

# Dance Performance as a Means of Self-Actualization of Learner in the Tradisional Dance Training Process at the Kembang Sore Dance Studio

Salina Athaya Salsabila Aufa\*, M. Ishaq, Umu Da'watul Choiro

State University of Malang, Jl. Semarang No. 5 Malang, East Java, Indonesia

\*Author of correspondence, Email: [salinaathaya3@gmail.com](mailto:salinaathaya3@gmail.com)

## Abstract

In this research, it can be seen that: the dance performance at the Kembang Sore Dance Studio, Kediri Branch, is a place for self-actualization for residents to learn. The training process and stage performances give rise to the need for self-actualization. The aim of this research is to describe the traditional dance arts training process at the Kembang Sore Dance Studio Kediri Branch as a means of self-actualization, as well as the dance performance at the Kembang Sore Dance Studio Kediri Branch as a means of self-actualization. This research uses a qualitative research method with a case study approach. Data was collected through interviews, observation and document study. Documents were analyzed using domain analysts and processed using the Miles Huberman model. The dance performance at the Kembang Sore Dance Studio, Kediri Branch, is part of the learning process and supports students learning to express and actualize themselves in traditional dance arts.

**Keywords:** Self-Actualization; Dance Training; Dance Performance

## 1. Introduction

Traditional dance studios are a type of non-formal education that operates in the field of arts. The existence of a studio can be a forum for traditional arts training activities within the community. Dance studios develop in a community environment that provides facilities to fulfill one's potential needs in the field of traditional dance. A place where a group of people carry out activities together is called a studio. According to Kuswarsantyo's explanation (2012), a dance studio is a meeting place attended by a group of people or people which is usually held regularly and managed by people who are experts in their field and is a non-formal educational institution which is engaged in dance training. The studio provides a place for students to learn to showcase their potential in dance performance activities. The dance performance becomes a stage to showcase students' skills in expressing and actualizing themselves.

The Kembang Sore Dance Studio, Kediri Branch, is one of the studios that displays the learning potential of its citizens in the form of dance performances. Other studios in Mojo District, Kediri City, do not have dance performance activities as a place for residents to learn to express their potential. The dance performance in Enida (2016) is a dance performance performed by both individuals and groups by expressing body movements accompanied by music. Dance performance activities are a place for residents to learn to actualize their dance skills which are displayed to the general public. Dance performances are a bridge for residents to learn how to express their potential in public. Appearance in a dance performance requires a training process as a form of fulfilling dance skill needs. Yurliana, Rahmat, and Zakira (2022)

state that: individuals can express themselves as a form of self-actualization through any media. Self-actualization as stated by Rachman and Permatasari (2019) is an individual's way of expressing their abilities or potential. Thus, self-actualization in the studio displayed in the dance performance is a manifestation of the training process that has taken place.

Actualization in dance training focuses on implementing learning from dancers in expressing themselves through various dance movements and expressions. Individuals have a role in their own freedom to encourage the creation of experiences that are oriented towards developing personal qualities. Self-actualization will be a stepping stone for individuals in the process of meeting their own needs. Junianto (2019) states that: self-actualization is a method carried out by individuals or processes. Rey (2019) states that: individual orientation is self-actualization which is transformed through the learning process and interpreted in continuous self-potential and displays one's existence. Maslow in Alwisol (2014) states that: self-actualization can be built through learning and experience. The experiences that individuals have can be a means of actualizing. Experience can be a source of learning and new experiences for individuals. Maslow in Alwisol (2014) states that the need for self-actualization and self-esteem is supported by motivational factors. Self-actualization can be hampered due to external and internal factors as stated in Yurliana, Rahmat, and Zakira (2022) that: external obstacles can come from environmental factors regarding self-actualization efforts and internal obstacles such as self-inadequacy and feelings of doubt. In line with this, self-actualization is in harmony with the individual's interrelated abilities in presenting the values within himself. Thus, individual knowledge or experience becomes a medium for self-actualization.

The training process that occurs in dance studios applies lecture, demonstration and practice methods. The lecture method is used as a bridge for delivering material related to dance and dance movements. Sriyadi (2013) states that: lecture is a method used as a means of delivering teaching material in the learning and learning process. Wedyaningsih (2022) states that: the demonstration method in the learning process is able to provide convenience in understanding teaching material and is a means of improving learning outcomes. The final method is practice, residents learn to imitate the movements exemplified by previous stakeholders. Indrayuda (2012) states that: practice is a way for individuals to demonstrate the results of observations. The training process with lectures, demonstrations and practice encourages individual self-actualization of abilities. The dance training process can realize the dancers' self-actualization which is continually transformed through various dance movements.

Dance performances held by studios can be a place to express oneself to the general public. The dance stage is not only a stage for performances but also a means of entertainment. Activities held in the studio can be used by students as a means of self-actualization in traditional dance arts. The dance studio provides access for residents to learn as a space for self-actualization expression through training that occurs in the dance studio which is realized in the form of dance movements. In the context of this research, it can be seen that: the traditional dance arts training process that occurs at the Kembang Sore Dance Studio, Kediri Branch, is a means of self-actualization and the dance performances held at the Kembang Sore Dance Studio, Kediri Branch, are a means of self-actualization.

## 2. Method

This research uses a qualitative approach. The qualitative approach in Zuchri (2016) is an approach with descriptive results in the form of written words or through people's speech and observed behavior. The type of research used is exploratory case study research. Exploratory case studies are used by researchers to reveal events that occurred. As stated by Yin in Sinthania (2022), exploratory case studies aim to explore research questions and problems that are closely related to the phenomenon and the context in which the phenomenon occurs.

This research was conducted at the Kembang Sore Dance Studio Kediri Branch which is located at Perum Asabri Jenggolo Indah, Blok O, No.7, Gogorante, Ngasem District, Kediri Regency. Research subjects are people who provide information related to research. As stated by Amirin in Rahmadi (2011), that: research subjects are the source of obtaining research information or information that the researcher wants to obtain. Researchers chose research subjects according to predetermined criteria, namely studio administrators, students who were members of the studio, students who took part in training at the studio, and students who took part in dance performances. The subjects of this research were the studio head, deputy studio head, stakeholders and learning residents at the Kembang Sore Dance Studio, Kediri Branch. With data collection techniques in the form of observation, interviews and document study.

### 3. Results and Discussion

#### 3.1 Result

##### 1. Training Process Held at the Kembang Sore Dance Studio, Kediri Branch

Training at the Kembang Sore Dance Studio Kediri Branch is grouped according to the abilities and age of the students studying. Dance training takes place at the Gogorante Village Hall every Sunday. The training process that takes place in the studio studies dance and non-dance. The introduction of material outside of dance is carried out in stages according to the group level the students are studying at. The following are the group levels in the Kembang Sore Dance Studio which are shown in table 1.

**Tabel 1. Jenjang Kelompok Sanggar Tari Kembang Sore Cabang Kediri**

No.	Jenjang Kelompok	Jenis Jenjang	Usia
1.	Kelompok Pra-dasar	Pra-dasar 1	5—6 tahun
		Pra-dasar 2	7—8 tahun
		Pra-dasar 3	8—9 tahun
2.	Kelompok Dasar	Dasar 1	9—12 tahun
		Dasar 2	9—12 tahun
3.	Kelompok Pengembangan	Pengembangan 1	13—18 tahun
		Pengembangan 2	13—18 tahun
4.	Kelompok Magang Inti	Magang inti 1	-
		Magang inti 2	-
5.	Kelompok Inti Pelatihan	-	-
6.	Kelompok Putra Khusus	-	-
7.	Kelompok Khusus	-	-
8.	Kelompok Mahir	-	-

The smallest group level starts from pre-basic to advanced. The learning process and the material taught are different, the higher the group level, the more difficult the training process is. The pre-primary and basic dance learning groups are separated between men and women to receive dance according to gender. This is to shape the character of students in the form of masculine and feminine. The development group not only studied dance but began to be provided with skills outside of dance in the form of make-up, hairdressing and fashion design. This learning process is carried out in stages for make up starting from application foundation, leave, *eye shadow*, until *make up* whole face. In the core internship group the learning process is carried out by perfecting the skills of the previous group. This group will receive learning outside of dance such as make-up, fashion and hairdressing with more complex applications. The core group of apprentices begins to carry out duties as stakeholders with the chairman and deputy chairman of the studio being selected. The core training group of apprentices is a senior group in the studio who prepares themselves for certification at the Yogyakarta central studio. Special men's groups and special groups containing men over 17 years old and just starting to learn dance. This special group is for men and women who want to start learning dance. The highest group in the studio is the advanced group who are directed to create works with direct guidance from the studio head. The studio provides individuals with the opportunity to express their abilities in dance movements without age limits.

The learning process is led by the stakeholder with assistance from the stakeholder's assistant. Every semester, residents learn two dances with material in the form of new dance creations created by the Kembang Sore Dance Studio, Indonesian classical dances, and material outside of dance. Students who take part in dance training wear attributes such as stagen, *legging*, *name tag*, and mixed. The training process begins with arranging a line of learning residents which is followed by prayer and reciting the five satyas by all learning residents. The contents of the Panca Satya Warga expressed by the residents before the training process took place and in accordance with the document study carried out by the researcher read: (a) devotion to God Almighty; (b) have the spirit of Pancasila and uphold artistic ethics; (c) sociable in keeping pace with cultural developments and upholding Indonesian culture; (d) polite in acting; and (e) loyal friends in the pursuit of art exploration. After reading Panca Satya, residents learned to warm up from head to toe with accompanying music.

The training process in the studio uses lecture methods, demonstrations, independent practice, question and answer, and collective evaluation. The performer gives an explanation about the dance and continues by demonstrating dance movements. When stakeholders demonstrate dance movements, residents learn to listen and then practice together. The acting assistant plays a role in supervising the movements of learning residents and correcting them directly. A question and answer session was opened by stakeholders to have two-way communication with residents to learn about dance movements that were not well understood. At the end of the session there is a collective evaluation aimed at all students without blaming one person. The dance training process that takes place at the Kembang Sore Dance Studio is shown in the picture 1.



**Picture 1. Assistant Stakeholders Improving the Citizens' Learning Movement**

Figure 1. shows the atmosphere of the ongoing dance training process. The dance training process at every level is almost the same, the difference is the atmosphere of the learning process that is created. In pre-primary and basic classes the training process is more fun, cheerful and comfortable accompanied by singing, *ice breaking*, clapping, likening movements to animals or objects to help children's understanding. At the end of the semester students take an exam to assess their abilities. The exams that students take are adjusted to the group level and test dance and non-dance abilities according to the group level.



**Picture 2. Test atmosphere Make Up**

Figure 2. is a student who is taking a cosmetology exam. The make-up process is carried out in turns and assessed by a jury from the Yogyakarta central studio. The studio does not provide make-up equipment, residents learn to carry it independently. Residents study after taking a test outside of dance, then take a dance test which consists of two dances. In this case, not all of the dances are danced but only half of them.

The training process that takes place at the Kembang Sore Dance Studio Kediri Branch is led by stakeholders and assistant stakeholders who have their respective roles in the dance training process. Training in the studio has a structure with group divisions at each level having different levels of difficulty. The training process uses lecture, demonstration, question and answer and collective evaluation methods. This method helps students learn to understand

and master dance movements. The training process contains stimuli and responses that help provide learning and gain experience for students in actualizing dance movements. The entire learning process at the Kediri branch of the Kembang Sore Dance Studio reflects a systematic and structured effort in self-actualizing the dance skills of students according to their level of ability.

## 2. Dance Performance Held at the Kembang Sore Caban Kediri Dance Studio

The dance performance at the Kembang Sore Dance Studio Kediri Branch is a stage for residents to learn to display their skills in front of the public by performing dances and ballets. Preparation for the dance performance takes approximately two months with preparations coordinated directly by the head and deputy head of the studio. The stakeholders are directed by the head and deputy head of the studio to prepare the dance stage by starting to make floor patterns which are intended to be taught to students and forming dance groups. The management coordinates the participants to prepare themselves for dance performance practice. Dance performance training is carried out after the regular dance training process is complete. The training duration is longer and the training process is more intense than usual. The placement of learning residents on the floor pattern that has been created is carried out directly by the stakeholders who are assisted by the stakeholders' assistants whose role is to direct the residents to their positions through the stakeholders' directions. This is shown in figure 3.



**Picture 3. Positioning according to the Floor Pattern**

Figure 3 shows the atmosphere of the process of placing students according to the floor pattern. Residents learn from the process of entering the stage to leaving the stage and practicing dance movements along with the formation of floor patterns. During the training, stakeholders and assistant stakeholders provide encouragement to residents to learn. Dance stage preparation training does not only focus on dances but also ballet preparation which is coordinated directly by the head and deputy head of the studio. The cast in the ballet is filled by students from the two core apprenticeship groups. The stage preparation process starts with the distribution of roles in the ballet and continues with the placement of the actors in the ballet storyline pattern. Ballet training is shown in figure 4.



**Picture 4. Ballet Rehearsal Process**

Figure 4 shows the preparation process for the ballet entitled Swayamvara which tells the story of the romance of Dewi Songgolangit's competition. The ballet training process is accompanied directly by gamelan music. Ballet training follows the storyline depicted. During the training process there are obstacles in the form of students forgetting *blocking* and doubts about the dance moves being practiced. Learners who make mistakes tend to be silent and look around, so the authorities give them a break for re-direction. This error resulted in the training having to be repeated many times. Before the day of the performance, a clean rehearsal was carried out to coordinate the dancers' positions on stage. The training process is carried out in turns led by the deputy head of the studio. After the dress rehearsal was carried out, the deputy head of the studio carried out two-way communication with the residents to learn about things that needed to be considered in appearance.

The dance performance held featured dances from all students. Residents learn to take turns actualizing their dance skills on stage according to the sequence. The students' performance received a warm welcome from the audience with loud applause when the dancers came on stage. The dancer performs the dance with confidence and a smile on his face until the end of the dance. The following is one of the dance performances of the learning community as seen in Figure 5.



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**Picture 5. Appearance of Residents Studying at the Kembang Sore Dance Studio, Kediri Branch**

Figure 5. is a dance performance *hot topics* hosted by the development group. Dancers enter the stage by flicking the sampur up and down towards their respective positions. While performing the dance the dancer continues to smile. After the performance, the dancer returned behind the stage and received applause from the audience. The dance performance held by the Kediri branch of the Kembang Sore Dance Studio presented dance performances from other branch studios and the central studio. Other branch studios that took part in the performance were the Blitar, Surabaya, Tulungagung branch studios and the Yogyakarta Central Studio. The appearance of the Yogyakarta Central Studio is shown in figure 6.



**Picture 6. Yogyakarta Central Dance Studio Performance**

Figure 6. is a performance from the Yogyakarta Central Kembang Sore Dance Studio showing dance *crazy mask*. This dance is performed by two male dancers with stage mastery that is able to satisfy the audience. Both dancers showed an energetic performance and created an atmosphere that was able to invite the audience to follow their movements with a cheerful atmosphere. Performance after dance performance had ended until it was time for the Swayamvara Ballet from the core apprentice group to perform. The Swayamvara Ballet tells the story of the romance of Dewi Songgolangit's competition and begins with a narrative reading of the storyline of the Swayamvara performed by *master of ceremony (MC)* and continued with thunderous gamelan music along with the entrance of the main character, namely Dewi Songgolangit. This can be seen in figure 7.



**Picture 7. Swayamvara Ballet Performance**

Figure 7. is the initial appearance of Dewi Songgolangit along with her ladies in waiting. The court ladies sit in a respectful and circular position to welcome Dewi Songgolangit. The performance of the ballet continued with Dewi Songgolangit giving conditions to Prabu Klana Sewadana and Singo Barong who wanted to marry her. From here the conflict begins to emerge in the Swayamvara ballet. There was a struggle between these plays until Prabu Klana Sadewa became the winner. The dance performance closed with a dance performance with all the students who were members of the Kembang Sore Dance Studio, Kediri Branch.

Preparations for the dance stage are carried out to ensure the readiness of students to learn in performance. The stage preparation process takes place with more intense and lengthy training. The stage preparation process includes a ballet which is a structured and intense training process. Obstacles like mistakes *blocking* during practice and people who are doubtful about dance movements. The training environment provides moral support. Dance performance activities are a place for residents to learn to show their dance skills on stage and in front of the general public. The existence of a dance stage supports the actualization of students' learning as a platform for performing dance on stage to show their skills. With intensive training and moral support, students can overcome obstacles, improve their skills and be confident in expressing their potential on stage. The students' performances receive appreciation, and the students can actualize their abilities.

### **3.2 Discussion**

#### **1. Dance training at the Kembang Sore Dance Studio Kediri Branch as a means of Self-Actualization**

This research produces field findings regarding Traditional dance training at the Kembang Sore Dance Studio Kediri Branch as a means of self-actualization means that the process of implementing the training at the Kembang Sore Dance Studio Kediri Branch reflects a systematic and structured effort in the dance learning process for students by dividing groups according to ability. The dance learning process with demonstrations, independent practice, questions and answers, and collective evaluation helps residents learn to support the realization of their dance abilities. Stakeholders and assistant stakeholders help support the dance learning process so that learning residents are able to realize their abilities in dance movements. A series of dance learning processes supports students in realizing self-

actualization. According to Maslow in Alwisol (2014) states that: self-actualization can be built through learning and experience. With structured training, residents can learn to develop their potential through dance movements. This concept allows students to learn according to their abilities and gain valuable experience. Through this process, students can build self-confidence and actualize their potential in the context of traditional dance.

The findings of this research indicate that the training process provides changes to the dance abilities of the students studying. Wardana and Djameluddin (2021) state that: the behaviorist method is very suitable for acquiring abilities that require practice and habituation which contain elements such as: speed, flexibility, reflexes, endurance, and so on, in its application it can be carried out in: foreign language conversations, typing, dancing, swimming, sports, and so on. The learning concept in Shahbana, Kautsar Farizqi and Satria (2020) states that: behaviorism theory is a training ground for behavior to be formed due to the relationship between stimulus and response. This means that during the dance learning process there is stimulus and response between the stakeholders and the learning community. The learning method involves demonstrations, independent practice, question and answer sessions, and collective evaluation. There is a reciprocal relationship between the stakeholders and the learning community in meeting dance ability needs. The ongoing learning process improves skills and supports the self-actualization of students learning in dancing. This learning method helps support self-actualization. The training process provides stimulus for residents to learn to meet their needs through dance practice.

In accordance with the results of the discussion above, it can be concluded that dance training at the Kembang Sore Dance Studio Kediri Branch acts as a means of self-actualization for students learning. Training at group levels is arranged in a systematic and structured manner to help residents learn to develop according to their abilities and provide experience. Division of groups according to ability helps residents actualize themselves according to their abilities. Learning methods that involve demonstrations, independent practice, question and answer sessions, and collective evaluation providing feedback can support students in learning to express their potential in the art of dance. The dance learning process in the studio provides a stimulus to support the self-actualization process of students during the training process. The dance movements applied by students are a reflection of self-actualization. Thus, through dance training individuals not only learn to dance, but also undergo a process of personal transformation where they can discover, develop and express their best potential in the art of dance which is realized through dance movements. . The dance training process can take place as a means of supporting citizens in learning to achieve self-actualization. Dance training can be an effective means to optimize self-actualization and achieve higher life satisfaction.

## **2. Dance performance at the Kembang Sore Dance Studio, Kediri Branch as Self-Actualization**

This research produced field findings regarding traditional dance training at the Kembang Sore Dance Studio Kediri Branch as a self-actualization that stage preparations are carried out to ensure the readiness of students to learn in performance. The stage preparation process takes place with more intense and lengthy training. Preparation includes forming groups, arranging floor patterns, and dance practice. The focus of training is not only on dance but also on ballet. Ballet training uses a structured and intense approach. Obstacles like mistakes *blocking* during practice and people who are doubtful about dance movements. The

training environment provides moral support. The dance performance that took place was a manifestation of the results of the learning community's training. This activity is an opportunity for residents to learn to showcase their abilities in front of the public.

The dance performance is a form of self-actualization of the students being displayed. Rachman and Permatasari (2019) stated that: self-actualization is an individual's way of expressing their abilities or potential. This means that the dance performance held by the Kembang Sore Dance Studio Kediri Branch is a place to support individuals in the process of realizing self-actualization. This research involves the process of preparing for a dance performance to support students in learning to achieve self-actualization. During the preparation process, students experienced obstacles such as mistakes *blocking* during practice and people who are doubtful about dance movements. Widayanti (2013) states that: efforts to overcome obstacles to self-actualization can be done by guiding and directing or carrying out things optimally. In dealing with these problems, the environment should be able to provide support by optimizing the training process. Optimizing the environment in the training process can support self-actualization. In supporting citizens to learn to realize self-actualization through the stage, stakeholders and assistants can provide support during the stage preparation process through moral and material support.

The dance performance at the Kembang Sore Dance Studio, Kediri Branch, contains dance performances and ballet performances performed by local students and shown to the public. Maslow in Yurliana, Rahmat, and Zakira (2022) states that: self-actualization is the implementation of an individual's abilities, self-potential, to fulfill one's needs. This means that the dance performance becomes a forum for people to learn to actualize themselves. Dance performances featuring dances and ballets become a space for self-actualization for students. Performing dances in dance performances is a form of self-actualization for students. Residents learn to implement the dance movements they have learned during the training process in a dance performance which serves as a stage to channel their abilities. The stage becomes a place for citizens to learn to support self-actualization in the art of dance which is displayed publicly and enjoyed by the community.

In accordance with the results of this research, it can be concluded that the dance performance at the Kembang Sore Dance Studio, Kediri Branch, plays a role in encouraging the realization of self-actualization among students. Intensive and structured preparation is carried out to support performances on stage. Moral support becomes motivation in the stage preparation process. Dance performances provide opportunities for residents to display their potential in front of the public which supports the process of self-actualization. By appearing on stage, students can express and actualize themselves in dance movements. Optimizing environmental conditions in the stage preparation process helps residents overcome obstacles during the training process. With this, the dance stage becomes a place for dancers to show their abilities, but also to play a role *platform* that supports making it happen self-actualization through the art of dance performed in front of the community. Dance performances can be an effective means of optimizing students' self-actualization and achieving higher life satisfaction.

#### **4. Conclusion**

The dance performance at the Kembang Sore Dance Studio, Kediri Branch, functions as a means of self-actualization for the learning community which is supported by the training process. Through dance training individuals not only learn to dance, but also undergo a process

of personal transformation where they can discover, develop and express their best potential in the art of dance which is realized through dance movements. The dance training process can take place as a means of supporting citizens in learning to achieve self-actualization. Dance training can be an effective means to optimize self-actualization and achieve higher life satisfaction. Dance performances can be an effective means of optimizing students' self-actualization and achieving higher life satisfaction.

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