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Learning Benjang Gulat Art to Enhance Student Confidence through the Creative Process at SMP Labschool UPI Cibiru

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ABSTRACT

The influence of the lack of direct interaction between students and students, and students and teachers during the COVID 19 Pandemic, had an impact on the attitudes of students who lacked confidence in learning dance, so that after the new normal the teacher had difficulties in providing learning, especially learning dance in class, so there is a need for innovation in implementing the dance art creation process. through the art of Benjang Gulat in order to explore abilities through the creative process of students in making dance creations according to the abilities of each student. The purpose of writing this thesis research is to report the results of the influence of Benjang Wrestling Art learning to increase self-confidence through the creative process of students at SMP Labschool UPI Cibiru. This research method uses a quantitative research paradigm with experimental research methods. The form of the experimental design used in this study is the actual experimental design (True Experimental Designs). Findings Based on the recapitulation data, the average value of the results of the experimental class practical test was 90 with a minimum score of 85 and a maximum score of 97. These values indicate that students' self-confidence has greatly increased, from this study it shows that there is a positive influence from the implementation results Benjang Wrestling Art material through a student creation process. Then, based on the results of the recapitulation of the control class practice test scores, the average value was 45.74 with the minimum value being 6 and the highest value being 13. It can be seen from these results that the confidence test results in the control class were lower than those in the experimental class. Therefore the level of student confidence in learning the Art of Wrestling at SMP Labschool UPI Cibiru can be stated to be very influential on student confidence as much as 65% of the 20 students in the Experiment class, while the control class based on Indonesian dance only gets an increase of 15%.

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1. INTRODUCTION

The lack of direct interaction between students and peers, as well as between students and teachers, during the COVID-19 pandemic led to a decline in students' self-confidence in the learning process, particularly in dance arts education. In the post-“new normal” period, teachers faced various challenges in implementing classroom learning, especially in practical dance activities. Based on the researcher's observations of Year 9 students at SMP Labschool UPI Cibiru, the majority exhibited low self-confidence when asked to perform dance practices in front of the class or to complete individual or group dance assignments. Students appeared shy, reluctant to perform, hesitant to express opinions, and faced barriers in socialising.

These issues provided the foundation for the researcher to examine the implementation of Benjang Gulat art-based dance learning as an effort to enhance students' self-confidence. Creative activities in dance arts can be interpreted as a creative thinking process for producing and developing new dance works (choreographic creations). In this context, Benjang Gulat art embodies character values closely linked to self-confidence. This traditional art instils a spirit of perseverance, diligence, and motivation to practise continuously until the desired outcomes are achieved.

Benjang Gulat art also teaches the importance of balance between physical strength and self-control. Its characteristic movements—such as Puyuh Ngungkug, Panon Peureum, Golempang, Silih Taksir, Milang Bentang, and Dogong—reflect dynamic, energetic motion while upholding sportsmanship and ethics. Although rooted in martial arts traditions, this art does not emphasise violence or harming opponents; instead, it prioritises locking techniques and agility. These values can be integrated into dance arts education to foster students' self-confidence through creative and collaborative movement experiences.

This research is particularly significant given the pandemic's impact on students' psychological aspects, especially self-confidence. Dance learning, previously conducted online, created awkwardness upon returning to face-to-face instruction. Through the implementation of Benjang Gulat art-based choreographic creations, it is expected that students will develop self-confidence and optimise their potential in learning activities. Self-confidence is a crucial factor in student potential development. Students with high self-confidence are better able to participate actively, express ideas, and achieve optimal academic performance.

In addition, this study also emphasises the importance of using learning materials based on local wisdom. Benjang Gulat art is a cultural heritage of the Bandung Regency community that embodies noble values and is relevant to be transformed into education. This aligns with Regent of Bandung Decree No. 88 of 2021 on the Implementation of Local Content Education in Bandung Regency (Peraturan Bupati Bandung Nomor 88 Tahun 2021 tentang Penyelenggaraan Pendidikan Muatan Lokal di Kabupaten Bandung), which affirms the importance of integrating local culture into the educational curriculum. Therefore, the implementation of local wisdom-based art education, such as Benjang Gulat art, can serve as an effective strategy to enhance students' self-confidence while simultaneously instilling character values and an appreciation for regional culture.

1.1. Literature Review

This study is supported by various relevant theoretical studies and previous research. Six main sources were used as the conceptual basis to strengthen the research foundation, covering theories of behavioural learning, the concept of local

wisdom, cultural anthropology, as well as theories of self-confidence and the process of dance creation.

Skinner's learning theory serves as the first reference. According to Semion (2020), in this theory learning is oriented toward observable changes in behaviour through the provision of reinforcement. The stages of applying Skinner's theory in an educational context include: analysing classroom conditions and students' behaviour, compiling a list of positive reinforcers, determining the sequence of desired behaviours, delivering reinforcement according to its type, and evaluating the outcomes of behavioural change. In the context of this study, a behavioural approach is considered relevant for cultivating confident habits through positive reinforcement during the dance learning process.

Next, the concept of noble character based on local wisdom is proposed by Wagiran (2012), who explains that local cultural values play an important role in shaping a national character that is self-aware, capable of regulating emotions, and upholds social harmony. Local wisdom encompasses the principle of "empan papan", which refers to the ability to position oneself wisely in various social situations. These values serve as the foundation for developing students' self-confidence and social ethics through regional culture-based art education.

In the field of cultural anthropology, Koentjaraningrat (2009) classifies elements of human culture into three forms: ideas, activities, and artifacts. This categorisation explains that art is not merely an aesthetic expression, but also a medium for values and social behaviour. Benjang Gulat art, as part of Sundanese culture, reflects values of courage, sportsmanship, and perseverance, which can serve as a medium for the internalisation of positive character values in students.

Next, Lauster's (2002) personality theory provides a psychological foundation regarding indicators of self-confidence, which include: (a) belief in one's own abilities, (b) an optimistic attitude, (c) objectivity, (d) responsibility, and (e) rationality in thinking and acting. These five indicators serve as a guideline for designing the instrument to measure students' self-confidence in this study.

In addition, Thursan Hakim (2002) emphasises that self-confidence does not arise spontaneously, but develops through a long personality development process. Factors that shape self-confidence include positive experiences, understanding of one's own strengths and weaknesses, and support from the social environment. This process can be cultivated through learning that provides students with space to express themselves, try new things, and continuously improve.

In the context of dance arts, Hadi (2017) explains that the process of creating a dance work consists of three main stages: exploration, improvisation, and composition. These stages depict the development of ideas into meaningful movement forms. Through this process, students not only learn movement techniques, but also develop creative, collaborative, and reflective thinking skills. These three stages are used in this study to analyse the Benjang Gulat art-based choreographic creation learning process.

Thus, this literature review affirms that local wisdom-based art education has considerable potential in enhancing students' self-confidence. The integration of behavioural theory, local cultural values, and the creative process in dance forms a conceptual foundation that strengthens the relevance and novelty of this study.

2. METHODS.

This study employs a quantitative research paradigm with an experimental research method. The experimental design used is a true experimental design (True Experimental Design). According to Sugiyono (2017), this design is classified as true experimental because the researcher can control all external variables that may influence the course of the experiment. Another perspective states that true experimental designs involve both an experimental and a control group, as well as procedures for measuring changes that occur in the two groups.

The type of true experimental design applied in this study is the pretest–posttest control group design (The Pretest–Posttest Control Group Design). The variables used are an independent variable (X) and a dependent variable (Y). In this study, the independent variable (X) is self-confidence, and the dependent variable (Y) is the Benjang Gulat art-based creative process. This experimental design was selected because it is well suited to the researcher’s needs for conducting a pretest–posttest procedure, through which comparative data can be obtained before and after the implementation of Benjang Gulat art-based creation. This facilitates the detection of differences and enables the researcher to assess whether the independent variable has had a measurable effect on the dependent variable. The pretest–posttest control group design is represented by the following diagram:

R O₁ X O₂ R
R O₁ O₂ R

The symbols in the diagram denote the following:

R = randomly assigned group

X = treatment (Benjang Gulat art-based creative process)

O₁ = group measurement before treatment (pretest)

O₂ = group measurement after treatment (posttest)

The research procedure described above can be set out in the study design, as shown in Table 1.

Table 1. Research Procedure or Study Design.

No.	Research Stage	Type of Analysis	Outcome
1.	The empirical condition of students' creative-process competence before the Benjang Gulat art treatment is applied.	Quantitative	Students' pretest
2.	Implementation of Benjang Gulat art through the creative process to build students' self-confidence.	Qualitative and quantitative	Questionnaire instruments, interviews, and observation
3.	The empirical condition after the Benjang Gulat art treatment is applied through the creative process.	Quantitative	Students' posttest

The work steps in the pretest–posttest control group design can be described as follows:

- **Pretest**

This activity is conducted with the class group to be studied in order to identify students' initial level of self-confidence before they participate in dance arts learning through the Benjang Gulat art-based creative process. Carrying out the pretest makes it possible to establish a baseline against which changes can later be measured.

- Treatment

In this step, the researcher begins to implement the treatment in the designated experimental class. The treatment consists of building self-confidence in dance arts learning by applying Benjang Gulat art through the creative process. This is the core intervention phase of the study.

- Posttest

This step constitutes the final stage of the research, during which a final test (posttest) is administered to the experimental class to determine the effect of applying Benjang Gulat art through the creative process on students' self-confidence. The results from this stage are then compared with the pretest scores from the initial stage in order to assess whether the treatment has been effective or not.

3. RESULT AND DISCUSSION.

Before implementing Benjang Gulat art-based learning in this study, interviews and a pretest were first conducted to assess students' self-confidence in classroom learning. The interviews aimed to understand the process of cultural arts education, particularly dance arts, as it had been conducted online during the pandemic period. The interview sample consisted of 20 students. Of these, 70% reported that cultural arts lessons were not very enjoyable, with instruction scheduled for three 40-minute sessions per week. In contrast, only 30% stated that they liked cultural arts, explaining that these lessons seemed relatively easy to follow. This low level of interest was also influenced by several factors, including students' limited self-confidence in cultural arts, especially in dance-arts lessons. The space and conditions for learning dance had been constrained during the period when instruction was delivered online, and after returning to face-to-face schooling, students at SMP Labschool UPI Cibiru had to re-adapt to the school environment in the post-pandemic period.

In addition to interviewing the cultural arts teacher, the researcher gathered information and data through questionnaires administered to students. The questionnaires were used to gauge the extent of students' self-confidence regarding cultural arts learning, particularly dance arts, as well as to measure their understanding and knowledge of the material to be covered in the study on the implementation of Benjang Gulat art through the students' creative process, as an effort to enhance their self-confidence in participating in dance arts lessons at SMP Labschool UPI Cibiru. A total of 10 questionnaire items were administered to students in Class IXF at SMP Labschool UPI Cibiru. The results showed that the mean pretest score for Class IXF, which served as the experimental group, was 64.85, with a maximum score of 100 and a minimum score of 47.00.

Based on the data above, the pretest scores of the experimental class can be categorised as shown in Table 2.

Table 2. Pretest-Score Categories for the Experimental Class

Score Range	Category	Number of Students	Percentage
$N > 92$	High	3	15%
$61 \leq N \leq 92$	Moderate	10	50%
$N < 61$	Low	7	35%

The categorisation of the questionnaire results shows that three students obtained scores in the high category ($N > 92$), ten students fell into the moderate category ($61 \leq N \leq 92$), and seven students scored in the low category ($N < 61$). The standard deviation of the pretest scores for Class IXF (the experimental class) is also presented in the results.

The pretest findings indicate that Class IXF, as the experimental group, initially includes students with relatively low self-confidence. In particular, 17 students (i.e., those in the *moderate* category, $61 \leq N \leq 92$) are considered to have insufficient self-confidence, as they fall below the higher benchmark yet above the lowest range.

In parallel, to assess students' creativity in the control class before the implementation of Benjang Gulat art-based choreographic creation, a pretest was also administered to Class IXE. The results showed that the mean pretest score for the control class was 71.90, which is lower than the experimental class mean of 64.85. The control class achieved a maximum score of 95, which is lower than the experimental class maximum of 100, and a minimum score of 46.67, which is higher than the experimental class minimum of 47.00.

Based on the pretest-score data for the control class presented above, the scores were categorised as shown in Table 3.

Table 3. Pretest-Score Categories for the Control Class

Score Range	Category	Number of Students	Percentage
$N > 87$	High	5	15,29%
$63 \leq N \leq 87$	Moderate	7	62,86%
$N < 63$	Low	8	22,86%

Five students obtained scores in the high category ($N > 87$), seven students fell into the moderate category ($63 \leq N \leq 87$), and eight students scored in the low category ($N < 63$). The pretest results indicate that Class IXE, as the control group, also shows a moderately low level of self-confidence, as most of the scores fall within the *moderate* range. In particular, all 20 students in the control class obtained scores in the *moderate* category, between 63 and 87, which again suggests that students in Class IXE generally lack strong self-confidence in dance arts learning.

In the control class, the dance learning activities also used national-style choreographic creation (tari nusantara) as the main material. Instructional design can be analysed from several perspectives, such as science, discipline, system, and process. As a science, instructional design refers to the systematic study of processes for developing, implementing, evaluating, and managing learning situations across various subjects. As a discipline, instructional design encompasses research and theories concerning learning strategies and their implementation. As a system, instructional design concerns the development of learning systems and their application to enhance the quality of teaching and learning.

Instructional design consists of nine steps, as follows:

- Students observe a learning video shown by the teacher (visualisation),
- Students attend to the teacher's material through the video and PowerPoint slides (auditory),
- Students discuss the material from the video and slides in groups (intellectual),
- Groups present their discussion results (somatic),
- Students observe the group presentations (visualisation),

- Other groups provide written feedback in the form of constructive criticism and suggestions (intellectual),
- Groups read out their conclusions based on the observations and feedback (auditory),
- Students and the teacher jointly summarise the core learning content (auditory), and
- Students complete questions and practice tasks as an evaluation (intellectual).

In this study on the cultivation of social-attitude values using Benjang Gulat-based choreographic creation, the intervention was implemented from October to November 2022 at SMP Labschool UPI Cibiru, specifically in Class IXF, which consisted of 20 students (11 boys and 9 girls). The learning activities were conducted over six meetings, each lasting 2 × 40 minutes. Initial observation and pretest were used to assess students' attitudes before the treatment with Benjang Gulat-based choreographic creation, based on the indicators of self-confidence specified in the observation format.

Table 4. Learning Steps and Assessment Instruments for the First Meeting

Activity	Activity Description	Time
Opening	– The teacher greets the students.	4 minutes
	– The teacher and students pray together.	
	– The teacher checks students' attendance.	
	– The teacher and students prepare the learning environment (e.g., books, stationery, and learning media).	
	– The teacher gives an appreciation prompt (asking about students' enthusiasm for the day's lesson).	
	– The teacher provides motivation by asking questions related to the material to be presented in that meeting.	
	– Students listen to the learning objectives and expected outcomes to be achieved by the end of the meeting.	
	– Students listen to information about the learning procedure that will be used.	
Core	Visual (Observing) Students observe and study the PowerPoint presentation and video explained and shown by the teacher, focusing on the meaning of symbols in Benjang Gulat art movements.	5 Minutes
	Audio (Listening and Questioning) Students are encouraged to ask questions about the presented material and the movements shown in the video.	6 Minutes
	Somatik (Simulation) Students individually perform basic movements of Benjang Gulat-based choreographic creation and then make notes.	10 Minutes
	Audio (Observing) / Intellectual (Self-questioning, Information Processing) Individually, students practise solving problems related to movement and the knowledge (information) that has already been presented.	5 Minutes
	Intellectual (Question-and-answer)	5 Minutes

Closing	– Students are given a stimulus related to the material presented, and they are expected to respond confidently and correctly.	5 Minutes
	– Students are asked to repeat demonstrating the basic movements modelled by the teacher earlier.	
	– The teacher guides students through a question-and-answer session to summarise the content of the lesson, particularly the history and movements of Benjang Gulat art.	
	– Individually, students conduct reflection (self-assessment) on what they have done during the learning process.	
	– Students review, in general terms, the content of the day's learning activities.	
	– Students are given a homework assignment to search for information about Benjang Gulat art, focusing on its movement aspects.	

Table 5. Experimental Class

Creative Stage	Observation of Students' Self-confidence Indicators	Description
1. Exploration At this stage, students first learn the basic movements of Benjang Gulat art, including <i>Silih Taksir, Puyuh Ngungkug, Heulang Ngapak, Panon Peureum, Sasalaman, Dogong, Milang Bentang</i> , and <i>Golempang</i> . The group develops these movements by adding other connecting movements, such as alternating handshakes, changing position through walking and running, cross jumps, and modifying several basic movements, for example, <i>Silih Taksir</i> performed in straight and circular patterns, or <i>Puyuh Ngungkug</i> with variations in body position such as standing and kneeling, and at high, medium, and low levels.	– Belief in one's own abilities. Students are able and confident in their own ability to perform movements well, and are willing to perform in front of the class without shyness or embarrassment. – Optimism. Students are optimistic and do not hesitate in making decisions during any task, and are willing to engage in the processes of exploration, improvisation, and composition. – Objectivity. Students are objective, striving hard to carry out tasks from the beginning to the end of the choreographic creation process and not easily giving up despite the many difficulties encountered during exploration, improvisation, and composition. – Rationality and realism Rational and realistic behaviour is shown by students integrating with their peers and accepting suggestions from the group.	In Group 1 of the experimental class, the Benjang Gulat-based choreographic creation performed very well. In addition to expanding the movement vocabulary, the group also developed more varied floor patterns than in other Benjang Gulat-based choreographic creations. The movements <i>Silih Taksir, Puyuh Ngungkug, Heulang Ngapak, Panon Peureum, Sasalaman, Dogong, Milang Bentang</i> , and <i>Golempang</i> were developed by adding other connecting movements, such as alternating handshakes, changing position through walking and running, cross jumps, and modifying several basic movements, for example, <i>Silih Taksir</i> performed in straight and circular patterns, and <i>Puyuh Ngungkug</i> with variations in body position such as standing and kneeling, at high, medium, and low levels.
2. Improvisation At this stage, students engage in movement improvisation: they perform spontaneous movements without prior planning or fixed choreography. During improvisation, students interact directly with each other as dancers at the same time. They combine familiar movements with new movements that arise spontaneously. Students are given greater freedom to explore new movement possibilities based on Benjang Gulat choreography.	– Responsibility Students take responsibility for their actions, namely creating the choreographic piece, and if a choreographic element is incorrect, students are willing to admit their own mistakes to their peers and do not shift blame onto others.	
3. Composition At this stage, student groups attempt to arrange the movements <i>Silih Taksir, Puyuh Ngungkug, Heulang Ngapak, Panon Peureum, Sasalaman, Dogong</i> , and <i>Golempang</i> , adding transitional movements such as running, jumping, tumbling, rolling, and bodily rolls, and concluding with <i>Milang Bentang</i> , in which one partner is thrown down with a locking technique.		

Based on the recap data, the mean score from the practical test in the experimental class was 90, with a minimum score of 85 and a maximum score of 97. These results indicate a substantial increase in students' self-confidence and suggest a positive effect of implementing Benjang Gulat material through the students' creative process. The chart also shows that posttest scores were consistently higher than pretest scores across the 20 students in the experimental class, indicating a clear improvement in confidence in dance learning.

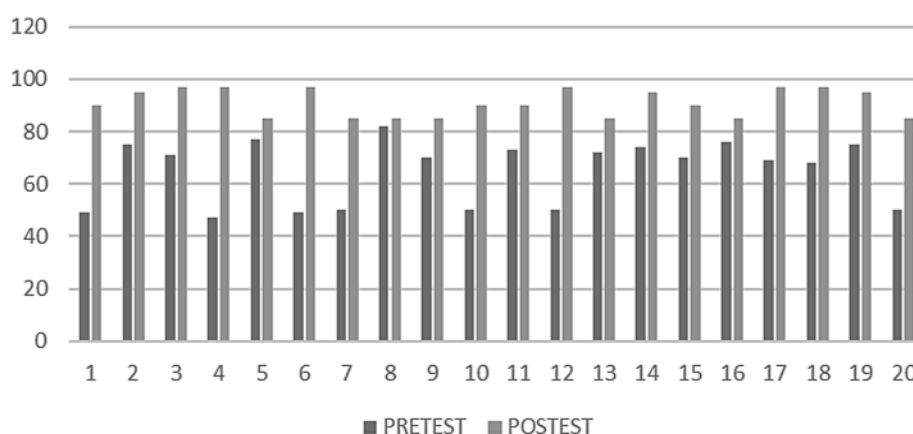


Figure 1. Pretest and Posttest Scores of the Experimental Class

After completing the learning activities based on Nusantara choreographic creation in Class IXE as the control group, creativity was measured again through a posttest and practical assessment. Similar to the experimental class, the control class also received six classroom meetings; however, its learning did not use Nusantara-based choreographic creation. The control class creative process and self-confidence observations are presented in Table 6.

Table 6. Control Class

Creative Stage	Observation of Students' Self-confidence Indicators	Description
1. Exploration Students first learned the basic movements of Dayak dance from a YouTube video. They then developed shoulder, hand, foot, and body movements. Shoulder movements involved soft, wave-like motions that followed the music. Hand movements often used elegant gestures with specific meanings, while foot movements focused on agility and stability. Body movements emphasised expression and overall coordination, including circular motions, hip swaying, and movements imitating animals or nature.	– Belief in one's own abilities. Students are able and confident in their own ability to perform movements well, and are willing to perform in front of the class without shyness or embarrassment. – Optimism. Students are optimistic and do not hesitate in making decisions during any task, and are willing to engage in the processes of exploration, improvisation, and composition. – Objectivity. Students are objective, striving hard to carry out tasks from the beginning to the end of the choreographic creation process and not easily giving up despite the many difficulties encountered during exploration, improvisation, and composition.	In Group 1 of the control class, students initially demonstrated development of movements derived from Nusantara choreographic creation based on Dayak dance. These movements were then developed into a group dance.

2. Improvisation

Students performed spontaneous movements without prior planning or choreography, interacting directly with other dancers. They combined familiar movements with new movements that emerged spontaneously and had greater freedom to explore movement possibilities based on Dayak dance choreography.

– Rationality and realism

Rational and realistic behaviour is shown by students integrating with their peers and accepting suggestions from the group.

– Responsibility

Students take responsibility for their actions, namely creating the choreographic piece, and if a choreographic element is incorrect, students are willing to admit their own mistakes to their peers and do not shift blame onto others.

3. Composition

The student group attempted to arrange shoulder, body, foot, and hand movements into a group dance themed around the life of the Dayak community.

Based on the recap of the control class practical test scores, the mean score was 45.74, with a minimum score of 6 and a maximum score of 13. These results show that the self-confidence test scores in the control class were lower than those in the experimental class.

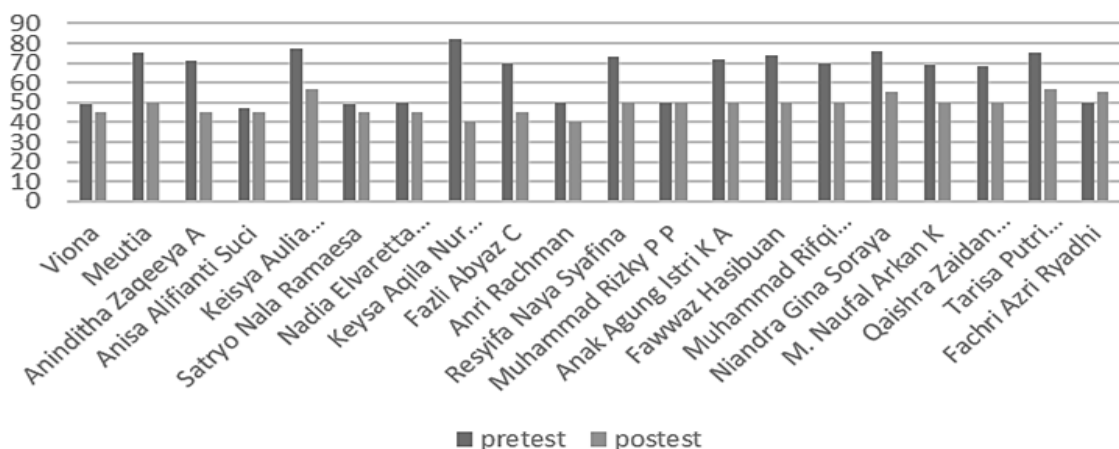


Figure 2. Pretest and Posttest Scores of the Control Class

The learning outcomes in Class IX at SMP Labschool UPI Cibiru indicate that the Benjang Gulat art-based creative process can enhance students' self-confidence. Initially, as a result of the COVID-19 pandemic, students had limited social interaction with their surroundings. Consequently, when face-to-face learning resumed in the post-pandemic period, students' self-confidence declined, as shown by difficulties in socialising, a lack of confidence, and slower progress in group learning. Learning is essentially a process of cognitive, affective, and psychomotor development assessed in accordance with the educational curriculum. Each teacher may define successful learning differently in line with their instructional goals; in this study, the goal was to improve students' self-confidence through Benjang Gulat art-based choreographic creation.

Learning dance through Benjang Gulat art can help improve students' confidence. Within Benjang Gulat art, there are interactive movements such as *Dogong*, *Silih Taksir*, and *Milang Bentang*. From a choreographic perspective, paired or alternating movements can create a more intimate atmosphere because of their complementary characteristics, thereby helping to strengthen students' self-confidence. In addition, self-confidence is not an inborn trait; rather, it can be shaped by the environment. In the school setting, teachers can create appropriate methods to increase students' confidence through local wisdom-based choreographic creation. In the experimental class at SMP Labschool UPI Cibiru, learning was conducted in a way that gave students considerable freedom to create and act according to their own initiative, with enthusiasm, optimism, and tolerance. This was reflected in the process of freely choosing group members and exploring movements beyond Benjang Gulat itself.

The increase in students' self-confidence was also evident from observations and posttest scores when students worked in groups to create Benjang Gulat-based choreographic works. Across the five student groups, the works were considered beneficial in fostering independence and self-actualisation. Benjang Gulat-based choreographic learning produced positive changes in students, particularly in the aspect of self-confidence. Based on the recap data, the mean practical-test score in the experimental class was 90, with a minimum score of 85 and a maximum score of 97. These scores indicate a substantial increase in students' self-confidence and demonstrate a positive effect of implementing Benjang Gulat material through the students' creative process. By contrast, the mean practical-test score in the control class was 45.74, with a minimum score of 6 and a maximum score of 13. These results show that the self-confidence scores in the control class were lower than those in the experimental class. Therefore, the level of self-confidence in learning Benjang Gulat art at SMP Labschool UPI Cibiru can be considered strongly influenced, with 65% of the 20 students in the experimental class showing improvement, whereas the control class, which used Nusantara-based dance material, reached only 15%.

For students in the experimental class, this study provides experience in learning local cultures from various regions in Indonesia, thereby further enhancing self-confidence, especially in creating choreographic works based on traditional dance. For the control class, it offers learning experience in the process of creating choreographic works based on Nusantara traditional dance. For teachers, it provides information that encourages them to continue innovating with a variety of learning media that can be used in cultural arts education, particularly in dance, so that students' self-confidence in learning cultural arts can be improved, which in turn may also strengthen their confidence in dance creation and more broadly in fulfilling their responsibilities as devout human beings. For schools, it is hoped that learning materials derived from local wisdom in each region can be used so that schools have an identity in their teaching materials, not only recognising their own regional culture but also using learning materials that can improve students' self-confidence. For future researchers, this study can serve as a reference for investigating other learning materials based on local wisdom that may affect students' self-confidence. The use of local art-based teaching materials to improve students' self-confidence can also be further developed in other educational settings using different materials.

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