
DEVELOPING A PROJECT-BASED LEARNING MODULE TO ENHANCE ELEMENTARY STUDENTS' CREATIVITY IN INDONESIAN LANGUAGE LEARNING

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Abstract

This study developed and evaluated a project-based learning (PjBL) module for Grade 5 Indonesian language lessons on the intrinsic elements of literary texts. Following the ADDIE model, the study combined expert validation, limited practicality testing, and a one-group pretest-posttest field trial. Three experts assessed content, language, and media; six teachers and six students joined the limited trial; and 33 students at SDN 3 Karang Anyar, Bandar Lampung, completed the field implementation. Data were collected through validation sheets, observations, questionnaires, interviews, and creativity tests. Aiken's V coefficients were .765 for content, .776 for language, and .938 for media. Practicality scores were 88% from teachers and 85% from students. Mean creativity scores increased from 37.73 to 88.11, with a normalized gain of .81. The findings provide preliminary evidence that the module is usable and can support creative responses to literary texts, although the single-group design does not permit a causal inference.

Keywords: creativity, elementary education, Indonesian language learning, instructional module, literary texts, project-based learning

Abstrak

Penelitian ini mengembangkan dan mengevaluasi modul pembelajaran berbasis proyek (Project-Based Learning/PjBL) untuk pembelajaran Bahasa Indonesia kelas V pada materi unsur intrinsik teks sastra. Mengikuti model ADDIE, penelitian ini menggabungkan validasi ahli, uji kepraktisan terbatas, dan uji lapangan dengan desain satu kelompok pretest-posttest. Tiga orang ahli menilai aspek materi, bahasa, dan media; enam guru dan enam siswa berpartisipasi dalam uji terbatas; serta 33 siswa di SDN 3 Karang Anyar, Bandar Lampung, mengikuti implementasi di lapangan. Data dikumpulkan melalui lembar validasi, observasi, angket, wawancara, dan tes kreativitas. Koefisien Aiken's V sebesar 0,765 untuk aspek materi, 0,776 untuk aspek bahasa, dan 0,938 untuk aspek media. Skor kepraktisan mencapai 88% berdasarkan penilaian guru dan 85% berdasarkan penilaian siswa. Rata-rata skor kreativitas meningkat dari 37,73 menjadi 88,11, dengan nilai gain ternormalisasi sebesar 0,81. Temuan ini memberikan bukti awal bahwa modul yang dikembangkan layak digunakan dan berpotensi mendukung respons kreatif siswa terhadap teks sastra, meskipun desain satu kelompok yang digunakan belum memungkinkan penarikan kesimpulan kausal.

Kata kunci: kreativitas, pendidikan dasar, pembelajaran Bahasa Indonesia, modul pembelajaran, teks sastra, pembelajaran berbasis proyek

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Introduction

Creativity in elementary language education becomes visible when students can generate, develop, and evaluate alternative interpretations of a text. Literary learning is well suited to this purpose because students must move beyond identifying characters, setting, theme, and plot to explain relationships among those elements and reshape them in new forms. Research on literary comprehension and storytelling indicates that students benefit when reading is connected to analysis, interpretation, and expressive production (Rodiyah et al., 2024; Sinaga et al., 2023). Classroom routines dominated by teacher explanation and short-answer exercises, however, provide little space for sustained idea generation and revision. Research on creative thinking similarly indicates that improvement depends on repeated opportunities to produce and refine ideas rather than on exposure to declarative content alone (Karunarathne & Calma, 2024; Ritter & Mostert, 2017).

This problem was evident in Grade 5 Indonesian language lessons at SDN 3 Karang Anyar. Preliminary observations and teacher interviews indicated low participation during work on the intrinsic elements of literary texts. Students generally read assigned passages and answered questions, but had few opportunities to discuss competing interpretations, reconstruct narratives, or present original responses. The available textbooks supported content coverage but did not organize these activities into a coherent sequence that teachers could implement within regular lessons.

Project-based learning (PjBL) offers a plausible response because it organizes learning around a sustained task that culminates in a public or shareable product. Its value lies not in the product alone, but in the sequence of inquiry, collaboration, decision making, feedback, and revision that precedes it (Guo et al., 2020; Markula & Aksela, 2022). These features can redistribute classroom responsibility: teachers provide structure and feedback, while students make choices, manage stages of work, and justify the resulting product. Research has associated such participation with engagement, motivation, learning independence, and broader 21st-century competencies (Kortam et al., 2018; Novalia et al., 2025; Rehman et al., 2024). This orientation is also consistent with Indonesian curriculum discussions that position the teacher as a facilitator and give students greater responsibility for learning activity (Lince, 2022).

The same sequence is relevant to language learning. Projects can require students to read for meaning, negotiate interpretations, write or adapt a text, and communicate the resulting work to an audience. Studies in second-language and workplace-language contexts show that project work can support purposeful reading, self-regulation, and meaningful communication (Cao, 2024; Musa et al., 2011). Research in Indonesian language and literacy learning likewise identifies storytelling, drama, poetry, and other text-based products as promising forms of active learning (Ikanubun & Pau, 2025; Rodiyah et al., 2024). The need to connect text comprehension with higher-order interpretation is also supported by evidence from Indonesian literary-text learning (Sinaga et al., 2023). These studies establish the pedagogical potential of PjBL, but they do not by themselves provide a classroom-ready module for teaching intrinsic literary elements in Grade 5.

A development study is therefore needed to connect the general principles of PjBL with the specific decisions teachers and students must make during literary learning. Prior module-development research shows the value of aligning needs analysis, content validation, media design, and classroom practicality within an iterative ADDIE process (Masykur et al., 2024). The module in this study was designed to embed creativity in the learning sequence rather than treat it as an additional outcome measured only at the end. The assessment operationalized creativity through fluency, originality, elaboration, and evaluation, adapted from the creative-thinking framework used in Indonesian education (Tawil & Liliarsari, 2013). The design also used concise text and visual support to reduce unnecessary processing demands and make project instructions accessible to elementary learners (Mayer, 2009). Because instructional media can influence attention and interest, visual appeal was treated as a support for comprehension rather than as decoration detached from the learning task (Tafonao, 2018).

The study contributes a curriculum-aligned module that links the ADDIE development process to a specific transformation in classroom activity: students move from identifying literary elements to negotiating interpretations, producing an artifact, receiving feedback, and revising their work. This focus distinguishes the study from research that examines PjBL as a general teaching model or concentrates on science and STEM products. That literature consistently associates PjBL with creativity, conceptual learning, and product development, but it is grounded mainly in science, biology, or vocational settings (Chintya et al., 2023; Hanif et al., 2019; Illahi et al., 2022; Laelasari et al., 2021; Prajoko et al., 2023; Usmeldi & Amini, 2022). Comparative work on PjBL-STEM studies further shows that project structure and assessment vary across contexts, reinforcing the need for subject-specific instructional design (Kussudarto & Rosdiana, 2024). The present study therefore examines the module at three levels: expert-assessed validity, user-assessed practicality, and observed change during classroom implementation.

Accordingly, this study aimed to develop and evaluate a PjBL module for Grade 5 Indonesian language learning on the intrinsic elements of literary texts. It addressed three questions: (1) To what extent is the module valid in terms of content, language, and media design? (2) How practical is the module according to teachers and students? and (3) What change in students' creative-thinking scores is observed after the module is implemented? The field trial was limited to one class at SDN 3 Karang Anyar; consequently, the third question concerns an observed within-group change rather than a comparative estimate of causal effectiveness.

Method

This research used a research-and-development design guided by the ADDIE model: analysis, design, development, implementation, and evaluation (Branch, 2009). The product was a PjBL module for Grade 5 Indonesian language learning on the intrinsic elements of literary texts. Product quality was examined through expert validation, limited practicality testing, and classroom implementation.

During implementation, a one-group pretest-posttest design was used to describe change in students' creative-thinking scores. Because the design did not include a comparison group or random assignment, the analysis was intended to provide preliminary evidence of classroom effectiveness rather than a causal estimate.

Research Design

The ADDIE stages structured the development process and the evidence collected at each stage. Analysis identified classroom needs and curriculum requirements; design translated those needs into learning objectives, project sequences, and creativity indicators; development produced the module and incorporated expert revisions; implementation included limited and field trials; and evaluation integrated validation, practicality, observation, and test data. Table 1 summarizes the activities and outputs. At the analysis stage, the researchers compared observed classroom routines with curriculum expectations and teacher reports. At the design stage, each objective was paired with a student action and an observable creativity indicator. Development included drafting, expert review, and revision. The limited trial was used to identify practical obstacles before the full class used the module, while the evaluation stage combined the product, process, and outcome evidence.

Table 1. The Stages of the ADDIE Model in Module Development

ADDIE Phase	Activities Conducted	Expected Output
Analysis	Identifying students' needs, classroom problems, and curriculum requirements through observation and interviews	Learning needs analysis
Design	Designing the structure of the PjBL module, learning objectives, and creativity indicators	Initial module design
Development	Developing the module and conducting expert validation and revisions	Validated learning module
Implementation	Conducting limited and field trials using the developed module in classroom learning	Student learning outcomes and responses
Evaluation	Evaluating the implementation results and revising the module	Final version of the PjBL module

The stages were treated iteratively rather than as a strictly linear sequence. Feedback from experts, teachers, and students was used to revise wording, activity instructions, visual organization, and the alignment between project tasks and creativity indicators before the field trial.

The module was considered suitable for implementation when its content, language, and media components met the study's validation criteria and when teachers and students judged it usable in the limited trial. Classroom implementation then examined whether the module could be used as designed and whether students' scores changed after completing the project sequence.

The study was conducted at SDN 3 Karang Anyar (Public Elementary School 3 Karang Anyar), Bandar Lampung, Indonesia. The limited trial involved six teachers and six Grade 5 students. The students were purposively selected to represent high, medium, and low academic performance so that readability and usability could be examined across different learner profiles. The field trial involved all 33 students in Grade 5A.

Teachers contributed information during the needs analysis and evaluated the module's clarity, instructional sequence, and feasibility. Students in the limited trial evaluated readability, visual presentation, and ease of use. The Grade 5A class completed the pretest, participated in module-based instruction, and completed the posttest.

The field implementation focused on characters, theme, setting, and plot. Students first identified these elements in selected literary texts, then discussed alternative interpretations in

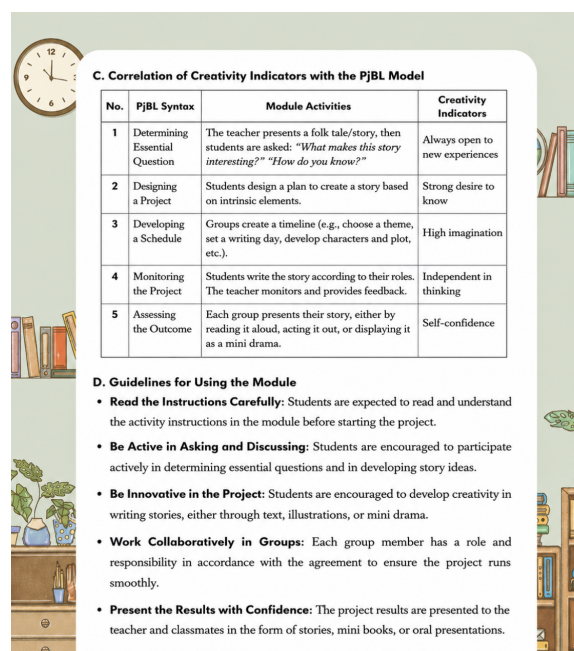
groups. Each group reconstructed or adapted story content and prepared a project presentation. The teacher introduced the task, monitored progress, prompted students to justify their choices, and provided feedback without determining the content of the final product.

The project sequence was designed to elicit four operational indicators of creativity. Fluency was reflected in the generation of multiple ideas; originality in responses that departed from routine answers; elaboration in the development of details and connections; and evaluation in students' review and refinement of their work. Observations and teacher and student feedback were collected throughout implementation to document how the module functioned in the classroom.

The module organized Indonesian language content and PjBL procedures within a single instructional resource. It included learning objectives, explanations of intrinsic literary elements, project instructions, worksheets, reflection prompts, and assessment activities.

The content was sequenced from text comprehension to collaborative interpretation and project production. Instructions used direct, age-appropriate language, while illustrations and diagrams were included only when they supported navigation or clarified the task. The module did not treat creativity as an isolated enrichment activity; each project stage required students to generate, develop, present, or evaluate ideas.

Figure 2 shows how the creativity indicators were integrated into the project sequence. The mapping was used during module development to check that each indicator was supported by an observable student activity and an assessment prompt.



C. Correlation of Creativity Indicators with the PjBL Model

No.	PjBL Syntax	Module Activities	Creativity Indicators
1	Determining Essential Question	The teacher presents a folk tale/story, then students are asked: "What makes this story interesting?" "How do you know?"	Always open to new experiences
2	Designing a Project	Students design a plan to create a story based on intrinsic elements.	Strong desire to know
3	Developing a Schedule	Groups create a timeline (e.g., choose a theme, set a writing day, develop characters and plot, etc.).	High imagination
4	Monitoring the Project	Students write the story according to their roles. The teacher monitors and provides feedback.	Independent in thinking
5	Assessing the Outcome	Each group presents their story, either by reading it aloud, acting it out, or displaying it as a mini drama.	Self-confidence

D. Guidelines for Using the Module

- **Read the Instructions Carefully:** Students are expected to read and understand the activity instructions in the module before starting the project.
- **Be Active in Asking and Discussing:** Students are encouraged to participate actively in determining essential questions and in developing story ideas.
- **Be Innovative in the Project:** Students are encouraged to develop creativity in writing stories, either through text, illustrations, or mini drama.
- **Work Collaboratively in Groups:** Each group member has a role and responsibility in accordance with the agreement to ensure the project runs smoothly.
- **Present the Results with Confidence:** The project results are presented to the teacher and classmates in the form of stories, mini books, or oral presentations.

Figure 2. Integration of Creativity Indicators into PjBL Activities

Table 2 summarizes the main module components and their instructional functions. The project activities included collaborative interpretation, storytelling or text reconstruction, and group presentation. Reflection and evaluation activities required students to review both the literary content and the quality of their project decisions.

Table 2. Main Components of the Developed PjBL Module

Module Component	Description
Learning Objectives	Learning outcomes related to intrinsic literary elements and creativity development
Instructional Materials	Materials discussing characters, themes, settings, and plot structures
Project Activities	Collaborative literary projects, storytelling, and group presentations
Student Worksheets	Guided tasks and discussion activities for students
Creativity-Oriented Tasks	Activities designed to develop fluency, originality, elaboration, and evaluation
Reflection Activities	Student reflection regarding learning experiences and project implementation
Evaluation Section	Assessment activities to evaluate students' understanding and creativity

Data Collection Techniques

Data were collected through classroom observation, expert-validation sheets, teacher and student practicality questionnaires, and pretest and posttest creativity assessments. Observations and interviews during the analysis stage documented existing instruction, student participation, and teachers' needs. The observation focus included the sequence of teacher and student activity, the kinds of questions posed, opportunities for discussion, and the forms of student response. Teacher interviews addressed constraints in preparing project activities, the adequacy of existing materials, and the feasibility of integrating creativity assessment into regular lessons. During implementation, observations recorded participation, collaboration, use of the module, and completion of the project sequence.

Expert-validation sheets assessed content alignment, linguistic accessibility, and media design. Practicality questionnaires asked teachers and students about clarity, ease of use, instructional flow, and implementation. The creativity test was administered before and after the field trial. Using these sources together allowed product quality, user experience, and student performance to be examined without treating any single measure as sufficient evidence.

Instruments and Validation

Three domain specialists reviewed the module: one content expert, one language expert, and one media expert. The content review examined curriculum alignment, accuracy, relevance, and depth; the language review examined grammar, clarity, and suitability for elementary learners; and the media review examined layout, visual hierarchy, and navigability. Ratings were summarized using Aiken's V for each domain.

The creativity assessment initially contained 15 items. Item-total correlations were used to examine item validity, and 10 items exceeded the stated critical value ($r = .344$) and were retained. The retained items had a Cronbach's alpha of .689. This coefficient indicates moderate internal consistency and was treated as adequate for the exploratory classroom trial, although further instrument refinement is warranted. Item-difficulty and discrimination analyses were also conducted before field use.

Data Analysis and Instrument Quality

Descriptive data from observations and interviews were organized around needs, implementation, and user responses. Expert ratings were analyzed with Aiken's V, while teacher and student questionnaire responses were converted to percentages. Pretest and posttest distributions were examined with the Lilliefors normality test at $\alpha = .05$. Change in test performance was summarized through the difference in means and the normalized gain (N-gain). No between-group or causal test was possible because the field trial used one class.

The assessment operationalized creative thinking through four indicators: fluency, originality, elaboration, and evaluation. These indicators were adapted from Tawil and Liliyasi's (2013) creative-thinking framework and aligned with the tasks in the module. The adaptation was necessary because the projects required students not only to propose and develop ideas but also to review and improve the literary products they created.

Operationalization of Creative Thinking

Fluency referred to producing several relevant ideas in response to a text; originality to presenting a response that was not merely formulaic; elaboration to extending an idea with coherent detail; and evaluation to judging and revising a response using the task criteria. The four indicators formed the basis of both the test items and the interpretation of classroom performance.

Results

Needs Analysis and Preliminary Findings

Observation and interview data showed that lessons were predominantly teacher-directed. A typical sequence consisted of greetings, attendance, teacher explanation, individual reading, and written exercises. Students had limited opportunities to compare interpretations or produce original responses to literary texts. Teachers reported that the available textbooks did not provide a practical sequence for project work or an explicit framework for assessing creativity.

The needs analysis therefore identified three design requirements: activities had to remain aligned with the Grade 5 curriculum; project instructions had to be usable within regular classroom conditions; and creativity indicators had to be represented in both student tasks and assessment. These requirements informed the module structure described below. They also provided a criterion for rejecting attractive but impractical design choices. Activities that required resources unavailable at the school, excessive preparation, or performance unrelated to literary understanding were not prioritized. The needs analysis thus narrowed the product to a sequence that could be completed with familiar texts, group discussion, written or oral reconstruction, and classroom presentation.

Module Design and Development

The initial module translated the needs analysis into objectives, short explanations of characters, theme, setting, and plot, and a sequence of collaborative projects. Students were asked to interpret a text, develop an alternative or reconstructed version, prepare a presentation, receive feedback, and revise their work. Visual cues and concise instructions were used to support navigation, consistent with multimedia-learning principles (Mayer, 2009). Fluency, originality, elaboration, and evaluation were mapped to specific activities and prompts rather than presented as separate theoretical labels.

Validation Results

The three experts assessed different aspects of the module using domain-specific criteria. The content expert examined curricular and conceptual alignment, the language expert examined linguistic accessibility, and the media expert examined visual organization and usability. Figure 3 presents the Aiken's V coefficient for each domain.

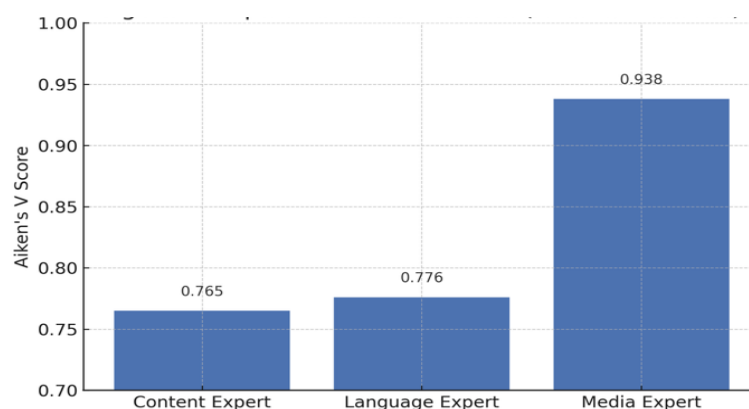


Figure 3. Expert Validation Results

The Aiken's V coefficients were .765 for content, .776 for language, and .938 for media design. Under the criteria adopted in the study, the content and language components were classified as valid and the media component as very valid. The pattern indicates that the visual design received the strongest expert rating, while content and language remained the areas most in need of careful revision before implementation. Revisions made after validation addressed wording, instructional clarity, and alignment between project tasks and the intended literary-learning outcomes.

Practicality Testing

Practicality testing examined whether teachers and students could understand and use the module as intended. Six teachers and six Grade 5 students completed structured questionnaires after the limited trial. Teachers evaluated content clarity, instructional flow, feasibility, and integration into lessons; students evaluated readability, visual appeal, continuity, and ease of completing the activities. Figure 4 reports the mean percentages.

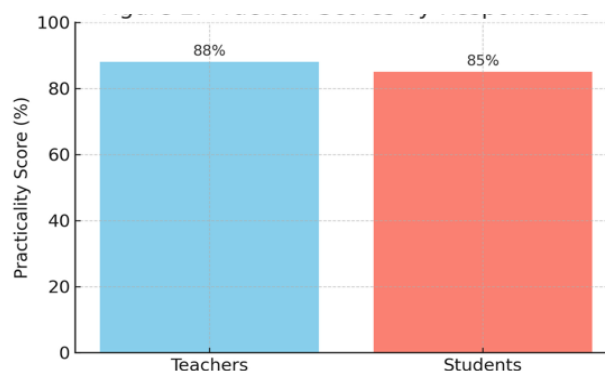


Figure 4. Practicality Scores by Respondent Group

Teachers assigned an overall practicality score of 88%. The component scores were 88% for material relevance, 87% for presentation quality, 87% for implementation potential, and 91% for instructional feasibility. Students assigned an overall score of 85% and reported that the sequence was understandable and visually engaging. These responses met the study's practicality criterion and supported proceeding to the field trial; they do not, however, establish usability beyond the participating school.

Effectiveness Testing

The field trial involved 33 students in Grade 5A. The mean pretest score was 37.73 and the mean posttest score was 88.11. The observed difference indicates substantially higher performance after students completed the module-based lessons. Because the trial did not include a comparison group, the increase is reported as a within-group outcome and may also reflect factors such as repeated testing, teacher support, or normal classroom development.

Post-implementation performance was also summarized for fluency, originality, elaboration, and evaluation. These indicators corresponded to generating several ideas, producing a non-routine response, extending ideas with detail, and judging and refining a project. Figure 5 presents the percentage score for each indicator.

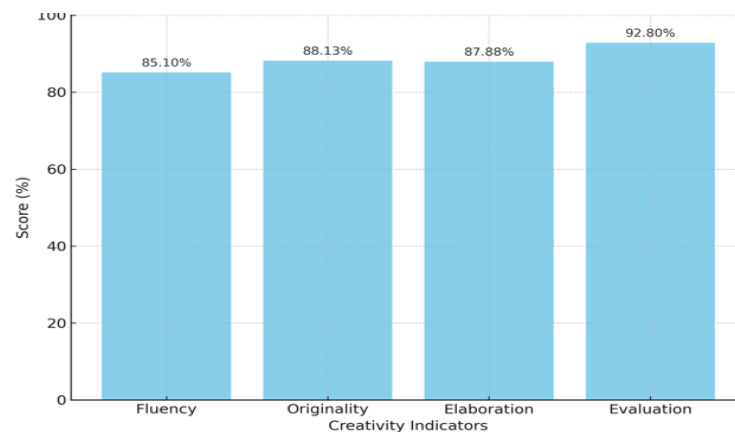


Figure 5. Creativity Indicator Scores

The scores were 85.10% for fluency, 88.13% for originality, 87.88% for elaboration, and 92.80% for evaluation, with an overall average of 88.48%. Evaluation was the highest-scoring indicator. In the implemented project sequence, this indicator was elicited when students reviewed their work, responded to feedback, and decided what should be revised before presentation. The results describe performance after implementation; they do not show whether one indicator improved more than another because indicator-level pretest scores were not reported.

Distribution and N-Gain Analysis

The pretest and posttest score distributions were examined before the change scores were summarized. The Lilliefors test was used to assess normality, and N-gain was calculated to express the observed improvement relative to the maximum possible improvement.

Normality Test

At $\alpha = .05$, the calculated Lilliefors statistics for the pretest and posttest were below the critical value of .154. Table 3 presents the results.

Table 3. Lilliefors Normality Test Results

Test	N	L calculated	L critical	Conclusion
Pre-test	33	0.065	0.154	Normality not rejected
Post-test	33	0.105	0.154	Normality not rejected

The calculated values were .065 for the pretest and .105 for the posttest. Both were below .154, so the null hypothesis of normality was not rejected for either distribution. This result describes the score distributions; it is not itself evidence that the module caused the observed improvement.

N-Gain Test

The normalized gain was calculated from the pretest and posttest scores. Table 4 presents the N-gain coefficient and percentage.

Table 4. N-Gain Results

Metric	Value	Interpretation
N-gain coefficient	0.81	High
N-gain percentage	80.78%	High

The N-gain coefficient was .81, equivalent to 80.78%, and was classified as high according to the criterion used in the study. This value indicates that the class achieved a large proportion of the possible score improvement during the field trial. It should be interpreted together with the one-group design and the absence of a comparison condition.

Discussion

The three research questions produced a consistent, but necessarily bounded, account of the module's performance. Expert ratings placed the content, language, and media components within the study's validity criteria; teachers and students judged the module practical in the limited trial; and the class obtained markedly higher creativity scores after implementation. Taken together, these findings support the module as a usable instructional design for the participating setting. They do not establish that PjBL alone caused the score increase, because the effectiveness evidence came from one class without a comparison condition.

The validation pattern helps explain what made the product implementable and where its design remained less secure. The highest coefficient was obtained for media design, suggesting that visual hierarchy and navigation were the most consistently realized features. Content and language received lower, although acceptable, coefficients. This difference matters because an attractive module cannot compensate for ambiguous instructions or weak alignment between a project and

the intended literary concept. The iterative use of ADDIE allowed these domains to be revised together: curriculum objectives defined what students had to learn, project prompts converted those objectives into action, and concise verbal and visual cues reduced avoidable processing demands (Branch, 2009; Mayer, 2009). A comparable ADDIE-based module study also treated expert validation and user practicality as connected design decisions rather than separate end-stage checks (Masykur et al., 2024). Expert review was therefore diagnostic rather than ceremonial; it identified the parts of the module that required revision before classroom use. The coefficients should nevertheless be read with caution. Each domain was represented by one specialist, so the values summarize judgments within domains rather than agreement among several experts assessing the same domain. A future validation cycle should include multiple reviewers per domain and report the number of rating items, response scale, and confidence around the resulting coefficients.

The teacher and student practicality ratings indicate that the project sequence was understandable within ordinary classroom constraints. This is important because PjBL can become burdensome when students are given an ambitious product without intermediate decisions, time markers, or feedback points. In the present module, the movement from reading to interpretation, production, presentation, and revision gave teachers a visible instructional pathway and gave students manageable stages of work. This finding is consistent with research that defines effective PjBL through sustained inquiry, scaffolding, collaboration, and a tangible outcome rather than through an isolated craft activity (Guo et al., 2020; Markula & Aksela, 2022). It also accords with studies linking well-structured project work to motivation and learning independence (Kortam et al., 2018; Novalia et al., 2025). The positive response to the module's presentation should be interpreted as functional usability: visual and verbal features helped students follow the task sequence, an interpretation consistent with work on learning media and learner interest (Tafonao, 2018). The present study extends the language-learning literature by showing how these characteristics can be embedded in a Grade 5 Indonesian module rather than left for teachers to reconstruct from a general model (Cao, 2024; Ikanubun & Pau, 2025).

The observed change in creativity scores can be interpreted through the kinds of decisions the projects required. Students did not stop at naming characters, settings, themes, and plot events. They had to compare interpretations, select an idea, develop it into a literary product, explain the product to others, and respond to feedback. Each stage made thinking externally visible and open to revision. Fluency was supported by generating alternatives; originality by choosing and representing a less routine response; elaboration by connecting details across a text and a project; and evaluation by reviewing the product against criteria. These mechanisms accord with studies in which PjBL supported creative performance through inquiry, collaboration, and artifact production (Chintya et al., 2023; Hanif et al., 2019; Illahi et al., 2022; Prajoko et al., 2023; Usmeldi & Amini, 2022). They are also consistent with evidence that creativity developed through project work is related to cognitive learning outcomes, although that relationship has been studied in a different subject and age group (Laelasari et al., 2021). The present study adds evidence from literary learning, where the project is not a physical or scientific solution but an interpreted and communicable text.

The relatively high evaluation score is especially relevant to the module's design. It should not be read as proof of a stable metacognitive trait, because the study did not administer a separate metacognition measure. A more defensible interpretation is that the module repeatedly required evaluative action: groups presented their work, received responses, and revised choices before completion. Evaluation thus functioned as part of production rather than as a final teacher judgment. This differs from conventional exercises in which students submit a single answer and move to the next item. The pattern supports the argument that meaningful language projects derive their instructional value from purposeful communication and iterative improvement, not merely from increased activity (Musa et al., 2011; Rehman et al., 2024). It also connects with Indonesian literacy research showing that storytelling can strengthen engagement with texts and with literary-comprehension research that emphasizes analysis, synthesis, and evaluation rather than factual recall alone (Rodiyah et al., 2024; Sinaga et al., 2023).

The study's main conceptual contribution is a transformation framework for project-based literary learning: text comprehension leads to collaborative interpretation; interpretation is converted into an artifact; the artifact is exposed to peer and teacher feedback; and feedback leads to revision and reflection. Creativity is distributed across this sequence instead of being assigned to one open-ended task. The framework clarifies how PjBL can serve Indonesian language learning without importing STEM procedures unchanged. It also links product development to assessment: the same stages that structure learning generate observable evidence of fluency, originality, elaboration, and evaluation (Tawil & Liliyasi, 2013). This alignment addresses a common weakness in creativity-oriented lessons, where students are invited to be creative but are evaluated mainly on factual recall or presentation neatness. In this module, the assessment target was tied to decisions made during the project, allowing feedback to address the substance and development of ideas. This alignment is the aspect of the module most readily transferable to other literary genres, although the specific texts, project forms, and scoring criteria would require contextual adaptation.

For practice, the findings suggest that teachers need more than a module file. They need sufficient lesson time, clear group roles, examples that do not predetermine students' ideas, and a rubric that distinguishes literary understanding from the quality of presentation. Curriculum developers can use the transformation framework to design projects in storytelling, drama, poetry, or other text-based units while retaining explicit checkpoints for feedback and revision. Teacher preparation is also important because willingness to adopt project-based approaches depends on teachers' understanding of the model and the practical support available to them (Siew, 2018). These implications remain provisional. The study involved one school, one class of 33 students, a short implementation period, one expert per validation domain, and an instrument with moderate internal consistency. The absence of a comparison group leaves the results vulnerable to testing, maturation, teacher-support, and novelty effects. The study also reports aggregate indicator scores after implementation, so it cannot determine which dimension changed most or whether gains were similar across students with different initial performance. Future research should refine the instrument, report indicator-level pretest and posttest data, involve multiple experts and schools, use a comparison condition where feasible, and examine whether creative performance is sustained

and transferred to other Indonesian language topics. A process analysis of student drafts, feedback, and revisions would also help test whether the proposed transformation sequence actually mediates improvement.

Conclusion

This study developed a Project-Based Learning (PjBL) module for Indonesian language learning, particularly for teaching the intrinsic elements of literary texts at the elementary school level. The module was designed using the ADDIE model and demonstrated satisfactory validity and practicality based on expert assessments and classroom implementation. Students' creativity scores also increased after the module was implemented. In addition, the learning activities encouraged students to participate actively, collaborate with their peers, and express ideas more creatively. These findings provide preliminary evidence that the developed module is feasible for classroom use and has the potential to support students' creativity in Indonesian language learning.

The findings have practical implications for elementary school teachers and instructional-material developers. Teachers may use the module as a structured guide for integrating project-based activities into literary-text instruction, particularly activities that require students to discuss, interpret, and creatively respond to the intrinsic elements of a text. The module may also assist schools and curriculum developers in designing student-centered learning materials that connect language knowledge with collaboration, creativity, and active participation. Its use, however, should be adapted to students' abilities, classroom conditions, available learning time, and local learning resources.

This study was limited to one elementary school, one instructional topic, and a one-group pretest-posttest design. Consequently, the observed improvement cannot be attributed solely to the module, and the findings should not be generalized beyond the context of this study. Future research should involve larger and more diverse samples, different grade levels, and a wider range of Indonesian language materials. Quasi-experimental or experimental studies with comparison groups are also recommended to provide stronger evidence of the module's effectiveness. Further studies may additionally examine its effects on other outcomes, such as collaboration, critical thinking, learning motivation, and long-term retention.

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