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Song Movement as a Learning Medium: Shape Analysis, MI Mapping, and Teachers' Creative Process at Pertiwi Kutoharjo Kaliwungu Kindergarten

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A B S T R A C T

This study aims to describe the form of song movement created by Pertiwi Kutoharjo Kaliwungu Kindergarten Teacher, map the elements of song movement to the stimulation of Multiple Intelligences (MI), and explain the creative process of teachers along with the supporting factors and challenges of their implementation at Pertiwi Kutoharjo Kaliwungu Kindergarten. The approach used is descriptive qualitative with a focus on case studies. Data was collected through observation of the implementation of activities, field notes, and study of video documents. The analysis was carried out by summarizing the structure of the musical form and choreography, mapping the MI indicators that appeared during the activity, and then interpreting the findings based on the implementation in the classroom. The results of the study showed that there were three movements of songs created that were used as learning media, namely "Cheerful Morning in My Class", "Ayo Rapi Bersama", and "Lingkar Sahabat". The musical forms and movements exhibit a compact structure with clear repetition; "Cheerful Morning in My Class" tends to be one part (A), "Let's Neat Together" is in the form of A B A, while "Circle of Friends" reads as A1, A2, B, and a coda with an emphasis on floor patterns. MI mapping showed the most consistent musical and kinesthetic tendencies, with linguistic aspects strengthening in songs containing operational verbs, while interpersonal and visual spatial were prominent in songs with circular or semicircular formations. The teacher's creative process takes place through the stages of determining the theme, designing movements, trials, revisions, and routine implementation. The main supporting factors are in the form of classroom routines, audio facilities, collaboration, and school support, while the main challenges are related to space, time, noise, and the heterogeneity of children's abilities. These findings confirm that the design of song movements that are measurable, safe, and easy to remember supports the implementation, safety, and harmony of activities in kindergarten classes.

Keywords: *Song Movement, Music Form, Choreography, Multiple Intelligences, Early Childhood Education*

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INTRODUCTION

Early childhood is often understood as a period of high sensitivity to learning stimuli. In this phase, repeated, meaningful, and enjoyable experiences play a major role in the formation of the cognitive, social-emotional, language, motor, and learning habits of children in the next stage (Shonkoff & Phillips, 2000). Therefore, learning in PAUD needs to be designed as a space for exploration that is safe, active, and close to the world of children.

One of the frameworks that is often used to read the diversity of children's potential is *multiple intelligences* (MI). MI views intelligence as a diverse spectrum of abilities, so that each child's strength profile can be different and develop through appropriate learning experiences (Gardner, 1983). In the context of early childhood education, this framework helps teachers design activities that give children the opportunity to express musical, kinesthetic, linguistic, interpersonal, intrapersonal, and other forms of intelligence in a balanced manner (Armstrong, 2009).

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Song movement activities are a relevant medium for these needs because they combine elements of rhythm, melody, language, gestures, and social interaction in a series of learning experiences. Children practice motor coordination when following movements, learn to interpret words through lyrics, and build self-regulation while waiting for their turn or adjusting the tempo with friends. A number of studies have also shown that the involvement of music in children's education is related to the development of intellectual and social aspects more broadly (Hallam, 2010).

The flow of the relationship between the context of PAUD, MI, song movement, and the focus of teacher creativity is summarized in Figure 1.

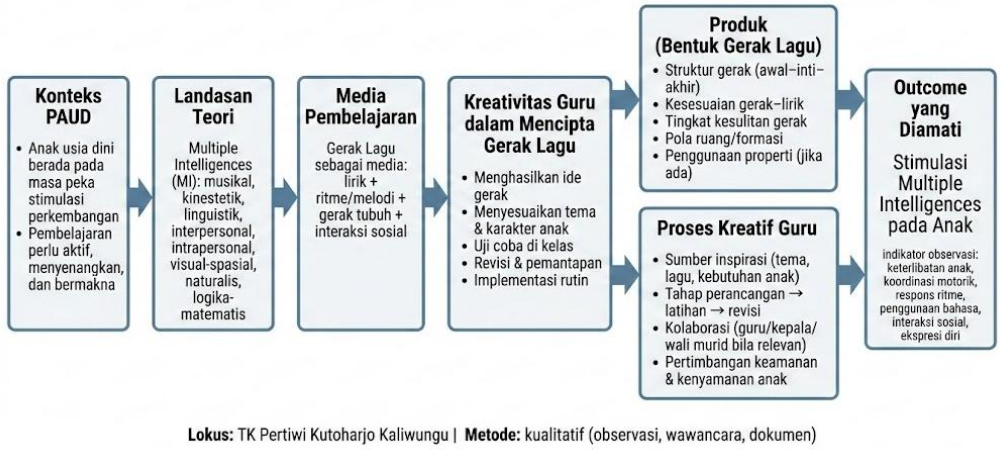

Figure 1. Research Concept Framework: Teachers' Creativity in Creating Song Movements as a Multiple Intelligences (MI) Stimulation Medium. Source: Researcher (2026)

Figure 1 places the teacher's creativity as the center of study, which is manifested through the product of song movement and the creative process of its creation. Both aspects are understood as learning mechanisms that are directed to stimulate various children's intelligence. This framework guides the determination of the focus of observations, interviews, and research documents.

In many PAUD units, song movements are often present as an opening routine or interlude, but the design of the activity has not always been thought of as a medium for stimulating diverse intelligence. Classroom practice often relies on ready-made material, while adjustments to the child's theme, character, and developmental goals are made on a limited basis. This condition makes the potential for song movement as a rich learning experience less than optimal.

The quality of song movement as a learning medium is very determined by the teacher's creativity, especially at the stage of designing movements, choosing appropriate words and rhythms, setting the level of difficulty, and preparing a classroom management strategy. Creativity in education is related to the ability to generate ideas that are valuable, contextual, and can be realized in learning practices (Craft, 2005). In early childhood education, teachers' creativity can be seen from the way teachers turn ideas into activities that are easy for children to follow, interesting, and in harmony with the purpose of stimulation.

An interesting phenomenon can be seen in the teachers of Pertiwi Kutoharjo Kaliwungu Kindergarten who show the habit of creating song movements for learning needs at school. This practice can be seen from the teacher's courage to compose a series of movements themselves, adapt them to the theme, and use them as part of the child's daily activities. This condition presents an opportunity to understand how teachers' creativity works in the real context of early childhood education.

So far, discussions about song movements have often been directed at its benefits for children's development, especially as a fun activity and supporting learning involvement. The study space that discusses the form of song movement created by teachers and the creative process behind it still needs strengthening, especially when song movement is positioned as a medium of stimulation for MI. A more detailed understanding of the teacher's creative process

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and the characteristics of the song movement product can enrich the practice of developing learning media in PAUD.

The mapping of song movement elements, targeted MI intelligence, and child behavior indicators are summarized in Table 1.

Table 1. Mapping of Song Motion Elements to Stimulation of Multiple Intelligences (MI)

Elements of song movement	Stimulated MI (dominant)	Indicators of child behavior / learning targets
Lyrics (choice of words & meanings)	Linguistik	The child pronounces keywords, understands the instructions in the lyrics, answers simple questions about the content of the song
Rhythm & tempo	Musical	The child follows the beat/tempo, is able to "stop–go" according to the pause, maintains rhythm consistency
Melody/intonation (how to sing)	Musical, Intrapersonal	Children dare to speak up, imitate intonation, express the mood of the song (cheerful/calm)
Hand gestures	Kinesthetic, Visual-spatial	Lyrical hand coordination, direction of movement accuracy, fine motor control improved
Footwork (steps, jumps, walks in place)	From Kines	Balance, foot-body coordination, ability to follow simple movement patterns
Space patterns & formations (circles, rows, pairs)	Visual-spasial, Interpersonal	Children understand positions, maintain a safe distance, are able to move places according to directions
Pair/group movement (synchronization)	Interpersonal	Children work together, wait their turn, adjust to friends, signal each other
Variation in the difficulty of motion	Kinesthetics, Intrapersonal	The child shows perseverance when trying, being able to repeat as much as he can, managing frustration
Simple properties (e.g. ribbons, balls, hats, pictures)	Visual-spatial, Kinesthetic, Naturalist (contextual)	Children use tools according to their functions, hand-eye coordination, maintain tools and tidy up again
Thematic elements (e.g. my body, animals, nature, profession)	Naturalist / Logic-Mathematical (Contextual), Linguistics	Children associate the movements with the theme, recognizing simple categories (animals/colors/numbers)
Expression & role (simple role-play)	Intrapersonal, Interpersonal	Children express emotions according to songs, confidently perform, understand simple roles

Source: Researcher (2026)

Table 1 shows the relationship between the elements of song movement and stimulated intelligence along with observable indicators of child behavior. This mapping is used as a guide when interpreting the movement form of the song created by the teacher and its relation to the purpose of MI stimulation.

Departing from this context, this article aims to describe the form of movement of songs created by teachers as a medium for stimulation of MI at Pertiwi Kutoharjo Kaliwungu Kindergarten, as well as describe the creative process of teachers in their creation. The questions directed include: what is the form of song movement created by the teacher for MI stimulation, and how the teacher's creative process when designing, trying, revising, and applying the song movement in learning. The results of the study are expected to make a practical contribution for PAUD teachers in designing contextual song movement media, as well as providing theoretical contributions to discussions about teachers' creativity in MI-based learning.

METHOD

This study uses a qualitative approach with a single case study design. This design was chosen because the research focuses on an in-depth understanding of teachers' creative practices in creating song movements in a specific school context. The case was limited to the movement of songs created by teachers used in learning activities at Pertiwi Kindergarten Kutoharjo Kaliwungu during the data collection period, with units of analysis in the form of

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song movement products (their forms and characteristics) and the creative process of teachers in their creation (Yin, 2018).

The selection of participants was carried out purposively based on direct involvement in the creation and implementation of song movements. Key informants are teachers who create and implement song movements, while supporting informants include school principals to obtain context for school program and policy support, as well as parents to enrich information about children's responses and parental support. The number of informants is flexible following the adequacy of data until the main themes are stable.

Data collection was carried out through observation, semi-structured interviews, and document studies. Observations were made on the implementation of song movements in the classroom or school practice activities in several sessions to capture the structure of the activity, the suitability of the movement with the lyrics, spatial patterns or formations, the level of difficulty of movement, the use of property, classroom management, movement safety aspects, and the child's responses that appear to be involvement, coordination, interaction, and expression. Semi-structured interviews were conducted with the creator teacher to explore the source of inspiration, the design stage, the trial process, the reason for revision, consideration of the child's theme and character, and how the teacher assessed the achievement of the stimulation goal, while the interview with the principal and guardian of the student was directed to the context of the child's support and experience in the activity. The document study is focused on the video recording of the motion of the teacher's song as the main document, accompanied by the available supporting documents, with the criteria for selecting documents in the form of teachers' creations, used in learning during the observation period, and having adequate recording quality for analysis.

The researcher plays the role of the main instrument supported by observation guidelines, interview guidelines, and document review formats. The research procedure includes licensing and schedule agreements with schools, observation of the implementation of song movements and systematic recording, interviews of key informants and supporters, collection and arrangement of documents, especially videos, and then the preparation of the initial theme of findings. After the initial theme was formed, a focus group discussion or member checking was conducted with selected stakeholders to test the clarity of the researcher's interpretation and confirm the main findings.

The research workflow that serves as a guideline for the implementation of this study is shown in Figure 2.

Figure 2. Research Procedure Flowchart. Source: Researcher (2026)

Figure 2 summarizes the stages of data collection and processing that are carried out sequentially. The analysis stage takes place from the time the data is collected and continues

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to be strengthened through member checking and triangulation until the conclusion is verified.

Data analysis follows an interactive analysis model that includes data condensation, data presentation, and cyclic conclusion drawing and verification from the beginning of data collection (Miles, Huberman, & Saldaña, 2014). Technically, video data and observation results are analyzed through segmentation per song part or movement sequence, then coded on elements of the song movement form such as movement structure, movement-lyrical suitability, spatial pattern, level of difficulty, and property use. Each element is then linked to the dominant MI intelligence and child behavior indicators using conceptual mapping that has been prepared. Interview data was analyzed to find the theme of the teacher's creative process, such as initial idea, trial stage, revision, implementation, safety considerations, and how to evaluate success, then combined with observation results and documents to build a consistent description of the findings.

The validity of the findings is maintained through source triangulation, technique triangulation, and time triangulation, accompanied by member checking through FGD to confirm the summary of provisional findings. The researcher also prepared an audit trail in the form of field notes, interview recordings or transcripts, analysis memos, and coding decision documentation so that the analysis process could be traced. The ethical aspect is carried out with the approval of the school and the approval of the informant, as well as the protection of the identity of the participants in the reporting. Documentation involving children is managed on a limited basis, identities are disguised, and visual materials are not displayed in a form that allows the child to be identified.

FINDINGS AND DISCUSSION

Description of the context of the implementation of song movements in Pertiwi Kutoharjo Kaliwungu Kindergarten

Song movement activities at Pertiwi Kutoharjo Kaliwungu Kindergarten have become a regular part of daily learning, especially to condition the class and keep children's energy positive. Based on observations on activities in group B (age 5–6 years), song movements are usually carried out in the opening session at around 07.30–07.45 for 10–12 minutes, with a frequency of 4 times a week. On any given day, activities are extended to 15–20 minutes when the school is preparing for an integrated performance or exercise. Activities are carried out in classrooms when the weather is less supportive, then move to the hall or school yard when more space is needed.

To make it easier for readers to imagine the arrangement of the children's space and formation during the activity, the plan of the location of the implementation of the song movement is presented in Figure 3

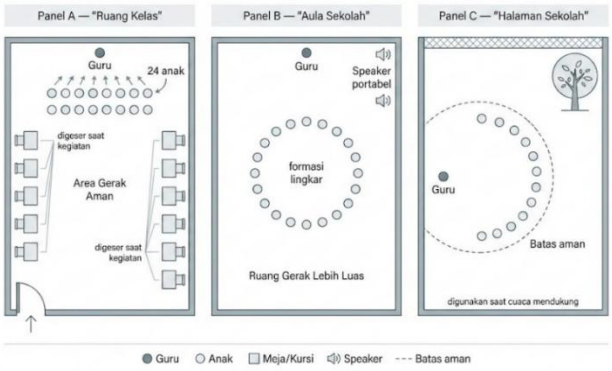

Figure 3. Location Plan for the Implementation of Song Movements at Pertiwi Kutoharjo Kaliwungu Kindergarten (Classrooms, Halls, and Courtyards). Source: Researcher (2026)

Figure 3 shows the variation in the location of the movement of the song along with the formation pattern used. The location was moved according to the availability of movement space and weather conditions, so that the activity remained safe and comfortable for children.

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The implementation of the song movement was guided by the class teacher as the main facilitator. The teacher starts the activity by preparing a safe space (shifting chairs/tables, adjusting the distance between children, and arranging the position of rows or circles), then demonstrating the core movements while giving short instructions. The media used is simple: portable loudspeakers, rhythm taps, and tempo counts. In parts that require more coordination, the teacher repeats one to two times, then slows down the tempo so that the child can follow the sequence of movements. Corrections are made lightly, such as directing the position of the hand, reminding the direction of movement, or remodeling in front of the line.

Children's involvement during the activity seemed diverse. Of the approximately 24 children in one class, some children quickly imitate movements and maintain rhythm, while some children need help in the form of visual cues, repetition of instructions, or positioning closer to the teacher. Social interaction occurs when children adjust formations, give room to move their friends, and follow simple rules such as keeping their distance, waiting for their turn in certain segments, and stopping when there is a music break. This condition helps the class to remain orderly without reducing the fun atmosphere that becomes the character of the activity.

The context of the implementation shows that the movement of the song functions as a learning experience that combines rhythm, gestures, lyrics, and class habits in a series of activities. The structured and repetitive pattern of activities provides opportunities for children to strengthen motor coordination, response to tempo, skills to follow instructions, and the ability to work together in groups. These findings are in line with studies that place music as an activity that supports children's intellectual and social-personal development through active involvement and meaningful experiences (Hallam, 2010).

The movement form of the song created by the teacher

Based on observations of the implementation in the classroom and the study of the video documents of the activity, Guru Kusala has three movements of songs created that are used as learning media at Pertiwi Kutoharjo Kaliwungu Kindergarten. The three works (working titles) are "Cheerful Morning in My Class", "Let's Neat Together", and "Lingkar Sahabat". All three are used in different contexts: "Cheerful Morning in My Class" generally appears in the initial conditioning, "Let's Neat Together" is used to strengthen class habits, while "Circle of Friends" is chosen when activities require group formation and children's cooperation.

The analysis of forms in this section is constructed from two domains. The first realm is the form of music that is read through the grouping of song parts (e.g. A and B) based on the repetition of the theme, changes in the material, and easily recognizable return points. Prier (2004) explained that the reading of musical forms can be done through the identification of repetitive parts and contrasting parts. The second realm is the form of dance/choreography which is read through movement motifs, movement phrases, and the processing of space, time, and energy. La Meri (1975) places space-time-energy as the basic element that determines the readability of compositions.

To make it easier for the reader to see a summary of the structure of the sections in the three songs, a block diagram of the musical form is presented in Figure 4.

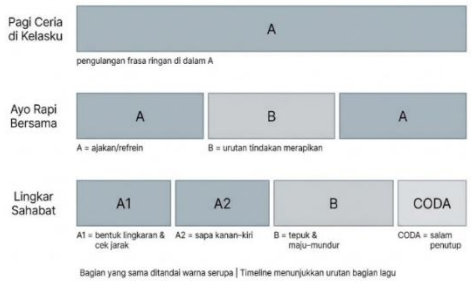

Figure 4. Block Diagram of Three Songs of Music Created by Guru Kusala
Source: The author's preparation is based on video and observation documents.

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Figure 4 serves as an initial map of the sequence of song sections, so that repetition and section changes can be linked to patterns of repetition as well as variations in movement phrases.

At the micro level, the shape of the product is shown through the mapping of lyric segments, pitch contours, and movement choices. Table 2 is presented as an example of an analysis format for one work, namely "Let's Neat Together". The numerical notes on the table are treated as working notation to aid in the reading of accents and melodic directions; pitch can adjust the version of the song used in practice at school. The other two songs were analyzed with the same mapping pattern through video documents and observational notes.

Table 2. Example of Detailed Lyrics, Number Notes, and Motion Descriptions of Songs Created by Guru Kusala ("Let's Be Neat Together")

Lyrics (per segment)	Number notation (working notation)	Description of safe motion (per segment)
"Let's get together together"	1 1 2 3 | 3 2 1 -	Two hands invite (gesture "let's go") 2 counts, continue to pat 1x as a starting sign.
"Take a toy one by one"	1 2 3 4 | 3 2 1 -	Motion picks up an imaginary object from the front, then puts it into the "box" on the right side 2x.
"Put it in a box, don't mess it up"	2 2 3 4 | 5 4 3 -	Point to the "box", then move to tidy up the surface of the imaginary table (swipe right–left).
"The book is well organized"	3 3 4 5 | 4 3 2 -	The movement of arranging the book (stacked 3 times), ending a small nod as an affirmation of "neat".
"Sweep slowly... slow"	2 2 3 2 | 1 - - -	Gentle sweeping motion (body remains upright, hands move obliquely down), feet in place.
"Forward seat, incoming seat"	1 2 3 4 | 3 2 1 -	Push the imaginary chair 2 counts (forward), pull in 2 counts (backward), small and steady movements.
"Clean hands, happy heart"	3 4 5 5 | 4 3 2 -	Hand washing (rubbing the palms and backs of the hands), then hands on the chest (please).
"Neat classrooms, ready to learn"	2 3 4 5 | 5 4 3 1	Both hands open forward (see neat class), end the greeting/ready position (upright, hands at the sides).

Source: The author's preparation is based on video and observation documents.

In "Cheerful Morning in My Class", the musical form tends to move in one part (A) which contains short phrases with the repetition of rhythmic motifs to strengthen memory. Part A can be read as a series of phrases that serve to condition the class: greetings, light warm-ups, pause patterns, small steps, then closing or final greetings. The dance form is dominated by non-locomotor motifs such as greetings, stretches, clapping and expressive gestures with minimal displacement. The floor pattern of the row facing the teacher keeps the child's focus and makes the safe movement space easier to control. The dynamics of motion move gradually from light to moderate intensity, then decrease at the end as a marker of transition to the next activity.

In "Let's Neat Together", the musical form shows two parts (A–B) that return to A, so that it can be read as A–B–A. Part A functions as an invitation or refrain, while part B contains a sequence of tidying up actions arranged in a row. When the A part returns, the child gets a familiar return point so that the tempo of movement tends to be stable and the rhythm is easier to build. In terms of choreography, the dance form of this song is strong in pantomimic-functional motifs that are assembled into a movement phrase of tidying up actions. Variations in movement appear as small accents, such as affirmations of pats or changes in the direction of light faces, so that the child's attention is maintained without disturbing the regularity of the sequence.

In "Lingkar Sahabat", the musical form seems more symmetrical through the repetition of phrases that support group coordination. The division of parts can be read as A1 to form a circle and check the safe distance, A2 for right–left greetings, part B for clapping together and moving forward–backward one step, then coda as a closing greeting. The main feature in the dance realm lies in the floor pattern, because the circle or semicircle formation builds social relationships from the beginning and helps children read the position of friends. Hadi (2003)

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emphasized the importance of unity of composition and cooperation in group choreography, and this is evident in the need to maintain distance, follow counts, and return to the original position when the segment goes forward-backward.

To clarify the arrangement of the formation and direction of motion on the "Circle of Friends", a sketch of the floor pattern is presented in Figure 5.

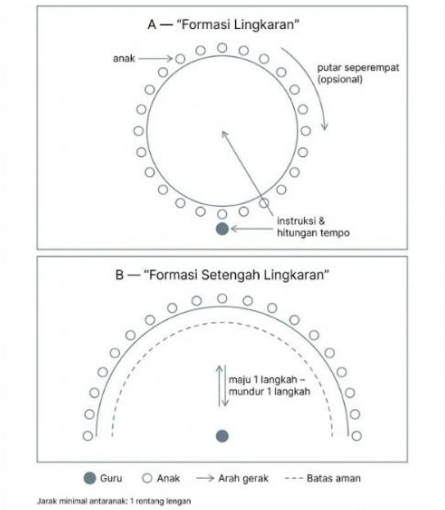

Figure 5. Sketch of the Motion Floor Pattern of the Song "Lingkar Sahabat" (Circle and Semicircle Formation)

Source: Author's preparation based on field observations.

Figure 5 helps the reader see the relationship between formation, direction of movement, and safe boundaries that are the key to movement regularity in songs that highlight group work. If read as a package of works, the three songs show a complementary form strategy. "Cheerful Morning in My Classroom" is strong as an opener with a stable structure and a row floor pattern. "Let's Neat Together" is strong as a thematic form with a clear sequence of actions and a return point that helps with order. The "Circle of Friends" is strong as a group form through floor design and synchronization. The compact and easily recognizable structure gives an advantage in the context of kindergarten because children are faster to pick up on patterns, then follow the movement in unison when the song parts return to familiar segments. Prier (2004) explains that the recognition of repetitive parts and contrasting parts helps the reader understand the shape; In the context of the classroom, this principle is seen when the repetition of parts of the song makes it easier to repeat movement phrases.

From the point of view of dance composition, the choice of simple movement motifs assembled into phrases with repetition shows an orientation to implementation and safety. La Meri (1975) views the processing of space, time, and energy as the basic elements that determine the readability of compositions; Findings in the classroom show that this processing is applied through movement restriction, gradual determination of movement intensity, and tempo adjustment so that children can follow the sequence without losing body control. In "Circle of Friends", the floor pattern also works as a tool for managing group activities because it helps children maintain distance and adjust the tempo of movement with friends. Hadi (2003) places the unity of composition and cooperation as an important feature of group choreography; The findings show that the song structure and floor design reinforce each other to maintain harmony while minimizing formation disturbance.

The findings of this form serve as a basis for the next section, namely the mapping of the elements of song movement to MI stimulation, especially when associating rhythm, gestures, lyrics, and floor patterns with dominant child response tendencies.

Mapping of song motion elements to the stimulation *of Multiple Intelligences* (MI)

The mapping of MI stimulation in song movement activities was compiled from the results of implementation observations, field notes, and video document readings with

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reference to mapping the elements of song movement summarized in Table 1. In this paper, MI is understood as the dominant intelligence that is most visible in an element of activity, because in one segment of song movement more than one tendency to respond to children. The MI framework refers to the basic idea put forward by Gardner (1983).

In the overall performance of the three movements of the song created by Guru Kusala, the most consistent tendency is seen in musical and kinesthetic intelligence. Musical intelligence is seen when children adjust movements to beats, respond to *stop-gos*, and maintain the tempo when the teacher counts. Kinesthetic intelligence can be seen from hand-foot coordination, balance control, and the ability to repeat a series of movements in the same pattern. Armstrong (2009) emphasized that learning activities in the classroom can be designed to open up space for the emergence of diverse intelligences through the variety of ways in which children are involved in activities.

To summarize the dominant intelligence seen in each song along with the observed indicators of child behavior, a summary of the mapping is presented in Table 3.

Table 3. Summary of MI Mapping on the Three Movements of Songs Created by Teachers

Songs	Visible dominant MI	Observed indicators of child behavior	The main triggering elements in the activity
Cheerful Morning in My Class	Musical, Kinesthetics, Intrapersonal	The child follows the tap beats and small steps; the child stops at short pauses (*stop–go*); engagement increases after the repetition of the second round; focus is more stable until the closing segment	Rhythm/tempo, phrase repetition, simple non-locomotor movements (pat, stretch, small steps)
Let's Be Neat Together	Musical, from Kinest, Linguistics	Children make movements according to the lyrical keywords (take-put-arrange-sweep); the child follows the sequence of actions in sequence; The child repeats segments in the same pattern without losing tempo	Lyrics as a guide, action sequence, rhythmic accent, pantomimic-functional movement
Circle of Friends	Interpersonal, Visual-spatial, Musical, Kinesthetic	Children keep a safe distance in formation; the child greets right-left according to the instructions; the child moves in unison when clapping together; The child returns to the original position after taking one step forward	Circle/semicircle formation, floor pattern, distance rule, tempo count, group synchronous motion

Source: The author's preparation is based on field observations and video documents.

Table 3 shows the dominant MI that is most often seen in each song along with the accompanying child behavior indicators. The determination of MI is dominant according to the context of the activity, because one segment of song movement can give rise to more than one response tendency.

In "Cheerful Morning in My Class", MI stimulation is strengthened in the musical-kinesthetic with the support of the intrapersonal aspect. A stable opening structure, repetitions of pats and small steps, and gradual movement dynamics help children organize their readiness before entering the core activities. In observations, some children appeared to start to become more in sync after the repetition of the second round, especially when following the same clap pattern and stopping at short pauses given by the teacher. This pattern of regularity gives the impression that the opening activity functions as a regulator of attention and readiness through the experience of rhythmic movement.

In "Ayo Rapi Bersama", MI stimulation stands out in the musical-kinesthetic which is strengthened by linguistic aspects through lyrical keywords. Children follow a sequence of pantomimic actions such as taking, putting, arranging, and sweeping with lyrics as movement guides. Procedural sequences of movements provide an opportunity for sequential thinking patterns to emerge when children show an understanding that one action needs to be completed before moving on to the next. Hallam (2010) explained that music can act as a marker of the regularity of activities that help children maintain involvement and consistency of responses in learning activities.

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In "Circle of Friends", MI stimulation is most clearly seen in the musical-kinesthetic and visual-spatial amplified interpersonal. A circle or semicircle formation requires children to read the position of their friends, maintain a safe distance, and then adjust their movements to stay in sync. In the right-left greeting and clapping segments, children practice simple social rules such as giving space, waiting for their turn, and adjusting the tempo to the group. The visual-spatial element is seen when the child is able to return to his original position after one step forward-backward, and maintain a safe boundary without leaving the formation.

MI mapping findings show a consistent relationship between activity elements and children's response tendencies. Beats, pauses, and rhythmic repetitions provide opportunities for musical intelligence, as children focus on sound patterns as markers of when movements start, repeat, and stop. Movements composed of hand-foot coordination and balance control provide opportunities for kinesthetic intelligence, because children learn to manage the body so that movements remain regular. Gardner (1983) emphasized that intelligence can be seen through the way the child solves the demands of tasks, and in this context the demands of tasks are present through the synchronization of rhythm and movement.

Lyrics function as a language device that guides actions, so that the linguistic aspect is stronger in songs that contain operational keywords such as "Ayo Rapi Bersama". Group formations and floor patterns provide a relational context that makes the interpersonal and visual-spatial aspects clearly visible in the "Circle of Friends", because children must read the position of friends and adjust the distance so that the movement together runs smoothly. Armstrong (2009) emphasized the importance of designing varied activities to open different pathways of engagement, and the findings in the classroom showed that variations in rhythm, lyrics, and formation elements were determinants of differences in MI tendencies between songs.

The implications of this finding can be seen in the design of song movement activities in kindergarten. If the purpose of the activity emphasizes order and initial focus, a stable opening structure with repetitions of pats and small steps may be chosen as it provides a rhythmic anchor and a safe space to bring attention together. If the purpose of the activity strengthens habituation, lyrics containing simple verbs and procedural movement sequences can be used to instill habits through directed repetition. If the purpose of the activity is to foster cooperation, a circular or semicircular floor pattern can be chosen as it reinforces interaction and awareness of position. Hallam (2010) emphasizes that structured musical experiences support children's social and personal development, and these findings show that the structure of song movement activities can be directed according to the goals desired by the teacher. The MI mapping in this section is a foothold to read how the creative process of teachers design these elements through trials and revisions in the next section.

Guru Kusala's creative process in creating song gestures

The findings show that Guru Kusala's creative process in creating song movements takes place through five interrelated stages, namely determining themes and goals, preparing movement designs, experiments in class, revisions based on children's responses, and then routine implementation in learning. This series of stages shows the creative process as pedagogic work that moves through design, experimentation, and refinement until the product is deemed suitable for use in the classroom. Craft (2005) views creativity in schools as a decision-making process that is relevant to learning and continues to be adapted to real conditions in the classroom. To make it easier for readers to see the flow of the stages, a summary of the process is presented in Figure 6.

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Figure 6. Diagram of the Stages of the Teacher's Creative Process in Creating Song Movements
Source: The author's preparation is based on field observations and video documents.

Figure 6 confirms that the creative process is iterative, especially in the relationship between trial and revision. The repetition of the trial and improvement stage occurs until the movement of the song is easy for the majority of children to follow and is safe to do in class formation.

The stage of determining themes and objectives starts from the learning needs that the class is facing. Teachers choose themes that are close to the child's experience, such as arrival at school, neat habits, and togetherness with friends. The theme translates into more operational activity goals, such as preparing the child's focus at the beginning of the lesson, strengthening tidy habits, or practicing movement coordination in group formations. At this stage, the teacher sets the core message to be strengthened through lyric keywords and movement choices, so that the movement design moves in the direction of the learning objectives.

The stage of preparing the motion design is carried out by building simple motion motifs that are easy for kindergarten children to imitate, then stringing them together into movement phrases in a clear order. The teacher places the repetition on the same segment so that the child can remember quickly, then adds a light variation to certain parts to keep their attention. Safety considerations have been the benchmark since the beginning of design, especially through the selection of movements that do not demand high jumps, limit complex position shifts, and allow for safe distancing when children move together. At this stage, the suitability of the movements and lyrics is also maintained through the use of illustrative and symbolic gestures, so that children can capture the meaning of the movements of the keywords heard.

The trial stage is carried out through hands-on practice in the classroom at several meetings. In the trial, the teacher paid attention to performance indicators, such as the child's ability to follow the tempo, the accuracy of the movement sequence, the evenness of the clap segment, and the child's ability to maintain a position in the formation. Parts that need adjustment are usually seen when the child is late in the count, in the wrong direction, stops before the segment is complete, or gets closer to each other so that the safe distance is reduced. Notes on these symptoms are the basis for decisions to improve certain parts, both in the structure of movement, tempo, and spatial arrangement.

The revision stage is carried out by simplifying difficult movement motifs, adding repetition to certain segments, adjusting the tempo of the parts that require coordination, and reducing position shifts that have the potential to make children collide with each other. In "Let's Neat Together", revisions tend to be directed at stabilizing the sequence of actions so that children capture the movement patterns that flow from one action to the next. In "Circle of Friends", the revision touches more on strengthening the initial position and strengthening the distance rules, so that it is easier for children to return to the formation after moving forward-backward. The revision decision was made with reference to three success criteria that appear in practice, namely the movement can be followed by the majority of children, the sequence of movements is easy to remember through repetition, and the implementation takes place safely without formation disturbances. To clarify the relationship between trial, revision, and implementation decisions, the decision flow is presented in Figure 7.

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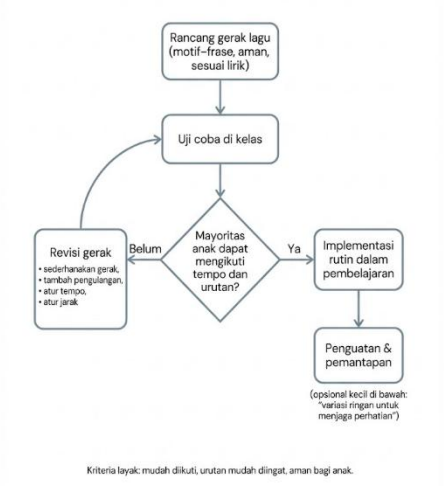

Figure 7. Flowchart for Trial and Revision of Song Movements in Class
Source: Author's preparation based on field observations.

Figure 7 shows that the revision was carried out when the majority of children could not follow the movement or there was a formation disturbance that reduced safety. This flow explains why the creation process takes place repeatedly until the movement of the song is considered suitable for regular use.

The implementation stage is seen when the movement of the song is used regularly and begins to become part of the classroom habits. At this stage, the teacher manages the activity through short demonstrations, tempo counts, hand gestures, and reinforcement to maintain neat movement and orderly formation. Consistent repetition helps children to be more independent in following the movement, while small variations are used to maintain enthusiasm. Teachers also adjust the location of the event according to the conditions of the space, so that the floor pattern and safe distance are maintained even though the classroom situation changes.

The findings of the five stages show that teachers' creativity works through practice-based reflection, because the quality of work is determined by the implementation in the classroom, not by the initial ideas alone. The repetitive process from trial to revision shows a continuous selection of motion motifs, tempo, and spatial arrangements until the most suitable shape is found for the child. Craft (2005) emphasized that creativity in schools is related to the ability to produce designs that are relevant, feasible, and have an impact on learning.

The creative process that relies on repetition, tempo setting, and formation control can also be read as a subtle classroom management strategy. When the teacher adds repetition to a certain segment, the child obtains an anchor to remember the sequence, so that harmony is more easily formed. When the teacher lowers the complexity of the move and solidifies the starting position, the risk of colliding with each other decreases, and the child's attention is not quickly distracted by formation disturbances. Thus, the creative process not only produces art materials, but also produces learning mechanisms that support order and safety during activities.

The correlation with the findings of music–dance forms and MI mapping is evident in consistent design decisions. The structure of the part of the song that returns to the familiar segment makes it easier to repeat the movement phrases, so that musical and kinesthetic tendencies are more stable during the activity. Reinforcement of keywords, lyrics, and action sequences leads children to clearer linguistic responses to "Let's Neat Together". The arrangement of floor patterns and distance rules in the "Circle of Friends" opens up space for interpersonal and visual-spatial involvement through the need to read the position of friends and maintain group coordination. This series of findings shows that teachers' creative processes are the main source that determines how the form of activities is formed and how the chances of MI indicators appearing in the classroom can be managed.

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The next section describes the supporting factors and challenges that affect the sustainability of this creative process, especially school support, collaboration between teachers, availability of time, and the condition of the space for the implementation of activities.

Supporting factors and challenges in the implementation of the movement of the song created by Guru Kusala

The sustainability of the movement of the song created by Guru Kusala at Pertiwi Kutoharjo Kaliwungu Kindergarten is influenced by the school's internal support and the technical conditions of implementation in the field. From the supporting side, the most noticeable factor is the understanding at the classroom level that song movements are used as part of a routine learning, especially for conditioning, habituation, and strengthening cooperation. When the movement of the song has become a consistent activity at the beginning or between learning, it is easier for the teacher to maintain repetition so that children quickly memorize the sequence of movements and rhythm of the activity.

The next support comes from the aspect of facilities and space flexibility. The availability of adequate audio equipment, the choice of venue (in the classroom or more spacious area), and flexible formation arrangements allow teachers to adapt activities to the conditions of the day. In situations where the space is quite loose, variations of the floor pattern such as circles or semicircles are more likely to be done so that the "Circle of Friends" can run neatly. On certain days when the space is narrower, the teacher returns the formation to the row facing the teacher or reduces the movement of places to maintain a safe distance.

Collaboration between teachers is also a strengthener. Input from other teachers regarding the appropriateness of tempo, the level of difficulty of movement, and how to give aba aba helps the stabilization process run faster. In practice, collaboration is seen when teachers observe the parts that often make children lag behind, then agree on movement adjustments that are easier for the majority of children to follow. The support of the principal in the form of space use permits, activity scheduling, and acceptance of learning innovations also makes the movement of songs more stable as a school habit. To facilitate the reading of the findings, the supporting factors and challenges of the implementation of song movements are presented in Table 4.

Table 4. Supporting Factors and Challenges in the Implementation of Song Movements Created by Guru Kusala

Aspects	Supporting factors	Challenge	Impact on the implementation of song movement
Classroom policies and culture	Song movement routine as a learning activity	The classroom situation changes on a given day	The consistency of repeats increases; In unstable classroom conditions, teachers simplify segments and multiply ABABA
Audio Tools	Audio devices are available and can be used	Sound is less clear, volume changes, environmental noise	Beats and pauses are less catchy; Teachers strengthen verbal counts and hand signals to maintain tempo
Space and classroom layout	Flexible implementation locations; Formation is easy to change	Narrow spaces, crowded classrooms, reduced distance between children	The safest floor pattern is chosen; reduced displacement; Non-locomotor motion is more dominant
Collaboration between teachers	Give each other input on tempo, movement difficulties, and aba aba	Coordination time is limited on busy days	Faster consolidation when there is feedback; In limited time, adjust focus on the parts that most often leave the child behind
School support	Permission to use space, acceptance of innovation, scheduling of activities	Busy schedules and priority of other activities	More stable implementation; The duration of the activity is sometimes condensed and only takes the core part
Heterogeneity of children's abilities	Children who have memorized can become models	Speed difference follows count and sequence	Smoothness is easily disturbed by changes in direction or displacement; The teacher adds reps and breaks down instructions into small steps

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Table 4 shows that implementation decisions in the classroom are largely determined by space conditions, audio quality, and differences in children's abilities. These findings help explain why teachers tend to keep movement patterns simple and measurable when classroom situations change.

On the challenge side, the most frequent factors are space limitations and changes in classroom situations. Narrow spaces or dense classroom arrangements make movement with the movement of places risky because the distance between children is reduced. Changes in environmental conditions like this encourage teachers to change their choice of motion shapes and floor patterns so that activities can still be carried out safely. Newell (1986) explained that movement performance is influenced by individual constraints, tasks, and the environment; In this context, changes in the classroom become environmental constraints that directly affect the design of movement.

Another challenge is related to the heterogeneity of children's abilities. In one class, there are children who quickly follow the count and some who need more repetition, so that the randomness is easily disturbed in segments that require a change of direction or change of position. This condition encourages teachers to add repetitions to certain parts and give a more structured aba so that the majority of children keep moving in the same rhythm.

Limited learning time is also an obstacle. When the schedule is tight, the duration of the movement of the song tends to be condensed so that the teacher chooses the most core part, and the opportunity to consolidate the movement details is reduced. Technical challenges such as unclear speaker sounds or environmental noise can affect a child's ability to pick up beats and pauses. Hallam (2010) emphasizes that structured musical experiences are related to children's involvement in activities; In situations where the sound is not clear, teachers need to replace musical markers with verbal and visual markers to maintain order. The relationship between implementation factors, teacher adaptation strategies, and activity results is summarized in Figure 8.

Figure 8. Diagram of the Relationship of Song Movement Implementation Factors, Teacher Adaptation Strategies, and Results

Source: The author's preparation is based on Table 4 and the results of field observations.

Figure 8 shows that teachers' adaptation strategies emerged in response to challenges, especially space and heterogeneity of children's abilities, and then directed to results in the form of the implementation of activities, safety, and alignment. This diagram confirms that teachers' decisions at the technical level, repetition, tempo, aba, and formation, serve as a link between field conditions and the quality of implementation.

If read as a series of results and discussions, the supporting factors explain why implementation tends to prioritize repetition, stable tempo, and floor pattern control. In dance composition, the management of space, time, and energy determines the legibility of movement; This principle makes formation and intensity control the basis for activities to stay neat in a limited space. La Meri (1975) places space, time, and energy as the core elements that form the order of the composition of motion. In group activities, the neatness of the formation

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is related to the unity of composition and cooperation between actors; Hadi (2003) explained that the unity of composition is an important marker in group choreography, and the findings in the classroom show that unity is maintained through distance rules and tempo stabilization.

Challenge factors, especially space and the heterogeneity of children's abilities, explain why teachers' creative processes are iterative and rely heavily on revision. The choice of simple and easily recognizable shapes serves as an implementation strategy, as activities are judged by whether the majority of children are able to follow, stay safe, and stay in formation. Craft (2005) views creativity in schools as a pedagogical decision process that is constantly adjusted to the real context; In this finding, adjustments can be seen in the way teachers process limitations into activity designs that keep running neatly.

The next section leads to the conclusion of findings and implications, especially recommendations for strengthening facilities, spatial arrangements, and strategies for assisting children who are still unstable following rhythm and formation.

CONCLUSION

Based on the results of the research, the movement of the song created by Teacher Kusala at Pertiwi Kutoharjo Kaliwungu Kindergarten appears as a structured and functional learning medium through three works, namely "Cheerful Morning in My Class", "Ayo Rapi Bersama", and "Lingkar Sahabat", which shows a clear relationship between the form of music, movement, and the purpose of class activities. The concise structure of the song with easily recognizable repetition makes it easier for children to follow movement patterns, in line with Karl-Edmund Prier's (2004) view that the recognition of repetitive and contrasting parts helps the understanding of shapes. Multiple Intelligences stimulation mapping shows a dominant tendency in musical and kinesthetic aspects through rhythm and body coordination, accompanied by linguistic, interpersonal, and visual spatial reinforcement in the context of operational lyrics and group floor patterns, as asserted by Howard Gardner (1983) that intelligence appears through the child's response to the demands of tasks. The teacher's creative process takes place iteratively—designing, testing, revising, and consolidating—which reflects contextual pedagogic creativity as stated by Anna Craft (2005). Its practical implications include the selection of stable song structures for initial conditioning, the use of procedural lyrics for habituation, as well as the pattern of a circle floor for cooperation by paying attention to the principles of space, time, and energy according to La Meri (1975). Institutionally, the support of audio facilities and spatial arrangements are important factors in maintaining the regularity of children's responses, in line with Susan Hallam's (2010) view on the importance of structured musical experiences. However, this study is limited to one institutional context, a relatively short observation time span, the dominance of observation and documentation data, and MI mapping which is still descriptive and not longitudinal, so the generalization of findings needs to be done carefully; therefore, follow-up research is recommended to expand the school context, add observation sessions, conduct in-depth interviews for triangulation as emphasized by John W. Creswell (2014), use structured observation instruments, and develop intervention designs that allow for more comprehensive monitoring of the development of MI indicators over time.

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