

Contribution of Campus Theater on Multiple Intelligence Education

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Abstract: Historically, theater is one of the oldest known activities. When a community will gather for a ceremonial purpose: hoping for a good game, asking for rain, or praying a long life for the new leader. Theatrical elements present in these ceremonial activities, for example, appear in singing, dancing, storytelling, and dressing up in costumes and masks of gods and animals. The actors play roles according to their respective capacities in the ceremonial activity of the ritual.

Keywords: theater, multiple intelligence, attitude, ethic

INTRODUCTION

The existence of the campus theater (a theater group under the auspices of the non-arts college) is still surviving with various problems that surround it. Campus theater thrives in almost all universities in Indonesia, public or private campuses, public campuses or campuses based on religion, and in many departments / faculties that are not actually related to literature, drama / theater. One of the problems that is often under the spotlight is the dependence of the attitude of the campus theater groups on injections of funds from the universities that oversee them. This attitude makes them often used as an excuse not to carry out production activities, the reason is often cliché, namely feeling ignored by the campus.

Another problem is related to the education system in this country, which seems to have not provided enough room for appreciation for non-academic achievements. This problem has often been in the spotlight and is a classic problem of education in Indonesia. However, there is almost no resolution. If anything, everything that was done was nothing more than lip service. Therefore, often educational institutions — including universities — prioritize academic achievement as a reference for the quality of education. Another most important problem is the marginalization of literary-drama / theater content in the 2013 (K13) curriculum in Indonesian subjects, as Saryono (2014: 5) says, that:

"Indonesian language and Indonesian language learning also lack adequate and free space and opportunities to develop Indonesian language skills, let alone space and opportunities for Indonesian literature and literature learning. In a superlative way, it can even be said that Indonesian Language Subjects as well as Indonesian language learning have been lost or drowned because they only become a "riding horse" of character, in this case the spiritual and social attitudes that get such an extraordinary portion.

The role and function of art (literature and drama / theater) as a vehicle for the formation of morals, character, and intelligence as described above, it is a shame that it does not get adequate space or space because of excessive or passionate desire to instill character carried out by curriculum policy makers. 2013.

When art (literature, drama / theater, music, dance, painting) is given in educational institutions (schools and colleges), it is often taught as learning that is separated into extracurricular activities and placed low on the priority hierarchy. This should be addressed by giving proportional weight to art and learning, unifying the two of them to be compatible, congruent and codependent in a healthy manner in an educational environment. This philosophy is in line with Goldberg's (1997: ix) opinion that art is the basis for education, because they are fundamental to human and cultural knowledge, expression, and communication. Artistic methods and activities encourage creative and critical thinking skills while enabling students to imagine a variety of possibilities, find solutions,

Intelligence is a term often used to describe the mind which includes a number of abilities, such as planning, solving problems, thinking abstractly, understanding ideas, using language, and learning. Intelligence is closely related to the cognitive abilities possessed by individuals. More broadly, Gardner (1993: ix) states that intelligence is a cognitive and behavioral science. The conception of intelligence is not only the results of tests through psychometric IQ tests in the form of written tests, but also knowledge of the human brain and sensitivity to human cultural diversity. So what is meant by intelligence is the ability to solve problems, or to create products, which is valued in one or more cultural settings. Gardner introduces the concept of Multiple Intelligences (MI), namely: (1) verbal / linguistic intelligence,

Based on the explanation above, this paper is intended to find information related to actors learning about, with and through theater that reflects intelligence education. More specifically, this paper is intended to identify MI in theater activities..

METHOD

This study uses a literature review study method. The author examines various literatures on changes in school organization which tend to be sourced from the latest books and scientific journals on changes in school organization. The assessment through the literature search stage, organizing the

literature review by classifying scientific sources according to the themes and topics discussed, then analyzed using content analytic analysis to understand changes in school organization in depth and interpretation of data and conclusions.

DISCUSSION

A. Theater and Education

Speaking of educational theater - play and theater have become almost synonymous terms. British educational drama expert Peter Slade says: 'Whenever there is a game, there is drama' (Slade, 1954: 3) Even when we talk about more formal theatrical productions, we use the term play: we role-play; we are in action.

In recent years the application of drama / theater education has developed outside the classroom in the range of childhood, adolescence, adulthood or according to educational levels starting from Kindergarten, Elementary School, Middle School, and College. Today too we can see the growth of the theater community in every level of education that exists. We can also see drama / theater being applied to the education and recreation of the elderly, children with disabilities, and adults who are in prison. The possibilities seem limitless, especially in the case of social science research which supports the idea that human learning is closely linked to play, role-playing, imitation, and identification - all of these elements are inherent in experience in drama / theater.

In the primitive cultural life of the Papuan Dani Tribe who live behind the Baliem Valley, we can still clearly see the importance of theater in everyday life, such as, children playing fighting with sticks, practicing for future adult roles as soldiers, because indeed The Dani tribe is known for their penchant for fighting. Such war games are, of course, prevalent in most cultures. Most of us, no doubt, have played handguns or shaped the thumb and forefinger as symbols of the gun in play, making in our own way a statement about its society and identification of its role. These reflections turn into internal drama plays - like fantasy or dreams that allow them to gain new perspectives on reality.

So, in general, drama / theater is an active everyday human process, regardless of age, culture, and can be acted out through behavior or "acting in" thoughts. Like playing that is done spontaneously and naturally, or like rituals that are social and ceremonial. In this case, drama / theater does not only mean performance as a show presented in front of the audience, but all activities that have a dramatic character are carried out by humans and are used for learning / educational activities for the performer.

Educational drama begins with a child's natural tendency to play, identify with characters, act out roles, and enter into inner experiences of imagination and fantasy. Although their

techniques and philosophical perspectives may differ, their commitment to using the performing arts for human learning and development is constant. Theater provides an understanding that implies the development of a product, a script that is rehearsed and performed to the audience. The essential ingredients for the theater are actors, script, and audience. The process of practicing actors, directors, artistic directors, and writers in theater is clearly a form of theater education, and not educational theater per se, where the emphasis is not only on individual growth as theater artists,

Efforts to bridge the gap between drama and theater in an educational context are known as Theater in Education (TIE) - theater in education. Landy (1982: 14) states that TIE refers to the presentation of drama in a school or trained community theater that prepares a way to link the theater experience to the regular classroom curriculum and with student life. Drama and theater as two interrelated things, where all aspects of the drama / theater experience are relative to the performer, whether young or old, whether at work or play. This reciprocal relationship implies full knowledge of the processes and product aspects of drama and theater as they relate to human learning.

Drama and theater education in educational institutions at all levels is expected to be able to see how dramatic / theatrical methods relate naturally to the curriculum. Dramatic / theater activities that are usually carried out outside the classroom can be explored for their usefulness and become a vital force in people's lives. We can see that other institutions such as the Outbound Training group have understood how drama and theater education are starting to play an important role in therapy and community education.

B. Studying in the Arts (Drama / Theater)

'Art is a mirror of life' or 'art imitates life' is a general idea about the function of art in experience. The dialogues of Socrates and Shakespeare (in Hamlet) are metaphors of an interesting mirror of reality. The mirror metaphor unconsciously contains a reflection in it. In the process of reflection we can see things that are and are not there. Therefore, art gives us the opportunity to imagine and reflect on our lives.

Art provides humans with a mode for reflecting on, expressing and documenting experiences, as well as giving a body of knowledge that can ultimately be utilized in life. Art provides methods for expressing ourselves, while at the same time they serve as unique cultural and historical documents. As a study, art offers history, sources of information, and emotional, cultural, and personal documentation.

Apart from that, art can also stimulate the imagination or reflect our experiences. Through the creative process of creating works of art, one can explore the complexity of an idea or situation more fully than if they were reading it or listening to a lecture. As a tool art allows us to cross boundaries normally closed to us, or to join together in new ways. Thus, it is not uncommon for artists to imagine new ways of being or find creative ways of seeing things.

Learning in the arts (read: theater) is an activity that does not only focus on learning about theater, as it usually happens in schools. Rather, it focuses on how teaching and learning can be significantly improved through theater-based activities. According to (Merryl, 1997: 4-5) there are three ways how art can be integrated in learning, namely learning with arts (learning in theater), learning through arts (learning through theater), and learning about arts (learning about theater). Historically, the form of education in art has a tendency to involve students in the learning process. A director who trains actors to portray one character will get him involved and practice to become that character through a long process of observation and practice.

Learning with theater occurred when theater was introduced as a way to learn about a particular subject. Students can study plays or theater performances at certain times to learn about the periodization of theater in history. Understanding historical perspectives and social change with theater can be a unique opportunity for students as they are aesthetically engaged in the moment. It could be that a teacher plays the character of Pangeran Diponegoro (in the Diponegoro drama script) when providing information about the history of Prince Diponegoro's struggle - and this is a fun and interesting activity for students.

Learning through theater is a method that encourages students to wrestle and express their understanding of subject matter through playwriting or theater performances. Students can write a play script or create a theater performance to communicate, deepen, and express what is known. For example, in the learning practice, the teacher gave the theme "korean cafe", then gave a number of different characters (angry, humorous, dignified, assertive, etc.), divided into small groups, and each group performed a mini drama according to the theme. This process will provide experience for students to express various kinds of characters and understanding of the theme well which is done enthusiastically and creatively.

Learning about theater can be interpreted that theater is taught as a separate subject from other academic subjects. This model occurs mostly in schools, so it is often considered a failure as a learning process. This traditional model does not take into account the potential that exists in theater in terms of knowledge and intellectual development. Separating the potential of art from other subjects is very limiting for students to learn. Therefore, studying with and through theater can provide a basis for learning about theater.

Theater serves as a methodology or strategy for learning, extending traditional teaching methods into engaging and imaginative forums to explore subject matter. Using theater as a teaching tool in the classroom extends their function from more traditional theater teaching models and provides opportunities for students to change understanding, increase intelligence, and apply their ideas in creative forms.

C. Intelligence Education

Talking about the concept of intelligence and calling other people: less, enough, very 'smart' or 'smart' is not a simple matter. Extraordinary figures like Thomas Jefferson, Jane Austen, Frederick Douglass, and Mahatma Gandhi could all be described as "smart." Such informal discussions often occur in colloquial language, but rarely do people challenge each other and have further discussions about what is meant by "smart".

About a century ago, psychologists made the first attempts to define intelligence technically and devise tests that would measure it through the Standard Psychometric Approach (psychometric test) to measure a person's intelligence. In many ways, these endeavors represent a singular advance and success for scientific psychology.

Just getting high exam scores is not an indicator of an individual's intelligence. Gardner's theory of multiple intelligence helps educators consider intelligence and IQ in different ways. Consequently when teachers adopt this theory they will change their teaching methods. Gardner has two assumptions of intelligence: first, intelligence is a single, generic capacity that every human being has to a greater or lesser degree; and second, intelligence can be measured by standard verbal instruments, such as short answers, paper and pencil tests (Gardner, 1993: xxvii).

D. The Relationship between Theater and Intelligence Education

To this day, there are still many people who have doubts about the relationship between theater and learning. Does theater really have anything to do with character building or intelligence? Does acting and performance have anything to do with academic achievement? Why study people in places with problems to solve as a way to learn? What's more, many educators believe that students must isolate focus, silence, and long periods of concentration in order to think and reflect at high cognitive levels. On the other hand, based on research conducted by Professor of Psychology and the Princeton Institute of Neuroscience, Hasson (2012: 1276) states that "Cognition manifests in interpersonal space". This quote shows that many types of learning occur when we relate to other people. Brains are completely in tune with each other when students learn through engagement. We are bound to learn and survive

by connecting and empathizing with others - we are driven to belong. Therefore, a complete understanding of the cognitive processes in an individual's brain cannot be achieved without understanding the interactions between individuals.

Brain researchers Mary Helen Immordino-Yang and Antonio Damasio boldly move the paradigm for change in education forward in the name of "Social Cognitive Neuroscience", which states that the goal of education is to improve children's ability to recognize the complexities of situations, and to help them develop increasingly nuanced and sophisticated strategies for action and response. The new paradigm for theater as a teaching strategy has the opportunity to be applied, because in essence theater activities are art activities carried out together that involve various elements - cognitive, affective, and psychomotor - and provide great opportunities for members to interact with each other in the complexity of the theater process.

Theater is an active learning activity, which must be practiced together: reading a script, appreciating, reviewing theater theories, practicing exercise, or even observing a performance. We can learn by doing, exploring and experimenting, and by interacting with our peers and our environment. The act of doing is what makes us lifelong learners.

Theater workers usually work in open spaces without the need for complicated space and equipment requirements. Learning spaces can be created anywhere and anytime. Often the training process is carried out by sitting cross-legged in a circle so that communication between members goes well and is not distant. This design is practical enough to create space for sound and movement. However, there may be times when silence and attention from the participants is needed by giving the leader the opportunity to give cues to do so, such as clapping hands, screaming, or imitating gestures. All of them have the potential to get the attention of the participants

If the theater community requires additional support with management issues, theater actors can start each program agenda with a plan agreed upon by the members. This agreement document is the principles that all participants will adhere to when carrying out the creative process. Positive collaborative management techniques that empower participants to work together and independently when participating in theater. Respect for others, listening to, and working together is often one of the group-approved guidelines. The theater's sensitive potential at work will generate strong emotions, education, and intelligence for its members.

Since the early 1980s, prominent psychologist and scholar Howard Gardner has advocated for Multiple Intelligences (MI). Gardner sees MI as "the potential [that] will not be activated, depending on the particular cultural values, the opportunities available in that culture, and the

personal decisions made by individuals and / or their families, school teachers and others" (2000: 34). While Gardner claims that every human being has a set of basic intelligences in a special mixture that is unique to each person, he also shows that destructive or constructive use of intelligence does not happen by chance (2000: 44-6). The conception of multiple intelligences is also a matter of cultural and environmental circumstances. Intelligence varies from region to region and depends on ideological positions (beliefs, values, norms) and the location of the identity (social, cultural, racial, economic, ability) of the individual. Thus, awareness and acceptance of different ideological positions and locations of different identities is essential in our multicultural society to understand how learners cultivate multiple intelligences. By opening up spaces in classrooms and communities for an appreciation of different perspectives and ways of learning and knowing, theater-based learning helps develop and appreciate a wide range of potential actors.

While Gardner does not directly refer to drama / theater as a teaching method, Gardner argues that "literacy, skills and disciplines should be pursued as tools that enable us to increase our understanding of important questions, topics and themes. (2000: 159). Due to the interdisciplinary nature of drama/theater, it makes it an easy method to adapt to complex problems through MI. Drama / theater's potential to explore multiple identities, viewpoints, and understandings also makes it particularly well-suited to teaching for inclusion, diversity, and social awareness - all of which are central to twenty-first century educational concerns. The following chart provides an overview of the potential of theater in intelligence education.

MULTIPLE INTELLIGENCES	DRAMA / THEATER
<p>Verbal / Linguistic</p> <ul style="list-style-type: none"> - Read - Write - Talking 	<p>Verbal / Linguistic</p> <ul style="list-style-type: none"> - Monologue - Dialog - Story telling - Tell a story - Perform verbal and written criticism - Reflection
<p>Logical / Mathematical</p> <ul style="list-style-type: none"> - Sort - Analyze - Generalization 	<p>Logical / Mathematical</p> <ul style="list-style-type: none"> - Planning a sequential or linear scene - Analyze the scene - Designing settings or designing costumes based on patterns, designing lighting - Stage management
<p>Visual / Spatial</p> <ul style="list-style-type: none"> - Imagine - Designing - Visualization - Conceptualization 	<p>Visual / Spatial</p> <ul style="list-style-type: none"> - Scene blocking - Designing stage sets, lighting, costumes - Directing

<p>Musical / Rhythmic</p> <ul style="list-style-type: none"> - Sing - Rhythmic - Playing instruments - Understanding chords - Shows understanding of tempo, image, pitch and melody 	<p>Musical / Rhythmic</p> <ul style="list-style-type: none"> - Sing - Vocalization - Creating an auditive atmosphere - Generate music scores - Sound design
<p>Bodily / Kinesthetic</p> <ul style="list-style-type: none"> - Gesture - Express ideas with the body - Move the body - Build objects 	<p>Bodily / Kinesthetic</p> <ul style="list-style-type: none"> - Tableau - Pantomime - Blocking awareness - Creating character movement - Choreography
<p>Interpersonal</p> <ul style="list-style-type: none"> - Cooperate - Be empathetic - Communicate effectively with others 	<p>Interpersonal</p> <ul style="list-style-type: none"> - Planning in groups - Take a role - Exploring multiple perspectives through theater - Make artistic / aesthetic decisions in a group setting
<p>Intrapersonal</p> <ul style="list-style-type: none"> - Articulate preferences, values, and morals - Express likes and dislikes - Engage in self-reflection - Evaluate your own performance 	<p>Intrapersonal</p> <ul style="list-style-type: none"> - Expressing ideas about self-dramatization - Express artistic / aesthetic preferences - Engage in self-reflection - Evaluate the show yourself
<p>Naturalistic</p> <ul style="list-style-type: none"> - Classify and observe natural forms - Feel comfortable in nature or outside - Shows interest in outdoor activities such as camping and gardening 	<p>Naturalistic</p> <ul style="list-style-type: none"> - Connect dramatic processes with processes in the natural world - Dramatizing animals, plants, life processes, or geological phenomena - Creating outdoor plays and performances

If seen from the table above about the involvement of cognition and emotions in theater activities, theater-based learning has a role in intelligence education: children learn about life through theater by exploring imaginary themes, topics, and problems at the emotional and cognitive level. at the same time. For example, in theater we create parallel and symbolic worlds and situations. Sometimes they are more literal and sometimes more abstract, but they always involve real thoughts and real feelings, which are manifested to the extent of their respective abilities. Theater is able to create a metaphor of life that we lead through the cognitive and emotional realms; the two cannot and cannot be separated.

CONCLUSION

The development and development of campus theaters in almost all universities is an interesting phenomenon to observe. However, there are many problems that surround it, one of the most important is the lack of trust from the surrounding community about the role and

function of theater activities other than just expressive activities that produce theater performances on the stage alone.

Learning in theater is a strategy to further maximize the role of theater and prove to the community that theater activities are not merely expressive activities for a moment, but can be a source of learning, learning methods, and educational benefits, both character education or intelligence. Learning with theater allows students to use theater as a way to learn about a particular subject / theme. Learning through theater provides opportunities for students to express their understanding of subject matter through playwriting or theater performances. Learning about theater will be created well if it is based on learning with and through theater.

Theater as an art activity does not only emphasize individual growth as theater artists, but more than that significantly to shape their development as human beings. The realization of a mind-body connection in theater activities, apart from supporting empathy, belonging, and collective experience, also helps us to understand more fully how to learn in theater and why we should value theater-based pedagogy as part of educational praxis in our lives.

The potential of the theater has open possibilities as a method for intelligence education for the perpetrators, because in essence theater activities are activities that require individual participation intellectually, emotionally, physically, verbally, and socially. Although theater is basically role playing, there are several activities that help performers to share experiences and perceptions.

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