increased significantly from 44% (Pre-cycle), then 56% (Cycle I), to reach 84% in Cycle II. In addition to measurable results, this learning has successfully changed the pattern of student participation from previously passive and monotonous to being much more active, confident in expressing themselves, and critical in processing natural materials into a collage masterpiece.

These findings offer several practical implications for elementary Fine Arts teachers. First, teachers are encouraged to design lessons around a clear, contextual guiding question and provide students with several types of natural materials rather than a single teacher-made example, as material variety was shown to directly support more original student work. Second, allocating dedicated time within each meeting for material exploration before the gluing or composition stage can help less confident students build ideas gradually rather than relying on imitation. Third, individual monitoring and verbal appreciation during the project stage, as applied in Cycle II, appear particularly effective for encouraging previously passive students to participate more actively, and teachers may consider adopting similar individualized guidance in their own classrooms. Finally, incorporating a brief work-presentation stage, where students explain their design choices, can be used by teachers not only to assess elaboration and originality but also to build students' confidence in articulating their creative process.

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