

IMPROVEMENT OF STUDENT KINESTHETIC INTELLIGENCE

Dwi Anggraini¹, Pebrian Tarmizi², Hasnati³

e-mail: dwianggraini@unib.ac.id¹, tarmizifebrian28@gmail.com²,

hasnaapril21@gmail.com³

Program Studi Pendidikan Guru Sekolah Dasar, Universitas Bengkulu

Jl. Cimanuk Km. 6,5 Padang Harapan, Kota Bengkulu

Abstrak: Penelitian ini bertujuan untuk meningkatkan kecerdasan kinestetik mahasiswa program studi PGSD FKIP Universitas Bengkulu melalui pembelajaran Konsep Dasar Seni Tari. Metode penelitian yang digunakan adalah action research yang dilakukan sebanyak 2 siklus. Subyek penelitian adalah mahasiswa semester VC yang berjumlah 38 orang. Teknik pengumpulan data yang digunakan adalah observasi dengan skala 1-4 untuk 19 indikator kecerdasan kinestetik dan diolah dengan teknik persentase. Berdasarkan hasil penelitian, kecerdasan kinestetik mahasiswa meningkat pada tiap siklusnya. Indikator pada kategori 1 (kurang) dan 2 (cukup) berkurang pada tiap siklus dan indikator pada kategori 3 (baik) dan 4 (sangat baik) meningkat pada tiap siklus. Mahasiswa antusias mengikuti proses perkuliahan. Kecerdasan kinestetik dapat meningkat karena latihan dilakukan secara terus menerus dan terarah.

Kata-kata Kunci: tari, kecerdasan kinestetik, mahasiswa.

IMPROVEMENT OF STUDENT KINESTHETIC INTELLIGENCE

Abstract: This study aims to improve the kinesthetic intelligence of students of the PGSD FKIP University of Bengkulu study program through learning the Basic Concepts of Dance. The research method used is action research conducted in 2 cycles. The research subjects were 38 students of the VC semester. The data collection technique used was observation with a scale of 1-4 for 19 indicators of kinesthetic intelligence and processed by the percentage technique. Based on the results of the study, students' kinesthetic intelligence increased in each cycle. Indicators in categories 1 (poor) and 2 (adequate) decreased in each cycle and indicators in categories 3 (good) and 4 (very good) increased in each cycle. Students are enthusiastic about participating in the lecture process. Kinesthetic intelligence can increase because the exercise is carried out continuously and directed.

Keywords: : dance, kinesthetic intelligence, students.

INTRODUCTION

Dance is one of the fields of study at the elementary school (SD) level in the 2013 curriculum as stated in Law of the Republic of Indonesia Number 20 of 2003 concerning the National Education System Article 37 Paragraph 1. In this regard, the Government of the Republic of Indonesia through the

Minister of Education issued Permendikbud Number 21 of 2016 concerning Content Standards for Primary and Secondary Education Units explaining that the content of cultural arts is included in the scope of the aesthetic subject group with an allocation of 4 hours of learning time per week.

Conditions in the field show that teachers tend to limit students' space in dancing (Mahardika et al., 2017). This

certainly has a bad impact on students. Because one of the roles of art education is to shape the student's personality, art education has a role in shaping the student's personality that is harmonious between logic, ethics, aesthetic and artistic sense in the development of creativity, and in the growth of awareness and the ability to appreciate cultural diversity (Masunah, 2003).

Awareness in realizing dance learning in elementary schools must certainly be supported by various parties, including prospective elementary teachers, namely PGSD students who are required to master various subjects in which they also learn dance. This is a provision for prospective elementary school teachers to teach so that there is a need for experience in creating simple dance movements. Conditions in the field show that dance learning for PGSD students has only been limited to aspects of imitating existing dance movements and then developed (Siswantari & Putra, 2021). This makes it difficult for students' kinesthetic intelligence to develop.

As Gardner (Triana, 2020) revealed that kinesthetic intelligence in dance is the ability to solve problems by using the whole body or part of it in processing its body expertly, or to express ideas and emotions through movement. Thus, students must have abilities that show movement skills that are divided into physical movement skills (basic movement), the ability to receive stimuli (physical abilities), the ability to express, solve or produce problem solving through motion (perceptual abilities) and the ability to express ideas and emotions through motion (nondiscursive communication) (Triana, 2020).

Some research on kinesthetic intelligence is mostly done at the Early Childhood Education level. Widhianawati (2011) researched about the influence of motion and song learning in improving early childhood kinesthetic intelligence, Yetti & Juniasih (2016) examined the educational dance learning model to improve early childhood kinesthetic intelligence through creative learning methods, and (Sobariah & Santana, 2019) researching about improving early childhood kinesthetic intelligence through Mapag Layung dance media. Efforts

to increase synesthetic intelligence for PGSD students have been carried out by Sari & Indriyanti (2019) researching the creative dance model in learning Dance for PGSD Students of Sarjana Wiyata Tamansiswa University. The formulation of this research problem is how to increase the kinesthetic intelligence of PGSD students?

RESEARCH METHODS

The method used in this study is classroom action research. The research subjects in this study were 38 students of the PGSD FKIP study program at Bengkulu University in the VC semester. Data collection techniques are observations used to obtain data on the application of the PjBL model and student kinesthetic intelligence. The data is then analyzed using descriptive analysis using percentages.

Mulyatiningsih (2011) revealed that it was namedan classroom action research because the research conducted was an effort to improve the process or learning outcomes in the classroom carried out by teachers. According to Trianto (2011), action research is a research activity by observing learning activities given actions, which are deliberately raised in class with the aim of solving problems or improving the quality of the class. During the action, the researcher observed changes in the behavior of the research subjects and the factors that caused the action to be carried out. In this study, two cycles were conducted, each cycle consisting of two meetings.

Arikunto (2010) explained that there are four important stages in action research, namely the planning stage, implementation (action), observation and reflection. The learning stages use the Project Based Learning (PjBL) learning model. Broadly speaking, these stages can be explained as follows.

1. Planning Phase
 - a. Identify and select material on learning the Basic Concepts of Dance that will be applied.
 - b. Design the Project Based Learning learning model process and discuss it with the research team.
 - c. Designing learning process observation instruments using

Project Based Learning models and kinesthetic intelligence observation instruments

2. Implementation Phase
 - a. Application of PjBL Model Syntax to improve students' kinesthetic intelligence.
 - b. Project determination creates dance.
 - c. Design project completion steps using exploration, improvisation and forming methods.
 - d. Preparation of project implementation schedule.
 - e. Project completion with teacher facilitation and monitoring
 - f. Preparation of reports and presentations/publications of dance works.
 - g. Evaluate project processes and outcomes.

3. Observation Phase

Observations are made during the learning process using instruments that have been made. Observations were made by colleagues who taught the Basic Concepts of Dance course. Observations were made on the activities of teachers, students and the development of student kinesthetic intelligence.

4. Reflection Stage

The results of observations on the activities of teachers, students and the development of student kinesthetic intelligence were analyzed. The results of the analysis are used as material for reflection and the results of reflection are used as guidelines for preparing plans in cycle II if the expected results have not been achieved.

RESULTS AND DISCUSSION

Result

The research was carried out as many as 2 cycles on VC semester students of PGSD Study Program, University of Bengkulu. In cycle 1, students carry out movement development with the theme of human activities carried out in groups. However, the assessment was carried out individually on 38 students. Students are divided into 6 groups. Group 1 raised the idea of bathing, group 2 raised the idea of washing, group 3 winnowed rice, group 4 wared, group 5

archery and group 6 planted. The following is data from observations on the kinesthetic intelligence of students.

Table 1. Recapitulation of Observation Results per Point of Kinesthetic Intelligence Observation Cycle

Aspek yang diamanti	Persentase Kemunculan per kategori (%)			
	1	2	3	4
Lakukan gerak sebanyak mungkin dengan menggunakan level yang berbeda-beda	39,4 7	52,6 3	7,8 9	0,00
Lakukan gerak di tempat dengan variasi gerak tangan (8 x hitungan)	36,8 4	57,8 9	5,2 6	0,00
Lakukan gerak sebanyak mungkin dengan volume yang berbeda-beda	47,3 7	47,3 7	5,2 6	0,00
Lakukan gerak dengan mengubah pola lantai sesuai dengan lintasan yang ditentukan	36,8 4	34,2 1	13, 16	15,7 9
Lakukan gerak dari lambat ke cepat kembali ke lambat dengan hitungan tetap	52,6 3	39,4 7	7,8 9	0,00
Lakukan gerak menggunakan variasi tenaga (8 x hitungan)	57,8 9	36,8 4	5,2 6	0,00
Lakukan gerak sesuai dengan konsep gerak yang mengekspresikan gagasan/ide yang telah ditentukan dengan kebahagiaan	57,8 9	42,1 1	0,0 0	0,00
Lakukan gerak sesuai dengan konsep gerak yang mengekspresikan gagasan/ide yang telah ditentukan dengan ketidakhahagiaan/per tentangan	52,6 3	47,3 7	0,0 0	0,00
Lakukan gerak berdasarkan interpretasi suara yang diperdengarkan dengan memperhatikan konsep gerak	52,6 3	47,3 7	0,0 0	0,00
Lakukan gerak sesuai dengan interpretasi gambar/video sesuai dengan konsep	47,3 7	47,3 7	5,2 6	0,00

Lakukan pengembangan gerak menggunakan property sesuai dengan konsep gerak dan fungsi property tersebut.	50,0 0	50,0 0	0,0 0	0,00
Lakukan pengembangan gerak menggunakan properti yang tidak lazim dengan fungsinya dengan memperhatikan konsep gerak	50,0 0	47,3 7	5,2 6	0,00
Jelaskan gagasan ide kreatif yang akan digunakan dalam mengolah gerak berdasarkan alur dramatik	34,2 1	44,7 4	21, 05	0,00
Peragakan gerak yang telah disusun berdasarkan gagasan/ide kreatif dengan pijakan atau dasar gerak yang jelas dengan memperhatikan konsep gerak	34,2 1	44,7 4	21, 05	0,00
Buatlah pengembangan gerak yang memiliki makna berdasarkan dasar gerak yang dipilih.	60,5 3	39,4 7	0,0 0	0,00
Peragakan gerak maknawi yang telah dikembangkan berdasarkan pijakan sesuai tema tari.	47,3 7	47,3 7	5,2 6	0,00
Peragakan tari yang sesuai dengan salah satu alur dramatik sesuai dengan tema tari	44,7 4	47,3 7	7,8 9	0,00
Jelaskan tahap penciptaan dalam menata tari secara lisan	52,6 3	39,4 7	7,8 9	0,00
Jelaskan kesesuaian tari yang telah anda buat dengan konsep tari secara lisan	57,8 9	42,1 1	0,0 0	0,00

Tabel 2. Rekapitulasi Hasil Observasi Per Butir Pengamatan Kecerdasan Kinestetik

Aspects that are practiced	Percentage of Occurrences per category(%)			
	1	2	3	4

Do as many moves as you can using different levels	7,89	47,37	26,32	18,42
Do the movement in place with variations in hand gestures (8 x count)	15,79	26,32	52,63	5,26
Do as many motions as possible with different volumes	21,05	31,58	42,11	5,26
Make motion by changing the floor pattern according to the specified trajectory	13,16	21,05	26,32	39,47
Move from slow to fast back to slow with a fixed count	26,32	39,47	18,42	15,79
Lakukan gerak Uses power variations (8 x count)	39,47	26,32	15,79	18,42
Do motion according to the concept of motion that expresses predetermined ideas / ideas with happiness	26,32	31,58	21,05	21,05
Perform motion according to the concept of motion that expresses predetermined ideas / ideas with unhappiness / opposition	26,32	26,32	26,32	21,05
Perform motion based on the interpretation of the sound heard by paying attention to the concept of motion	21,05	21,05	31,58	26,32

Perform motion according to the interpretation of the image / video according to the concept	23,68	26,32	26,32	23,68
Do Motion development using properties in accordance with the concept of motion and the function of these properties.	0,00	23,68	52,63	23,68
Perform motion development using properties that are unfamiliar with their functions by paying attention to the concept of motion	5,26	26,32	57,89	10,53
Explain the idea of creative ideas that will be used in processing motion based on dramatic plots	18,42	21,05	39,47	21,05
Demonstrate movements that have been arranged based on creative ideas / ideas on a footing or dasar Clear motion by paying attention to the concept of motion	0,00	5,26	42,11	52,63
Make the development of motion that has meaning based on the basis of the chosen motion.	23,68	21,05	39,47	15,79

Demonstrate meaningful movements that have been developed based on footing according to the theme of dance.	5,26	21,05	47,37	26,32
Perform a dance that fits one of the dramatic plots according to the dance theme	0,00	10,53	57,89	31,58
Describe the stages of creation in orally arranging dance	5,26	7,89	55,26	31,58
Explain the suitability of the dance you have made with the concept of dance orally	2,63	5,26	63,16	28,95

Discussion

Dance learning at PGSD Study Program, University of Bengkulu is a compulsory learning study program which was later named the Basic Concept of Dance. In this course, students follow a learning process where students are assigned to make simple projects. The ability of students to work on dance is one of the goals so that students can apply it later to become elementary school teachers. Therefore, students are led to improve kinesthetic intelligence to support the cultivation of dance works. Kinesthetic intelligence is usually closely related to early childhood learning. As researched by Yuningsih (2015) and (Sobariah & Santana, 2019). In elementary school learning, kinesthetic intelligence is investigated by (Martinopa et al., 2022), (Purwitasari et al., 2022), and (Mahardika et al., 2017). But kinesthetic intelligence chemistry is an intelligence possessed by every human being at various age levels.

Based on the results of the study, data were obtained that students' kinesthetic skills increased in cycle 2. So that the number of students who are in categories 1 (less) and

2 (enough) in cycle 2 is reduced in cycle 2. In categories 3 (good) and 4 (excellent) it increases in cycle 2. This shows that efforts to improve students' kinesthetic skills are successful.

Kinesthetic intelligence is not solely seen in dance products produced by students. Kinesthetic intelligence can be seen in the process of cultivating dance works, namely exploration, improvisation and forming (Triana, 2012). Methods of dance creation include exploration, improvisation and forming (Hawkins, 1990). Exploration is the initial stage in the process of creating dance. This process is very important because it is the process of uniting art objects, giving the creator a new feeling of integration and wholeness (Hawkins, 1990). At this stage, an exploration of objects or phenomena from outside the choreographer is carried out to get stimulation so that it can strengthen creativity. Exploration activities are thinking, imagining, pondering, feeling and responding to existing objects or natural phenomena (Hadi, 2012). The next stage is improvisation which is characterized by spontaneity. This can provide a wealth and variety of motion experiences without planning. Improvisation is defined as the discovery of motion by chance even though the motion has been studied before or found before (Hawkins, 1990). These spontaneous movements are expected to provide a new expressive awareness, namely motion. The last stage is the forming or composition stage. This stage is the stage of selecting, compiling, arranging, arranging motion motifs into a whole unit (choreography) with repetition (Hadi, 2012).

Kinesthetic intelligence in dance according to Triana (2020) is an ability to solve problems by using body members to express ideas and emotions through movement. Thus students must have these abilities consisting of physical movement skills (basic movement), the ability to receive stimuli (physical abilities), the ability to express, solve or produce problem solving through motion (perceptual abilities) and the ability to express ideas and emotions through motion (nondiscursive communication) (Harrow in Triana, 2020).

Based on the research that has been done, students' kinesthetic intelligence can increase through learning the Basic Concepts of Dance which is carried out as many as 2 cycles. Students can develop kinesthetic intelligence through continuous and directed practice. As for the findings of this study, students are more difficult to develop motion if it is related to the theme. But to move the body alone can be done well and increase in each cycle.

BIBLIOGRAPHY

- Hadi, S. (2012). *Koreografi (Bentuk, Teknik, Isi)*. Cipta Media.
- Hawkins, A. M. (1990). *Hawkins, Alma M, Mencipta Lewat Tari (Creating Through Dance)*, Terjemahan Y. Sumandiyo Hadi. Institut Seni Indonesia Yogyakarta.
- Mahardika, L., Hermawan, R., & Riyadi., A. R. (2017). Penerapan Model Project Based Learning untuk Meningkatkan Minat dan Hasil Belajar IPS. *Jurnal Pendidikan Guru Sekolah Dasar*, 11(1), 15-25. https://doi.org/10.28926/riset_konseptua.l.v1i1.10
- Martinopa, L., Hidayanthi, R., Desyandri, & Mayar, F. (2022). Pengaruh Penggunaan Media Pembelajaran Video Tari terhadap Kecerdasan Kinestetik Pembelajaran Tari Sekolah Dasar. *Jurnal Pendidikan Dan Konseling*, 4(3), 1553-1558. <https://core.ac.uk/download/pdf/322599509.pdf>
- Masunah, J. (2003). *Seni dan Pendidikan Seni: Tari Pendidikan Metodologi Pengajaran Tari di Sekolah*. P4ST Bandung.
- Purwitasari, S., Afifulloh, M., & Dina, L. N. A. B. (2022). Implementasi Ekstrakurikuler Seni Tari Dalam Meningkatkan Kecerdasan Kinestetik Siswa Sekolah Dasar. *JPMI: Jurnal Pendidikan Madrasah Ibtidaiyah*, 4(2), 163-171.
- Sari, D. I. P., & Indriyanti, P. (2019). Implementasi Model Creative Dance Pada Pembelajaran Seni Tari Mahasiswa Pgsd Universitas Sarjanawiyata Tamansiswa. *Taman Cendekia: Jurnal Pendidikan Ke-SD-An*, 3(2), 357-364. <https://doi.org/10.30738/tc.v3i2.5582>
- Siswantari, H., & Putra, L. D. (2021). Pengembangan Modul Pembelajaran Tari Kreasi Bagi Mahasiswa. *Jurnal Seni Tari*, 1(10), 104-111.
- Sobariah, S., & Santana, F. D. T. (2019). Meningkatkan Kecerdasan Kinestetik Anak Usia Dini Melalui Media Tari Mapag Layung. *CERIA (Cerdas Energik Responsif Inovatif Adaptif)*, 2(6), 370. <https://doi.org/10.22460/ceria.v2i6.p370->

- Triana, D. D. (2012). Kinesthetic Assessment of Dance Arts (Penilaian Kinestetik Dalam Seni Tari). *Jurnal Evaluasi Pendidikan*, 3(1), 42-58. dini_devi@yahoo.com
- Triana, D. D. (2020). *Alat ukur kecerdasan kinestetik dalam tari*. Deepublish.
- Widhianawati, N. (2011). Pengaruh Pembelajaran Gerak dan Lagu Dalam Meningkatkan Kecerdasan Musikal dan Kecerdasan Kinestetik Anak Usia Dini. *Jurnal Penelitian Pendidikan, Edisi Khusus*(2), 220-228.
- Yetti, E., & Juniasih, I. (2016). Implementasi Model Pembelajaran Tari Pendidikan Untuk Meningkatkan Kecerdasan Kinestetik Anak Usia Dini Melalui Metode Pembelajaran Aktif (Pengembangan Model Di Taman Kanak-Kanak Labschool Jakarta Pada Kelompok B). *JPUD - Jurnal Pendidikan Usia Dini*, 10(2), 385-400. <https://doi.org/10.21009/jpud.102.11>
- Yuningsih, R. (2015). PEMBELAJARAN GERAK DASAR TARI MINANG Mahasiswa Pascasarjana Universitas Negeri Jakarta. *Jurnal Pendidikan Usia Dini*, 9, 233-250.