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Implementation Of A Dance Arts Tutoring Program To Develop Self-Confidence Among Students Of SD N 2 Krandegan, Wonogiri: A Descriptive Qualitative Study During A Community Service Program (KKN)

Vallin Veby Virnanda[1]
[1]Sekolah Tinggi Agama Buddha Negeri Raden Wijaya Wonogiri, Indonesia
Hesti Sadtyadi[2]
[2]Sekolah Tinggi Agama Buddha Negeri Raden Wijaya Wonogiri, Indonesia
Novianti [3]
[3]Sekolah Tinggi Agama Buddha Negeri Raden Wijaya Wonogiri, Indonesia
Sukarti[4]
[4]Sekolah Tinggi Agama Buddha Negeri Raden Wijaya Wonogiri, Indonesia

Corresponding Author: *vebyvallin@gmail.com*

Abstract

Self-assurance is a key psychological element that should be fostered starting from elementary school since it supports students in their ability to convey, engage, and articulate thoughts in front of an audience. Dance education presents a valuable avenue for achieving this goal, yet its contribution to enhancing self-assurance in rural elementary schools remains underexplored. This investigation seeks to outline the execution of a dance arts tutoring initiative carried out by community service (Kuliah Kerja Nyata/KKN) students at SD N 2 Krandegan, located in Bulukerto District, Wonogiri Regency, while also examining its effects on the self-confidence of students. A qualitative descriptive method was utilized. Data were gathered via semi-structured interviews conducted on 20 August 2026 with the homeroom teacher of the fourth grade and ten students involved in the program, along with participatory observations throughout the 40-day initiative, and the information was analyzed through processes of data reduction, data display, and drawing conclusions. The results indicate that (1) the initiative was considered successful and garnered a favorable reaction from the institution, which already boasts a rich heritage in dance, having secured first place at the sub-district competition and

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fourth place at the National Student Arts and Literature Festival; (2) two students from the fourth grade received the chance to showcase their skills at the Independence Day eve celebration at the village hall; (3) students who exhibited stronger locomotor skills often had notable talents in non-academic fields, highlighting the importance of mapping interest and talent as a crucial initial step; and (4) through group practice, familiarization with performing in front of classmates, and experiences with public performances, self-assurance increased over time. Initially reserved students expressed that they became more courageous and communicative, even with adults. The research suggests that upcoming dance initiatives should start with an organized approach to interest and talent identification and encourage collaboration among schools, parents, and instructors or future KKN teams.

Keywords: Dance Arts, Self-Confidence, Community Service Program (KKN), Primary School, Tutoring Program

INTRODUCTION

Character education and the cultivation of students' psychological dimensions are essential aspects of elementary education. A significant psychological aspect that needs to be fostered from an early stage is self-assurance, which refers to an individual's confidence in their capability to act, express thoughts, and perform publicly with minimal anxiety. A lack of self-assurance among young learners can result in challenges with communication, hesitation to engage in public settings, and a deficiency in bravery when it comes to sharing their views and showcasing their skills (Amelia et al. 2025). Given that the elementary schooling period establishes the groundwork for a child's emotional and social growth, it is vital to focus on self-assurance intentionally and methodically, rather than allowing it to develop randomly (Anasya, Sukma, and Kharisma 2026).

A commonly adopted method for enhancing self-esteem in students is through learning in the arts, especially dance. Dance serves not only as a means to uphold cultural heritage but also plays a significant role in supporting the cognitive and psychosocial growth of children. By engaging in repetitive movements and having the opportunity to perform for classmates and the broader community, students gradually develop their ability to confront shyness and foster bravery (Arini, Fajrie, and A 2024). Specifically, the experiences gained from performing provide

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tangible and visible instances of success, reinforcing a child's confidence in their abilities to excel in front of an audience (Ayuningtyas, Liftiah, and Formen 2026).

SD N 2 Krandegan is a well regarded elementary school situated in Kuniran Hamlet, within the Bulukerto District of Wonogiri Regency in Central Java Province. Currently, it serves a total of 152 pupils across grades I through VI. The institution boasts a solid legacy in dance, as demonstrated by its weekly dance extracurricular sessions and its accolades, including first place in the sub-district and fourth place at the National Student Arts and Literature Festival (Festival dan Lomba Seni Siswa Nasional/FLS3N). These factors render the school an appropriate environment for exploring how a program centered around dance can aid in the personal growth of students (Fajar and Indriyanti 2023).

Throughout the Community Service Program (Kuliah Kerja Nyata/KKN), the primary author was given the chance to act as one of the instructors in a dance arts tutoring initiative (bimbingan belajar, or bimbel) at SD N 2 Krandegan. Besides teaching dance steps, the author was also responsible for choosing and showcasing a group of students during the event on the eve of Independence Day (tirakatan) held on 17 August at the village hall (Hana et al. 2026). This involvement inspired a deeper investigation into the ways the tutoring initiative aided in fostering students' self-esteem.

Previous investigations suggest that dance initiatives within schools can enhance both the confidence and social skills of students, and that training in dance provided through a teaching-assistant program can boost students' self-assurance during public performances (Jannah 2025). Moreover, tutoring efforts managed by KKN students have also been found to elevate children's enthusiasm and confidence levels. Nonetheless, there is limited information on how a KKN-oriented dance initiative is implemented in a rural elementary school, as well as how both the teacher and the participating students perceive its influence. Furthermore, KKN initiatives are frequently reported merely as summaries of activities, lacking in-depth analysis of their educational impacts (Lestari and Rofiqoh 2026). This article seeks to fill that gap by offering a comprehensive overview of a KKN-based dance initiative from the viewpoints of the classroom instructor and the students involved. It is anticipated that this article will furnish valuable insights for educational institutions, guardians, and upcoming KKN groups in creating art-centered programs that enhance students' self-confidence (Musbaing et al. 2026).

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Consequently, this piece is intended to (1) outline how the dance arts mentoring initiative was carried out at SD N 2 Krandegan and (2) evaluate its effects on enhancing the self-confidence of students as perceived by the classroom educator and the participants in the initiative.

PROBLEM FORMULATION

Based on the background described above, the problems formulated in this study are as follows:

1. How was the dance arts tutoring program implemented by KKN students at SD N 2 Krandegan, and how was it assessed in terms of effectiveness by the school?
2. How did the program affect the development of students' self-confidence, including their courage to communicate and interact, as perceived by the homeroom teacher and the participating students?

RESEARCH METHODOLOGY

This research utilized a qualitative descriptive method that is focused on providing a detailed account of a social occurrence by using primary data collected firsthand in the field. This method was chosen because the goal of the study is to grasp the meanings, experiences, and viewpoints of the participants in the program instead of quantitatively assessing variables. The framework and processes of the research are detailed below.

Research Setting and Subjects

The research took place at SD N 2 Krandegan, located in Kuniran Hamlet, within the Bulukerto District of Wonogiri Regency in the Central Java Province, simultaneously alongside the KKN initiative in the year 2026. The dance arts instruction program lasted for a duration of 40 days, with interviews being carried out on 20 August 2026, three days following the students' performance during the Independence Day eve celebration (tirakatan) event on 17 August at the village hall. The participants in this research included: (1) Mr. Eko Widodo, the educator and homeroom instructor for fourth grade, who oversaw the students in the dance tutoring initiative; and (2) ten fourth-grade students who were involved in the program. These participants were chosen intentionally because of their direct involvement in the program, making them the most qualified to provide insights about the subject matter of the research.

Data Collection Techniques

Data were collected using two main techniques:

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1. *Semi-structured interviews* with the homeroom teacher and ten students on 20 August 2026, using a prepared interview guide while still allowing informants room to develop their answers freely. The guide covered the effectiveness of the program, the school's dance background, differences in student participation, changes in self-confidence, and suggestions for future programs.
2. *Participatory observation*, in which the first author was directly involved as a trainer in the tutoring sessions throughout the 40-day program. This allowed the author to observe the rehearsal process, interaction among students, and changes in students' attitudes while the program was running.

Data Analysis Techniques

The information was examined through three engaging phases: data simplification (filtering details pertinent to the research emphasis), data presentation (structuring interview outcomes into themes), and interpretation and validation (Ningsih et al. 2024). Data from interviews and observations were classified into four primary themes: program efficacy, the school's accomplishments in dance and awareness of dance, variations in student engagement, and the growth of self-assurance before and after the initiative. To enhance the validity of the results, the reports from the teacher were matched against those of the students and the author's observational records source and method triangulation (Nugrohaji 2025).

RESULTS OF RESEARCH AND DISCUSSION

The findings are presented according to the themes that emerged from the interviews and observations, each followed by a discussion of its meaning. Table 1 provides an overview of the main findings before they are elaborated.

Table 1. Summary of Main Findings

Theme	Key Finding	Implication
Program effectiveness	Program perceived as effective; two students performed at the village hall	Program filled a gap left by the paused weekly extracurricular
Dance tradition at school	First place at sub-district level; fourth place at FLS3N	Strong arts culture served as initial capital for the program

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Theme	Key Finding	Implication
Differences in participation	Students with prominent locomotor skills tended to be non-academic talents	Interest–talent mapping is necessary before selecting participants
Self-confidence development	Students grew braver and more open through rehearsal and performance	Confidence develops gradually through habituation, not instantly
Peer relations	Students supported shy classmates	Program also fosters social care and cooperation

Source: interviews and participatory observation (processed by the authors).

1. Effectiveness of the Dance Arts Tutoring Program

The interviews reveal that the dance education initiative organized by the KKN students was viewed as quite effective by the teacher of grade IV. Prior to the arrival of the KKN group, the school had an existing dance extracurricular program led by an outside instructor once every week, but this had been suspended due to the busy schedule associated with activities in August. The introduction of the KKN dance education initiative was seen as beneficial in addressing this absence. The effectiveness of this program was demonstrated by the selection and exhibition of two grade IV pupils during the Independence Day eve celebration at the village hall, with their performance receiving a positive evaluation from the school. A similar trend has been noted in a teaching-assistant program where students' dance displays acted as the final assessment of the training (Noverina et al. 2025).

This discovery indicates that the program succeeded not only due to the training alone but also because it set a specific performance objective. A definitive and significant aim, like participating in a community event, lends purpose to the practice and provides students with a reason to persist. In this regard, the KKN program supported the school's current initiatives instead of replacing them, showcasing how brief community service projects can aid in maintaining school arts activities during times when regular programs are on hold (Olivia, Achmad, and Kasih 2026). Reports suggest that similar tutoring initiatives conducted by KKN students have proven to be effective and have boosted children's motivation and self-assurance.

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2. Familiarity with Dance and the School's Achievements

Dance is well-known among the pupils of SD N 2 Krandegan. The institution previously achieved first place at the sub-district level and represented the Bulukerto education sub-district coordination office (Korwilcambidik) at the regency competition. The following year, however, the school's performance in dance experienced a slight drop to fourth place at FLS3N, as more focus was placed on other categories of competition. Nonetheless, this illustrates that a culture of arts, particularly in dance, is well established within the school community (Puspitaningrum, Sugiyono, and Qorimah 2024).

From the viewpoint of program design, this existing tradition serves as a significant facilitating factor. Pupils who are accustomed to dance are likely to face fewer cultural and psychological challenges when engaging in a new dance initiative, and teachers are expected to be more encouraging. As a result, the program did not have to initiate dance activities from the beginning, but rather could enhance the current enthusiasm, likely leading to the favorable responses reported by the institution (Purwitasari, Afifulloh, and Dina 2022). Regular dance extracurricular programs in primary schools have also been noted as environments where learning takes place through the training and demonstration by the teacher. This suggests that caution should be applied when considering the applicability of these findings to schools that do not have a dance heritage.

3. Differences in Participation between Experienced and Inexperienced Students

The interviews indicated that before the implementation of the program, the school assessed students' passion for dance by engaging with their parents, acknowledging that every child possesses unique interests and capabilities. Notably, those with stronger physical movement skills in dance often had lesser academic performance. Consequently, artistic expressions like dance emerged as an alternate avenue for these students to excel and showcase their individuality. This observation implies that dance instruction in elementary education can help nurture the varied talents of students instead of just training future specialists in dance. Similarly, attending to the talents and interests of children at the primary stage is an acknowledged issue in other educational institutions (Rachmanto, Sari, and Marini 2026).

This finding carries an essential educational implication. Schools typically gauge success mainly through academic metrics, which can limit the chances for students with strengths outside of academics to find recognition. Dance provides an environment where these students can gain acknowledgment and feel proficient, contributing to their self-esteem. Additionally, this

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discovery emphasizes the necessity for careful mapping of interests and talents: without such an approach, the selection process may miss students who could gain the most from the program or may assign them to positions that do not align with their preferences. A mapping project conducted in a different elementary school revealed that only a small fraction of upper-grade students had their talents recognized and that involving parents in the mapping process led to increased participation in after-school programs.

4. Development of Students' Self-Confidence before and after the Program

At the beginning of the program, every grade IV student participated in the screening without any exceptions. The homeroom teacher stated that this participation inherently boosted the students' self-esteem because they grew accustomed to showcasing their skills in front of their peers, working together, and taking turns to rehearse the techniques demonstrated by the instructor. The teacher also observed that a majority of the grade IV students were girls; as the dance initiative progressed, the engagement from both female and male participants became more equal, providing similar chances for everyone to showcase their talents (Seska, Lotulung, and Kasingku 2026).

Changes in self-confidence were especially prominent in those students chosen to perform at the tirakatan event. The teacher evaluated that the act of presenting in front of a large audience significantly boosted their self-assurance and motivated the students to interact with others, even in front of their own parents.

From the students' viewpoint, being invited to dance in front of their peers for the first time brought about a mix of shyness and joy. After attending several rehearsals, the students expressed that they felt more courageous (Sukaria, Sri, and Mumang 2026). They still experienced slight apprehension, but this was combined with happiness and a willingness to engage in conversations, even with older individuals. When they successfully memorized the choreography, they conveyed feelings of joy, excitement, and a sense of accomplishment, demonstrating that self-confidence is cultivated through small victories that the students experience firsthand.

Table 2. Students' Self-Confidence before and after the Program (Qualitative Description)

Aspect	Before the Program	After the Program
Performing before peers	Felt shy when first asked to dance in front of friends	Felt braver after several rehearsals, though a little fear remained

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Aspect	Before the Program	After the Program
Emotional experience	Mixed feelings of shyness and happiness	Happy, joyful, and feeling more capable after memorizing the movements
Communication	Hesitant to communicate	More open in communicating, including with older people and parents
Participation by gender	Participation less balanced (majority of students were female)	More even participation of female and male students

Source: interviews with the homeroom teacher and students (processed by the authors).

When considered as a whole, these results indicate that self-assurance is cultivated through a mix of three approaches: frequent practice, which enhances skill; becoming accustomed to performing in front of others, which gradually lessens social fear; and experiencing public performances, which provides a concrete sense of achievement. This trend aligns with findings that suggest confidence improves through practice, teamwork, and chances to showcase abilities, that teachers' ongoing exposure and encouragement develop confidence over time, and that one's belief in their capacity to learn correlates with confidence in public settings. Analyses of dance-related activities also show positive effects on children's self-esteem and self-assurance. The lingering feelings of anxiety expressed by students imply that confidence should be regarded as a gradual process that evolves rather than as an instantaneous condition. Additionally, it should be acknowledged that this data is subjective and qualitative; the research did not utilize a standardized method to assess self-confidence, thus the reported changes should be viewed as perceived rather than confirmed by statistical data (Wandi et al. 2026).

5. Choreography as a Channel for Talent

The homeroom instructor highlighted that the element most crucial in boosting students' self-esteem was the movement or choreography aspect, as it allowed students to express previously hidden dance talents. The KKN dance tutoring initiative was viewed as vital in helping students showcase those abilities. This indicates that there is a strong connection between students' self-assurance and the chance to investigate and display their skills. Consequently,

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teaching methods that provide students with the freedom to explore movement are likely to inspire them to express their thoughts and emotions through dance more boldly, rather than just copying the instructor. This aligns with research suggesting that an educational approach which enables students to investigate can enhance their confidence in learning dance .

6. Teacher Strategies for Overcoming Shyness and Low Self-Confidence

Alongside the dance curriculum, the school employs various strategies for habituation to help students deal with their shyness and lack of self-esteem, such as a morning reading session where pupils read aloud and summarize what they have read in front of their classmates. The homeroom teacher explains that the main goal of this approach is to help students become comfortable speaking in front of their peers frequently, allowing them to build self-assurance gradually through repeated exposure rather than all at once.

This observation suggests that the dance curriculum is most effective when it is part of a wider school environment that consistently provides students with chances to express themselves. The reading session and the dance initiative are based on the same fundamental concept: frequent, low-pressure situations where students can be visible and audible to others. As a result, the benefits of the dance program are likely to be enhanced when comparable activities continue to be part of everyday classroom interactions after the KKN team has departed.

7. Students' Perspectives on the Dance Program

The students who participated in the interviews predominantly conveyed sentiments of happiness and joy during their involvement in the dance tutoring initiative, without any adverse feelings toward the dance regulations or their interactions with the KKN instructors. Additionally, there was an increase in mutual encouragement among the students; when inquired about how they would react to a friend who was still feeling shy or lacking confidence to showcase their skills, they responded that they would always offer that friend encouragement and support. This indicates that the dance program not only boosted individual confidence but also nurtured social responsibility and collaboration among students, aligning with findings of social-care traits developing in school dance extracurricular activities.

The students indicated that the supportive and non-judgmental environment was likely essential for the confidence-boosting benefits mentioned previously. Children are more inclined to take performance risks when they perceive a safe atmosphere free from mockery and feel supported by their peers and instructors. The encouraging attitudes demonstrated by the

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students imply that the group dynamics of the program fostered such a nurturing environment. Research in music education also supports this idea, revealing that backing from parents, educators, and peers is crucial in shaping students' self-belief in their learning and public performance abilities.

8. Recommendations for Subsequent Program Implementation

The homeroom instructor suggested that upcoming KKN groups intending to implement a comparable initiative should conduct a more in-depth assessment of students' skills and interests prior to selecting individuals for training, which should also involve an evaluation of interests and talents alongside parental involvement. Collaboration among parents, guardians, educational institutions, and the trainers or KKN members was viewed as essential for the effective enhancement of students' self-esteem through a dance program. This recommendation aligns with an initiative for mapping that received backing from parents and with a research study centered on teachers that recognized collaboration among educators, schools, and families as a key aspect. It is included in the suggestions made in this article (Yuliani, Sueca, and Numertayasa 2024).

CONCLUSION

1. The dance arts tutoring program implemented by KKN students at SD N 2 Krandegan was implemented effectively and received a positive response from the school, particularly because the school already has a strong foundation of dance culture, marked by first place at the sub-district level and fourth place at FLS3N. The program provided an opportunity for two grade IV students to perform at the Independence Day eve event at the village hall. It also showed that students with prominent locomotor abilities in dance are generally talented in non-academic areas, making interest and talent mapping an important step before program implementation.
2. The program contributed to the development of students' self-confidence. Collective rehearsal, habituation to performing before friends, and public performance experience naturally fostered students' courage to communicate and interact, even with older people. From the students' perspective, although the experience was initially marked by shyness and slight fear, it was generally enjoyable and fostered mutual support among students. These findings are based on one teacher and ten purposively selected students and on qualitative data, and therefore should not be generalized broadly.

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RECOMMENDATION

1. *KKN teams and trainers:* Conduct systematic interest and talent mapping from the outset, rather than relying solely on direct appointment, and give students room to explore movement.
2. *Parents and guardians:* Provide active communication and support so that the dance program can run optimally and be sustained.
3. *Schools:* Consider keeping the dance extracurricular running routinely and integrating it with other habituation activities, such as morning literacy presentations, given its positive effect on students' self-confidence and character.
4. *Future researchers:* Expand the scope of subjects by involving more students and parents, and use a more measurable instrument, such as a self-confidence scale, or a mixed-methods design to strengthen the qualitative findings obtained in this study.

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