



Creative Projects Based on the Ruang Belajar (Rubel) Application in Islamic Religious Education Learning

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Abstract

Islamic Religious Education (PAI) learning still faces challenges in increasing student participation and creativity due to the teacher-centered learning model. One effort that can be done is implementing digital technology-based creative projects. SMAN 1 Yosowilangun developed the Ruang Belajar (Rubel) application as a platform to support such learning. This study aims to describe the implementation of Rubel-based creative projects in PAI learning and identify the forms of creative projects developed. The study used a qualitative approach with a case study type involving the Vice Principal for Curriculum, PAI teachers, and students. Data were obtained through interviews, observation, and documentation, then analyzed through data reduction, data presentation, and drawing conclusions. The results show that the implementation of Rubel-based creative projects was carried out through the planning, implementation, and evaluation stages. The resulting projects included videos, infographics, and digital posters that contributed to increasing student participation, creativity, collaboration, digital literacy, and understanding through more active, contextual, and student-centered learning.

Keywords: Rubel Application; Project-Based Learning; Digital Learning; Islamic Education; Creative Projects.

Abstrak

Pembelajaran Pendidikan Agama Islam (PAI) masih menghadapi tantangan dalam meningkatkan partisipasi dan kreativitas peserta didik akibat pembelajaran yang cenderung berpusat pada guru. Salah satu upaya yang dapat dilakukan adalah menerapkan creative project berbasis teknologi digital. SMAN 1 Yosowilangun mengembangkan aplikasi Ruang Belajar (Rubel) sebagai platform yang mendukung pembelajaran tersebut. Penelitian ini bertujuan mendeskripsikan implementasi creative project berbasis Rubel dalam pembelajaran PAI serta mengidentifikasi bentuk-bentuk proyek kreatif yang dikembangkan. Penelitian menggunakan pendekatan kualitatif dengan jenis studi kasus yang melibatkan Wakil Kepala Sekolah Bidang Kurikulum, guru PAI, dan peserta didik. Data diperoleh melalui wawancara, observasi, dan dokumentasi, kemudian dianalisis melalui reduksi data, penyajian data, dan penarikan kesimpulan. Hasil penelitian menunjukkan bahwa implementasi creative project berbasis Rubel dilaksanakan melalui tahap perencanaan, pelaksanaan, dan evaluasi. Bentuk proyek yang dihasilkan meliputi video, infografis, dan poster digital yang berkontribusi dalam meningkatkan partisipasi, kreativitas, kolaborasi, literasi digital, serta pemahaman peserta didik melalui pembelajaran yang lebih aktif, kontekstual, dan berpusat pada peserta didik.

Kata kunci: Aplikasi Rubel; Pembelajaran Berbasis Proyek; Pembelajaran Digital; Pendidikan Islam; Proyek Kreatif.

Introduction

Based on the results of preliminary observations and interviews with Islamic Religious Education (IRE) teachers at SMAN 1 Yosowilangun, classroom learning was still predominantly centered on content delivery, resulting in students' engagement and creativity not being fully optimized. The low level of students' creativity was reflected in their limited ability to express ideas, produce creative works, and demonstrate their understanding creatively due to teacher-centered learning practices (Asidiqi, 2024). Therefore, the implementation of technology-based Creative Projects is needed as an alternative learning approach (Yani et al., 2024). In response to this condition, SMAN 1 Yosowilangun implemented IRE learning through Creative Projects using the *Ruang Belajar* (Rubel) application, which has been shown to be more effective in enhancing students' creativity than conventional learning methods (Abdi et al., 2023).

Theoretically, Creative Project-based learning in Islamic Religious Education is supported by several contemporary learning theories. The concept of *learning by doing* emphasizes that knowledge is acquired through direct involvement in the learning process (Dewey, 1997), while Experiential Learning explains that experience and reflection form the foundation of meaningful understanding (Kolb, 2014). In addition, scaffolding theory highlights the importance of teacher guidance and collaboration among students throughout the learning process (Vygotsky & Cole, 1978). These three theories provide the conceptual foundation for implementing Rubel-based Creative Projects, as they all emphasize learning experiences, collaboration, and students' active participation in producing creative works.

Studies on Creative Projects in Islamic Religious Education have continued to develop. Project-based learning has been found to enhance students' participation, creativity, and ability to produce creative works (Hidayatulloh et al., 2024). Digital learning platforms support the systematic implementation of project-based learning (Misradewi, 2024), while Canva facilitates students in creating innovative visual products (Usman et al., 2024). These studies consistently indicate that digital technology supports the implementation of project-based learning and the development of students' creativity. However, they have examined Creative Projects, digital platforms, and learning media separately, without investigating a platform that integrates all stages of the Creative Project process within Islamic Religious Education learning. Based on this research gap, the present study offers a novel contribution by examining the *Ruang Belajar* (Rubel) application as a platform that integrates the stages of Creative Projects while also identifying the forms of creative projects produced by students.

Based on this gap, this study is important because it provides a more comprehensive understanding of the implementation of Creative Projects through the *Ruang Belajar* (Rubel) application in Islamic Religious Education learning. This study aims to describe the implementation of Rubel-based Creative Projects and to identify the forms of creative projects produced by students. Theoretically, the findings are expected to enrich the body of knowledge on technology-supported Islamic Religious Education learning. Practically, the findings may serve as a reference for teachers in designing learning activities that are more creative, collaborative, and student-centered.

To strengthen the research context, the results of observations and interviews with Islamic Religious Education teachers indicated that the *Ruang Belajar* (Rubel) application had been utilized as a learning medium to support the implementation of Creative Projects. Through this application, teachers facilitated students in collaborating, developing ideas, and presenting their learning outcomes in various forms of digital products. The use of Rubel also supported more active and student-centered learning in line with the implementation of the *Merdeka Curriculum* at the school. These conditions indicate that SMAN 1 Yosowilangun provides a relevant learning environment for examining the implementation of Creative Projects through the Rubel application in Islamic Religious Education learning.

Based on the foregoing discussion, further research is still needed to examine the implementation of Creative Projects through the *Ruang Belajar* (Rubel) application in Islamic Religious Education learning more comprehensively. This study contributes to the literature by analyzing the implementation of Creative Projects, focusing not only on the use of digital media but also on the stages of implementation and the forms of creative projects produced by students. The novelty of this study lies in the use of the Rubel application as a learning platform integrated with the Creative Project process, thereby providing a more comprehensive understanding of its implementation in Islamic Religious Education learning. The findings are expected to broaden the discourse on technology-supported Islamic Religious Education learning while serving as a foundation for developing more innovative learning models.

Method

This study employed a qualitative approach using a case study design to examine the implementation of Creative Projects through the *Ruang Belajar* (Rubel) application in Islamic Religious Education (IRE) learning at SMAN 1 Yosowilangun, Lumajang Regency, East Java, Indonesia. The study was conducted from March to May 2026. The research participants consisted of the Vice Principal for Curriculum Affairs, three IRE teachers, and students selected through purposive sampling because they were directly involved in Rubel-based learning. The data were collected through semi-structured interviews, non-participant observations, and documentation. The research instruments included interview guidelines, observation sheets, and documentation forms used to collect data on the planning, implementation, evaluation, learning activities, and students' Creative Project outcomes.

Data were analyzed using the interactive model of Miles and Huberman, which consists of data condensation, data display, and conclusion drawing and verification (Matthew B. Miles, A. Michael Huberman, 2014). The trustworthiness of the data was established through source, technique, and time triangulation to enhance the credibility of the findings (Creswell, 2013). The research documentation included students' project outcomes, screenshots of learning activities in the Rubel application, and instructional documents related to the implementation of Creative Projects. All stages of the study were carried out systematically to obtain a comprehensive understanding of the implementation of Rubel-based Creative Projects in accordance with the actual conditions in the field.

Results and Discussion

The observation results indicated that the Ruang Belajar (Rubel) application was utilized as a digital learning medium in Islamic Religious Education (IRE) learning at SMAN 1 Yosowilangun. The IRE teachers explained that Rubel was used to deliver learning materials, assign tasks, and facilitate the submission of students' Creative Project outcomes. The learning documentation showed that students uploaded various digital products, including videos, posters, and infographics, through the application. These findings indicate that Rubel functions as a platform that supports the implementation of Creative Projects in Islamic Religious Education learning.

Before the implementation of Rubel, Islamic Religious Education learning was still predominantly conducted through the lecture method, resulting in students' participation in the learning process not being fully optimized. Interviews with the IRE teachers revealed that students had limited opportunities to collaborate and produce creative works because classroom learning primarily focused on content delivery. This condition was further supported by the observation results, which showed that learning activities were still predominantly teacher-centered. These findings provided the basis for implementing Rubel-based Creative Projects to enhance students' participation in the learning process.

Implementing Creative Projects Through the Rubel Application

Based on the results of observations, interviews, and documentation, the implementation of Rubel-based Creative Projects in Islamic Religious Education (IRE) learning consists of three stages: planning, implementation, and evaluation. These three stages form an integrated sequence that supports the implementation of Creative Projects. The process begins with the project planning stage, continues with the implementation of learning activities, and concludes with the evaluation of students' Creative Project outcomes. The relationship among these stages is illustrated in Figure 1.

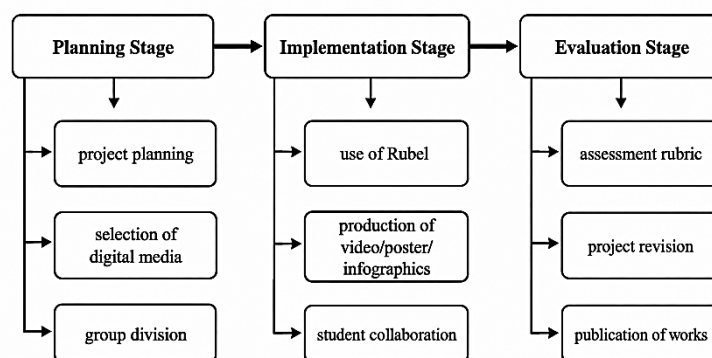


Figure 1. Stages of Rubel-Based Creative Projects

The first stage, in the implementation of Rubel-based Creative Projects is the planning stage. Based on the interview results, the IRE teachers designed the projects by considering students' familiarity with digital technology and their ability to utilize digital media. The design of the Creative Projects was also aligned with the learning

needs of Islamic Religious Education to ensure that the learning materials were relevant to students' everyday lives and could be understood in a more contextual manner. According to an Islamic Religious Education (IRE) teacher who developed the Rubel application, today's students are inseparable from digital technology in almost every aspect of their daily lives. Therefore, as technology continues to advance rapidly, students' creativity must also develop and move beyond conventional approaches. The teacher emphasized that students should not only be able to use technology but also utilize it to generate ideas and create meaningful works that provide benefits to others. Furthermore, creativity developed through technology is expected to inspire other people and demonstrate that Islamic Religious Education remains relevant to the realities of contemporary digital life.

The observation results indicated that, from the initial stage, students searched for references from various digital sources, discussed project ideas with their group members, and designed project outputs that were aligned with the learning materials. The observations also showed that the teacher provided guidance regarding the project objectives, the expected outputs, and the procedures for completing the projects before the learning activities began. The documentation further revealed that the teacher had provided Creative Project implementation guidelines through the Rubel application, enabling students to follow clear instructions throughout each stage of the project. The documentation also showed that the available guidelines included learning materials, task descriptions, and procedures for submitting project outcomes through the Rubel application.

The interview results also indicated that the forms of Creative Projects were adapted to the characteristics of each subject area in Islamic Religious Education, including Aqidah Akhlak, Fiqh, Al-Qur'an Hadith, and Tarikh. For example, in the Tarikh subject, students were assigned to create posters about the heritage of Islamic civilization using Canva. The observation results showed that Rubel was utilized as a platform for accessing learning materials, instructional guidelines, and assignment submission, while Canva served as a supporting application for creating posters and infographics. The teacher also organized student groups based on the availability of digital devices and internet access to ensure that all students could participate in the learning process effectively.

The findings indicate that the planning stage of Rubel-based Creative Projects was not only focused on designing learning activities but also took into account students' characteristics, Islamic Religious Education (IRE) content, and the availability of supporting facilities. Such planning enabled learning activities to be designed in accordance with students' experiences and real-life contexts, making the learning process more meaningful. These findings are consistent with Dewey's view that learning should be connected to learners' real-life experiences (Dewey, 1997). Students' involvement from the initial stage in searching for references, discussing ideas, and designing projects also supports the theory of Experiential Learning, which posits that knowledge is constructed through direct learning experiences (Kolb, 2014). The integration of the Rubel application with Canva demonstrates the incorporation of digital technology into the implementation of Creative Projects. This integration enabled

students to access learning materials, follow instructional guidelines, and produce project outputs in accordance with the intended learning objectives. Digital technology can strengthen collaborative learning and support project-based learning (Rusmawati & Amus, 2025).

Although still at the planning stage, the teacher had prepared support mechanisms through the guidelines provided in the Rubel application and by organizing student groups according to their learning conditions. These preparations reflect the provision of gradual support to help students participate effectively in project-based learning. Such support was provided according to students' needs throughout the learning process. Furthermore, the systematic organization of the Creative Project stages through the Rubel application reflects the characteristics of Project-Based Learning, which places projects at the center of the learning process (Larmer et al., 2015).

Second, during the implementation stage, the observation results showed that students used their mobile phones to access the Rubel application, utilized Canva to create posters and infographics, and employed other supporting applications according to the project requirements. The observations also revealed several challenges, including limited internet connectivity and insufficient digital devices, which caused some groups to experience delays in completing their projects. The interview results indicated that differences in students' technological proficiency encouraged those who were already familiar with Canva and CapCut to assist other group members who were still experiencing difficulties. Throughout this process, the teacher acted as a facilitator by guiding students in using the applications and helping them overcome technical difficulties encountered during the learning activities. The teacher explained: "At the beginning of using Rubel, the students appeared tired and confused because they were not yet familiar with the application's workflow, from accessing the learning materials and reading the instructions to completing and submitting their project assignments. They needed time to adapt to this integrated digital learning environment. However, after understanding the project workflow and becoming familiar with the features of Rubel, the students became more comfortable, active, and enthusiastic because the learning process was more engaging and allowed them to learn while creating projects collaboratively with their classmates."

Interviews with the students revealed that, during the initial use of Rubel, they experienced difficulties in understanding the application's workflow. After receiving guidance from the teacher and assistance from their group members, the students gradually became familiar with using Rubel in the learning process. The observation results showed that, after completing the adaptation stage, students became more actively involved in group discussions, revised their projects based on the feedback they received, and completed their projects collaboratively. These findings were supported by the learning documentation, which demonstrated group discussions, the use of Rubel as a learning platform, and the utilization of Canva in developing digital projects.

The findings indicate that the implementation of Creative Projects encouraged students to actively search for learning resources. However, the implementation process still encountered challenges related to limited internet connectivity and the availability of digital devices. Nevertheless, the teacher adjusted the instructional strategies to

ensure that the projects could be carried out effectively. The successful implementation of digital learning is influenced by students' participation as well as the availability of adequate facilities and infrastructure (Warsito, 2026).

The teacher's guidance throughout the implementation stage reflects the provision of gradual support to students. The learning process was also supported through peer tutoring, in which students who were more proficient in using the applications assisted their group members who experienced difficulties. This collaborative process helped students overcome challenges encountered during project completion. These findings are consistent with the concept of **scaffolding**, which emphasizes the importance of support provided by teachers and peers in fostering students' independent learning (Vygotsky & Cole, 1978).

Students' adaptation to using the Rubel application occurred gradually throughout the learning process. As they gained more experience in using the application, they became increasingly familiar with the learning workflow and were able to utilize its features more effectively. This progression indicates an improvement in students' acceptance of the technology used in the learning process. Students' acceptance of educational technology develops through continuous practice and adaptation (Ngoma et al., 2024).

Students' involvement in searching for references, refining design elements, and developing project content demonstrates that learning was no longer solely centered on the teacher's delivery of instructional materials. The use of Rubel and Canva provided students with opportunities to explore various sources of information and transform them into meaningful projects. This process encouraged students to construct their understanding through more active learning experiences. These findings are consistent with the Cognitive Theory of Multimedia Learning, which explains that the integration of digital media helps students understand learning materials more concretely by presenting information in multiple forms (Mayer, 2009).

Third, during the evaluation stage of the Creative Project implementation, the interview results showed that the teacher conducted continuous assessment of students' Creative Projects. The assessment was carried out using the assessment rubric provided in the Rubel application. The teacher explained: "The assessment is conducted based on the rubric available in Rubel, focusing not only on assignment submission but also on its alignment with the predetermined learning indicators. In addition, the assessment covers aesthetic aspects, creativity, the quality of presentation, and the project's usefulness in providing educational value and conveying positive messages to others."

The observation results showed that the teacher examined each project based on the clarity of its content, the quality of its design, audio and video components, and its alignment with the learning indicators. This evaluation was conducted before the projects were published. The observations also indicated that students whose projects did not meet the established criteria were required to revise their work according to the teacher's feedback. The revision process continued until the projects met the assessment criteria specified in the assessment rubric.

The interview results further revealed that the evaluation focused not only on the quality of the project design but also on students' ability to present the learning

materials, particularly in video-based Creative Projects. Students who were able to explain the learning materials in a coherent, clear, and communicative manner received higher assessment scores. Although some students revised their projects several times, they reported that the feedback was helpful because it provided constructive suggestions for improving their work. Consistent with these findings, the Vice Principal for Curriculum Affairs explained that most revised projects were published through the Rubel application so that they would serve not only as learning assignments but also as media for information dissemination and educational purposes.

The findings indicate that the evaluation of Rubel-based Creative Projects was not limited to assessing the final products. The assessment also considered the project development process, the quality of presentation, and the achievement of the intended learning indicators. This assessment pattern reflects performance assessment, in which students' authentic performance is evaluated by considering both the learning process and the final product. The requirement for project revision demonstrates that evaluation functions not only as an assessment tool but also as an integral part of the learning process (Endrayanto, 2019). The teacher's feedback helped students improve the quality of their projects while monitoring their learning progress. These findings are consistent with the concept of formative assessment, which emphasizes that continuous feedback can improve the quality of learning (Black & Wiliam, 1998).

The assessment of communication skills, creativity, and the usefulness of the projects indicates that Creative Projects promote not only students' cognitive development but also their communication skills, reflective abilities, and sense of responsibility. The publication of students' projects enhanced their self-confidence and encouraged them to produce works that are beneficial to others. Project-Based Learning contributes to strengthening students' academic achievement, self-confidence, responsibility, and social awareness (Numalita et al., 2024).

Overall, the implementation of Rubel-based Creative Projects in Islamic Religious Education (IRE) learning was carried out through three interconnected stages: planning, implementation, and evaluation. The planning stage involved designing learning activities based on students' characteristics and the content of Islamic Religious Education, the implementation stage engaged students in producing collaborative projects supported by digital technology, and the evaluation stage was conducted through continuous feedback and project revision. These findings indicate that Rubel-based Creative Projects support the achievement of Islamic Religious Education learning objectives while fostering students' creativity, collaboration, communication skills, and digital literacy.

Forms of Rubel-Based Creative Projects

Based on the results of observations, interviews, and documentation, students produced digital works as part of the implementation of Rubel-based Creative Projects in Islamic Religious Education (IRE) learning. The projects were developed in accordance with the IRE learning materials and students' ability to utilize digital technology. Students processed information, organized ideas, and presented the learning materials in the form of digital works, both individually and collaboratively.

The findings indicate that the Creative Projects implemented through the Rubel application consisted of three main forms: videos, infographics, and posters. These three types of projects were selected according to the learning objectives and the characteristics of the Islamic Religious Education content. Through these projects, students were provided with opportunities to express their understanding in the form of digital works. The resulting products demonstrate the integration of digital technology into Islamic Religious Education learning. These three forms of Creative Projects also indicate that Rubel functions as a platform for creating digital works rather than merely serving as a medium for delivering learning materials.

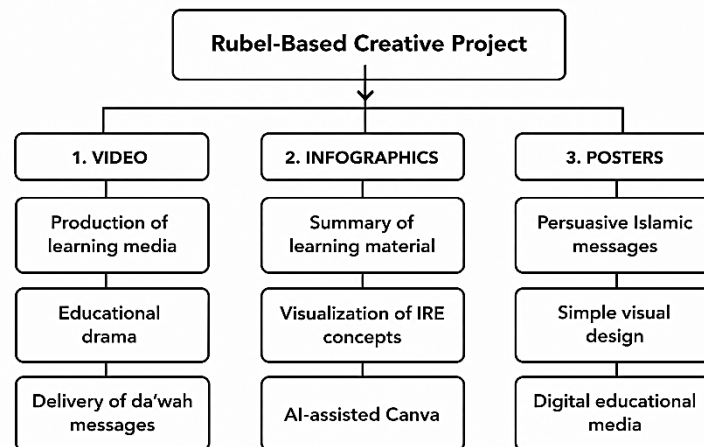


Figure 2. Forms of Rubel-Based Creative Projects

a. Video

Based on the interview results, video was the most frequently used form of Creative Project in Rubel-based Islamic Religious Education (IRE) learning. The teacher explained: "In learning through Rubel, students create various forms of projects, such as posters, videos, and infographics, depending on the learning materials and each group's creativity. Posters are used to convey messages visually, infographics help simplify the understanding of the learning materials, while videos are the most frequently used because they allow students greater freedom to express their ideas, explain the learning materials, and demonstrate their creativity through a combination of images, audio, text, and more communicative message delivery."

The observation results showed that the video production process included developing concepts, assigning roles, writing scripts, recording footage, and editing. Students actively discussed ideas, revised scenes, and repeated recordings based on group agreements. The interview results indicated that videos were the most preferred form of Creative Project because they provided students with opportunities to express their ideas and creativity through educational drama. The documentation showed that the videos were uploaded through the Rubel application as learning assignments as well as educational media.

The findings indicate that video was the dominant form of Creative Project in Islamic Religious Education learning. Videos integrate visual, audio, textual, and

communication elements into a single learning product. This enables students to present the learning materials in diverse ways while fostering their creativity. These findings are consistent with the Theory of Multiple Intelligences, which suggests that individuals' intellectual potential develops through learning activities involving multiple forms of representation (Gardner, 1993).

Beyond producing a final product, video development involved the processes of conceptualizing ideas, conducting group discussions, assigning roles, recording, and editing. Each of these stages encouraged students' active participation in the learning process. Such engagement demonstrates that knowledge is constructed through direct learning experiences. Understanding develops through the process of discovering and constructing knowledge (Bruner, 1977).

The processes of group discussion, scene revision, and repeated video recording indicate that videos function not only as a medium for delivering learning materials but also as a means of fostering collaboration and developing shared understanding. The use of videos in project-based learning can enhance students' engagement in the learning process (Herviani & Afriza, 2024). In addition, video production contributes to the development of students' creativity and communication skills.

Furthermore, the video production process also fostered students' social skills. These skills included communication, responsibility, coordination, and teamwork throughout the completion of the projects. Learning experiences gained through collaborative activities strengthened meaningful learning. Such learning emphasizes not only the final product but also the learning process experienced by students. Video-based projects can enhance students' collaborative interaction (Marfidah, 2023). Meaningful learning emphasizes students' active participation throughout the learning process (Sanjaya, 2016).

b. Infographics

Based on the interview results, infographics were one of the most frequently used forms of Creative Projects in Rubel-based Islamic Religious Education (IRE) learning. Infographics were selected because they present learning materials in a concise and engaging manner. The teacher guided students in using Canva to combine text, icons, colors, and visual elements according to the learning content. An IRE teacher who also developed the Rubel application explained: "AI-assisted infographics are the most popular because they help students more easily determine designs, select templates, organize colors, and create visual layouts that match the learning materials. The use of AI makes the design process more practical, faster, and more engaging, even for students with limited design skills. In addition, the wide variety of design options increases students' confidence in developing their creativity. Therefore, AI-assisted infographics have become one of the most popular project formats in learning through Rubel."

The observation results showed that students used AI to obtain design ideas and recommendations, and then utilized Canva to organize templates, layouts, colors, and visual elements according to the Islamic Religious Education content. The combination of AI and Canva helped accelerate the infographic design process while assisting students

with varying levels of design skills. The research documentation showed that the students' infographics presented summaries of Islamic Religious Education materials in a visual format by integrating text, icons, illustrations, and colors in a balanced manner. This presentation made the information easier to understand while demonstrating students' ability to organize learning materials creatively.

The findings indicate that the integration of AI with Canva facilitated students in designing infographics. This technological support enabled students to produce digital works despite differences in their design skills. Such accessibility provided broader opportunities for students to create projects independently. The use of AI can reduce technical barriers in the development of visual learning media (Anton Iftakhul Khoir, 2025).

The integration of AI and Canva also reflects the process of technology adoption in learning. Ease of use, the availability of diverse design options, and compatibility with students' needs encouraged a faster acceptance of the technology. An innovation is more likely to be adopted when it provides clear benefits, is easy to use, and meets the needs of its users (Rogers, 2003). In addition, infographics help students simplify learning materials, identify essential information, and present it in a systematic visual format. Information visualization can facilitate the communication of concepts in a clearer, more concise, and well-structured manner (Tufte, 2001).

Through this process, students not only developed their visual creativity but also enhanced their ability to analyze, organize, and communicate Islamic Religious Education content more effectively. Digital infographics contribute to strengthening students' digital literacy and analytical skills in processing information (Rahmawati, 2024)

c. Posters

Based on the interview results, posters were one of the forms of Creative Projects used by students to communicate religious messages. These posters were designed to be concise, visually appealing, and persuasive in accordance with the learning materials. In developing the posters, students used Canva to select Islamic-themed designs, incorporate verses from the Qur'an or Hadith, and combine text, images, and colors. One student stated:

"I prefer digital posters because they are more practical and easier to create. The process only involves choosing a design, arranging the text, adding images, and adjusting the colors to make the poster more attractive. Posters can also be created directly on a mobile phone without the complicated editing process required for videos. Although simple, posters can still communicate the learning materials clearly and attractively while allowing us to express our ideas and creativity through the various templates and features available. Posters are an effective medium because they enable religious messages to be delivered concisely while remaining communicative and persuasive."

Interviews with other students revealed that the poster development process was not always easy. Students revised their posters several times because the content was considered too lengthy and did not fully comply with the guidelines provided in the Rubel

application. In addition, the posters still required improvement to meet the assessment criteria established by the teacher. One student explained:

"This poster has been revised ten times, and every version was rejected. The teacher said it contained too much text, which made it blurry, it was not concise enough, and it did not fully match the description in Rubel. Even so, the assignment kept giving me new ideas. Sometimes I got stuck while working on it, but through my experience using Rubel, I found new references and was able to develop many more ideas."

The observation results showed that students revised the content, layout, color selection, and presentation of information. These revisions were made based on the feedback provided by the teacher throughout the learning process. The documentation indicated that the revised posters were more concise and easier to read. They also met the assessment indicators specified in the Rubel application.

The findings indicate that posters were chosen by some students because they were easier to produce than videos. Nevertheless, posters were still able to communicate Islamic Religious Education (IRE) content clearly and effectively. The ease of using Canva and the flexibility of arranging visual elements enabled students to express their ideas creatively. These findings indicate that posters can serve as an effective digital learning medium. Digital posters are capable of conveying information through simple yet communicative visual presentations (Utami et al., 2024).

The repeated revision process indicates that poster development was not solely focused on producing the final product. Instead, it also served as a learning experience through which students improved the quality of both the information presented and its visual design. Information design should prioritize clarity and readability. Presenting information concisely helps messages become easier to understand. The experience of repeated revision demonstrates that students' creativity develops through exploration, experimentation, and continuous refinement of their work based on the teacher's feedback. Creativity develops through reflection, experimentation, and continuous improvement in the learning process (Robinson & Aronica, 2015).

Overall, the three forms of Creative Projects—videos, infographics, and posters—demonstrate that Rubel functions not only as a digital learning medium but also as a platform for fostering students' creativity, communication, collaboration, and digital literacy through projects aligned with Islamic Religious Education learning materials. Each type of project offers distinct strengths in supporting the learning process. However, all three provide students with opportunities to construct their understanding actively through project-based learning experiences. These findings indicate that Rubel-based Creative Projects contribute to transforming Islamic Religious Education learning into a more active, innovative, and meaningful process.

The findings of this study further indicate that the Rubel application functions not only as a medium for delivering learning materials but also as a digital learning environment that integrates the planning, production, publication, and evaluation of Creative Projects in Islamic Religious Education learning. Unlike previous studies, which have primarily focused on the use of individual digital media such as Canva or video, this study demonstrates that an integrated digital platform can support the entire

cycle of Creative Project implementation. These findings represent a novel contribution to the development of technology-supported Islamic Religious Education learning.

Conclusion

This study demonstrates that Rubel-based Creative Projects are not merely a strategy for utilizing digital technology but also establish an Islamic Religious Education (IRE) learning environment that enables students to construct knowledge through experience, collaboration, and the creation of digital works. The Rubel application is utilized not only as a medium for delivering learning materials but also as a platform that encourages students to develop their understanding through creative, collaborative, and reflective learning activities. These findings indicate that the integration of digital platforms into Islamic Religious Education learning can expand instructional practices beyond the mere transfer of knowledge toward fostering students' creativity, collaboration, and competencies.

The novelty of this study lies in the implementation of Creative Projects through a digital platform in Islamic Religious Education learning by integrating project-based learning, digital literacy, and students' creativity. Theoretically, this study enriches the literature on technology-supported Islamic Religious Education learning by demonstrating that digital platforms can function as learning environments that support knowledge construction. Practically, the findings may serve as a reference for Islamic Religious Education teachers in designing innovative, meaningful, and 21st-century competency-oriented learning.

This study has several limitations. It was conducted in only one school with a limited number of participants and within a relatively short research period; therefore, the findings cannot yet be generalized to broader contexts. In addition, the qualitative approach did not allow for a quantitative evaluation of the effectiveness of the Rubel application in improving students' learning outcomes. Therefore, future studies are recommended to employ quantitative or mixed-methods approaches to examine the effectiveness of Rubel, compare it with other digital learning platforms, and further develop the implementation of technology-based Creative Projects across different educational levels and subject areas.

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