



Collaborative project model based on culturally responsive teaching approach to strengthening social awareness

Iin Purnamasari ^{1*}, Singgih Adhi Prasetyo ¹, Rofian ¹, Nur Cholifah ¹

¹ Universitas PGRI Semarang, Semarang, Indonesia, 50232

Article info	Abstract
Keywords: Collaborative project model; culturally responsive teaching; social awareness	The present study's objectives are (1) to describe the CRT-based collaborative project model of social studies and fine arts; (2) to analyse the implementation of CRT in collaborative learning; and (3) to measure the influence of projects on students' social awareness. The research method used a qualitative approach with a case study method. The research subject is students who take social studies and fine arts courses in the PGSD Study Program with a research location in Semarang. Data collection techniques were observation to observe the collaborative learning process, interviews to explore the experiences of students and lecturers in projects, and documentation to analyse students' artworks as learning outcomes. Questionnaires are used to measure changes in students' social consciousness. Data Analysis techniques use qualitative analysis, which includes data reduction, data presentation, and conclusions. Thematic analysis is used to analyse patterns and themes in the collected data. Success Indicators are determined by increasing students' understanding of social issues through artworks based on local culture in Semarang, active participation of students in CRT-based discussions, and the existence of students' critical reflection on social reality manifested in course outputs, namely works with social issues in Semarang which are reviewed through expert lectures in an art exhibition called social art exhibition.

* Corresponding Author:

E-mail address: iinpurnamasari@upgris.ac.id (Iin Purnamasari)

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1. Introduction

In the educational process, especially in higher education, an interdisciplinary approach is an increasingly relevant strategy in facing the challenges of 21st-century learning. The Social Science (IPS) and Fine Arts Education Basic Concept Development courses have great potential to collaborate to create a more meaningful learning experience for students (Afriadi and Fatih 2024;

Suryani 2016). Social studies, as a social science discipline, plays a role in building an understanding of society, culture, and social change (Strahan and Poteat 2020; Wolff and Ehrström 2020). Fine Arts Education, as a creativity based on visual expression, can be a medium of critical reflection on social reality (Ummi Masrurah 2023; Wiratno et al. 2025). However, the challenge in education today is how to develop students' social awareness of cultural diversity, social injustice, and contemporary issues. One approach that can answer this challenge is Culturally Responsive Teaching (CRT), which emphasises culture-based learning, appreciation of diversity, and empowering students to understand and respond to social realities through their cultural perspectives. The Culturally Responsive Teaching (CRT) approach was developed to address the challenges in increasingly diverse education. CRT emphasises acknowledging, respecting, and utilising cultural diversity in learning. CRT was first introduced by Geneva Gay (2000), who emphasises that effective teaching must take into account the cultural values, learning habits, and social background of students. This approach aims to reduce academic gaps by relating learning materials to students' life experiences, so that they can better understand concepts and develop critical thinking skills. CRT is a learning approach that emphasises integrating students' culture, experiences, and perspectives in teaching-learning.

The scientific collaboration of social studies and fine arts allows students to dive into various cultural perspectives through social analysis and visual representation. CRT helps students to appreciate and understand cultural diversity and its impact on social life (lin Purnamasari, Rosalina Ginting, Nur Cholifah, 2025). The ability to build social awareness and critical thinking through connecting social studies theory with artistic expression. In this case, Semarang is the centre of a socio-cultural approach that students explore in mapping the variety of local wisdom, which makes Semarang very attractive as a forum for the CRT approach. Through collaborative projects, students are not only recipients of information but also actors in learning; they can create works of art based on social reflection. This encourages student participation and empowerment (Hanik and Harsono 2020). With CRT, students are more motivated in learning because the material is more relevant to the brand's cultural background and experience (Bahari et al. 2025). Collaborative learning allows students to develop interdisciplinary skills. This is because the project will teach students to combine social and aesthetic understanding in one work, so they are better prepared to face the professional world that demands creativity and critical thinking (Hamidy and Purboningsih 2016).

The use of art as a medium in social studies also makes learning more interactive, exploratory, and applicable (Telaumbanua and Bu'ulolo 2024; Ummi Masrurah 2023). Thus, this collaborative project is expected to increase the effectiveness of learning, strengthen students' social awareness, and build a deeper understanding of the role of culture in social dynamics. The Culturally Responsive Teaching approach is the right strategy to address the learning needs of more inclusive, relevant, and authentic learning.

Based on the background, the research is focused on a collaborative project of courses developing basic concepts of social studies and Fine Arts Education with a Culturally Responsive Teaching (CRT) approach to strengthen students' social awareness. The problem formulations are (1) How is the implementation of collaborative projects in social studies and fine arts courses? (2) How is the Culturally Responsive Teaching (CRT) approach applied in this project? (3) How does this project impact students' social awareness? The research objectives are (1) to describe the CRT-based collaborative project model of social studies and fine arts, (2) to analyse the implementation of CRT in collaborative learning, and (3) to measure the influence of the project on students' social awareness. The urgency of this research is that there are challenges of social awareness in Higher Education such as lack of emotional involvement and students' critical

reflection on social issues, art as an alternative media to increase social awareness has not been used in the context of learning, this can be seen in the traditional approach in social studies which is still dominant focusing on theories and concepts without providing space for students to explore their ways of understanding and responding to social issues. Encourage Critical Thinking and Cultural Reflection, as students come from various cultural backgrounds, and their experiences with social problems can be very diverse. Honing the Empathy and Social Sensitivity of Students, because social awareness is about understanding theory and feeling and responding to social issues with empathy. As such, this collaborative project is an academic task and an educational transformation tool that allows students to become agents of social change through art and deeper social understanding.

2. Literature Review

Interdisciplinary collaboration in learning in higher education in the current era is urgently needed because social problems cannot be solved with just one discipline. Solving must be multidisciplinary, which can only be done through collaboration (Tosepu and Ahmad 2018). Society experiences rapid, progressive social changes, and often shows disintegrative symptoms. Rapid social change covers many areas of life and is a problem for all social institutions, such as industry, economy, government, associations, and education. The role of social studies in understanding social and cultural phenomena is huge. This is because Social Sciences (IPS) is an educational program with materials from various disciplines of social sciences and humanities (education and history), organised and presented scientifically and psychologically for educational purposes based on Pancasila and Indonesian Culture (Anshori 2014).

Furthermore, the collaboration of social studies with other fields of science, such as fine arts, is the right choice in contextualising learning that is not only full of theory but is expected to be implementable and provide more experience to students. Fine Arts as a medium of social expression and reflection, where fine arts learning focuses on developing visual intelligence, or visual intelligence. In this learning, there is an encouragement to have the ability to understand objects comprehensively and in detail. Understanding objects is carried out through various stages of learning performance, such as observation, association, knowledge of forms, and expression (Telaumbanua and Bu'ulolo 2024). However, it has been realised that there are still many challenges in building students' social awareness, such as many students lacking emotional involvement and critical reflection on social issues because the curriculum is still theoretical and less contextual. Another problem is the lack of learning methods that allow students to express their experiences and culture in understanding social reality.

Additionally, there is still a lack of integration between critical thinking and creative expression in understanding social issues. Thus, it is necessary to have a learning project that combines social studies and fine arts so that students not only analyse but also interpret and communicate their thoughts about social reality through art. In addition, using the Culturally Responsive Teaching (CRT) approach allows students to understand social issues in their cultural context, making them more relevant and meaningful (Bahari et al. 2025; Rich, Bowdon, and Spang 2023; Udmah, Wuryandini, & Mahyasari 2024). The relevance of the Culturally Responsive Teaching (CRT) approach in connecting culture, student experience, and learning. CRT is not only about incorporating culture into the classroom, but also about helping students connect learning with real experiences so that they can understand the world more deeply and critically (lin Purnamasari, Rosalina Ginting, Nur Cholifah 2025; Udmah, Wuryandini, and Mahyasari 2024). Thus, collaborative projects must be implemented to increase social awareness through

contextual and culture-based approaches. Some of the benefits of this collaborative project are to raise students' social awareness to be more sensitive to fundamental issues in society, bridge students' theories and social experiences, and make art a medium of expression that allows students to understand and respond to social problems in a more meaningful and emotional way. In the CRT approach, ensuring that learning is relevant to students' cultural context is crucial; thus, it is more impactful. Thus, this project equips students with critical, reflective, and advocacy thinking skills needed in the real world.

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A separate discussion related to fine art is an understanding of aesthetics (beauty) and concepts of creating works of art universally. Art is everything related to the creative work produced by the elements of its creation. Art can be seen as the essence of the expression of human creativity. Art is part of human needs, one of which is to carry out art activities; some individuals need a common forum for artistic activities. Fine arts are a branch of science that is essential to human life. The visual form, or the form of composition, is an arrangement, composition, or unit of visual elements. Fine art is a branch of art that expresses human artistic experience through two-dimensional and three-dimensional objects. Based on the two cross-disciplinary collaborations, in this learning, there is an encouragement to have the ability to comprehensively and in detail, both in the scientific realm of social studies and fine arts. Understanding objects is carried out through various stages of learning performance, such as observation, association, knowledge of forms, and expression (Telaumbanua & Bu'ulolo, 2024). However, it has been realised that there are still many challenges in building students' social awareness, such as many students lacking emotional involvement and critical reflection on social issues because the curriculum is still theoretical and less contextual. Another problem is the lack of learning methods that allow students to express their experiences and culture in understanding social reality.

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3. Method

The type of research used is qualitative, with a case study approach (Creswell and Poth 1990). Qualitative research is used to understand social phenomena, behaviours, or human experiences deeply and holistically (Strauss 2014); (Mayer 2018); (Fischer 2022). Qualitative research emphasises understanding the context, meaning, and perspective of individuals or groups (Anggita et al., 2021; Jelita et al., 2021; Kurniati et al., 2023; Stuart O'Neill, 2017). This method provides an understanding of collaborative projects for developing basic concepts of social studies and fine arts education courses with the CRT approach to strengthen students' social awareness. Data collection techniques used interviews, non-participant observations, and case studies. The interview was conducted to explore research questions related to students' understanding of social issues and phenomena in Semarang, based on local wisdom. Non-participant observations were chosen because the researcher could observe the project activities carried out by students on the themes of study courses, material development, and social studies and fine arts education. The researcher categorises the data, determines the themes and patterns that emerge based on categorisation by grouping teaching materials based on social science concepts, and interprets the findings by connecting with the research questions, namely, how to apply collaborative projects in social studies and fine arts courses. How is the Culturally Responsive Teaching (CRT) approach used in this project? How does the course's collaborative project affect students' social awareness?

The research instruments used were questionnaire analysis of the implementation of collaborative projects for social studies and fine arts education development courses, student response questionnaires to collaborative projects for social studies and fine arts education development courses, and collaborative project impact questionnaires on students' social awareness. In this case, interview guidelines are also used to explore the importance of cooperative projects in learning in higher education, which is carried out by involving informants consisting of social studies and fine arts education learning experts, as well as practitioners such as school principals, teachers, and artists. Data analysis begins with data reduction, display, and compiling conclusions/verification. The following is a presentation of the data analysis steps in the chart.

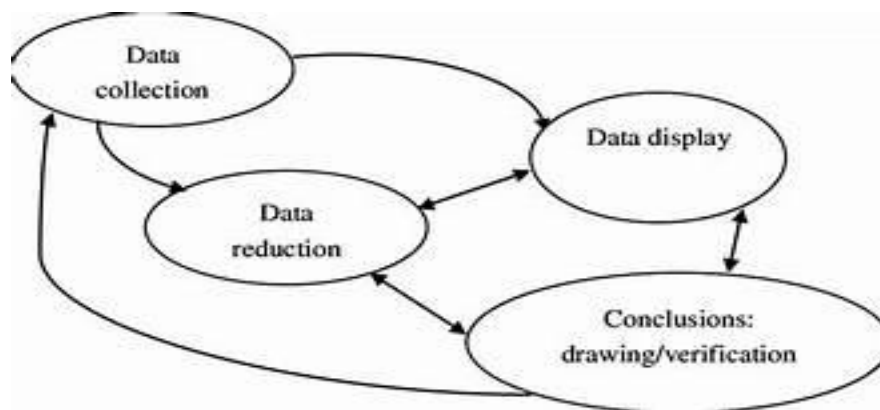


Figure 1. Steps chart of research data analysis

The data analysis process is carried out systematically, starting with data collection, reducing, classifying, describing, and interpreting all the information that has been collected. The data analysis technique has three activities that coincide, namely data reduction, data presentation, and conclusion drawing/verification. Thus, the final data in the discussion will answer the needs of the research objectives. Data reduction is done by simplifying and organising complex information into a more concise and easy-to-understand form. In this study, data reduction is carried out by identifying and summarising important information related to implementing collaborative projects to develop basic concepts of social studies and Fine Arts Education courses with the CRT approach. This research data display presents materials/materials and student works in developing basic concepts of social studies and fine arts education based on local wisdom in Semarang. With this structured data view, students can easily identify and plan the work produced through collaborative projects. Conclusion/verification of the display of social studies teaching material needs data can help students plan and develop works that are more effective and relevant to their needs. The validity of the research data was analysed using triangulation to confirm the findings (Strauss 2014). Source triangulation is used to cross-check the results of interviews, observations, and case studies sourced from student work. This is done so that researchers can get a comprehensive perspective on social studies teaching materials based on local wisdom that teachers understand. The triangulation method is also used to verify the findings of interviews and observations.

This study used NVivo to analyse qualitative data collected through student interviews, written reflections, observation notes, and project documentation. The goal is to explore how the Culturally Responsive Teaching (CRT) approach is applied and how this collaborative project impacts students' social awareness. The data collection and import results obtained through interviews, reflective journals, and field notes are imported into NVivo. Each document is assigned a unique source identity to facilitate easier tracking and organisation of data. Next, initial coding (Open Coding) is carried out.

Meaningful pieces of data are encoded using open labels based on the content of the narrative. For example, the importance of understanding local culture is coded as Cultural Awareness, "I became aware that not everyone has the same access to education" is coded as Social Empathy, "We exchange stories from each other's regions" is coded as Multicultural Interaction, and so on. Next, the Theme Development Stage (Axial Coding) is also carried out, which involves preparing the code into main themes relevant to the research objectives, such as: the Application of CRT Principles in Learning, Student Interdisciplinary Collaboration, Social Awareness Transformation, and Strengthening Cultural Identity and Empathy. NVivo helps

researchers see the frequency of occurrences, inter-code relationships, and differences between individuals or groups. Furthermore, the researcher conducted visualisation and relationship mapping to visualise the relationship between the CRT approach and changes in student social attitudes. In the final step, it is an effort to increase the Transparency of NVivo Analysis by documenting each step of the analysis systematically (audit trail), so that readers can trace how the raw data is developed into findings. This increases the credibility and transparency of the research. With the help of NVivo, the analysis of the impact of CRT-based social studies collaborative projects on students' social awareness can be carried out in a more structured, transparent, and in-depth manner. This device enables researchers to capture the nuances of students' experiences in understanding cultural diversity and shaping social empathy within a contextual framework.

In this study, interview guidelines were developed based on the conceptual framework of the CRT approach and the research objectives, namely to assess the extent to which the elements of Culturally Responsive Teaching are applied in the project, the collaborative experiences of students across subjects, and changes or developments in students' social awareness. The interview guideline development steps begin with identifying CRT's main dimensions, including students' cultural identity and backgrounds, cultural relevance in learning materials and activities, social justice and minority voices, and critical reflection on inequality. Next, the researcher formulated an exploratory open-ended question.

For the data categorisation process using NVivo, the researcher conducted Initial Coding (Open Coding), where data from student interviews and reflections were entered into NVivo and coded openly. The initial code is created based on essential words/phrases that arise directly from the data (*data-driven/inductive*) and based on the CRT (*theory-driven/deductive*) framework. Furthermore, the preparation of Categories (Axial Coding) was carried out by grouping the initial codes into thematic categories, which included understanding local culture, collaborative participation in cross-disciplines, critical reflection on social issues in Semarang, and transformation of empathy and social awareness. With the stages used in this qualitative method, a description of students' understanding in producing works based on local wisdom with the CRT approach can be obtained. It is an illustration for lecturers and academics to provide follow-up to students, so that they have high social awareness.

4. Results

4.1 Collaborative project model of social studies and fine arts based on Culturally Responsive Teaching/CRT

This project model is an integration of learning between Social Sciences (IPS) and Fine Arts courses, designed in the form of Project-based Learning (PBL) with a Culturally Responsive Teaching (CRT) approach. Through this model, students are invited to explore, reflect, and express their social environment's identity and cultural values in the form of original and meaningful works of art. This project-based learning aims to strengthen students' social awareness, cultural empathy, and critical thinking skills through creative processes relevant to their cultural contexts. With the CRT approach, lecturers position student culture as a valuable learning asset, as well as create an inclusive space that respects the diversity and uniqueness of each individual.

This model has contextual and culturally relevant characteristics, with the intention that the project is designed based on the students' cultural background, such as customs, local traditions, folklore, or cultural symbols. Furthermore, the project is carried out collaboratively between courses, where students integrate the study of socio-cultural values from social studies with visual

and artistic skills from Fine Arts. With this project, the learning process will be exploratory and participatory. This manifests in simple research in the field, conducting interviews, or literature studies on the chosen culture, and pouring it into a visualisation of the work. The project is also inclusive and culturally responsive, as the entire process respects the diversity of students' cultural backgrounds. There is no cultural hierarchy, so all are positioned equally. Another thing contained in the project is critical and reflective, namely by inviting students to think critically about cultural dynamics, such as modernisation, preservation of local culture, and the issue of discrimination or stereotypes.

The following is presented as a Collaborative Project Model for Social Studies and Fine Arts Based on Culturally Responsive Teaching/CRT.

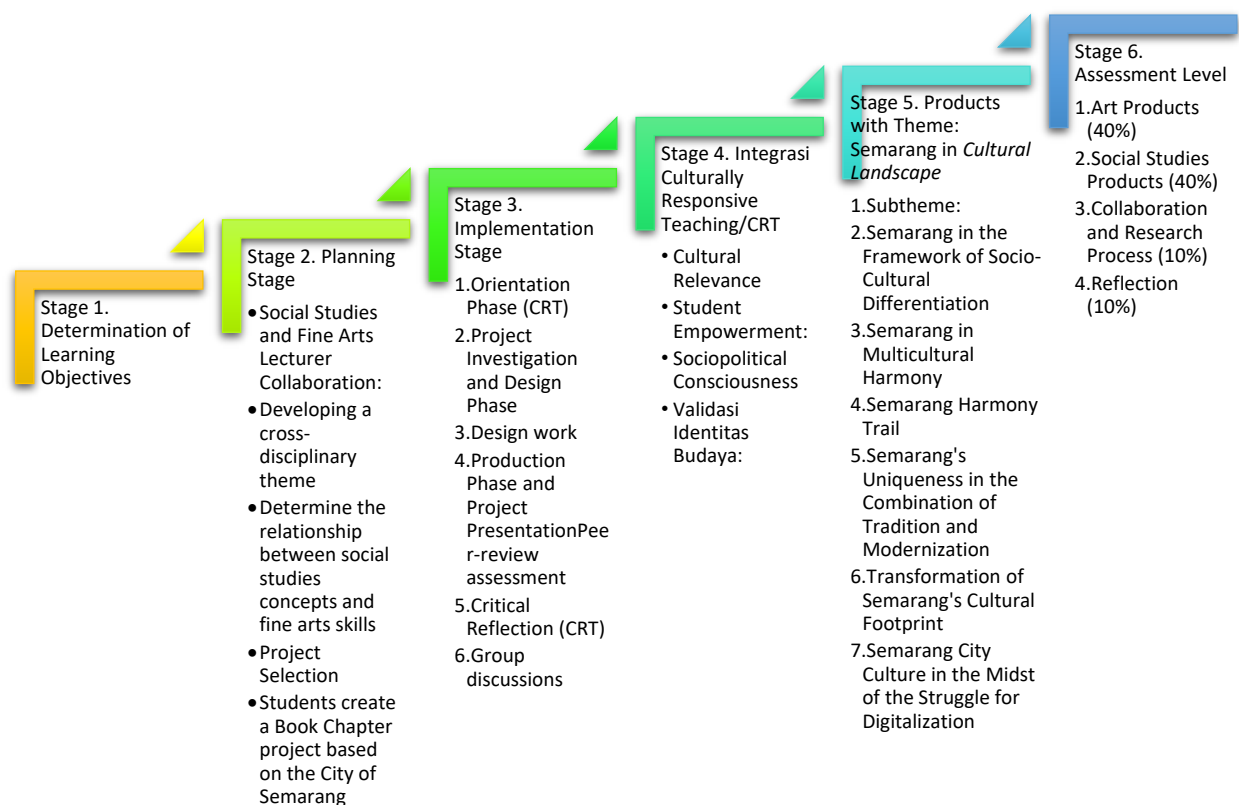


Figure 2. Collaborative project model of social studies and fine arts based on culturally responsive teaching

Figure 2 models the collaborative social studies and fine arts projects implemented.

1. The goal-setting stage

It is geared towards developing students' understanding of social and cultural values through project-based visual arts exploration that reflects the diversity of local and national cultures.

2. Planning Stage

It was carried out in collaboration with social studies and fine arts courses, with activities to develop a cross-disciplinary theme, "Semarang in *Cultural Landscape*," which will be described in more specific sub-sub-themes in social studies and fine arts courses. Furthermore, determine the relationship between social studies concepts (cultural values, social identity, ethnic diversity) and fine arts skills (drawing techniques, collage making, installation art, etc.).

Students carry out project selection by creating art projects (paintings, murals, posters, or digital works) that represent the local culture or community of Semarang City. Meanwhile, the social studies project provides opportunities for students to create a Book Chapter that represents Semarang's local culture or community.

3. Implementation Stage

- a. In the CRT Orientation Phase, students are directed to discuss cultural diversity interactively, followed by sharing stories about the culture of the city of Semarang (traditions, clothing, food, symbols).
- b. The Project Investigation and Design Phase involves directing students to conduct small research on culture, interview customary/family leaders, make observations, and collect visual artefacts. This is followed by designing selected works.
- c. In the Production and Project Presentation phase, students produce works and present results with cultural narratives complemented by peer-reviewed assessment, critical reflection with an approach (CRT), and group discussions. In this case, students reflect on how culture can be appreciated in a broader social context.

4. Integration of Culturally Responsive Teaching (CRT)

- a. Cultural Relevance, which is a project to raise local culture that is close to students.
- b. Student Empowerment, students are given space to voice the city of Semarang's cultural identity creatively.
- c. Sociopolitical Consciousness, which directs the project to encourage awareness of diversity, inclusion, and social justice issues.
- d. Cultural Identity Validation, i.e., no one culture is higher and all are valued.

5. Products with the theme "Semarang in *Cultural Landscape*", with several subthemes, are presented in the following Table 3.

Table 3. Social studies and fine arts collaborative project product theme

Theme	No	Subtopic	No	Sub-sub-theme
Semarang in Cultural Landscape	1	Semarang in the Framework of Socio-Cultural Differentiation	1	Transformation of Old Town Space and Tradition Dugderan: Portrait of Socio-Cultural Dynamics
			2	Semarang's 471st Anniversary and Market Relocation Johar: Multi-Ethnic Harmonisation of Semarang: Portrait of Socio-Cultural Dynamics
			3	Traces of the Spice Trail in Semarang
			4	The Existence of Tuggu Muda and Social Harmony Multi-Ethnic in Semarang
			5	Traditional Studies: Acculturation of 5 Cultures in Semarang
			6	<i>Little Netherland</i> : The Traces of Dutch Colonialism in Semarang
			7	Sam Poo Kong's Existence in Social Dynamics Culture
	2	Semarang in Multicultural Harmony	1	Socio-Cultural Dynamics of the Semarang
			2	Semarang from Time to Time: A Portrait of History and Culture
			3	The Rwandan Tradition of Kandri Village and Social Impact Tanjung Mas Urbanisation
			4	The Contribution of the Blenduk Church, the Issue of Eviction of Houses in the PT KAI Area, and the Dynamics of the Semarang Old City Museum
			5	Revitalisation of the Old City, the Existence of Rainbow Village, and Tradition Gebyuran Bustaman: The Socio-

Theme	No	Subtopic	No	Sub-sub-theme
				Cultural Dynamics of Semarang
			6	Re-Opening Landmark Lawang Sewu
			7	The Existence of the Tugu Muda as an Icon of Struggle, Revitalisation of the Tambak Lorok Fishing Village Area, and the Transformation of the Chinatown Area
	3	Semarang Trail	1	Artefacts of the Great Mosque of Central Java and Tangible Artifact
			2	The 5-Day Battle of Semarang: A Portrait of the People's Struggle Towards the Revolution of the Nation
			3	Symbol of Multi-Ethnic Harmony in Kauman Village, Semarang City
			4	Kampung Melayu: Portrait in the Concept of Time, Change, and Cultural Dynamics
			5	Rainbow Village: Socio-Cultural Revitalisation of the Mount Brintik Area
			6	Icons of the Spread of Islam and the Role of Chinese Figures
			7	Blenduk Church: Harmony of Christian-Islamic Building Styles
	4	Semarang's Uniqueness in the Combination of Tradition and Modernisation	1	Semawis Chinatown and Trade Dynamics
			2	Kebaya Design Transformation of Fashion Identity Dynamics
			3	The Identity of Semarang Batik Motifs in Multiperception
			4	Dugderan Tradition of Semarang from Time to Time
			5	Sam Poo Kong: Past, Present, and Future
			6	Old Town Museum: Historical Heritage Container of the Dutch East Indies in Semarang
			7	Butcher Village of Bustaman: Acculturation of Javanese, Arabic, and Dutch Values
	5	Transformation of Semarang's Cultural Footprint	1	Dutch Colonial Architecture in Blenduk Church
			2	Exploring Semarang Centre: Tempo "Doeleo" Now
			3	Hoogere Burger School (HBS): Portrait of the Legacy of Semarang City High School
			4	Tay Kak Sie Temple in the Concept of Time and Cultural Dynamics of Semarang City
			5	Dugderan Over Time
			6	Semarang Ring Theatre in Transformatist and Modernity
	6	Semarang Culture amid the Struggle for Digitalisation	1	Socio-Cultural Dynamics of Semarang City: An Overview of Events 5 Days of Battle, Urbanisation, and Revitalisation of the Old City
			2	Harmony of Tangible and Intangible Heritage in Semarang City: Old Town Architecture, Historical Dynamics, and Local Traditions
			3	Semarang in the Vortex of Events and Developments from the Past to Time
			4	Traces of Struggle and Harmony of Semarang Traditional Heritage
			5	Poncol Station in Socio-Cultural Transformation
			6	The Existence of the Grebeg Subali Krapyak Tradition, Flood Challenges, and Cultural Degradation in Semarang

Based on Table 3's presentation, this collaborative project produced one central theme, Semarang in the Cultural Landscape, and six subthemes, each with six to seven sub-subthemes. Thus, forty sub-sub-theme titles have been produced in this collaborative project.

6. Assessment Level

At this stage, an evaluation of the process and results of the Social Studies and Arts project is carried out as follows:

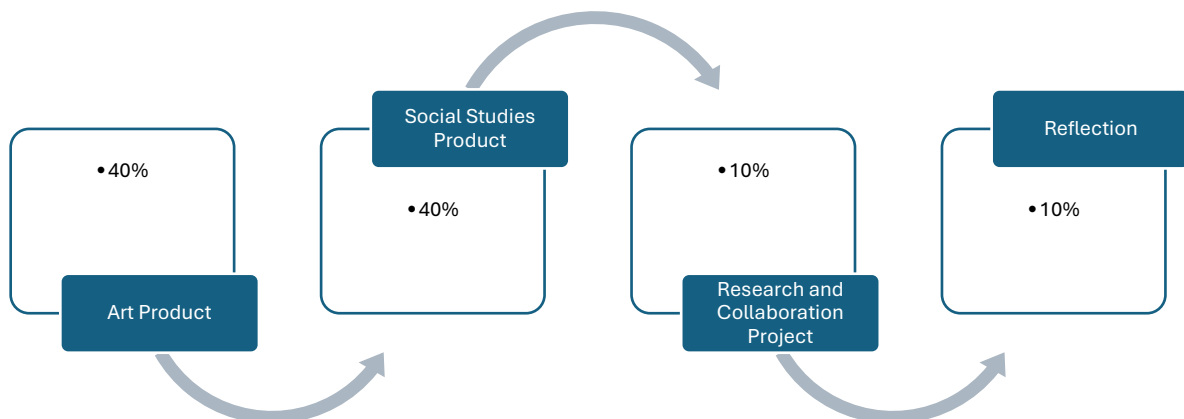


Figure 3. Evaluation of social studies and fine arts collaborative projects

4.2 The Implementation of culturally responsive teaching/ CRT-based social studies and fine arts collaborative projects

The observation results of the implementation of the CRT-based Social Studies and Fine Arts Collaborative Project Model, show that there are learning activities, namely the process of designing, carried out with the activity of reading relevant sources independently, followed by pairs and explaining the concepts obtained as the results of reading, and looking for socio-cultural issues according to the theme in Semarang City). Based on the results of the interview on the implementation of the crt-based social studies and fine arts collaborative project model, data was obtained in the form of interviews with students, which:

"The collaborative learning with the group carried out through this project was challenging and encouraged us to think critically. We are given the challenge to elaborate on the findings from the reading sources, followed by looking for social issues in Semarang and relating the concept to real social issues" (W1, May 23, 2025)

"Working together in a group gives us experience in understanding how to independently find a basic concept of social science. Meanwhile, the exploration of social issues in the community makes us aware that in the immediate environment, many special things are cultural riches, both in the form of objects and traditions" (W2, May 24, 2025)

4.3 The Impact of the social studies and art education project on students' social awareness

The distribution of the number of references encoded in the six dimensions of students' social awareness is based on NVivo's analysis of the implementation of Culturally Responsive Teaching (CRT) in collaborative learning. The most dominant dimension was tolerance, with 32 references, followed by empathy (28 references) and social concern (25 references). This shows that students significantly improve in accepting differences, listening to others' opinions, and showing concern

for joint success in group work. Meanwhile, the dimensions of politeness and social ethics were recorded as many as 20 references, which indicates that the collaborative learning process encourages students to maintain politeness in communication and respect the unwritten rules that apply in the classroom. Social justice was recorded as many as 18 references, indicating student awareness of the importance of equality and fair distribution of group roles. The understanding of norms obtained 15 references, showing that students' reflection on social values and cultural norms is beginning to form, although it has not yet become the dominant dimension. This graph shows that the CRT approach can encourage the multidimensional development of students' social consciousness, emphasising tolerance and empathy as the most prominent outcomes.

5. Discussion

5.1 Result of the implementation of collaborative projects in social studies and fine arts courses

The collaboration project for the Social Science and Fine Arts Basic Concept Development course is carried out according to the project design planned for each course. The Social Sciences Basic Concept development course, with a weight of 2 credits, is based on the Semester Learning Plan/RPS planning. The planning content includes a description of Graduation Outcomes (CPL) and Course Learning Outcomes (CPMK). In the planning, lecturers design the learning process with a project model. This follows the syntax of the project model according to Marc, Sager, Saki Milton, and Candace Walkington. (1) Learning is carried out using a socio-cultural approach in Semarang. This is done as an implementation of the Culturally Responsive teaching/CRT approach, which is in line with the opinion of (Safitri et al. 2024). (2) Lectures should be implemented in the Fine Arts course. Project learning begins with designing the learning process, planning, determining the product, and creating the resulting product. The project ended with a social art exhibition, which Craftopia Art Exhibition realised. This exhibition featured products in the Social Sciences Basic Concept Development course in the form of a Book Chapter consisting of 6 Titles, each of which consisted of 7 subtitles. The exhibition has been held from May 13 to 17, 2025, at the Monod Deephuis Building, Semarang Old City. Based on the analysis of the implementation of the project stages, it can be concluded that project-based learning in the collaboration of Social Studies and Fine Arts Development courses has been carried out well so that the course outputs in the form of collaborations with Social Art Exhibitions, Book Chapters "Semarang in Cultural Landscape", and Paintings, Videos, Crafts based on the Local Culture of Semarang with a CRT Approach have been produced well and exist according to the context of each product.

5.2 Result of the culturally responsive teaching (CRT) approach applied in this project

The results of the CRT-based social studies and fine arts collaborative project model implementation questionnaire showed that the Project Learning with Collaboration has provided a challenge to analyse in depth social concepts and issues in Semarang; the project learning with collaboration has challenges in group cooperation; in project learning, lecturers continue to provide assistance and direction. Analysis of the implementation of CRT in collaborative learning on Student Social Awareness with indicators of empathy, tolerance, Social Responsibility, Social Politeness and Ethics, Social Justice, and Awareness of Social Norms, in line with opinion (Hosking et al. 2023). The Implementation of the CRT-based Social Studies and Fine Arts Collaborative Project Model shows that there are learning activities, namely the process of designing, carried out with the activity of reading relevant sources independently, in line with (lin

Purnamasari, Rosalina Ginting, Nur Cholifah 2025), followed by pairs explaining the concepts obtained from reading and looking for socio-cultural issues according to the theme in Semarang.

5.2 Result of the impact of the social studies and art education project on students' social awareness

CRT in Collaborative Learning consists of six main dimensions of student social awareness. In the dimension of empathy, it can be seen that there is an understanding of students' emotions who are able to listen actively, as shown when students present the results of the exploration of reading materials/materials. This reflects students' ability to appreciate their peers' emotional experiences. The dimension of tolerance is described in accepting differences and solving problems together, which reflects students' skills in maintaining diversity in group discussions. While social care consists of contributions to group tasks and support for friends, this suggests that collective responsibility is beginning to be internalised. This is shown when compiling the book chapter works in each group.

The hierarchy of Social Consciousness Dimensions in CRT illustrates the thematic structure of the NVivo analysis. The root of this tree is the central theme: "CRT in Collaborative Learning", which then branches out into the six main dimensions of student social awareness. Each dimension is further detailed into two subthemes that represent the concrete behaviour of students during the learning process. For example, the empathy dimension is divided into understanding emotions and actively listening, reflecting students' ability to appreciate the emotional experiences of their peers. Tolerance is defined as accepting differences and resolving conflicts, which reflects students' skills in maintaining diversity in group discussions. While social care consists of contributions to group tasks and support for friends, this suggests that collective responsibility is beginning to be internalised.

Furthermore, politeness and social ethics are divided into politeness and respect for rules, which describe students' awareness of the importance of polite communication and social order. Social justice includes fairness and anti-bias actions, which indicate the student's active efforts in creating an inclusive and equitable space within the group. Finally, awareness of norms is described as adherence to cultural norms and reflection of social norms, which reflects students' reflective ability to apply to social norms that apply in the academic context and local culture. Overall, this image confirms that the implementation of CRT not only shapes the theoretical understanding of values but also actualises the dimensions of social awareness into the real behaviours observed in group interactions, in line with (Susanto, Sukoco, and Suharjana 2020).

6. Conclusion and Implications

Based on the findings and discussions, it can be concluded that implementing collaborative projects between Social Sciences (IPS) and Fine Arts courses shows a strong integration between exploring social issues and artistic expression. This collaboration model effectively builds critical thinking skills, teamwork, and the ability to convey social ideas through creative mediums. CRT in this project succeeds in creating an inclusive learning space, strengthening students' cultural identity, and connecting academic theory with their living reality. This project significantly impacts the development of students' social consciousness, reinforcing the values of justice, empathy, and social responsibility as part of the character of a critical and cultured global citizen.

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