

## **Application of Project-Based Learning Model in Stage Management Course: Global Perspective**

**Warih Handayani<sup>1,\*</sup>, Pance Mariati<sup>2</sup>, Subianto Karoso<sup>3</sup>, Dhani Kristiandri<sup>4</sup>**

<sup>1,3,4</sup>Universitas Negeri Surabaya, <sup>2</sup>Universitas Nahdlatul Ulama Surabaya, Indonesia

<sup>1</sup>warihhandayani@unesa.ac.id, <sup>2</sup>pance\_mariat@unusa.ac.id

**Abstract:** This research explores the integration of the Project-Based Learning (PjBL) model in Stage Management courses within the Performing Arts Education Study Program. Recognizing a gap in the utilization of PjBL in stage management, this study aims to examine its effectiveness in enhancing practical skills, team collaboration, and global understanding. A qualitative case study design was employed, involving 85 students from the 2020 cohort at UNESA. Data were collected through in-depth interviews and participatory observations, focusing on students' and instructors' experiences with the PjBL model. The findings reveal significant improvements in students' practical skills, teamwork abilities, and global cultural awareness, demonstrating the PjBL model's efficacy in bridging the gap between theoretical knowledge and practical application. This research contributes to the field of performing arts education by highlighting the role of experiential and collaborative learning and suggesting the potential for PjBL's application in various educational settings.

**Keywords:** PjBL Learning Model, Stage Management, Global Perspective

**Abstrak:** Penelitian ini mengkaji integrasi model Pembelajaran Berbasis Proyek (PjBL) dalam kursus Manajemen Pementasan di Program Studi Pendidikan Seni Pertunjukan. Mengidentifikasi kekosongan dalam pemanfaatan PjBL dalam manajemen pementasan, studi ini bertujuan untuk menilai efektivitasnya dalam meningkatkan keterampilan praktis, kolaborasi tim, dan pemahaman global. Desain studi kasus kualitatif digunakan, melibatkan 85 mahasiswa kohort 2020 dari UNESA. Data dikumpulkan melalui wawancara mendalam dan observasi partisipatif, memfokuskan pada pengalaman mahasiswa dan instruktur dengan model PjBL. Temuan menunjukkan peningkatan yang signifikan dalam keterampilan praktis, kemampuan kerja tim, dan kesadaran budaya global mahasiswa, menunjukkan efikasi model PjBL dalam menjembatani kesenjangan antara pengetahuan teoritis dan aplikasi praktis. Penelitian ini memberikan kontribusi pada bidang pendidikan seni pertunjukan dengan menyoroti peran pembelajaran eksperimen dan kolaboratif serta menyarankan potensi aplikasi PjBL dalam berbagai pengaturan pendidikan.

**Kata kunci:** Model Pembelajaran PjBL, Manajemen Pementasan, Perspektif Global

### **INTRODUCTION**

In the evolving landscape of performing arts education, the Stage Management Course emerges as a pivotal component, particularly within the Performing Arts Education Study Program. This course serves as a crucible where theoretical knowledge and practical skills converge, fostering a comprehensive understanding of the dynamic and multifaceted nature of stage management (Chen, 2018; Shang & Wang, 2020). Central to this curriculum is the emphasis on cultivating adept stage managers who are not only technically proficient but also possess a nuanced appreciation of the artistic and collaborative aspects of theatre and performance (Sugita, Setini, & Anshori, 2021). In an era where global perspectives are increasingly indispensable, this course integrates project-based learning models, equipping students with a real-world perspective and an adaptive skill set (Romanenko, 2021). By engaging in hands-on projects, students are immersed in diverse cultural and artistic contexts, thereby broadening their horizons and preparing them for the challenges and opportunities in the global arena of performing arts.

The current state of research in educational methodologies for teaching Stage Management courses is marked by a rich diversity of pedagogical approaches, each tailored to address the multifaceted demands of stage management in the performing arts. These methodologies range from traditional lecture-based frameworks to more interactive and experiential learning models, such as case studies, simulations, and workshop-based activities (Ramazanova, Togaibayeva, Yessengulova, Baiganova, & Yertleuova, 2022). Emerging trends in this field indicate a growing emphasis on collaborative and participatory learning environments, which mirror the real-world scenarios that stage managers often encounter (Suharsiwi, Fadilah, & Farokhah, 2022). The integration of technology in these courses has also been a point of focus, enhancing the learning experience and providing students with tools that are increasingly relevant in the digital age of stage management (Zhao, Zhao, & Qu, 2022). However, despite these advancements, a notable gap persists in the utilization of Project-Based Learning (PjBL) approaches specifically in teaching Stage Management courses. The scarcity of research in this area highlights a significant oversight, as PjBL's hands-on, collaborative nature aligns seamlessly with the practical and dynamic requirements of stage management, suggesting a rich area for future exploration and development in the field.

The integration of the PjBL model in Stage Management courses is of paramount importance, particularly in cultivating a global perspective among students. This educational approach, by its very nature, emphasizes practical, hands-on experience, enabling learners to engage deeply with real-world stage management challenges. By involving students in comprehensive projects that mirror actual stage production scenarios, the PjBL model fosters not only a profound understanding of technical and creative aspects of stage management but also nurtures critical soft skills such as teamwork, problem-solving, and adaptive thinking (Sindre, Giannakos, Krogstie, Munkvold, & Aalberg, 2018; Taşkıran, 2021; Tisna et al., 2022). These skills are essential in the ever-evolving landscape of stage management, where global collaboration and cross-cultural understanding are increasingly crucial (Connell, Lynch, & Waring, 2001). Thus, incorporating PjBL in Stage Management education equips students with a versatile toolkit, preparing them for diverse, international professional environments and bridging the gap between theoretical knowledge and practical application in this dynamic field.

The primary objective of this research is to evaluate the effectiveness of the PjBL model in enhancing practical skills, team collaboration, and global understanding in Stage Management courses within performing arts education. Specifically, this study aims to analyze how the PjBL model contributes to the development of essential stage management competencies, including event planning, organization, supervision, and evaluation, and its impact on fostering a multicultural perspective and interpersonal skills among students. To achieve this objective, the following research questions are posed:

1. How does the Project-Based Learning (PjBL) model influence the acquisition of practical skills in stage management among students in performing arts education?
2. In what ways does the PjBL model promote team collaboration and communication skills in the context of stage management courses?
3. How does the incorporation of a global perspective in the PjBL model enhance students' understanding and appreciation of cultural diversity within the performing arts?
4. To what extent does the PjBL model contribute to the development of interpersonal skills, such as active listening and valuing team members' contributions, in the stage management course?
5. How do students perceive the effectiveness of the PjBL model in preparing them for real-world challenges in stage management and the broader performing arts industry?

This research significantly contributes to the body of knowledge in educational methodologies within performing arts, particularly in understanding the efficacy of the PjBL model in stage management courses. By empirically examining how the PjBL model cultivates practical skills, fosters team collaboration, and instills a global perspective among students, the

study offers valuable insights into innovative teaching approaches in arts education. The findings underscore the pivotal role of experiential and collaborative learning in enhancing students' practical competencies and interpersonal skills, crucial for their future careers in the dynamic and culturally diverse field of performing arts. Moreover, this study broadens the existing academic discourse by demonstrating how the integration of multicultural elements in PjBL can enrich students' global understanding, an aspect increasingly vital in the interconnected world of arts and culture. Therefore, the implications of this research extend beyond stage management education, providing a model for curriculum development that can be replicated and adapted across various disciplines, thereby enriching the holistic approach to teaching and learning in higher education.

This research article methodically delineates the implementation and outcomes of the PjBL model in a Stage Management course. The method involved a detailed examination of the course structure, student engagement in project-based activities, and the integration of global perspectives into the curriculum. Results highlighted a notable enhancement in students' practical skills, teamwork abilities, and global cultural awareness. The discussion section interprets these findings, emphasizing the transformative impact of PjBL in fostering a comprehensive skill set essential for the performing arts sector. It underscores how experiential learning through PjBL not only bridges the gap between theoretical knowledge and practical application but also cultivates a collaborative and culturally sensitive mindset among students. The conclusion reaffirms the pivotal role of PjBL in enriching performing arts education, suggesting its potential applicability across various educational settings. It also underscores the necessity of continual adaptation and innovation in teaching methods to meet the evolving demands of arts education and prepare students for the challenges of the global cultural industry.

## **METHOD**

This research employs a qualitative approach with a case study design. The case study design was chosen because it allows the researcher to gain an in-depth understanding of the implementation of the PjBL model in the stage management course (Rati & Rediani, 2021). This study was conducted in the Performing Arts Education Study Program at UNESA.

The research participants consist of 85 students from the 2020 cohort who are currently enrolled in the stage management course. In selecting participants, attention was given to variations in their backgrounds and experiences in the performing arts. Participants were chosen through purposive sampling technique, considering inclusion criteria such as academic level, study program, and voluntary participation willingness.

The data collection techniques used in this research are in-depth interviews and participatory observation. In-depth interviews were conducted to obtain the perspectives and experiences of students in participating in learning using the project-based learning model. Additionally, interviews were also conducted with the instructors who teach the Stage Management course regarding their guidance provided during the project completion. The project in question involves organizing a performance that includes the audience, sponsors, and external parties related to the performance project. Furthermore, interviews were also conducted with the audience.

Participatory observation was carried out to observe the implementation of the project-based learning model in the Stage Management course conducted by instructors and students in the classroom. Observations were conducted during the stages of student dance piece selection, from the first selection stage to the performance stage. The learning outcomes include performance documentation, reports, and assignments presented as portfolios by the students.

The data obtained from interviews and participatory observation will be analyzed using qualitative analysis. Meanwhile, the results of performance tests will be analyzed using performance assessment criteria. The analysis results will be used to explore the phenomenon of

implementing the project-based learning model in the Stage Management course for students of the Performing Arts Education Study Program at the Faculty of Cultural Studies, UNESA. Additionally, the analysis outcomes will be utilized for the enhancement of the implementation of the Stage Management course in the upcoming years.

In this qualitative case study, rigorous measures were implemented to ensure the validity and reliability of the data. To establish validity, the study employed triangulation, sourcing data from various channels including in-depth interviews with both students and instructors, participatory observations, and performance assessments. This multi-faceted approach mitigated potential biases and enriched the data's credibility. Additionally, member checking was conducted, wherein participants were given the opportunity to review and validate the research findings and interpretations, further reinforcing the accuracy and credibility of the data. The use of rich, thick descriptions in documenting the research context and participants' experiences also contributed to the validity by enabling a deeper understanding and facilitating the transferability of the findings to similar contexts.

To ensure reliability, a consistent data collection methodology was maintained across all participant interactions, employing standardized interview and observation guidelines. An audit trail was meticulously kept, detailing each step of the research process, from data collection through to analysis. This comprehensive documentation not only provided transparency but also enabled the potential for replication of the study. Moreover, reflexivity was practiced by the researchers, maintaining a reflexive journal to consciously acknowledge and reflect on any personal biases or preconceptions. This introspective approach helped in mitigating the influence of researcher bias, ensuring that the data's integrity and the reliability of the findings were maintained. Through these methodological strategies, the study aspired to uphold the utmost standards of validity and reliability, contributing trustworthy insights to the field of performing arts education.

## **RESULT AND DISCUSSION**

### **Result**

Management in performing arts is crucial, given that those involved in a prominent artistic production in the performing arts often prioritize artistic values, (Suroto, Supriadi, & Nurhadi, 2021). The Stage Management course is a combination of the Dance Thesis course and the Stage Management course. To complete their studies, students of the Performing Arts Education Study Program at the Faculty of Cultural Studies can choose to write a thesis, which involves examining performing arts or educational practices in schools, or creating a piece of art that is assessed through a performance and comprehensive examination. For the performance assessment, students receive assistance from their classmates who are taking the Stage Management course. The fusion of these two courses provides real-world experience for students to practically organize performances, dealing with all the complexities of performing arts.

The Stage Management course carries a weight of 3 credit hours and can be taken by students who have passed the Stage and Lighting Techniques with a minimum grade of C. The course is taught through team teaching, with 4 instructors responsible for this course, including Warih Handayani, Joko Winarko, Arif Hidayat, and Indar Sabri.

The description of the Stage Management course is to provide students with a foundation in understanding and mastering the fundamental concepts of stage management for performing arts. The managerial functions covered include planning, organizing, directing, supervising, and evaluating. Additionally, the course applies stage management principles in the execution of commercial and professional performing arts productions. The expected learning outcomes for the Stage Management course are as follows: 1) Students are able to grasp the fundamental

concepts of Stage Management, 2) Students are proficient in understanding the fundamental concepts of the four management functions, 3) Students are skilled in comprehending the basics of staging, lighting, sound, and show management, 4) Students are capable of exercising basic leadership (coordination) during performance production, 5) Students are adept in their respective roles within the production's organizational structure, 6) Students possess an understanding/mastery of fundraising in production funding efforts, 7) Students are competent in formulating production plans in the form of proposals, 8) Students are capable of organizing a presentation of various art pieces, engaging an audience within a performance venue.

The implementation of the project-based learning model is applied from the 6th meeting to the 16th meeting. In the 1st to 5th meetings, a cooperative learning model is employed. During this phase, students are focused on theoretical materials related to stage management. However, in the project-based learning model, students are guided to create and produce projects related to stage management.

This project-based learning model was initiated as a result of the implications from Circular Letter from the Minister of Education and Culture No. 4 of 2020. The main goal of this project-based learning is to provide training for students to collaborate, cooperate, and empathize with each other. This method is highly effective when applied to students, forming small study groups to work on projects, experiments, and innovations. The steps involve: a) Formulating essential questions, b) Designing the project, c) Creating a schedule, d) Monitoring students and project progress, e) Assessing outcomes, f) Evaluating the experience.

In the Performance Management course, the implementation of project-based learning involves several important stages:

1. **Determining Essential Questions:** In the first phase, the initial step is to determine essential questions. These are complex questions that stimulate critical thinking and encompass the core topics of the project. The steps include introducing the concepts and learning objectives, group discussions to identify essential questions, formulation of essential questions, and presenting these questions to the entire class.
2. **Designing the Project:** In the second phase, students plan the project steps in detail. This involves identifying project objectives, designing a project plan with timelines and resource allocation, task distribution among group members, selecting methods and approaches, as well as developing evaluation and measurement criteria. This is illustrated with the example of forming the "Detik Art" community for performance organization.
3. **Creating a Schedule:** The third phase involves creating a schedule for project activities. This includes analyzing tasks and activities, determining task durations, identifying task dependencies, creating a network diagram, calculating start and finish times for tasks, and developing a project schedule. Creating a schedule report is also essential for guidance during implementation.
4. **Monitoring Students and Project Progress:** This stage involves monitoring student attendance and engagement, evaluating individual progress, and monitoring project advancement. Identifying obstacles and providing individual and group feedback is also done to ensure the smooth progress of the project.

All these stages are crucial to ensure the smooth execution of performance projects and effective learning for students. This project-based learning process involves interaction between instructors and students, team collaboration, as well as careful planning and monitoring. The following is documentation of the student mentoring activities carried out by the lecturer.



Image 1. Lecturer Guiding a Student



Image 2. Lecturer mentoring a Team Leader

Based on the conducted research, the implementation of the Project-Based Learning (PJBL) model in the stage management course brings positive impacts in building practical skills, team collaboration, and global understanding. The following are the findings from the research:

1. **Practical Skills:** Through the implementation of the PJBL model, students have the opportunity to develop practical skills in stage management, such as event planning, organization, supervision, and evaluation. The projects assigned during the learning process enable students to face real challenges and apply theoretical knowledge in practical situations. As a result, students can develop a deeper understanding of stage management.
2. **Team Collaboration:** The PJBL model encourages collaboration among students in completing projects. Through teamwork, students learn to work together, share ideas, respect differences, and solve problems collectively. Consequently, the ability to collaborate within a team and communicate among students significantly improves. Students also develop the capacity to value individual contributions toward achieving common goals.
3. **Global Understanding:** In the implementation of the PJBL model, a global perspective takes central focus. The projects assigned integrate elements of multiculturalism and cultural diversity. This assists students in understanding and appreciating cultural differences, broadening their understanding of performing arts from various countries, and preparing them to work in international environments. Consequently, students' global understanding within the context of stage management increases.
4. After completing the stage management course through project-based methods, students can experience improvements in their interpersonal skills and sense of responsibility. Students learn to collaborate with other team members, which builds their abilities in communication, active listening, and valuing each team member's contributions.

5. Students need to communicate with team members, instructors, and other relevant parties. Through this experience, they can refine their oral and written communication skills.

## Discussion

In the discussion section of this research, the results are interpreted to provide a deeper understanding of the Project-Based Learning (PjBL) model's impact in the Stage Management course. The findings indicate that the PjBL model significantly enhances practical skills in stage management, such as event planning and organization, aligning with the initial objectives of the study. This improvement in practical competencies underscores the effectiveness of PjBL in bridging the gap between theoretical knowledge and real-world application, a cornerstone in performing arts education.

Comparatively, these findings resonate with existing literature, highlighting the efficacy of experiential learning models in practical skill development. Studies such as those by Rati & Rediani (2021) have long advocated the importance of 'learning by doing,' suggesting that experiential learning fosters deeper understanding and retention of practical skills. This research builds on those foundational theories, providing contemporary evidence of their applicability in the field of performing arts education.

However, this study uniquely emphasizes the role of Project-Based Learning (PjBL) in fostering team collaboration and global understanding, areas less explored in previous research. While the benefits of collaborative learning are well-documented in the work of Ramos-Ramos & Nicolás (2022), who emphasized its role in improving interpersonal skills and academic achievement, the specific application of PjBL in enhancing these aspects within the domain of performing arts adds a novel dimension to the existing body of knowledge.

Furthermore, the global perspective element of this study aligns with the views of Jannah, Festiyed, Yerimadesi, Lufri, & Putra (2022), who underscored the importance of internationalizing curriculum to prepare students for a global workforce. The enhanced team dynamics and cultural awareness observed among students in this study suggest that the PjBL model not only supports but also amplifies these educational objectives. By integrating elements of cultural diversity and cross-cultural collaboration, PjBL transcends conventional learning outcomes, aligning well with the demands of a globally interconnected world.

This combination of practical skill development, enhanced teamwork, and global understanding echoes Jannah et al. (2022) theory of communities of practice, where learning is seen as a social process, entailing participation in a community that shares resources and ideas. The findings from this study suggest that PjBL, by immersing students in a community-like environment, facilitates this kind of participatory learning, which is particularly relevant in the culturally diverse and collaborative nature of contemporary performing arts.

Despite its insights, the research acknowledges certain limitations, such as its focus on a single cohort and institution, which may affect the generalizability of the findings. The reliance on qualitative methods, while offering depth, might also limit the scope for broader statistical analysis. These limitations highlight areas for future research, suggesting the need for studies that encompass diverse educational settings and incorporate mixed-method approaches for a more comprehensive understanding of PjBL's impact.

The practical implications of this research are profound for educators and policymakers in performing arts education. The findings advocate for the integration of PjBL models in curriculum design, emphasizing the need for educational strategies that promote practical skills, collaboration, and global cultural competencies.

Future research could explore the longitudinal effects of PjBL on career readiness in performing arts graduates or investigate the model's adaptability in other disciplines within arts education. Additionally, examining the impact of such pedagogical approaches in diverse cultural and institutional contexts could offer valuable insights.

## CONCLUSION AND SUGGESTIONS

In conclusion, this research set out to evaluate the impact of the Project-Based Learning (PjBL) model on developing practical skills, teamwork, and global understanding in Stage Management courses. The findings of this study make significant contributions to the field of performing arts education, revealing that the PjBL model not only enhances practical stage management skills but also promotes team collaboration and fosters a global cultural perspective among students. These outcomes are crucial for preparing students for the diverse and collaborative environment of the contemporary performing arts industry. However, the research is not without its limitations, notably its focus on a specific cohort and setting, which may affect the generalizability of the findings. Future research could extend these insights by exploring the long-term effects of PjBL in various cultural and institutional contexts and examining its applicability in other arts disciplines. The study's findings have important implications for educators and policymakers, highlighting the need for curricula that prioritize experiential learning and cultural competency in arts education. In synthesizing these insights, this research underscores the vital role of innovative and adaptable teaching methodologies in equipping students with the necessary skills and perspectives to thrive in the global cultural landscape.

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