



2D animation as a Creative Learning Model in Art and Culture Education: A Study of Rizky Riplay's Works

Aphief Tri Artanto¹, Sunarmi², Handriyotopo³

¹Program Studi Seni Doktor, Program Pascasarjana, Institut Seni Indonesia Surakarta, Indonesia

^{2,3}Program Pascasarjana, Institut Seni Indonesia Surakarta, Indonesia

*Correspondence to: aphief@std.isi-ska.ac.id

Abstract: This study examines the dimensions of social criticism and creative character in his works, formulates learning principles derived from them, and offers a conceptual framework aligned with current digital education. This qualitative descriptive study is based on a research and development framework. Nine selected YouTube episodes and interviews with media and education experts were used as the main data sources. The analysis shows that Rizky Riplay's animated works not only combine humor, irony, and cultural fusion for entertainment, but also serve as a critical reflection of efforts to strengthen moral awareness. Based on these findings, six pedagogical principles were identified that emphasize contextual creativity, humor-based learning, visual literacy, participatory engagement, and ethical reflection. The findings of this study show that digital animation by local artists serves as a structured creative-critical educational model that is connected to cultural identity and educational innovation. Theoretically, this study broadens the understanding of creative learning and practically contributes to critical media literacy in the context of arts and cultural education. The findings of this study indicate that digital animation by local artists serves as a structured model of creative-critical education that is connected to cultural identity and educational innovation.

Keywords: 2D animation; creative learning; digital pedagogy; media-based education; social critique

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INTRODUCTION

The development of digital media has had a significant impact on the field of education, particularly in how knowledge is acquired, social interactions, and ethics analysis. Popular websites like YouTube are becoming increasingly popular as creative content is produced quickly and easily. For instance, animated films, which were initially recognized as educational media on YouTube, are now considered symbolic representation media that may be related to the growth of educational media (Bartels, 2023; C. Chen et al., 2022). The rise of platforms like YouTube has further accelerated this shift, making locally produced content increasingly accessible to younger audiences who are both consumers and interpreters of digital culture (Hassan et al., 2024; Lee, 2021). Within this context, 2D animations in Indonesia have begun to play a significant role in art and culture education, where visual storytelling and local narratives serve as bridges between creativity, tradition, and contemporary critique. Among these, Rizky Riplay's animations stand out for their unique combination of humor, satire, and social commentary, addressing everyday struggles, political dynamics, and moral values in ways that directly resonate with students' lived experiences.

Recent scholarship has increasingly recognized animation's potential as a pedagogical tool that enhances engagement, visual literacy, and conceptual understanding in the arts and humanities. Studies in digital education highlight how animated media can stimulate imagination and creativity, particularly when integrated into project-based or collaborative learning strategies (Kleptodimos, 2024; Stadlinger et al., 2021; Wang & Zhong, 2024; Yurchenko et al., 2021). Parallel to this, research in critical pedagogy emphasizes the role of media in cultivating students' capacity to interrogate social realities and cultural representations, encouraging reflection on issues such as inequality, politics, and identity (Corbett & Guilherme, 2021; Ervin, 2022; Johnson & Mughal, 2025; Vavitsas, 2022). However, few studies have explored how local creative media, especially those rooted in popular culture and vernacular aesthetics, can be systematically developed into learning models that connect artistic creativity with cultural critique.

Existing research tends to treat animation either as a technical medium for improving cognitive outcomes or as a cultural product analyzed for its symbolic content (H. Chen et al., 2022; Knapp et al., 2022; Li et al., 2022; Praveen & Srinivasan, 2022). Very few have proposed integrated frameworks that use locally produced digital animations as structured pedagogical tools, combining creative expression, moral reflection, and socio-cultural critique. Moreover, much of the existing literature continues to focus on global or commercially produced animations, overlooking local creators whose works carry culturally resonant forms of humor, satire, and critique (Hushain et al., 2023; Lamotte, 2022; Li, 2021; Moe-Byrne et al., 2022; Hasri et al., 2020). Taken together, these studies indicate a clear research gap in the development of structured learning models that

integrate local digital animation, creative pedagogy, and cultural critique within the context of art and culture education.

This research addresses a significant gap in existing scholarship where local 2D animation is often positioned merely as supplementary instructional material rather than examined as a structured pedagogical resource. The study approaches culture as a constellation of shared meanings, values, and social practices that circulate through everyday media narratives and shape social understanding. By examining the narrative construction, visual strategies, and thematic concerns found in Rizky Riplay's animations, the study develops a model of media-based learning that connects creative expression with social critique within art and culture education. Instead of focusing solely on student engagement or visual representation, the research explores how these animations can serve as an organized, coherent learning system. The study seeks to identify the creative and critical dimensions embedded in Rizky Riplay's works, formulate pedagogical principles derived from those characteristics, and construct an educational design aligned with the demands of the digital era. Its contribution lies in repositioning local 2D animation beyond mere instructional support. It is presented as an integrated pedagogical model that brings together artistic creativity, cultural reflection, and critical media awareness. Through this perspective, the research expands discussions on creative pedagogy and critical media literacy while offering a culturally grounded approach to educational innovation in contemporary digital contexts.

METHODS

This qualitative descriptive study is conceptual in nature within the Research and Development framework. According to Borg and Gall, R&D research aims to formulate and validate educational products or models through cyclical stages of analysis, design, and evaluation. In the context of this study, the objective is to develop a conceptual model of creative media-based learning by studying the narrative, visual, and thematic dimensions of Rizky Riplay's 2D animation works. The limitation is in the analysis and formulation of the learning model, not in its application in the classroom. Through this methodological framework, the analysis seeks to build a theoretical and analytical foundation that can then be empirically tested in the context of formal classroom learning.

This study applies four stages of work procedures. First, we analyze the selected animation works. We transcribe and sort the narrative units, then examine them for symbolic elements that convey social criticism, dialogue, and visuals. We also used inductive and deductive approaches in the coding process, developing themes from the data while also drawing on concepts commonly used in creative education and digital media literacy practices (Francesca et al., 2022; Locke et al., 2022). The second stage was carried out by integrating literature. We linked various findings from previous scientific studies, particularly on creative learning, critical education, and digital education. This process ensured that the ideas that emerged were conceptually sound. In the third stage, we focused on formulating the model. We synthesized the research findings into a structured conceptual design for a creative learning model that includes an introduction, exploration, discussion, reflection, and learning objectives and expected cognitive-affective outcomes. The fourth stage is preliminary validation by experts. We involved eight experts to provide written feedback and interpretive notes, which we then analyzed. We also integrated appropriate suggestions to refine the final conceptual framework. These four stages are expected to improve the reliability and feasibility of the model developed in the education context.

This study uses three stages of data analysis, namely reduction, categorization, and synthesis into a conceptual model commonly used in qualitative research (Fernandes et al., 2024). To identify themes related to creativity, social criticism, and pedagogical suitability, we used thematic analysis techniques (Braun & Clarke, 2006). To ensure data validity, this study applied data triangulation procedures by linking findings from animation analysis, literature review, and expert input (Allgaier & Pryss, 2024; Seraj et al., 2023). This methodological design framework was developed to answer the main research question: how can local artists' animated artworks be formulated into creative and critical learning models in the digital age? More specifically, this study identifies and describes the distinctive characteristics of Rizky Riplay's 2D animation through content analysis of the artwork to answer the first research question. Next, integrating findings with pedagogical theory enables the formulation of key principles for creative learning models that address the second research question.

Furthermore, the third research question is expected to be addressed through a discussion of the synthesis and validation process, resulting in a conceptual framework for media-based learning appropriate for the world of digital education. The findings of this study indicate that digital animations by local artists serve as structured models of creative-critical education, connected to cultural identity and educational innovation. Theoretically, this study broadens understanding of creative learning and, practically, contributes to critical media literacy in the context of arts and cultural education.

RESULT AND DISCUSSION

Rizky Riplay's 2D animation work shows how creativity and social criticism can coexist in a form that is both easy to digest and meaningful. Creative patterns such as humor, satire, and social criticism are presented

through everyday language, exaggerated visual styles, and cultural parodies. These findings reflect how creators can transform social life in Indonesia into lighthearted yet inspiring stories. In this way, Riplay's animations demonstrate that creativity and social criticism can exist in a digital format that is easy to understand and relatable to young people, without being controversial. According to the experts interviewed, these characteristics make animation a suitable medium for education today. They believe that such works will help students develop visual sensitivity, moral imagination, and critical thinking skills. These findings are further elaborated through three thematic models that reflect the creative strategies, social criticism, and educational impact contained in Rizky Riplay's animated works.

From all the episodes observed, the findings show that humor is the most prominent artistic strategy. Humor is the primary way to convey messages more effectively, not just for entertainment. For example, in the episode *Blackpink Parody of Nenek Setan Joget* (Blackpink Parody of Grandma Devil Dance), horror characters are combined with K-pop dance, creating a contrast between global popular culture and local traditions (Figure 1). This combination not only invites laughter but also provokes curiosity about cultural differences. According to lecturer and animation practitioner Iwan Satrya Prana, this kind of creative play can encourage students to become more open and reflective about cultural differences (Interview, October 5, 2025). In line with Irvan, education lecturer Titi S. added that humor can help students reduce the emotional distance with teachers, so that values can be conveyed more easily without sounding patronizing (Interview, October 5, 2025). Another example in the episode *Hantu Main Free Fire* (Ghost Playing Free Fire) uses satire on gaming culture to illustrate a narrative about competition, cheating, and declining moral values. Language expert Sholihatin explains that this approach makes abstract moral messages easier to understand, as they stem from students' everyday experiences (Interview, October 5 2025). These perspectives show that, in Rizky Riplay's animated works, humor serves as an artistic learning tool beyond an aesthetic element.



Source: YouTube Rizky Riplay, 2019

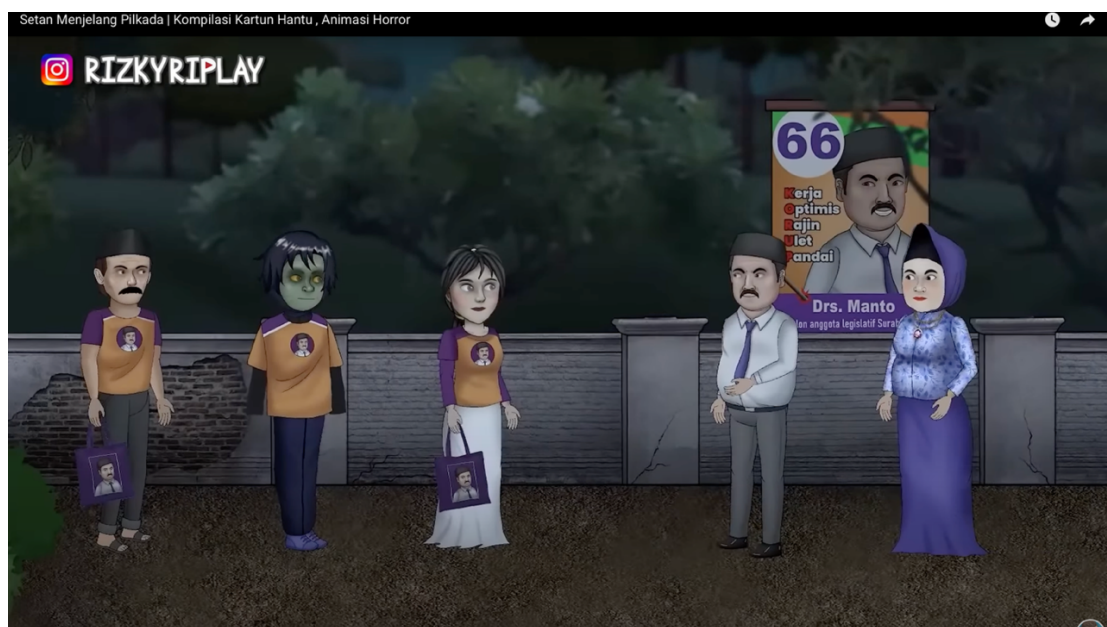
Figure 1. *Blackpink Parody of Nenek Setan Joget* (Blackpink Parody of Grandma Devil Dance)

Rizky Riplay's works often play with narratives of irony and moral parables to reveal the contradictions of everyday life. For example, in the episode *Azab Kades Korup - Tilep Duit Desa buat Foya-foya* (The Punishment of a Corrupt Village Head - Stealing Village Money for Extravagance), corruption is depicted through scenes of revenge by the spirits of poor villagers who haunt a corrupt village head. According to Sigied Himawan Yudhanto, a lecturer in animation, this is an effective approach to conveying a moral message that encourages viewers to reflect on the deeper meaning of integrity (Interview, October 5, 2025). Furthermore, this ironic narrative and moral parable is also evident in the episode *Tukang Parkir Setan - Dah Mati Tetep Ngejar Dua Ribu* (The Devil Parking Attendant – Dead but Still Chasing Two Thousand), which satirizes the transactional mindset that persists in social situations. According to Mohammad Sholikin, a professional animator, this reflects that the decline in values is not always conveyed through punishment but can also be conveyed through laughter. (Interview, October 5, 2025). In other words, the seemingly excessive humor reflects real-life work ethics.

The encounter between local identity and global influence appears to be the main theme in Rizky Riplay's works. His message is implied as a satire on society's tendency to imitate foreign cultures through the symbol of the Madurese ghost, who claims to be Japanese. Rizky Adidharma, the creator, explains that this episode

reflects how Indonesian society interprets identity, admiring global styles but remaining rooted in local characteristics that are often absurd (Interview, October 6, 2025). According to Emmanuel Effendi, the illustrator of the work, the exaggerated depiction of culture reflects the need to filter global cultural trends so that the younger generation is not uprooted from its cultural roots (Interview, October 6, 2025). Thus, experts concur that this type of animation is appropriate for classroom discussions on identity construction in the digital age and cultural crossovers. With an approach that is readily accepted, educators must support students in understanding how identity is continually negotiated, shaped, and discussed in this more interconnected world.

On the other hand, Riplay also incorporates satire into his work. He dares to play with political-religious satire that highlights the corruption in regional head elections (Pilkada), which are routinely held every five years in Indonesia. In the episode *Setan Menjelang Pilkada* (The Devil Approaches the Regional Elections), for example, he exposes ghost characters created as campaign teams (see Figure 2). They offer "divine forgiveness" in exchange for votes, a satire that refers to one form of political fraud in the name of religious sentiment. According to Syarafina Nur Shadrina, a young illustrator, this phenomenon helps students recognize patterns of manipulation in everyday discourse, especially those circulating on social media in educational contexts (Interview, October 6, 2025). Titi S. and Endang Sholihatin further emphasize that such humor helps the public more easily accept critical reflection and improves visual literacy (Interview, October 5, 2025). Thus, Rizky Riplay's work brings a much deeper reading of satire. It functions as a mirror for learning, fostering moral awareness and sensitivity to the dynamics of democracy rather than merely eliciting laughter.



Source: YouTube Rizky Riplay, 2019

Figure 2. *Setan Menjelang Pilkada* (The Devil Approaches the Regional Elections)

Episodes such as *Cewek Standar TikTok 2* show Riplay's critique of gender representation, digital vanity, and online exploitation. The fall of a "TikTok queen" into victimhood captures both empowerment and peril in social media performance. Emmanuel Effendi noted that such depictions "open conversations about digital ethics and identity performance among young audiences" (Interview, October 6 2025). Meanwhile, Mohammad Sholikin offers an important reminder that in the context of education, satire must still be used wisely so that the humor conveyed does not reinforce existing stereotypes (Interview, October 5, 2025). The interviewees also assessed that episodes addressing gender issues have great potential to spark reflective classroom discussions. Specifically, these include moral decision-making, responsibility in digital interactions, and the importance of empathy in online learning.

Visually, Riplay's animation is characterized by limited-frame motion, bold line art, and expressive exaggeration that heighten humor and absurdity. Irvan Satrya Prana described this "raw but effective style" as evidence that "meaningful storytelling does not require complex animation technology" (Interview, October 5, 2025). Rizky Adidharma explained that he intended to "prioritize storytelling and moral message over visual perfection," aligning with the notion of *democratized creativity* (Interview, October 6 2025). The simple visual form is a strength because it makes the work easy for students to understand and feel close to their everyday experiences. This simplicity of visual form, as stated by Syarafina Nur Shadrina and Emmanuel Effendi, also encourages novice animators to start creating (Interview, October 6, 2025). This simplicity does not make it shallow; on the contrary, when combined with the moral content and cultural depth of animation, Riplay presents strong learning values, especially in fostering visual literacy and creative reflection. The opinions of these experts

lead to an interpretation of Rizky Riplay's 2D animation work as one that maintains a balance between two sides, namely entertainment and ideas, as well as creativity and critical thinking. His works serve as a medium for conveying social criticism. He uses satire, humor, and irony as spices in reflecting on ethical issues that are light but meaningful.

The synthesis of animation analysis and expert interviews reveals several basic principles that can serve as a foundation for formulating a local two-dimensional animation-based creative learning model. These guidelines integrate the pedagogical, narrative, and visual elements of Rizky Riplay's work with the demands of digital education in the twenty-first century. The model views creativity as a process of critical engagement, introspection, and media expression rather than just a technical ability. Experts frequently stress that students' daily digital experiences and cultural expressions should foster creativity in the classroom. In this context, Rizky Riplay's animations, rich in local humor and moral commentary, are seen as highly contextual teaching materials. Irvan Satrya Prana explains that animations such as Riplay's help students recognize their social world visually, making creativity more personally meaningful and culturally rooted (Interview, October 5, 2025). Titi S. also adds that contextual animation can bridge classroom learning with the humor and irony that students commonly encounter in the digital space (Interview, October 5, 2025). This idea demonstrates that when students interact with stories that mirror their own social surroundings, creative pedagogy becomes more genuine.

The primary techniques used in Riplay's work, such as humor, irony, and parody, act as pedagogical catalysts that can pique curiosity and lessen emotional distance. Six out of the eight informants concurred that humor promotes conversation and fosters emotional intimacy. Endang Sholihatin stated that humor creates space for reflection, allowing criticism to be conveyed without causing moral tension (Interview, October 5, 2025). Similarly, Sigied Himawan Yudhanto assessed that satirical humor can transform complex messages into something that can be debated while still eliciting laughter (Interview, October 5, 2025). Experts also remind us that humor's effectiveness depends heavily on educators' role in providing context. Without proper facilitation, Mohammad Sholikin explains further that satire can be misunderstood as mere entertainment (Interview, October 5, 2025). Thus, in this model, humor functions both as an engagement strategy and a tool for reflection. There is one interesting thing about Riplay's visual style that is often overlooked. He deliberately makes his animations look simple. The movements are not complicated, the expressions are exaggerated, and sometimes they even feel rough. However, that is precisely where its strength lies. The message still gets across, even with minimal visual elements. Emmanuel Effendi once said that, with this style, students focus more on the story and its meaning rather than on admiring the technique (Interview, October 6, 2025).

This simplicity also has another impact. Students feel, "Oh, I can do this too." That confidence grows slowly. Syarafina Nur Shadrina sees the same thing. According to her, visual forms that are not too complicated give students the space to dare to express ideas that are quite complex (Interview, October 6, 2025). Another thing that makes Riplay's work feel alive is his play with paradoxes. Ghosts can suddenly become politicians, workers, or influencers. It is absurd, but intriguing. Behind the humor, moral questions are embedded. Titi S. refers to paradox as a pedagogical key because it prompts students to reflect on contradictions in moral and cultural life (Interview, October 5, 2025). Endang Sholihatin also observes that students respond more deeply when asked to interpret humor that carries ethical tension (Interview, October 5, 2025). These seemingly lighthearted scenes suggest that teachers can initiate quite serious reflective discourse. From here, more open visual communication encourages students to be more courageous, both when creating their own work and when interpreting others' work. The moral dimension in Riplay's work is indeed strong.

Episodes such as *Azab Kades Korup* (The Punishment of the Corrupt Village Head) and *Cewek Standar TikTok 2* (The Standard TikTok Girl) do not offer lectures. They present dilemmas through humor. Mohammad Sholikin emphasized that interpreting satire is an effort to enhance students' moral education. That is why, according to him, students should not just be told the right or wrong answers (Interview, October 5, 2025). According to Sigied Himawan Yudhanto, humor is an important means of evoking moral reflection. This is because laughter allows people to be more open to empathy and to accept input more objectively. Rizky Riplay's work employs an artistic strategy of blending humor and moral narratives, providing an important foundation for artistic learning rooted in ethical awareness.

Experts also emphasize Riplay's participatory digital presence and its ability to influence the learning process. According to Rizky Adidharma, public replies in social media comment sections and remixes are integral to the creative process. Therefore, students must be guided to participate more critically (Interview, October 6, 2025). Emmanuel Effendi also stated that digital interactivity reflects collaborative learning, where students construct meaning together (interview, October 6, 2025). This means collaborative learning encourages the transition from consumer to producer by encouraging students to interact critically with the media. In doing so, students also promote media empowerment and digital citizenship, which are crucial competencies in creative digital education. For ease of reading, Table 1 summarizes these findings into a series of educational dimensions and guiding principles.

Table 1. Dimensions and Principles of the Creative Learning Model

Dimension	Principle	Pedagogical Implication
Cultural Context	Contextual Creativity	Use local, relatable narratives as a stimulus for creative exploration
Affective Engagement	Humor as Pedagogical Catalyst	Employ humor to foster curiosity and critical dialogue
Visual Communication	Visual Literacy and Simplified Aesthetics	Train students to interpret, decode, and express ideas visually
Critical Thinking	Reflection through Narrative Paradox	Encourage questioning through contradictory or ironic storylines
Ethics and Values	Moral Awareness through Satire	Integrate moral reasoning and empathy through humorous critique
Digital Practice	Participatory Media Engagement	Encourage student-produced media as reflective learning outputs

Source: Author's analysis of Rizky Riplay's 2D animations (YouTube dataset, 2025) and expert interview data (5–6 October 2025).

The synthesis presented in Table 1 illustrates how the creative and critical potentials of Rizky Riplay's 2D animations can be transformed into systematic pedagogical guidelines. Each dimension reflects the integration of artistic expression with cognitive, ethical, and cultural aspects of learning. This formulation directly addresses the second research question by articulating the core principles of a creative learning model derived from the analyzed works and expert perspectives. Collectively, these principles define the foundation for developing a model that promotes critical awareness, moral reflection, and participatory engagement in digital education. The articulation of these principles also serves as a bridge between the empirical findings and the theoretical framework discussed in the following section.

According to the study's findings, 2D animations from Rizky Riplay offer a rich and promising environment for developing a media-based learning framework that is both critical and creative. This is particularly compelling because his work is still grounded in regional cultural contexts, which could significantly alter classroom instruction. Drawing on expert insights and the creative, narrative, and ethical aspects of Riplay's animations, this study presents a conceptual framework that integrates three essential areas of learning in the digital age: creativity, critical thinking, and cultural relevance. Its novelty lies in treating local digital animation not simply as teaching material, but as a structured model for creative and critical pedagogy. In doing so, the study opens up a more grounded conversation about creative learning within local media practices while also linking artistic production to educational renewal and innovation.

Based on this model, artistic creativity encompasses more than just creating a piece of art. It becomes a way of thinking, a method for confronting, challenging, and reinterpreting reality. The humor, irony, and narrative paradox found in Riplay's animations act as triggers that spark reflection and critical awareness (Mishra & Henriksen, 2024; Yasukawa & Farcus, 2023) and critical pedagogy (Gan & Bai, 2023; Hinck et al., 2024; Procknow, 2024). Expert respondents confirmed that this integration is not only theoretically sound but pedagogically viable. From the perspectives shared by the experts involved in this study, one important point stands out. Children's creativity is not something that appears out of nowhere. It is the result of reflection, awareness, and the willingness to ask questions. When they watch local animated films, for instance, they are introduced to works that come from a process, not from imitation or casual experimentation. In this sense, a work of art becomes both a form of knowledge and a reflective message. It connects their emotional responses with moral values in a way that feels lived rather than abstract.

Therefore, creativity is more than just intuition. According to Titi, this interpretation of creativity inspires pupils to think more thoroughly and critically (Interview, October 5, 2025). According to this school of thought, an environment of awareness fosters creativity. It grows by critical thinking, emotional participation, and careful consideration of moral principles. These elements are especially significant in arts education. In practice, this means teachers can design creative learning processes that begin with appreciating locally meaningful animation films. Students are encouraged to pay close attention, chuckle at the humor, observe the symbolic language, and investigate its meanings. In addition to providing them with entertainment, the objective is to pique their interest and enable sincere emotional reactions to surface. That first interaction lays the foundation for more in-depth contemplation and purposeful creative participation. Their emotional reactions come naturally. From there, the teacher can guide them to the next step: discussion and interpretation. What does that particular scene really mean? What kind of social critique is hidden behind the joke? At this stage, students begin to read the symbols more carefully and notice messages that are not immediately visible on the surface. They are then urged to react imaginatively.

When the stories used in class are closely tied to students' daily lives, learning no longer feels distant or detached from their reality. Discussions that might usually seem heavy or overly abstract become easier to

engage in because they are rooted in experiences students genuinely understand. Local values and symbols act as bridges between the artwork and the students' reception of it. This approach reflects the idea of locally grounded pedagogy, in which cultural context serves as the starting point for the learning process (Bentz & Ristić Trajković, 2025; Ho et al., 2025). From the analysis, three key elements make the material more engaging: everyday humor, local dialects, and familiar cultural symbols. Each of these plays a different role. Humor helps students feel more relaxed and open during learning. Local dialects often invite them to repeat or play with the dialogue. Cultural symbols spark curiosity and encourage them to look more closely. Together, these elements bring the material to life. They connect students to their own cultural background and ethical values, allowing them to experience the artistic message as emerging from a space they know rather than a distant, unfamiliar world. Endang Sholihatin observed that when language and humor reflect students' daily lives, they tend to be more open and engaged in the learning process (Interview, October 5, 2025). This suggests that media-based learning becomes more impactful when it draws upon local identity, while still nurturing broad critical thinking skills, as also emphasized by Arshiniwati and Peradantha (2025).

Humor and satire, often dismissed as mere entertainment, play a vital role in constructing critical literacy within this framework. As the data show, Riplay's humorous exaggerations and satirical storylines serve as double-edged tools, inviting laughter while unsettling moral complacency. Mohammad Sholikin stated, "Satire allows students to learn ethics without fear; they laugh first, then think" (Interview, October 5, 2025). In classroom contexts, this enables educators to apply humor as an entry point for critical discussion. For instance, an episode like *Setan Menjelang Pilkada* can prompt group reflection on political ethics, manipulation, and civic responsibility. This aligns with the pedagogical concept of critical media literacy (Valle et al., 2025; Wuyckens et al., 2022), where learners actively question the ideological forces embedded in popular media. The framework thus promotes humor as a reflective pedagogy, where laughter becomes a mode of inquiry, helping learners explore power relations, social inequality, and moral ambiguity in ways that traditional lectures cannot achieve. The aesthetic simplicity of Riplay's animation, with its limited motion, rough textures, and expressive exaggerations, embodies a democratic approach to visual communication. It demonstrates that impactful messages can emerge from accessible tools and ordinary creative labor.

From a pedagogical perspective, this offers a model for aesthetic empowerment, encouraging learners to create meaning visually even with modest resources (Jie et al., 2024; Kumar & Kumar, 2025; Zhao, 2025). Rizky Adidharma himself stated that "the simplicity is intentional; I want people to see that meaningful storytelling does not require expensive animation" (Interview, October 6 2025). Syarafina Nur Shadrina added that "students relate better to animation that looks reachable, not distant or perfect" (Interview, October 6 2025). This principle reinforces the idea that creativity is democratized through accessibility, promoting confidence and inclusivity in visual communication. While creativity is often associated with freedom and innovation, Riplay's narratives remind educators that creativity is inseparable from ethics. Episodes such as *Azab Kades Korup* and *Cewek Standar TikTok 2* illustrate that humor can coexist with moral gravity, teaching accountability, empathy, and awareness of consequence. Sigied Himawan Yudhanto emphasized that "ethical imagination is the heart of creativity; humor without ethics risks becoming meaningless" (Interview, October 5, 2025). This moral dimension anchors the conceptual framework in a value-based pedagogy, ensuring that creativity remains morally grounded and is guided by social responsibility. By interpreting satire through moral reasoning, learners develop not only artistic competence but also ethical discernment, aligning creative education with the broader goals of character formation in cultural education.

Based on the findings, the model developed in this study can be understood as a layered learning process that unfolds across three interconnected stages. Engagement is the first step. During this first phase, humor, well-known symbols, and culturally appropriate narratives are some of the elements that draw students into the learning experience. This opening is vital because it piques curiosity and creates an emotional link before the conversation progresses. Interest comes first. Understanding follows. Once that sense of engagement has taken root, the process moves into reflection. Here, the animation is no longer watched. They are investigated, questioned, and debated. Students are urged to explore the novel's sociological themes, discuss them openly, and reflect on them ethically. They begin to connect what they see on film with the social and cultural realities around them, questioning assumptions they might otherwise dismiss. Learning transitions from passive consumption to cognitive interpretation in this way. The final stage opens space for expression. Students may respond with theatrical interpretations, contemplative writing, or digital artwork that demonstrates their understanding and reinterpretation of the topics raised. They are asked to participate and reflect before offering an original response. Learning now goes beyond analysis to include invention. These three phases do not function separately (Figure 3). In the educational setting, they participate in dynamic exchanges that produce a learning flow that gradually transforms observation into creative activity and enjoyment into meaningful instruction. Students are situated in this framework as active meaning-makers rather than passive information consumers. They are encouraged to think for themselves, speak up confidently, and treat others from all cultural origins with kindness. This method aligns with competencies frequently linked to learning in the twenty-first century, such as creativity, critical thinking, teamwork, and responsible digital citizenship, in the context of

digital education. More significantly, the paradigm might be interpreted as an attempt to acknowledge local cultural creation as a valid source of information. Animation such as Rizky Riplay's is not treated as disposable popular content, but as a meaningful resource for academic reflection. Rather than relying solely on imported digital materials, educators can draw on locally produced media to create learning experiences that are culturally responsive, critically aware, and adaptable to technological change.

Conceptual Framework For Creative Media-Based Learning

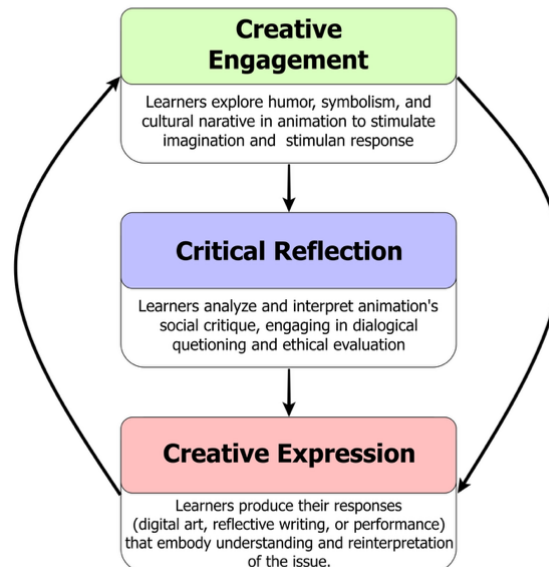


Figure 3. Conceptual Framework of Creative Media-Based Learning Based on Rizky Riplay's 2D Animation

From the findings, this study proposes a conceptual framework for creative media-based learning as an integrated process of cultural engagement, ethical reflection, and creative production. Local digital animation is recognized as a structured model of creative and critical pedagogy for the digital era, harmonizing theory and practice, intellect and emotion, and cultural identity with global literacy (Putra et al., 2024; Listiani et al., 2019). What makes this study unique is its attempt to demonstrate that local animation can go beyond mere amusement and serve as a meaningful link between digital popular culture and the organized realm of formal education. Rather than viewing animation as additional material, the study sees it as a tool that can transform how learning relates to students' real media experiences. Moving forward, more study is needed to investigate this concept directly in classroom practice. Empirical testing in various educational environments would assist in identifying how well it boosts creativity, sharpens critical thinking, and fosters ethical awareness among students.

CONCLUSION

This study demonstrates that, in addition to skillfully mixing humor and social commentary into engaging creative content, Rizky Riplay's 2D animations have significant teaching value. The study found that characteristics such as satire, irony, and the blending of cultural references can serve not only as creative material but also as effective learning aids. When deployed through smart narrative tactics, these features can help students improve their ethical awareness, critical reflection, and visual literacy. Based on these findings, six pedagogical principles were discovered and later formalized into a conceptual learning framework. The framework emphasizes contextual creativity, the use of humor as a learning tool, moral awareness, and active student participation. Local digital animation is no longer seen as meaningless entertainment. Instead, it is viewed as an artistic medium capable of combining the creator's artistic vision with analytical depth in ways relevant to art and culture education. From a theoretical perspective, the study adds to ongoing conversations regarding creative pedagogy and critical media literacy in culturally grounded digital learning. On a practical level, it provides educators with a new conceptual framework for translating popular digital media into valuable teaching materials. When implemented accurately, the framework can help teachers increase student involvement, encourage ethical dialogue, and promote creative participation aligned with twenty-first-century learning competencies. Currently, this research is still at the conceptual stage and has not been directly implemented in classroom settings. Its impact on student learning outcomes is unknown; empirical classroom-based studies are needed to investigate it. This limitation provides an opportunity for future study to test the

model in formal educational settings and examine its efficacy in improving creativity, ethical awareness, and critical thinking. Comparative research with other local digital creators or different media genres would also help us understand how popular culture may be transformed into useful pedagogical tools in a variety of educational and cultural contexts.

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