

APPLICATION OF FINGER PAINTING TECHNIQUES IN FINE ARTS LEARNING FOR GRADE IV STUDENTS OF STATE ELEMENTARY SCHOOL KEBONMANIS 01 CILACAP

Restu Fadilla Rahma¹

¹Art Education Department, Faculty of Languages and Arts, Universitas Negeri Semarang

Corresponding author:
 Restu Fadilla Rahma
restufadilla123@students.unnes.ac.id

Received: 30 October 2025
Revised: 10 November 2025
Accepted: 17 November 2025
Published: 1 December 2025

Abstract. This study aims to describe the application of finger painting techniques in fine arts learning for fourth-grade students of Kebonmanis 01 Cilacap Elementary School. The approach used is descriptive qualitative, with data collection techniques through observation, interviews, documentation, and analysis of students' artwork. The research findings show that the application of finger painting techniques provides a positive contribution to the development of aesthetic abilities, fine motor skills, and creative expression of students. The learning process is carried out in three main stages: project planning, project implementation, and project evaluation. Assessment is carried out using authentic assessment principles according to the Independent Curriculum, which focuses on students' understanding of the elements of art, courage in experimenting, and originality of ideas. The results of the study show that this method successfully encourages most students to show positive development. A total of 47% of students are in the Very Well Developed (BSB) category, 33% are Developing According to Expectations (BSH), and the rest are Starting to Develop (MB). Students are able to produce two-dimensional works of art that are not only visually attractive, but also reflect an understanding of themes, color composition, and courage in expression. These results show that the finger painting technique is an effective and fun alternative in improving the visual potential of students at the elementary school level.

Keywords: Finger painting, fine arts, creativity.

1. Introduction

Fine arts education plays a strategic role in shaping character and developing students' overall potential, particularly at the elementary school level. At this stage, arts education focuses not solely on cognitive abilities but also encompasses the affective and psychomotor aspects, which are crucial for supporting a child's holistic development. Through arts activities, students are trained to develop imagination, creativity, and the ability to convey personal expression. As part of an aesthetic approach, fine arts plays a significant role in developing reflective character and critical thinking from an early age. In this context, the Independent Curriculum (Curriculum Merdeka) serves as a relevant policy framework because it encourages freedom in the learning process, where teachers and students are given ample space to explore and create learning tailored to the needs and interests of each individual (Nafi'ah et al., 2023).

At the elementary school level, fine arts education is part of the Arts, Culture, and Crafts (SBdP) subject, designed to develop students' aesthetic appreciation, visual abilities, and creativity. However, the reality on the ground shows that the implementation of this learning remains stuck in conventional patterns, with a lecture-based approach and monotonous drawing techniques. Obstacles frequently faced by teachers include limited resources, arts pedagogical skills, and access to innovative and contextual learning media (Putri & Lestari, 2022). As a result, students' potential for visual self-expression remains underdeveloped. This is

despite the fact that the Independent Curriculum strongly emphasizes the importance of fun, differentiated, and project-based learning. Therefore, creative learning strategies relevant to the psychological development of elementary school-aged children are needed.

One art learning method that aligns with the spirit of the Independent Curriculum is finger painting. This technique involves using the fingers as the primary medium for painting, allowing students to interact directly with color and the drawing surface. In addition to honing fine motor skills, finger painting also opens up a broad, spontaneous, and authentic space for student expression (Wijaya, 2021). Research shows that this activity not only increases active student participation but also strengthens concentration, coloring skills, and sensory imagination (Umar & Hasis, 2023; Mardhiyyah et al., 2021). This activity also aligns with a project-based learning approach because it encourages reflective and meaningful visual exploration for students. Using fingers allows students to express ideas directly and more spontaneously without the intermediary of conventional painting tools like brushes. This technique provides students with greater freedom of movement and expressiveness in creating artwork, as it is not limited by tools like brushes or pencils (Insani et al., 2023). Furthermore, learning activities using finger painting techniques can also improve students' fine motor skills, which are crucial aspects of elementary school-aged children's development (Nurahma et al., 2024).

Although the benefits of finger painting have been widely studied in the context of early childhood education, in-depth studies that place this method within the Merdeka Curriculum framework, particularly for fourth graders, are still very limited. In fact, at 9–10 years old, students are in Piaget's concrete operational stage, where conceptual understanding is formed through real-world experiences. Based on Lowenfeld and Brittain's theory of aesthetic development, fourth graders enter the schematic stage, an ideal phase for fostering visual symbolization and personal expression through visual stimulation. Therefore, finger painting is seen as an appropriate method to support students' visual, cognitive, and emotional development at this stage.

Findings from initial observations at Kebonmanis 01 Elementary School in Cilacap indicate that arts and culture instruction remains traditional, with minimal application of exploratory methods such as finger painting. Teachers tend to rely on conventional lecture methods and drawing assignments, while student interest in art activities is suboptimal. The main challenges faced by teachers include a lack of arts pedagogical training, limited learning media, and low student engagement. However, approaches such as finger painting can be an effective alternative for creating a more active and creative learning environment, aligned with the principles of the Independent Curriculum.

Research by Jannah et al. (2024) shows that the use of finger painting can improve creativity and fine motor coordination in second-grade elementary school students. Meanwhile, Putri et al. (2022) emphasize the importance of introducing visual techniques from an early age in fostering students' interest in fine arts. Mayar et al. (2023) also note that this method has positive implications for students' social and emotional development, including self-confidence and the ability to express ideas. However, there is limited research examining the specific application of this method within the Merdeka Curriculum for fourth-grade elementary school students. Therefore, this study is urgent and makes a significant contribution to the development of contextual and adaptive arts learning.

This study uses a qualitative descriptive approach to explore the application of finger painting techniques in fine arts learning oriented towards the Merdeka Curriculum. The research focuses on three main aspects: the learning process using finger painting, the quality of students' visual artwork as a form of creative expression, and the evaluation of learning

outcomes based on the Merdeka Curriculum criteria. Data collection was conducted through direct observation, interviews with the principal, teachers, and students, and documentation of student work. Data analysis was conducted inductively using a triangulation approach across data sources to gain a deep and comprehensive understanding of innovative, participatory, and enjoyable arts learning practices.

Therefore, this article aims to contribute to the development of arts education practices in elementary schools that align with the policy direction of the Independent Curriculum. This research is expected to serve as a reference for teachers, curriculum designers, and education practitioners in designing more relevant and contextual approaches to arts learning. Through finger painting techniques, students are not only equipped with artistic skills but also trained to think critically, express ideas independently, and develop their identity as creative, reflective, and character-driven Pancasila learners.

2. Results and Discussion

2.1 Fine Arts Learning at Kebonmanis 01 State Elementary School, Cilacap

Based on field observations and interviews conducted on December 21, 2024, researchers obtained significant information from two informants: the principal and the fourth-grade homeroom teacher of Kebonmanis 01 State Elementary School, Cilacap. The interview with Mrs. Hartini, S.Pd., the principal, revealed that the Merdeka Curriculum (Independent Curriculum) has been implemented gradually over the past three years. However, in its implementation, Arts, Culture, and Crafts (SBdP) learning, particularly in the fine arts domain, still faces structural obstacles, one of which is the lack of specialized teachers with competency in the arts. This situation results in conventional learning strategies that do not optimally encourage students' creative exploration.

This information was reinforced by an interview with Mrs. Kartikawati, S.Pd., the fourth-grade homeroom teacher, who stated that limited pedagogical understanding in teaching fine arts resulted in one-way learning and minimal technical guidance. In practice, teachers only deliver material verbally and directly direct students to practice, without any structured guidance. This results in low student enthusiasm and minimal active involvement in the art learning process. Observations revealed that most students had not yet demonstrated optimal fine motor coordination, particularly in drawing and coloring activities. They also encountered difficulties in color selection and independently conveying visual ideas.

In response to this situation, researchers designed and implemented the finger painting technique as an alternative, more interactive and contextual approach, in line with the spirit of the Independent Curriculum, which emphasizes the importance of learning that facilitates active participation, diversity of potential, and concrete experiences for students. Finger painting was chosen because it allows students to express their visual ideas directly through touch, without the limitations of formal tools like brushes or pencils. This approach provides students with the opportunity to build self-confidence, hone their color sensitivity, and develop fine motor skills through enjoyable and meaningful practice.

With the implementation of this method, the art learning process is no longer solely instructional but transforms into a collaborative experience that allows students to experiment freely. Students are encouraged to learn from failure, develop creative solutions, and boldly try new approaches to completing their work. Classroom environments become more dynamic, inclusive, and reflect the character of independent learning, which positions students as active participants in the educational process.

2.2 Condition of Sixth-Grade Students at Kebonmanis 01 State Elementary School, Cilacap

The condition of sixth-grade students at Kebonmanis 01 State Elementary School, Cilacap, during the fine arts learning process demonstrated a dynamic, constructive learning interaction and a strong exploratory spirit, as emphasized in the principles of the Independent Curriculum, which prioritizes student-centered learning. In each session, students consistently demonstrated enthusiasm, evident in their active involvement in the visual creation process, both individually and collaboratively. Their interest in the media and techniques used, particularly in finger painting, reflected an openness to experiential learning approaches.

Students were not only physically engaged in the drawing activity but also demonstrated positive emotional responses through facial expressions, supportive peer communication, and courage in expressing ideas visually. This phenomenon indicates the fulfillment of the need for self-actualization as outlined in humanistic motivation theory. The teacher, as a facilitator, provided a safe space for students to explore freely, while also providing differentiated guidance tailored to each individual's characteristics and learning styles.

The implementation of this liberating learning approach creates a more inclusive classroom atmosphere and focuses on developing each student's unique potential. Support in the form of constructive praise and personalized feedback from educators further strengthens students' confidence in expressing personal artwork. Furthermore, the freedom to choose colors, shapes, and textures in the finger painting practice demonstrates students' ability to integrate cognitive, affective, and psychomotor aspects into their learning activities.

Overall, the visual arts learning environment in sixth grade at Kebonmanis 01 Elementary School, Cilacap, demonstrates a positive educational atmosphere aligned with the spirit of the Independent Curriculum, which fosters curiosity, fosters empathy, and facilitates students' self-expression through artistic channels. This learning environment not only fosters artistic competence but also reinforces values of appreciation for the nation's arts and culture from an early age.

2.3 Implementation of the Finger Painting Technique

The implementation of fine arts learning using the finger painting technique in fourth grade at Kebonmanis 01 Elementary School, Cilacap, was conducted through two meetings designed collaboratively by the researcher and the class teacher. This strategy was initiated as a pedagogical innovation that not only directed students toward achieving a final product but also emphasized the importance of active involvement in a holistic creative process. The principles of this activity were based on the values of the Independent Curriculum, which prioritizes active participation, authentic learning contexts, and learning experiences relevant to students' lives. Each meeting lasted two lesson hours (70 minutes) and involved 30 students as the main participants. The planning process was developed through the development of teaching modules that covered learning outcomes, student characteristics, media selection, and authentic assessment instruments that supported a meaningful learning process.

In the initial stages of implementing fine arts learning using the finger painting approach, the teacher and researcher collaboratively conducted thorough planning, adapting the material's needs and student characteristics. The preparation process focuses on developing contextual, engaging teaching materials that are appropriate for the cognitive and motor development of elementary school students. One crucial aspect that receives attention is the provision of learning media that support visual exploration, such as skin-safe water-based paints, color palettes with various gradations, and drawing paper that allows students to

express ideas broadly and without the constraints of space. The availability of complete and accessible tools and materials not only facilitates the technical process but also encourages a fun and empowering learning environment. The finger painting media provided accommodates students' individual expressive needs, particularly in channeling ideas, emotions, and imagination through direct finger movements on the drawing medium. This approach reinforces the principle of experiential learning, a key pillar of the Independent Curriculum, where students learn through direct involvement, observation, and authentic creative practice. Thus, this preparation stage plays a strategic role in building a foundation for fine arts learning that is not only technical but also prioritizes aesthetic values, active participation, and holistic freedom of expression.

2.4 Implementation at the First Meeting

The first meeting, held on May 27, 2025, aimed to introduce the basic concepts of finger painting, including an understanding of color theory (primary and secondary colors), as well as basic techniques that can be performed using the fingers as the primary tool. Additionally, students were introduced to the exploration of visual textures through different finger movements and pressures.

2.4.1 Introductory Activities.

At the beginning of a Finger Painting lesson, introductory activities are intended to spark students' interest and creativity while creating a comfortable and enthusiastic atmosphere. The teacher can begin by providing a brief introduction to the art of finger painting, explaining that it is a painting method that involves using the fingers as the primary tool. Introductory activities can also include a brief discussion about color and expression, encouraging students to think creatively about how they will use color and shape in their artwork. The teacher can stimulate discussion with questions such as, "What can bright colors express in our artwork?" or "How can we use our fingers to create interesting patterns?" This is followed by a demonstration of the technique, and concludes with independent exploration guided by the teacher.

Concurrently, the teacher can motivate students by providing freedom of expression, explaining that there are no limits to finger painting and that every student has the ability to create unique works of art. Introductory activities can also include a brief introduction to basic finger painting techniques, providing initial guidance on how to use fingers gently and experiment with different movements. Overall, the preliminary activities in Finger Painting learning aim to create a positive atmosphere, arouse students' curiosity, and provide a basic understanding of this method before they start creating their own artwork.

2.4.2 Core Activities

In the core activities of Finger Painting, teachers create an environment that supports students' creative exploration and freedom of expression. As a continuation of the introductory activities, students are given the opportunity to actively engage in the learning process using their fingers as the primary instrument.



Figure 1. Core activities (teachers collaborate with researchers)

Source: Author's Documentation 2025

Teachers collaborate with researchers by providing more detailed guidance on basic finger painting techniques. This involves explaining how to control finger pressure and movement to create specific effects, as well as how to combine colors to create interesting nuances. For example, teachers can teach students how to create soft color gradients or create different textures through varying finger pressure. Then, they focus on explaining the learning material about primary and secondary colors, introducing students to finger painting techniques and the use of colored paste (technique demonstrations). This process encourages students to recognize the characteristics of color, shape, and personal expression in their artwork.

2.4.3 Closing Activities

The closing activities of the first session of the finger painting art lesson were both an enthusiastic moment and an initial reflection for the students. After participating in a series of core activities focused on observation and an introduction to basic techniques, the students appeared to be highly engaged with their new learning method. Although they had not yet reached the creative process, their initial experience of touching, feeling, and exploring water-based paint and the texture of paper had sparked a strong curiosity about the activities to be carried out in the next session. The cheerful facial expressions and positive responses during the class discussion indicated that an experiential learning approach like finger painting was able to foster students' intrinsic motivation from the introductory stage.

The teacher facilitated the reflection activities by asking students how they felt about their first experience exploring this medium and providing verbal reinforcement for their courage and active participation. This closing activity also provided an important foundation for students to prepare themselves for the creative process in the next session, while strengthening the emotional connection between students, teacher, and the learning materials. With a pleasant and supportive classroom atmosphere, this closing activity reflects the spirit of the Independent Curriculum, which positions students as active subjects in a contextual, enjoyable, and meaningful learning process from the beginning.

2.5 Implementation at the Second Meeting

At the second meeting, held on May 28, 2025, students were given the opportunity to apply the knowledge and skills they had acquired by creating a work on the theme "Natural Landscapes and Flora and Fauna." Students were allowed to choose objects based on their interests, such as mountains, beaches, forests, or other living creatures. Throughout the creation process, the teacher played an active role as a facilitator and guide, providing technical support regarding color gradation, natural textures, visual composition, and basic aesthetic principles in artwork. This activity not only aimed to produce a visual work but also to develop students' courage, consistency, and fine motor coordination skills in a fun and non-pressuring context. The learning process took place in an open, participatory atmosphere that accommodated the uniqueness of each individual.

2.5.1 Preliminary Activities

The preliminary activities in the second session of the fine arts lesson began with a reinforcement of the material introduced in the previous session, particularly regarding the basic concepts of finger painting techniques and the characteristics of the media used. The teacher opened the lesson by warmly greeting students and conveying the day's learning objectives: to enable students to apply finger painting techniques directly through practical activities. The classroom atmosphere was lively, as evidenced by the students' responses, which indicated their readiness to move on to more concrete exploratory stages. As a form of knowledge activation, the teacher posed several reflective questions about their experiences with water-based paint and the sensation of touching the drawing medium in the first session. This activity not only served to build connections between prior knowledge and the material to be learned but also encouraged students to internalize the learning process as an ongoing experience. Furthermore, the teacher displayed several visual examples of basic-level finger painting work as inspiration, not as a standard reference, emphasizing that each piece of work is personal and unique. In this session, the teacher also emphasized the importance of maintaining

cleanliness, using tools wisely, and being open to experimentation in their work. With a communicative and supportive approach, this preliminary activity builds a positive emotional and cognitive foundation, and prepares students mentally and technically to enter the practical phase, which will be carried out individually and in groups in accordance with the collaborative spirit of the Independent Curriculum.

2.5.2 Core Activities

The core activities of the second meeting focused on the application of finger painting techniques as a means of visual expression for students through the creation of artwork with a natural landscape theme. The students chose between mountain landscapes, ocean landscapes, or a combination of flora and fauna. The teacher opened the session by providing technical guidance on the stages of the artwork, from determining the visual composition and selecting colors to applying the paint using their fingertips as the primary tool. Students were given the freedom to choose a theme based on their interests, aiming to foster a sense of ownership in the creative process and support the principles of differentiated learning as emphasized in the Independent Curriculum. Throughout the activity, the teacher actively circulated around the classroom to monitor student engagement, provide individual guidance, and ensure that each individual felt supported in their exploration. This activity not only encouraged creativity but also served as fine motor skills training, which is essential for the developmental stages of elementary school-aged children.



Figure 2. Student learning implementation
Source: Author's documentation 2025

The students' enthusiasm was reflected in the way they used various tactile techniques, rotating, pressing, and dragging their fingers to create textures that matched their visual imaginations. At certain moments, the teacher asked open-ended questions that encouraged students to reflect on their reasons for choosing certain colors or shapes, so that learning went beyond technical aspects to also touch on dimensions of critical thinking and symbolic meaning. The classroom environment, structured in an open, flexible, and low-pressure manner, provided a safe space for students to experiment without fear of making mistakes. At the end of the core activity, several students were asked to voluntarily share their creation process with their classmates, as part of strengthening self-confidence and appreciation for diverse creative approaches. With this approach, the core activity in the second meeting succeeded in becoming an effective medium for integrating aesthetic, motor, affective, and social values into one meaningful and enjoyable learning experience.

2.5.3 Closing Activities

As part of the closing activity, students were invited to participate in a reflection and art appreciation session, aimed at developing self-confidence and aesthetic communication skills. In this session, students were given the opportunity to convey the meaning behind their work, explain their visual ideas, and provide appreciative feedback on the work of their peers. This practice not only strengthened their understanding of the elements and principles of fine art but also fostered the values

of empathy, openness, and metacognitive skills. Overall, the implementation of learning through the finger painting technique provided a fun and transformative learning experience. This learning supported the development of independent, reflective, creative, and cooperative student characters, in line with the dimensions of the Pancasila Student Profile, which encompasses creativity, mutual cooperation, and critical reasoning skills developed through authentic art activities.

Based on the implementation of the learning process, conducted through two structured meetings, it can be concluded that the finger painting technique approach in the context of art learning in fourth grade at Kebonmanis 01 Elementary School, Cilacap, successfully created a meaningful, enjoyable, and contextual learning experience. Close collaboration between teachers and researchers in designing and implementing learning demonstrated the effectiveness of the Independent Curriculum-based strategy, which prioritizes active participation, differentiated learning, and a process-oriented approach. The success of this implementation was reflected in student enthusiasm, the quality of interactions during the activities, and high emotional and cognitive engagement at every stage of the process. In addition to producing personal and meaningful artwork, this process also reinforced the values of reflection, collaboration, and appreciation essential components of arts-based learning in line with the development of the Pancasila Student Profile. Overall, the application of finger painting techniques has proven to support meaningful, liberating, and contextual art learning in accordance with the spirit of Independent Learning.

2.6 Finger Painting Work by Fourth-grade students at Kebonmanis 01 Elementary School, Cilacap, in Fine Arts Learning

The artwork produced by fourth-grade students at Kebonmanis 01 Elementary School, Cilacap, through the application of finger painting techniques demonstrated positive achievements in both aesthetic aspects and the development of fine motor skills. Of the 30 works collected during the learning process, seven were selected to represent the successful application of the finger painting technique. The selection was based on assessment criteria that included an understanding of visual elements such as line, shape, color, texture, and space, as well as indicators of visual creativity, including originality of ideas, courage to experiment, and personal expression in conveying the theme. The selected works demonstrate a diversity of artistic approaches that reflect students' visual thinking in interpreting the theme "Natural Landscapes and Flora and Fauna" in two-dimensional form.

The following is an analysis of the fourth-grade students' work at Kebonmanis 01 Elementary School:

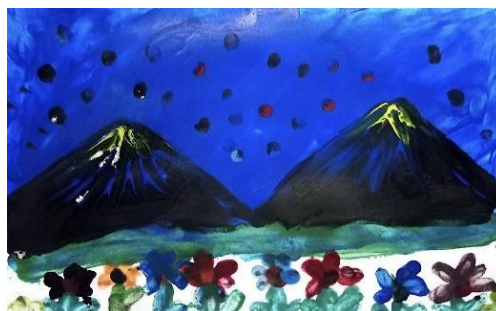


Figure 3. Mutiara's work, 10 years
Source: Author's Documentation 2025

Mutiara's work depicts a mountainous landscape combined with a colorful flower bed in the foreground. The nighttime feel is present through the dark background and a sprinkling of small stars, demonstrating the student's understanding of mood and time in art. The prominent visual elements are color and texture, where dark and light tones blend harmoniously. Intrinsically, this work conveys a sense of serenity and awe at the beauty of the night. Extrinsically, this image reflects the student's personal, contemplative perspective on the beauty of nature.



Figure 4. Abiyan's Work, 10 Years
Source: Author's Documentation 2025

Abiyan's work presents an underwater scene featuring a large fish, two small fish, waves, and coral reefs. This work demonstrates mastery of space, with a dynamic division of the surface and the seabed. Elements of line, color, and shape are used to reinforce the visual narrative. Intrinsically, this work depicts life in motion, in harmony with nature. Extrinsically, this image conveys an ecological message about marine sustainability and biodiversity.



Figure 5. Wahyu's Work, 11 Years
Source: Author's Documentation 2025

Wahyu depicts two mountains and the sun with visual dimensions that suggest a sense of spatial depth. The use of color gradations and curved shapes creates a strong atmospheric impression. The prominent visual elements are space, composition, and light. Intrinsically, this work represents the hope and energy of the morning. Extrinsically, it reflects an understanding of the local landscape familiar to the students.



Figure 5. Rauf's Work, 10 Years
Source: Author's Documentation 2025

Rauf's work focuses on a sunflower garden dominated by yellow and green. The visualization of the flower shapes is arranged repetitively, creating an orderly yet expressive pattern. Elements of color and texture are strongly conveyed through finger pressure, creating relief on the petals. Intrinsically, this image represents joy and growth. Extrinsically, it reflects the student's connection to the flora-rich surrounding environment.



Figure 6. Arfan's Work, 10 Years
Source: Author's Documentation 2025

Arfan's work features a flower garden with three brightly colored butterflies. The balanced composition of flowers and butterflies creates a vibrant and harmonious visual. Prominent visual elements include movement and color. Intrinsically, this work emphasizes joy and freedom. Extrinsically, this work demonstrates the student's observations of the small ecosystems he often sees in everyday life.



Figure 7. Virna's work, 11 years old.
Source: Author's documentation 2025

Virna presents a flower garden with a single butterfly, using a predominance of bright colors such as yellow, pink, and sky blue. These colors emphasize positive emotions and warmth. The main visual elements are color and contrast. Intrinsically, this work conveys an atmosphere of serenity and peace. Extrinsically, it reflects the students' feelings toward the simple yet impressive beauty of nature.



Figure 8. Abhista's Work 10 Years
Source: Author's Documentation 2025

Abhista's work presents a flower garden with a single butterfly and a variety of flowers in various shapes and colors. The placement of objects within the pictorial space is quite proportional and demonstrates a mature visual understanding. Visual elements such as shape, color, and composition are strongly present. Intrinsically, this work depicts the spirit of diversity. Extrinsically, it reflects the importance of celebrating the differences and beauty of floral diversity.

2.7 Evaluation of Fourth Grade Student Learning Outcomes at Kebonmanis 01 Elementary School, Cilacap

Students' learning outcomes in the finger painting learning activity were evaluated comprehensively using a project-based assessment approach. This evaluation aimed to measure the effectiveness of learning, the achievement of learning objectives, and the development of students' cognitive, affective, and psychomotor skills. The evaluation process focused on three main aspects: project planning, project implementation, and the final project results produced by the students. Assessment was conducted in a formative and authentic manner, referring to a rubric developed based on relevant indicators within the context of art learning based on the Independent Curriculum.

2.7.1 Project Planning Evaluation

This stage aims to assess students' ability to design their artwork before the implementation phase begins. Project planning encompasses the ability to understand the theme, independently develop creative ideas, and develop a visual plan, including color and shape selection.

2.7.2 Project Implementation Evaluation

The project implementation evaluation focuses on the students' process of creating artwork directly in class, including the use of finger painting techniques, media exploration, discipline, and active participation during the activity.

2.7.3 Project Outcome Evaluation

The final stage of this evaluation assesses the final artwork created by the students. Aspects assessed include theme appropriateness, visual composition, boldness in expression, and students' narrative skills in explaining the meaning of their work.

2.7.4 Project-Based Evaluation of Fourth Grade Student Work at Kebonmanis 01 Elementary School, Cilacap

The final stage of this evaluation assesses the final artwork created by the students. The scores are then summarized into a single score, consisting of the planning score, the implementation score, and the project results score, which results in a final grade.

Table 1. Recapitulation of Grade IV Student Grades

No	Nama Siswa	Nilai Perencanaan	Nilai Pelaksanaan	Nilai Hasil Proyek	Nilai Akhir
1	Abhista Pramodya G	92	91	93	92.00
2	Abyan Hiraya	94	96	98	96.00
3	Adenaya Bellvania C	79	77	81	79.00
4	Adizta Kevin Saputra	95	93	95	94.33
5	Alliyya Shakilla Putri	91	89	93	91.00
6	Almira Ramadhani	89	91	93	91.00
7	Arfan Lintang Wijaya	94	95	96	95.00
8	Bara Hafuza Hfiy	77	75	80	77.33
9	Dafa Nail Sulistiyono	80	78	81	79.67
10	Delisha Gendis G	95	92	93	93.33
11	Fathan Al Fatih	94	93	95	94.00
12	Gesit Muhammad D	79	77	78	78.00
13	Haikal Maulana	82	81	83	82.00
14	Kejora Almeera J	85	83	86	84.67

15	Muhammad Ra'uf Nur	96	94	96	95.33
16	Mutiara Azhari C	96	95	98	96.33
17	Nadia Amelia M	90	92	92	91.33
18	Nazriel Rafie N	84	82	85	83.67
19	Rasya Putri Susanti	86	84	87	85.67
20	Raziq Naufal G.A.S	80	78	77	78.33
21	Sahlya Auliya R	83	81	84	82.67
22	Salmah Nafisah	81	80	83	81.33
23	Virna Altanna Alurea	93	95	96	94.67
24	Wahyu Fajar P	98	96	98	97.33
25	Mochammad Bisma F	86	85	88	86.33
26	Keenan Ghany R	83	81	84	82.67
27	Adam Nur Majid	84	82	85	83.67
28	Aisyah Marshayu K	76	74	78	76.00
29	Zafeera Aleena W	89	87	90	88.67
30	Shava Kirana M	92	90	93	91.67
	Rata-Rata Nilai	87.43	86.23	88.63	87.43

Source: Teacher Documentation

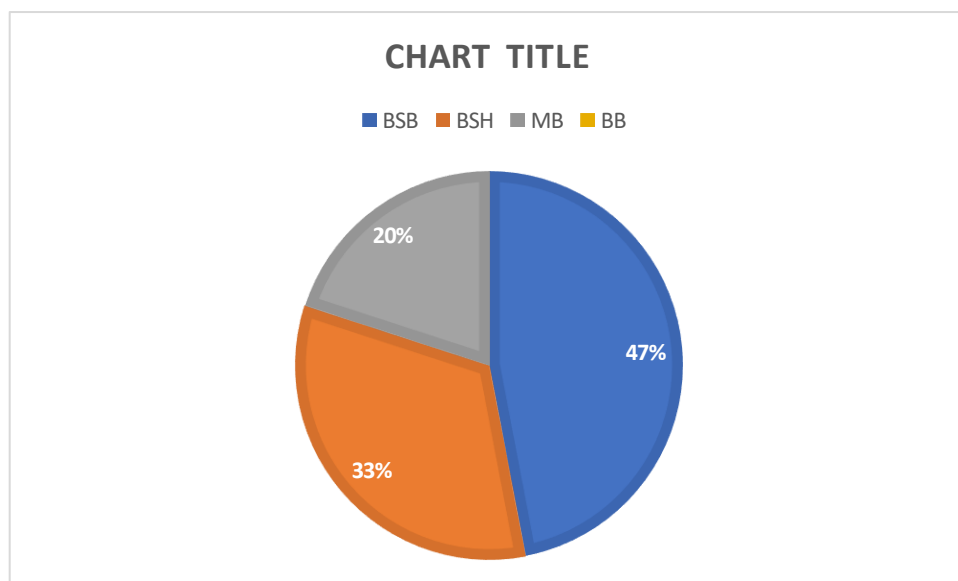


Figure 9. Percentage of Project Evaluation in a Pie Chart

Source: Author's Documentation 2025

The overall score recapitulation revealed that most students showed encouraging progress. The final score was calculated by averaging the scores across the three aspects. The average final score was around 87, indicating that the project-based learning method using the finger painting technique was effective in improving students' artistic skills, creativity, and independence. This evaluation also reflects the learning process that supports the achievement of the Pancasila Student Profile, particularly in the dimensions of creativity, independence, and mutual cooperation.

Overall, this evaluation showed that most students demonstrated positive progress in art learning through the finger painting technique. The project-based learning implemented successfully created an inclusive learning environment, stimulated creativity, and encouraged active student engagement, in accordance with the spirit of the Independent Curriculum. These results reinforce the fact that a learning approach emphasizing exploratory and reflective processes has a positive impact on the development of students' artistic skills, fine motor skills, and self-expression.

3. Conclusion

Based on the research results, it can be concluded that the application of finger painting techniques in fine arts learning for fourth-grade students at Kebonmanis 01 Elementary School, Cilacap, has proven effective in creating meaningful, enjoyable, and contextual learning experiences in accordance with the principles of the Independent Curriculum. Based on the results of observations, interviews, documentation of work, and a comprehensive evaluation of the planning process, implementation, and results of student work, it is known that the majority of students demonstrated high enthusiasm, improved fine motor skills, and courage in visual expression. This approach is able to accommodate the diversity of learning styles and individual potential, thus encouraging the birth of original works and reflecting students' personal identities. Close collaboration between teachers and researchers also plays a vital role in ensuring the learning process runs in a directed, adaptive, and reflective manner. In addition, the implemented project-based evaluation provides a comprehensive overview of student achievement, both in cognitive, affective, and psychomotor aspects. The data shows that of the 30 students involved, the majority fell into the Developing as Expected and Developing Very Well categories, with a final average score of 87. These findings suggest that an experiential arts approach, such as finger painting, can be a relevant and responsive alternative method to the learning needs of elementary school students in the Independent Learning era.

Thus, it can be concluded that learning fine arts through finger painting techniques not only serves as a means to develop visual skills but also as a medium for developing creative, reflective, and collaborative student character. This approach is recommended for wider implementation as a pedagogical innovation in the development of fine arts education, particularly at the elementary level. Furthermore, these findings are expected to serve as a reference for teachers, curriculum designers, and policymakers in developing more contextual, inclusive, and student-centered arts learning models.

Conflict of Interest Declaration

The author declares that there are no conflicts of interest related to the publication of this article.

Funding Information

None.

Acknowledgements

All praise and gratitude the author offers to the presence of Allah SWT for His grace and guidance so that this article entitled "The Application of Finger Painting Techniques in Fine Arts Learning for Fourth Grade Students of Kebonmanis 01 Cilacap Elementary School" can be completed well. The author expresses his deepest appreciation and gratitude to Prof. Dr. S. Martono, M.Si., as the Rector of Semarang State University, Prof. Dr. Tommi Yuniawan, M.Hum., as the Dean of the Faculty of Languages and Arts, and Mrs. Ratih Ayu Pratiwinindya, S.Pd., M.Pd., as the supervisor for all the guidance, direction, and motivation that has been given during the process of compiling this article. She has been a patient and dedicated supervisor, providing a very meaningful contribution in every stage of the research, from planning to final writing. The author would also like to thank the Principal, teachers, and all students of Kebonmanis 01 Cilacap Elementary School, who provided the opportunity, support, and cooperation during the implementation of this research. Without the openness and active participation of all school members, the data collection process and implementation of

activities would not have run smoothly. The author also expresses gratitude to all lecturers in the Fine Arts Education Study Program who have provided the author with knowledge and experience during the study period. All assistance and support provided were very meaningful in completing this research.

Reference

- Insani, L. P. Z., Nurhasanah, Astawa, I. M. S., & Rachmayani, I. (2023). Pengembangan Metode Finger Painting Dalam Meningkatkan Kemampuan Motorik Halus Anak. *Journal of Classroom Action Research*, 5(1), 48– 55.
- Jannah, A. R., Muhlis, & Septika, H. D. (2024). Implementasi Teknik Finger Painting Pada Pembelajaran Seni Budaya Di Kelas II SDN 004 Samarinda Ulu. *Jurnal Ilmiah Pendidikan Dasar*, 9(4), 622–634.
- Mardhiyyah, S., Rahmawati, E., & Ramadhan, D. (2021). *Pengaruh kegiatan finger painting terhadap perkembangan kreativitas anak usia dini*. Jurnal Obsesi: Jurnal Pendidikan Anak Usia Dini. *Jurnal Pendidikan Anak*, 10(2), 125–134.
- Mayar, F., Wahyuni, D., & Putri, N. A. (2023). *Finger painting sebagai metode dalam meningkatkan ekspresi emosional siswa di sekolah dasar*. *Jurnal Pendidikan Kreatif*, 7(3), 212–221.
- Nafi'ah, J., Faruq, D. J., & Mutmainah, S. (2023). Karakteristik Pembelajaran Pada Kurikulum Merdeka Belajar Di MI. *Auladuna: Jurnal Prodi Pendidikan Guru Madrasah Ibtidaiyah*, 5(1), 1–12.
- Nurahma, H., Arrahim, & Ramadhan, F. (2024). Mengembangkan Kreativitas Pada Anak Melalui Kegiatan Finger Painting Di Desa Medalkrisna. *An-Nizam*, 3(1), 210–216.
- Putri, Y. R., & Lestari, M. D. (2022). Analisis implementasi pembelajaran seni budaya dan prakarya di SD: Studi kasus pendekatan konvensional. *Jurnal Ilmiah Pendidikan Dasar*, 7(3), 233–241.
- Putri, D. A., Wibowo, H., & Rahmat, A. (2022).). Pengenalan teknik visual dalam pembelajaran seni rupa untuk siswa sekolah dasar. *Jurnal Pendidikan dan Pengajaran*, 55(4), 289–296.
- Umar, M., & Hasis, M. (2023). *Eksplorasi metode finger painting dalam pendidikan seni anak usia sekolah dasar*. *Jurnal Inovasi Pendidikan Seni*, 3(2), 90–99.
- Wijaya, B. (2021). Mengembangkan ekspresi dan imajinasi melalui teknik finger painting. *Jurnal Seni Rupa dan Pendidikan*, 4(1), 34–42.