Effectiveness of Dance Learning Model Based on Creative Workshops and Freedom to Learn to Develop Students' Cultural Literacy

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Abstract

This research is motivated by the suboptimal cultural literacy of students in dance learning, so it is necessary to develop a dance learning model based on creative workshops and the principles of Freedom to Learn as an effort to overcome this problem and improve students' cultural literacy. This type of research uses quantitative research with a quasi-experimental method. The research design used is the Matching Only Pretest–Posttest Control Group Design. The subjects of the study were students of the Elementary School Teacher Training and Education Study Program, FKIP, Bengkulu University who took the Dance Arts Education course in elementary school. The findings of this study are that the learning model developed is effective in developing students' cultural literacy. This is indicated by the results of the t-test of the posttest value of the experimental class and the control class with a Sig. (2-tailed) value of 0.001, which is smaller than the significance level of 5% (0.05), so there is a significant difference between the values of the experimental class and the control class.
Keywords: Dance; Learning Model; Creative Workshop; Freedom to learn; Cultural Literacy.

Abstrak

Penelitian ini dilatarbelakangi oleh belum optimalnya literasi budaya mahasiswa dalam pembelajaran tari, sehingga diperlukan pengembangan model pembelajaran tari berbasis bengkel kreatif dan prinsip Merdeka Belajar sebagai upaya untuk mengatasi permasalahan tersebut dan meningkatkan literasi budaya mahasiswa. Jenis penelitian ini menggunakan penelitian Kuantitatif dengan metode eksperimen semu (quasi experiment). Desain penelitian yang digunakan adalah The Matching Only Pretest–Posttest Control Group Design. Subyek penelitian adalah mahasiswa prodi Prodi PGSD FKIP Universitas Bengkulu yang mengambil mata kuliah Pendidikan Seni tari di SD. Adapun temuan dari penelitian ini adalah model pembelajaran yang dikembangkan efektif untuk menumbuhkembangkan literasi budaya mahasiswa. Hal ini ditunjukkan dengan hasil uji t nilai posttest kelas ekperimen dan kelas kontrol dengan nilai Sig. (2-tailed) sebesar 0,001 lebih kecil dari taraf signifikan 5% (0,05) maka terdapat perbedaan siginifikan antara nilai kelas ekperimen dan kelas kontrol.
Kata kunci: *Tari; Model Pembelajaran; Bengkel Kreatif; Merdeka Belajar; Literasi Budaya.*

INTRODUCTION

Various dance learning models have been developed and applied in the learning process from elementary school to college level. Several studies have been conducted on dance learning models, namely the social integration model and creative dance forms (Lobel, 2021), the butterfly metamorphosis dance as a dance model for elementary education (Asri, 2021), the ethnic-based creative dance model (Destrinelli & Hayati, 2020), the ENGKLE learning model to create children's dances based on games (Sunaryo et al., 2019), the explicit instruction learning model (Hera & Elvandri, 2021), creative dance model (Sari & Indriyanti, 2019). This learning model is applied to college students and elementary schools.

In the Dance Arts Education course at the Elementary School Teacher Education Study Program, University of Bengkulu, the learning model that is usually applied is project based learning (PjBL) . Although this learning model is an innovative learning model and can improve students' kinesthetic intelligence (Anggraini & Tarmizi, 2023), it has not been integrated with the current developing issue, namely the issue of cultural literacy, especially for PGSD students.

Research related to cultural literacy has been conducted previously. Such as research conducted by Lestari et al. (2022) on the profile of language literacy skills, cultural literacy and citizenship in students, the application of cultural literacy in Bedana dance movements (Nazaurtami, 2021), analysis of the needs for the development of teaching materials for theory and literary appreciation for PGSD students based on cultural literacy (Zain et al., 2023), character development through Cultural literacy based on folklore (Inderasari et al., 2022), and folklore as a material for enriching cultural literacy (Amandangi et al., 2020). The results of this study indicate that the focus of research is still limited to profiles, partial implementation, and the development of teaching materials, and have not yet addressed the development and testing of the effectiveness of comprehensive learning models to foster students' cultural literacy.

In line with these needs, innovative and contextual learning strategies are needed to optimally develop students' cultural literacy. One strategy that has the potential to address this need is the integration of creative workshops into learning. It is clear that no learning model has been developed to foster students' cultural literacy. Creative workshops are part of the Cultural and Civic Literacy Movement strategy launched by the Ministry of Education and Culture (Kementrian Pendidikan dan Kebudayaan, 2017). Several previous studies have demonstrated the effectiveness of creative workshops in various contexts, such as the literacy

workshop movement in creating e-pop-ups (Fransyaigu & Mulyahati, 2023), increasing public interest in arts and culture through the Hello Indonesia Creative Workshop (Amiati et al., 2023), and strengthening cultural and civic literacy through literary workshops (Winarsih et al., 2022). However, these studies have not integrated creative workshops into dance learning models in higher education institutions using the Merdeka Belajar approach.

The novelty of this research lies in the development and testing of the effectiveness of a dance learning model adapted from Project-Based Learning (PjBL), systematically combined with a creative workshop approach and the principles of Freedom to Learn (Merdeka Belajar) as a strategy to foster students' cultural literacy. This model not only positions students as active participants in the dance creation process but also encourages the exploration of cultural values in a reflective, collaborative, and contextual manner.

This research contribution is expected to enrich theoretical studies on the development of cultural literacy-based dance learning models in higher education, as well as provide practical contributions in the form of innovative alternative learning models relevant to the Merdeka Belajar policy. Furthermore, the results of this study can serve as a reference for lecturers, curriculum developers, and policymakers in designing arts learning oriented towards strengthening students' cultural literacy.

METHOD

This type of research uses quantitative research with a quasi-experimental method. The research design used is the Matching Only Pretest–Posttest Control Group Design. The trial sample of the research was students of the Elementary School Teacher Training and Education Study Program, FKIP, Bengkulu University who took the Dance Arts Education course in elementary school, namely semester III, totaling 2 classes. The sampling technique used as the trial subject was selected randomly to take 1 experimental class and 1 control class, so that 2 study groups were obtained, namely semester 3A as the control class and 3B as the experimental class.

The instrument used to measure cultural literacy is a questionnaire given before (pretest) and after treatment (posttest) given to the control and experimental classes. The data is used as a basis for determining the improvement before and after learning. Before conducting a t-test to determine the effectiveness of the Creative Workshop and Freedom to learn-based dance learning model, the existing data must meet the prerequisite tests, namely the normality test and the homogeneity test. After the analysis prerequisite test is carried out,

the results of which are normal and homogeneous, the independent sample t-test analysis technique is used.

RESULT AND DISCUSSION

In the trial stage, the experimental class was given treatment using the developed learning model, while the control class carried out learning as usual. The results of the average posttest scores of the control class and the experimental class were given 18 questionnaire items. The posttest data for the experimental class and the control class are presented in table 1.

Table 1. Posttest Data for Experimental Class and Control Class

Data	N (Number of Respondents)	Range	Minimum	Maximum	Mean	Std. Deviation
Post-Test Experiment	34	32	58	90	80.35	6.966
Post-Test Control	34	32	58	90	74.38	6,733

The table shows that the average value of the posttest of the experimental class is 80.35 and the average value of the posttest of the control class is 74.38. The standard deviation value of the posttest of the experimental class is 6.966 and the standard deviation of the posttest of the control class is 6.733.

The data values were then tested for normality against the posttest values achieved by all students using the Shapiro Wilk test with data processing using the SPSS version 26 program. The results of the data normality test are presented in Table 2.

Table 2. Results of the Posttest Data Normality Test for the Experimental Class and Control Class

Tests of Normality

	Class	Kolmogorov-Smirnov [a]			Shapiro Wilk		
		Statistics	df	Sig.	Statistics	df	Sig.
Mark	Experiment	0.188	34	0.054	0.876	34	0.101
	Control	0.140	34	0.087	0.951	34	0.132

a. Lilliefors Significance Correction

Based on table 2, it can be seen that the results of the posttest normality test of the experimental class obtained a Sig. value of 0.101, and the Posttest of the control class

obtained a Sig. value of 0.132. The results of the normality test obtained Sig> 0.05 If Sig is greater than 0.05, then all data are normally distributed, so that it can be continued to the homogeneity test.

Homogeneity test was conducted to determine whether the posttest data was taken from homogeneous data. Homogeneous data is indicated by a Sig value > 0.05. The results of the posttest homogeneity test of the experimental class and control class can be seen in table 3.

Table 3. Results of the Homogeneity Test of Posttest Values for the Experimental Class and Control Class

Test of Homogeneity of Variances

		Levene Statistics	df1	df2	Sig.
Mark	Based on Mean	.067	1	66	.796
	Based on Median	.046	1	66	.830
	Based on Median and with adjusted df	.046	1	65,561	.830
	Based on trimmed mean	.084	1	66	.772

Table 3 shows that the results of the homogeneity test of the posttest data for the experimental and control classes obtained a Sig value of 0.796, which is greater than 0.05, so it can be concluded that the posttest data for the experimental and control classes are homogeneous.

The next test is the t-test which is conducted to find the calculated t using the independent sample t-test statistical test using the SPSS program to find the difference in test results. If the Sig. (2-tailed) value is smaller than the 5% significance level (0.05) then it can be concluded that there is a significant difference between the experimental class and the control class values. The results of the hypothesis test of the post-test values of the experimental class and the control class can be seen in table 4.

Table 4. t-test of posttest data for experimental class and control class

Independent Samples Test

	Levene's Test for Equality of Variances		t-test for Equality of Means					95% Confidence Interval of the Difference	
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper

MarkEqual variances assumed	0.067	0.796	3,593	66	0.001	5.97059	1.66161	2.65307	9.28811
Equal variances not assumed			3,593	65,923	0.001	5.97059	1.66161	2.65300	9.28818

Table 4 shows that the t-test value of the posttest of the experimental class and the control class with a Sig. (2-tailed) value of 0.001 is smaller than the significance level of 5% (0.05), so there is a significant difference between the values of the experimental class and the control class. So it can be concluded that the creative workshop-based dance learning model and freedom to learn have an effect on students' cultural literacy.

Research *on the Development of a Dance Learning Model Based on Creative Workshops and Freedom to learn in an Effort to Develop Cultural Literacy in Students* is an innovative effort to support dance education learning at the tertiary level. This model not only emphasizes technical dance skills, but is also oriented towards cultural literacy, creativity, and the spirit of freedom to learn in accordance with the principles of *Freedom to learn* . Innovative educational models have a strategic approach to fostering and advancing literacy among students. One approach that is often used is the project-based learning model, which connects academic content with local cultural practices.

Cultural literacy in higher education has an important role in building student identity. Cultural literacy is the ability to understand and act towards the culture that exists in Indonesia as a cultural identity(Kementrian Pendidikan dan Kebudayaan, 2017). This is one of the important components in building the character and identity of students in facing the era of globalization and digitalization. Globalization has a double impact, namely opening up intercultural space but also threatening local cultural identity (Rahman & Abdulkarim, 2024) . For this reason, cultural literacy is needed to maintain this balance. Cultural literacy is considered the foundation for creating an inclusive and democratic society, as well as strengthening students' character and nationalism (Ziraluo et al., 2025) . Furthermore, it is said that culture-based learning helps students develop identity, appreciate cultural heritage, and reject stereotypes. Integrating local culture into the curriculum and learning materials is also an important strategy. As contextual learning theory emphasizes the importance of teaching in a social and cultural context. Through this program, students not only use their academic knowledge in real-world situations, but they also develop non-technical skills such as teamwork, communication, and flexibility (Lave & Wenger, 1991) . However, there are obstacles in implementing local wisdom in the curriculum, such as limited teacher

understanding of the local wisdom to be taught, limited teaching materials and assessment guides (Sumartini et al., 2025) .

The Creative Workshop and Freedom to learn-Based Dance Learning Model is a development of a model based on the Project Based Learning (PJBL) model. The PjBL model applied in various classes can increase student participation and can develop critical and creative thinking skills (Prasetyo et al., 2021) and scientific (Setiono et al., 2021) through project learning. Students who take part in project-based learning show a higher level of independence compared to conventional learning methods (Putra, 2016) . In this study, the PjBL model was developed by carrying out creative workshops and freedom to learn. Students develop dance movements into complete works through creative workshops and are worked on independently while still being guided by lecturers during face-to-face meetings. Dance learning based on *creative workshops and freedom to learn* provides space for exploration and collaboration that allows students not only to learn dance movements, but also to understand the philosophical and cultural values behind each dance. This is supported by the opinion that creative workshops emphasize creative activities such as creating works, training and so on (Fransyaigu & Mulyahati, 2023) ; (Yuliyanto & Irhandayaningsih, 2019) ; (Silalahi, 2022) . In creative workshops, students can develop their interests and talents into real works in the fields of writing, oral, audio and visual by utilizing digital media as a means of learning, learning resources and publication of works (Kementrian Pendidikan dan Kebudayaan, 2017). However, the challenges are more discussed in terms of lecturer readiness, limited technological resources, and the lack of systematic local power mapping. In addition, the implementation of Project-Based Learning (PjBL) in creative workshops allows students to work on dance projects based on socio-cultural issues, both individually and collaboratively. This kind of project fosters leadership, cultural empathy, and art communication skills needed in a multicultural society (Siswantari & Putra, 2021) .

This learning model is in line with the Merdeka Belajar policy, which gives students flexibility to develop their interests and talents. According to Nadiem Makarim, Merdeka Belajar is an educational reform that aims to increase student independence and innovation (Simatupang & Yuhertiana, 2021) . In the context of this policy, it allows students to explore the potential of traditional arts to be developed into new creations. In this era of educational transformation, dance education is facing a paradigm shift as teaching methods become more exploratory, participatory, and reflective. One of the innovations that has emerged is the use of creative workshops in Merdeka Belajar, which recognizes students as active participants in the process of compiling and assessing senior dance works (Winarti, 2021) .

The results of the normality and homogeneity tests show that the data in this study have an appropriate distribution and a homogeneous range between groups. This strengthens the conclusion of the study that this model is effective when applied to various groups of students. Based on the t-test, the posttest value of the experimental class and the control class

with a Sig. (2-tailed) value of 0.001 is smaller than the significance level of 5% (0.05), so there is a significant difference between the values of the experimental class and the control class. So it can be concluded that the creative workshop-based dance learning model and freedom to learn have an effect on students' cultural literacy. This shows that both students and lecturers are able to feel comfortable and helped when using this learning model.

In the context of art education, practical exercises like this are essential to balance theory and practice. With this model, students not only learn to dance but also become agents of cultural preservation. According to Sudjana (2017), art education should be a medium to convey cultural messages and moral values. This opens up opportunities for similar implementations in other universities, especially those that focus on traditional arts. With this approach, universities can play an active role in cultural preservation while producing creative and competent graduates in the arts.

CONCLUSION

Based on the research findings, it can be concluded that the creative workshop-based learning model and freedom to learn are effective in improving students' cultural literacy. The development of a dance learning model based on creative workshops and freedom to learn has been proven to be able to increase student interaction, participation, and understanding of Indonesian cultural values through children's games. This approach is in line with the freedom to learn policy because it provides flexibility and space for innovation for students. Students can choose the direction of learning according to their interests while maintaining the essence of traditional arts as part of cultural literacy.

The data tested for normality and homogeneity showed that this model can be applied to heterogeneous student groups with consistent results. The practicality of the model was considered very high, indicating that this method is not only effective but also easy to apply by lecturers and students.

The implications of the results of this study provide new insights into the importance of a creative and flexible approach in dance learning. Universities can adopt this model to integrate arts education with cultural values, while supporting student creativity and innovation. In addition, this study makes a significant contribution to the development of arts and cultural education, and opens up opportunities for further studies that can test the implementation of this model in various cultural contexts and other educational institutions.

THANK-YOU NOTE

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