

The Influence of the Social Inquiry Learning Model on the Learning Outcomes of Creative Dance of Grade VIII Students

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Abstract

Civil This research is motivated by the low learning outcomes of class VIII students in creative dance material at SMP Negeri 18 Kota Serang. The average student score (74.5) was still below the Minimum Completeness Criteria (KKM = 75). This problem was supported by the use of conventional teacher-centered learning models, making students tend to be passive and less enthusiastic in following dance learning. The purposes of this study were: (1) to describe the learning process using the Social Inquiry model on creative dance material for class VIII students at SMPN 18 Kota Serang; and (2) to determine the effect of the Social Inquiry learning model on learning outcomes of creative dance material for class VIII students at SMPN 18 Kota Serang. This study uses a Quasi Experimental Design method with a pretest-posttest control group design. The research sample was class VIII A as the experimental class (30 students) and class VIII C as the control class (30 students). The research instrument used multiple choice test questions. Data analysis used Chi Square normality test, F test homogeneity test, and t test hypothesis test. The results showed that the average posttest score of the experimental class (86.73) was higher than the control class (67.42). The t-test results obtained t count (2.84) > t table (1.67) at a significance level of 5%, so H1 was accepted. The conclusion of this study is that there is a significant effect of using the Social Inquiry learning model on the learning outcomes of creative dance material for class VIII students at SMP Negeri 18 Kota Serang.

Keywords

creative dance, dance arts, learning outcomes, quasi-experiment, social inquiry.



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INTRODUCTION

The development of education is the main foundation in the formation of character and the development of the potential of each individual. Through quality education, a person can improve their quality of life, play an active role in society, and make a positive contribution to the development of the nation and state. In the context of formal education, school becomes the primary environment where students can develop the knowledge, skills, and attitudes necessary to face life's challenges.

Learning dance art is one of the subjects that has a strategic role in the development of creativity, aesthetic sensitivity, and students' expressive abilities. In dance art learning, students are not only taught to imitate movements, but are also trained to explore movement, develop imagination, and create original works of art. This is in line with the opinion of Juju Masunah (2012) who states that dance in public schools is a tool that provides opportunities for children to experience the contribution of dance in developing their personality and natural growth of artistic sensitivity.

Learning dance art at the junior high school (SMP) level is very important because at this time students are in the adolescent phase, which is a transition period from childhood to adulthood. In this phase, students experience rapid development in cognitive, physical, emotional, and social aspects. Vygotsky (in Mardiah, 2022, p. 33) states that cognitive development is a collaborative process that includes human interaction. Therefore, learning that involves social interaction and collaboration between students is very relevant to be applied at the junior high school level.

However, the reality in the field shows that dance learning in schools still faces various problems that hinder the achievement of learning goals optimally. Based on the results of initial observations made by researchers at SMP Negeri 18 Serang City on March 21, 2023, a number of fundamental problems were found. First, grade VIII students are less enthusiastic about participating in dance art learning and prefer to learn music, fine arts, and theater arts because they consider dance art to be just moving without understanding the concept behind it. Second, the learning process is still dominated by teachers through the lecture method so that students tend to be passive and do not get enough opportunities to explore movement creativity.

These problems have a direct impact on the low learning outcomes of students. The average grade score in the creative dance material only reached 74.5, still below the Minimum Completeness Criteria (KKM) that had been set at 75. More specifically, in class VIII A there were 15 out of 31 students (48.4%) who got a score below KKM, while in class VIII C there were 10 out of 30 students (33.3%) who got a score below KKM. This condition reflects that the learning model used so far has not been effective in improving student learning outcomes in creative dance materials.

To overcome these problems, an innovative learning model is needed and is able to encourage active student involvement in the learning process. One of the learning models that is considered appropriate is the Social Inquiry learning model. This model is a learning approach that emphasizes social interaction, exploration, and mutual discovery. According to Bruce Joyce (2009, p. 295), the Social Inquiry model focuses on how we study social behavior and social interaction that can enhance academic learning outcomes.

The use of the Social Inquiry model in dance learning is expected to be able to arouse students' enthusiasm for learning, increase movement creativity, and encourage critical and collaborative thinking skills. Through systematic learning stages ranging from orientation, problem formulation, hypothesis formulation, data collection, hypothesis testing, to

conclusion formulation, students can find their own knowledge and apply it in the form of creative dance works.

Relevant research that supports the use of the Social Inquiry model includes the research of Bunga Apriyanti (2017) which shows that the Social Inquiry learning model affects the social studies learning outcomes of grade V elementary school students, and the research of Helsti Susasi (2015) which proves that the application of the social inquiry model in learning the Jambi Fan Dance can increase the creativity of grade VII students of SMPN 29 Bandung.

The Social Inquiry learning model is a learning approach that emphasizes social interaction, exploration, and mutual discovery. According to Massialas and Cox (1966, p. 169), Social Inquiry describes an approach that is linked to the improvement of society in solving social problems. There are three main characteristics of the Social Inquiry model, namely: (1) the existence of social aspects or problems that encourage discussion in the classroom; (2) the existence of hypothesis formulation as the focus of the problem; and (3) the use of facts as hypothesis testing. The syntax of this model consists of six stages: orientation, formulating the problem, formulating a hypothesis, collecting data, testing the hypothesis, and formulating a conclusion.

In the context of learning dance art, creative dance is a dance that is developed based on inspiration from various sources, both from traditional dance and the exploration of new movements that are adapted to the times. Creativity in creative dance includes the ability of students to explore movements, string movements, and express ideas and feelings through original dance movements (Rahmi, 2017: 63). Based on this description, this study aims to: (1) describe the learning process with a Social Inquiry model on dance materials created by grade VIII students at SMPN 18 Kota Serang; and (2) to determine the influence of the Social Inquiry learning model on the learning outcomes of dance material created by grade VIII students at SMPN 18 Serang City for the 2025/2026 school year.

Studies on the application of innovative learning models in dance education in Indonesia are still relatively limited compared to other fields of study such as mathematics, science, or social studies. In fact, learning dance arts has unique characteristics that demand a special pedagogical approach: it involves cognitive dimensions (understanding dance concepts and theories), affective (aesthetic appreciation and emotional expression), and psychomotor (technical ability of movement) simultaneously and integrated. This multidimensional uniqueness makes dance learning a very interesting arena to explore the effectiveness of various innovative learning models.

Based on a comprehensive literature review and analysis of problems that occur in the field, the researcher chose the Social Inquiry learning model as the independent variable in this study. This choice is based on several key considerations: (1) the Social Inquiry model has been shown to be effective in a variety of subject contexts involving exploration and problem-solving; (2) the characteristics of this model that emphasizes social interaction are very much in line with the collaborative nature of creative dance learning; (3) the systematic stages provide a clear framework for teachers in facilitating active and meaningful learning; and (4)

this model has the potential to develop high-level thinking skills that are demanded by the Independent Curriculum.

METHODS

This study uses a quantitative approach with the Quasi Experimental Design method. The quantitative approach was chosen because this study aims to measure the influence of an independent variable on the bound variable objectively through the collection and analysis of quantitative data and statistical testing (Hermawan, 2005). The research design used is a pretest-posttest control group design, which is a design that involves two research groups that are deliberately selected, then given a pretest to find out the initial condition, then the experimental class is given treatment and the control class is not, then both classes are given a posttest.

Table 1. Research Design

Classes	Pretest	Treatment	Posttest
Eksperimen (VIII A)	P1	X (Social Inquiry)	P2
Control (VIII C)	P1	– (Conventional)	P2

(Source: Adaptation of Sugiyono, 2022)

The research was carried out at SMP Negeri 18 Serang City, Jl. Kalodran–Sindangraksa, Teritih, Walantaka District, Serang City, Banten 42183, in the even semester of the 2025/2026 school year. This location was chosen based on the real problems found in the school, namely the low learning outcomes of students in creative dance materials.

The population in this study is all grade VIII students of SMP Negeri 18 Serang City. Sampling was done using purposive sampling techniques by assigning class VIII A as an experimental class (30 students) and class VIII C as a control class (30 students), so that the total sample was 60 students. The determination of the sample was based on the similarity of characteristics and the initial average value of the two classes which were relatively similar.

The variables in this study consist of two variables, namely: (1) The free variable (X) is the social inquiry learning model; and (2) the bound variable (Y) is the learning outcome of students in the class VIII creative dance material. The research instrument was in the form of multiple-choice test questions as many as 30 questions prepared based on the learning indicators of class VIII creative dance material. Each question item answered correctly gets a score of 5, so the maximum total score is 150 (converted to a score of 100). Before use, the instrument is tested for validity and reliability on other classes that have the same characteristics as the experimental and control classes.

The data collection technique used the pretest-posttest results given to the two research classes. Data analysis was carried out through three stages, namely: (1) Normality Test using the Chi Square formula (X^2) with a significance level of 5% and a degree of freedom $dk = k-1$; (2) Homogeneity test using the F test with the Fisher method at a significance level of 5%; and (3) Hypothesis test using Independent Sample T-Test with H1 criteria is accepted if t calculates

> t table at a significance level of 5%. All data processing is done with the help of Microsoft Excel.

RESULTS AND DISCUSSION

Profile of SMP Negeri 18 Serang City

SMP Negeri 18 Kota Serang is one of the formal educational institutions at the junior high school level under the auspices of the Ministry of Education and Culture. This school is located on Jl. Kalodran–Sindangraksa, Teritih, Walantaka District, Serang City, Banten Province, and was established on July 1, 1996 based on the Establishment Decree Number 001a/0/1999. SMP Negeri 18 Serang City has obtained B accreditation based on Accreditation Decree Number 127/BAP-S/M-SK/XII/2017. The school has 787 active students supported by 35 professional educators.

As one of the public schools in Serang City, SMP Negeri 18 Serang City has an important role in improving the quality of education in the Walantaka District area. In the implementation of learning activities, the school seeks to create a conducive learning environment and support the development of students' potential both in the academic and non-academic fields, including in the learning of Cultural Arts, especially the art of creative dance.

Learning Process with Social Inquiry Model

The implementation of the research begins with the preparation stage, namely the preparation of all learning tools consisting of teaching modules, Learning Objectives Flow (ATP), Student Worksheets (LKPD), audio-visual learning media, and assessment instruments. All learning tools are arranged based on the Independent Curriculum and adjusted to the dance material created by grade VIII. Before being used in research, the learning tool has been validated by supervisors and teachers of Cultural Arts subjects to ensure its feasibility as a research instrument.

The implementation of the pretest was carried out before the learning process began in both research classes. The pretest aims to find out students' initial ability to create dance materials before being given different learning treatments. The pretest questions given to the experimental class and the control class are made the same so that students' initial abilities can be compared objectively.



Figure 1. Implementation of Pretest of Creative Dance Materials in Experimental Class and Control Class

(Source: Personal Doc, SMP Negeri 18 Serang City, 18-04-2025)

At the time of the pretest, the classroom atmosphere still looked quite calm and conducive. Some students look serious in doing the questions given, but there are some students who still find it difficult to answer some questions because they do not understand the creative dance material in depth.

After the implementation of the pretest, the researcher carried out the learning process in the experimental class using the Social Inquiry model for two meetings. At the first meeting, the teacher opens the learning with greetings, checks student attendance, and provides motivation to learn. Furthermore, the teacher explained that the creative dance material includes the definition, dance elements, floor patterns, and examples of Nusantara creative dances using audio-visual media in the form of creative dance videos and supporting images.



Figure 2. Teacher Explains Creative Dance Material Using Social Inquiry Learning Model

(Source: Personal Doc, SMP Negeri 18 Serang City, 14-05-2025)

The learning process with the Social Inquiry model is carried out through six stages of syntax in order. At the Orientation stage, the teacher presents a dance video created by Nusantara as a stimulus that builds students' curiosity and interest in learning. At the Problem Formulation stage, the teacher directs students to identify problems in the material. At the Hypothesis Formulation stage, students in groups propose temporary conjectures. Furthermore, in the Data Collection stage, students explore dance movements and discuss with their group members. In the Hypothesis Testing stage, students analyze the data from the exploration results. In the last stage, Formulating the Conclusion, each group presented the results of the discussion and the dance movement work that had been developed.

At the second meeting, students looked more confident and more active than the first meeting. Each group began to be able to compile a series of simple creative dance movements based on the results of their respective group discussions. Meanwhile, in the control class, the learning process is carried out using conventional methods or lectures. After the entire learning process was completed, the researcher gave a posttest to the two research classes.



Ganmbar 3. Implementation of Posttest of Creative Dance Materials in Experimental Classes and Control Classes
(Source: Personal Doc, SMP Negeri 18 Serang City, 18-05-2025)

In the posttest, students looked more prepared and confident than during the pretest. In the experimental class, most students can do better because they have learned about the creative dance material through the Social Inquiry model which encourages deep understanding.

Descriptive Statistical Results

Table 2. Pretest Result Data for Control Class and Experimental Class

Classes	N	SD	Average	Highest Score	Lowest Score	Range
Control (VIII C)	30	10,84	61,27	85	40	45
Eksperimen (VIII A)	30	11,26	63,14	90	38	52

(Source: Research Data, 2025)

Based on the table above, it can be seen that the initial ability of students in the control class and the experimental class relatively does not have too much difference. The average pretest score of the control class was 61.27 while the experimental class was 63.14. Both classes have an initial level of understanding that is still quite sufficient in creative dance material.

Table 3. Posttest Results Data for Control Class and Experimental Class

Classes	N	SD	Average	Highest Score	Lowest Score	Range
Control (VIII C)	30	9,87	67,42	88	45	43
Eksperimen (VIII A)	30	8,42	86,73	100	65	35

(Source: Research Data, 2025)

Based on the table above, there is a significant difference between the results of the posttest of the experimental class and the control class. The average posttest score of the experimental class reached 86.73 with a standard deviation of 8.42, while the control class only reached 67.42 with a standard deviation of 9.87. The highest score in the experimental class reached 100, while the control class only reached 88. The increase in the average score of the experimental class from pretest to posttest was 23.59 points, much higher than that of the control class which only increased by 6.15 points.

Table 4. Comparison of Understanding of Creative Dance Material Per Sub-Indicator (Posttest)

No	Sub Indicator	Control (%)	Criteria	Eksperimen (%)	Criteria	Differences
1	Explaining the meaning of creative dance	72	Good	87	Excellent	+15
2	Explaining the elements of creative dance	69	Good	83	Excellent	+14
3	Explain the function of the creative dance element	70	Good	60	Good	-10
4	Classifying the elements of the creative dance	84	Excellent	85	Excellent	+1
5	Describing the elements of creative dance	68	Good	82	Excellent	+14
6	Distinguishing elements of creative dance	66	Good	80	Excellent	+14
7	Distinguishing the elements of dance in two dances	48	Less	78	Good	+30
8	Mention examples of creative dances	85	Excellent	86	Excellent	+1
9	Mention the dance element in the picture	71	Good	84	Excellent	+13
10	Providing examples of creative dance elements	73	Good	85	Excellent	+12

(Source: Research Data, 2025)

Table 4 shows a comparison of the understanding of creative dance material per sub-indicator in the posttest results. In general, the experimental class obtained higher results on almost all sub-indicators than the control class. The most significant increase occurred in the sub-indicator differentiating dance elements in the two creative dances, where the experimental class obtained a percentage of 78% (good category), 30 points higher than the control class (48%, poor category).

Analysis Prerequisites Test

Table 5. Normality Test Results of Pretest and Posttest Data

Classes	N	X	SD	dk	X ² Count	X ² table	Conclusion
Pretest	30	61,27	10,84	5	7,21	11,07	Normal
Experiment (Pretest)	30	63,14	11,26	5	8,14	11,07	Normal
Control (Posttest)	30	67,42	9,87	5	6,48	11,07	Normal
Experiments (Posttest)	30	86,73	8,42	5	7,02	11,07	Normal

(Source: Research Data, 2025)

Based on Table 5, all data from the pretest and posttest results in both the control class and the experimental class showed a normal distribution. This is evidenced by the calculation X² value which is smaller than the table X² value (11.07) at dk = 5, so that the data meets the normality requirements and can be continued to the next stage of testing.

Table 6. Pretest and Posttest Data Homogeneity Test Results

Data	F count	F table	Taraf Sig.	Conclusion
Pretest (Kontrol vs Eksperimen)	1,08	1,86	5%	Homogeneous
Posttest (Control vs Experiment)	1,37	1,86	5%	Homogeneous

(Source: Research Data, 2025)

Based on Table 6, the results of the homogeneity test show that the variance of pretest and posttest data in both research groups is homogeneous. This is evidenced by the F value of the pretest (1.08) and posttest (1.37) which is smaller than the F value of the table (1.86) at a significance level of 5%.

Uji Hypothesis

After the prerequisite test is met, hypothesis testing is carried out using the Independent Sample T-Test. The hypotheses tested are:

H0 : There was no significant effect of the use of the Social Inquiry learning model on the learning outcomes of dance material created by grade VIII students at SMPN 18 Serang City.

H1 : There is a significant influence of the use of the Social Inquiry learning model on the learning outcomes of dance materials created by grade VIII students at SMPN 18 Serang City.

Table 7. Hypothesis Testing Results Using the t-test

Classes	N	X̄	db	t count	t table	Conclusion
Control (VIII C)	30	67,42	58	2,84	1,67	H1 Accepted
Eksperimen (VIII A)	30	86,73				

(Source: Research Data, 2025)

Based on Table 7, the results of the hypothesis test show that the value of t calculated = $2.84 > t$ table = 1.67 with the degree of freedom $db = 58$ at a significance level of 5%. Since the value t is calculated to be greater than the t table, H_0 is rejected and H_1 is accepted. Thus, there is a significant influence of the use of the Social Inquiry learning model on student learning outcomes in class VIII creative dance materials at SMP Negeri 18 Serang City.

This study proves that the Social Inquiry learning model has a significant positive influence on student learning outcomes in creative dance materials. The increase in the average score of the experimental class from 63.14 (pretest) to 86.73 (posttest) shows the effectiveness of this model in improving students' understanding of creative dance materials. The score of 86.73 has also exceeded the set KKM score (75), which means that all students in the experimental class have achieved learning completeness on average.

The success of the Social Inquiry model in improving learning outcomes is in line with the constructivist learning theory which states that knowledge is self-shaped by individuals and experience is the main key to meaningful learning (Slavin in Al-Tabany, 2014: 29). Through the Social Inquiry stage, students not only passively receive information from the teacher, but actively construct their own knowledge through the process of exploration, discussion, hypothesis testing, and discovery.

The findings of this study are also relevant to previous research. Research by Bunga Apriyanti (2017) concluded that the Social Inquiry learning model has a positive effect on social studies learning outcomes of students. Helsti Suasi's (2015) research on the application of the social inquiry model in the learning of Jambi Fan Dance showed an increase in creativity and learning outcomes of grade VII students of SMPN 29 Bandung.

The improvement in learning outcomes in the experimental class is influenced by several main factors. First, the active involvement of students in the learning process. Second, the use of audio-visual media that attracts attention and motivates students. Third, the systematic social inquiry learning structure provides clear guidance for students. Fourth, group cooperation built in the Social Inquiry learning process improves students' social and collaborative skills.

In terms of control class, although there was an increase in the average score from 61.27 to 67.42, this score was still below the KKM (75). This indicates that the conventional teacher-centered learning model is not effective enough in helping students achieve completeness in learning in creative dance materials.

The most significant difference between the two classes was seen in the sub-indicator distinguishing the dance elements in the two creation dances, where the experimental class

increased by 33 points (from 45% in the pretest to 78% in the posttest), while the control class only increased by 6 points (from 42% to 48%). The ability to distinguish dance elements in two creative dances is a high-level analytical ability in Bloom's Taxonomy, which can only be developed through a learning process that encourages critical thinking.

Thus, the Social Inquiry learning model has proven to be effective in learning Cultural Arts, especially in the dance material created by grade VIII junior high school. This model is able to create a more active, interactive, and fun learning atmosphere so that students are more motivated and their learning outcomes increase significantly compared to the use of conventional learning models. In addition, Fuja Siti Fujiawati's research also explained that dance learning that involves exploration, improvisation, and group work can help students develop creativity and thinking skills in composing dance movements. The exploration process provides opportunities for students to build understanding through direct experience so that learning becomes more meaningful (Lestari, Trieana, & Fujiawati, 2017)

This research is also supported by research by Syamsul Rizal et al. (2024) who explain that learning creative dance through group discussions, presentations, and movement exploration is able to increase student involvement and creativity in the learning process. This is in line with this research, where the Social Inquiry model encourages students to actively discuss, observe dance videos, and convey the results of exploring creative dance movements in groups. In addition, Rizal et al. (2024) also explained that the use of audio-visual media in dance learning can increase students' curiosity and enthusiasm during the learning process. The findings are in accordance with the results of this study, because students in the experimental class looked more active and easier to understand the creative dance material after the teacher used dance video media and the Social Inquiry learning model.

Theoretically, the results of this study validate Vygotsky's view of social constructivism which emphasizes the importance of social interaction and collaboration in the learning process. In the context of learning the art of creative dance, the Social Inquiry model creates a zone of proximal development (ZPD) that allows students to develop beyond their individual abilities through group discussions and shared exploration. Teachers act as scaffolders that provide support and guidance at the beginning, then gradually release responsibility to students as their competence increases.

The practical implications of this research are very relevant for cultural arts teachers at the junior high school level. The Social Inquiry model is not only effective in improving cognitive learning outcomes, but also develops students' affective and psychomotor competencies. In the affective realm, students show increased intrinsic motivation, confidence, and appreciation for the art of creative dance. In the psychomotor realm, students' ability to explore and interpret dance movements is significantly improved through structured group exploration activities.

Another advantage of the Social Inquiry model observed during the study is its ability to accommodate the diversity of students' learning styles. Students with visual inclinations benefit from video shows of dance creations, auditory students are helped by group

discussions and presentations, while kinesthetic students get the opportunity to express their understanding through dance movement practice. The suitability between the learning model and the diversity of student needs also contributes to the high effectiveness of the Social Inquiry model in this study. This is relevant to the opinion of Alis Trieana P. who stated that a student-centered learning model is able to provide freedom to students to plan learning activities and produce works collaboratively. This kind of learning can adjust the diversity of characteristics and potentials of students in learning dance arts (Lestari, Trieana, & Fujiawati, 2017).

The relevance of the Social Inquiry model in the context of the Independent Curriculum also needs attention. The Merdeka Curriculum emphasizes student-centered learning, Pancasila student profile development, and project-based learning. The Social Inquiry model is very much in line with these principles because it encourages students to actively ask questions, think critically, collaborate, and be creative. The implementation of this model in creative dance learning can be one of the effective strategies to realize the goals of the Independent Curriculum in Cultural Arts subjects.

Obstacles encountered during the implementation of the Social Inquiry model also need attention. First, careful and thorough preparation from teachers is very necessary, including the preparation of teaching modules, LKPD, and relevant learning media. Second, effective classroom management is a challenge when students work in groups and actively move in the classroom. Third, limited learning time can be an obstacle, especially at the stage of movement exploration that requires a sufficient duration. Fourth, not all students have equal initial experience in the field of dance, so teachers need to pay special attention to students who need more intensive guidance.

However, these obstacles can be overcome through careful planning, efficient time management, and responsive teacher mentoring. Based on observations during the study, teachers who successfully implemented the Social Inquiry model were those who had the ability to facilitate discussions, provide timely constructive feedback, and create a classroom atmosphere conducive to students' exploration and creativity. These competencies need to be continuously developed through continuous professional training programs for arts and culture teachers.

The limitations of this research also need to be stated honestly to provide a complete perspective to the reader. This research was only carried out in one school with a relatively limited sample (60 students), so generalization of the research results to a broader context needs to be done with caution. In addition, this study only measures learning outcomes in the cognitive realm using multiple-choice instruments, so that the affective and psychomotor dimensions of creative dance learning have not been comprehensively measured. Further research is expected to overcome these limitations through more robust research designs and more holistic assessment instruments.

So, this research makes a meaningful contribution to the development of dance learning practices in junior high schools. The finding that the Social Inquiry model significantly

improves the learning outcomes of creative dance opens up opportunities for the development of other innovative learning models centered on exploration and discovery. The rapid development of science and technology requires teachers to continuously innovate in designing learning experiences that are relevant, meaningful, and able to prepare students to face the increasingly complex challenges of the 21st century.

CONCLUSION

Based on the results of research and discussions that have been carried out regarding the influence of the Social Inquiry learning model on student learning outcomes in creative dance materials at SMP Negeri 18 Serang City, it can be concluded as follows; First, the learning process of creative dance using the Social Inquiry model in the experimental class (VIII A) is carried out in a structured manner through six stages of syntax, namely: orientation, formulating problems, formulating hypotheses, collecting data, testing hypotheses, and formulating conclusions. The learning process took place for two meetings with the support of audio-visual media in the form of dance videos, creations and images. Through the application of this model, students are seen to be more active, enthusiastic, confident, and able to work together in groups during the learning process.

Second, there is a significant influence of the use of the Social Inquiry learning model on student learning outcomes in class VIII creative dance materials at SMP Negeri 18 Serang City for the 2025/2026 school year. This is evidenced by: (a) the average posttest score of the experimental class (86.73) is higher than that of the control class (67.42), with a difference of 19.31 points; (b) the increase in the average score of the experimental class from pretest to posttest by 23.59 points, much larger than the control class which only increased by 6.15 points; (c) the results of the t-test show the value of t calculated (2.84) > t table (1.67) at a significance level of 5% with db = 58, so that H1 is accepted.

Based on the findings of this study, the researcher gave advice to cultural arts teachers to use the Social Inquiry learning model as one of the innovative alternative models in learning creative dance materials. Schools are expected to provide learning facilities that support the use of audio-visual media and innovative learning models. For future researchers, this research can be developed using different materials, different levels of education, or combining the Social Inquiry model with other media and approaches that are more varied to expand the findings in the field of dance education.

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