

jpte@unm.ac.id 1

1079-Andi Dwi Resqi Pramana.pdf

 Check - No Repository 7

 New Test

 Konsorsium PTS Batch 2

Document Details

Submission ID

trn:oid:::1:3359237041

Submission Date

Oct 2, 2025, 8:39 PM GMT+7

Download Date

Oct 2, 2025, 8:41 PM GMT+7

File Name

1079-Andi_Dwi_Resqi_Pramana.pdf

File Size

1.1 MB

9 Pages

4,324 Words

24,807 Characters

14% Overall Similarity

The combined total of all matches, including overlapping sources, for each database.

Filtered from the Report

- Bibliography
- Quoted Text

Match Groups

-  **19 Not Cited or Quoted** 12%
Matches with neither in-text citation nor quotation marks
-  **5 Missing Quotations** 1%
Matches that are still very similar to source material
-  **0 Missing Citation** 0%
Matches that have quotation marks, but no in-text citation
-  **0 Cited and Quoted** 0%
Matches with in-text citation present, but no quotation marks

Top Sources

- 12%  Internet sources
- 2%  Publications
- 9%  Submitted works (Student Papers)

Match Groups

- 19 Not Cited or Quoted** 12%
Matches with neither in-text citation nor quotation marks
- 5 Missing Quotations** 1%
Matches that are still very similar to source material
- 0 Missing Citation** 0%
Matches that have quotation marks, but no in-text citation
- 0 Cited and Quoted** 0%
Matches with in-text citation present, but no quotation marks

Top Sources

- 12% Internet sources
- 2% Publications
- 9% Submitted works (Student Papers)

Top Sources

The sources with the highest number of matches within the submission. Overlapping sources will not be displayed.

1	Student papers	Universitas Negeri Yogyakarta	7%
2	Internet	journal.ia-education.com	1%
3	Student papers	Malaysia University of Science and Technology	<1%
4	Student papers	Universitas Negeri Surabaya The State University of Surabaya	<1%
5	Internet	www.journal.staihubbulwathan.id	<1%
6	Publication	Syamsul Bachri Soamole. "Enhancing Culinary MSME Sustainability: The Role of a...	<1%
7	Internet	repository.iftkledalero.ac.id	<1%
8	Internet	ugspace.ug.edu.gh	<1%
9	Internet	www.researchgate.net	<1%
10	Internet	www.science.gov	<1%

11	Internet	ejournal.unuja.ac.id	<1%
12	Internet	pathofscience.org	<1%
13	Publication	Jamilah Jamilah, Karta Jayadi, Amirullah Abduh, Heriyati Yatim. "Portrait of traditi...	<1%
14	Internet	ecohumanism.co.uk	<1%
15	Internet	repository.ipb.ac.id	<1%
16	Internet	www.academypublication.com	<1%
17	Publication	A. Fajar Awaluddin, Ridwan, Arvina Windah Riskianti, Rezki Rezki. "Collaborative ...	<1%



The Interpretation of Bugis Philosophical Values in *Patennung* Dance as an Instructional Medium for Teaching Local Culture in Formal Education

Andi Dwi Resqi Pramana¹, Tri Marhaeni Pudji Astuti², Malarsih³, Syahrul Syah Sinaga⁴

^{1,2,3,4}Universitas Negeri Semarang, Semarang, Indonesia



DOI: <https://doi.org/10.46245/ijorer.v6i5.1079>

Sections Info

Article history:

Submitted: August 28, 2025

Final Revised: September 29, 2025

Accepted: September 30, 2025

Published: September 30, 2025

Keywords:

Patennung Dance, Bugis
Philosophical Values, Local
Cultural Learning



ABSTRACT

This study aims to explore and interpret the philosophical values contained in *Patennung* Dance as a representation of the local cultural identity of the Bugis people, Indonesia. Using an Ethnochoreology approach, this study examines how these values reflect the outlook on life contained in the local community's culture. The method used is descriptive qualitative, with data collection techniques through literature studies, field observations, and in-depth interviews. The analysis was carried out using a phenomenological approach to explore the deep meaning behind the dance movements and the accompanying cultural symbols. The results show that the *Patennung* Dance, which functions as a welcoming dance for guests, contains values of elegance and civility, and uses symbolic properties, namely *Lipa Sabbe'*, a woven sarong typical of the Bugis people. The movements of *Mapettu Wennang*, *Massau*, *Matennung*, and *Maleppe Lipa* contain strong philosophical meanings. In addition to its performance function, this dance also plays a role in education as a basic life value for students. These findings indicate that the *Patennung* Dance has great potential as an instructional medium in learning local culture in formal education, and can strengthen students' understanding of philosophical cultural values.

INTRODUCTION

The *Patennung* Dance is a form of performing art rich in meaning and philosophical depth, particularly within the context of Bugis culture. Bugis culture itself is renowned for its values of local wisdom integrated into various aspects of life, including art and education. With the growing globalization threatening the existence of local culture, it is crucial to explore how the values embodied in the *Patennung* Dance can serve as a medium for learning local culture in formal education. This study aims to explore the philosophical values contained in the *Patennung* Dance and their implications for character education among the younger generation, particularly within the Bugis community.

Dance has great potential as a medium for character education in formal education. Research by Ramdani and Restian found that dance can be used as a means to foster cooperation and discipline among students. Through participation in dance, students learn to establish good social relationships and appreciate local wisdom, which is particularly relevant in the context of the *Patennung* Dance, which is steeped in local Bugis values (Ramdani & Restian, 2020). Furthermore, research by Bahiz et al. (2023) underscores the negative impact of globalization on student character development, necessitating efforts to preserve local culture through education. Dance activities can serve as a medium to introduce and strengthen local cultural identity amidst the challenges of globalization. This aligns with the opinion of Raharja et al. (Raharja et al.,



2022), who emphasize that imparting local wisdom values in education should be a priority to shape a generation that cherishes its culture and historical roots.

The Patenning Dance is not merely a performance but also a valuable learning tool. It contains symbols and values that educate, such as leadership, responsibility, and cooperation values that align with the character needs of today's young generation. In this context, research into the philosophical values of the Patenning Dance is crucial for integration into the formal education curriculum. This also aligns with the findings of Saputro (Saputro, 2024), who explained that character education can be achieved by structurally integrating cultural values into learning. Furthermore, in the context of the community's role in learning, research by Qomarrullah (2024) indicates that indigenous communities play a central role in the development of culture-based education. The Bugis community, with its rich artistic traditions, has the opportunity to contribute to the development of an educational curriculum that not only preserves its culture but also utilizes these values as the basis for children's character development.

RESEARCH METHOD

The ethnocoreology approach in the study of the Patenning dance is used to explore the cultural values embedded in every movement, rhythm, and symbolic meaning of the dance through in depth observation, interviews with senior dancers, and analysis of the local community's socio cultural context. Values such as mutual cooperation, respect for ancestors, and harmony with nature are identified and comprehensively examined, then integrated into local cultural education in schools. Through this implementation, students not only learn dance techniques but also gain an understanding of the philosophy and cultural identity of South Sulawesi, making education a means of preservation as well as strengthening character based on local wisdom.

Data Collection Methods

The primary method of data collection is library research (literature study), supported by documentation and secondary data from academic journals, cultural archives, ethnographic reports, and educational policy documents. In-depth semi-structured interviews and focus group discussions (FGDs) were also conducted with selected participants to obtain interpretive data on the symbolic meanings and instructional applications of the dance (Sugiyono, 2021; Patton, 2020). These multiple sources provide a triangulated view of the subject, ensuring both depth and validity in understanding the Tari Patenning Dance from an educational and cultural standpoint.

Data Analysis Procedure

The data collected were analyzed using qualitative content analysis, following Miles & Huberman (2019) model: data reduction, data display, and conclusion drawing/verification. The analysis was interpretive in nature, focusing on identifying recurring themes and symbols that reflect philosophical and religious values. The final stage of analysis involved constructing a narrative interpretation of the findings, highlighting how Tari Patenning Dance can serve as a culturally grounded instructional medium. This was done through phenomenological-art analysis, which seeks to uncover the essence and lived meaning behind traditional cultural expressions within pedagogical contexts.



RESULTS AND DISCUSSION

Results

The findings of this study reveal that the Patennung dance serves as a rich medium for conveying Bugis philosophical values, which are deeply rooted in the traditions and worldview of the South Sulawesi community. Through ethnocoreological analysis, three core philosophical values were identified: *Siri na Passe* (honor and empathy), *Malebbi'* (gracefulness and courtesy). These values are reflected in the dance movements, musical patterns, and symbolic expressions embedded in the choreography.

The research shows that each element of the *Patennung* dance carries specific meanings. The slow and deliberate movements represent patience and self-control, while the synchronized group formations signify collective cooperation and social unity. The rhythmic patterns of the accompanying music mirror the balance and harmony between humans and their environment. Costumes and ornaments used by dancers further reinforce the symbolic representation of Bugis identity and social roles, particularly the significant role of women as cultural preservers and transmitters of traditional values. (9) (10)

Furthermore, the study highlights the potential of *Patennung* dance as an instructional medium for teaching local culture within formal education. When integrated into the school curriculum, the dance can foster cultural awareness and strengthen students' character development. The implementation of *Patennung* dance in teaching not only introduces students to the technical aspects of traditional dance but also immerses them in the underlying philosophies of their heritage. Teachers can use the dance to instill values such as respect, empathy, collaboration, and environmental awareness through experiential learning.

The integration process involves three stages: (1) interpretation, where students explore and discuss the philosophical meanings of movements and symbols; (2) practice, where students engage in performing the dance to embody and internalize these values; and (3) reflection, where they connect the lessons learned from the dance to their daily lives and community practices.

By incorporating the dance into formal learning environments, schools can play a vital role in preserving local cultural heritage while promoting character education rooted in Bugis philosophical values. This approach strengthens cultural continuity and provides students with a deeper understanding of their identity and responsibilities within society.



Figure 1. Dancers was dancing *Patennung* dance with the *Massau* variety



Figure 2. Dancers was dancing *Pattennung* dance with *Malleppe Lipa* variety

Based on the *Ade'* (customs) of the Bugis community, the rules for wearing the *baju bodo* worn by *Pattennung* dancers at official guest welcoming ceremonies are that dancers aged 10 years old typically wear the *baju bodo* in *Maridi* (yellow) to represent Bugis women entering adolescence. Bugis women aged 10-14 typically wear *baju bodo* in orange, pink, or dark red. The choice of orange, pink, and dark red signifies physical maturity. The *Pattennung* dance is performed at official receptions. It is performed in office areas by *ana'dara* (girls aged 15-22, whether they have or have not menstruated) in odd or even numbers. The *Pattennung* dance is usually performed by local residents with attractive features, as well as by members of dance studios in the area (Andi Reski Interview, 2024).

Dance accompaniment is the rhythmic pattern of the dance composition. Rhythm is the beat of the music. By working with the rhythm or beat of the musical base, a person can move directly to the beat (Soedarsono, 1986: 44). Music is also the sounds produced by the sound source. This type of regular music is called musical design or rhythm. The tempo and dynamics in this regular music create a rhythm that can inspire movement (Setiawati, 2008: 226). The *Pattennung* Dance musical accompaniment is the *kecapi* (a traditional guitar like instrument) and the flute, which serve as accompaniment, creating the atmosphere and enhancing the meaning of the dance movements.

Dance props are all the equipment used for the dance performance. These props are tailored to the needs of the dance choreography. Dance props consist of dance props and stage equipment. Dance props consist of dance props held directly by the dancer, while stage equipment is all the stage equipment that directly or indirectly complements the choreography concept. In practice, they are placed on the stage to support the choreography (Setiawati, 2008: 246). The prop used in the *Pattennung* Dance, a welcoming dance for official guests from the local government in Wajo Regency, is a *lipa sabbe* (silk cloth), which is tucked into the dancer's left cloth. *Lipa sabbe* (silk cloth) is a typical craft of Wajo Regency with different motifs and is a regional commodity that symbolizes the identity of the Bugis Wajo people.

Accessories used in *Pattennung* dance include *tigero tedong* (bracelets), *geno mabbule* (layered necklaces), betel nuts (*pinang goyang*), *simataya*, *bangkara* (earrings), *patteppe* (headbands), and flowers. Accessories are also the most important items in *Pattennung* dance, and therefore have their own distinctive characteristics.

Makeup *Pattennung* dancers are adorned with modest makeup, reflecting the simplicity of Bugis women. This simplicity conveys the culture of *malebbi* (grace). This *malebbi* (graceful) makeup illustrates that, in tradition, welcoming something considered noble is an expression of *mappakalebbe* (glorification).



Discussion

The *Pattennung* dance is an artistic performance depicting the weaving activities of Bugis women in Wajo Regency. The performance emphasizes the role of Bugis women, not only as housewives but also as individuals possessing high skills and creativity. One form of this creativity is their ability to create silk cloth, which are then sold in local markets. The silk cloth produced by Bugis female weavers are very popular among the community, and one of the most well known types is the *Lipa Sabbe*. *Lipa Sabbe* holds high cultural value and is often worn as traditional attire at various important events in Bugis society. For example, this cloth is usually worn at weddings, aqiqah (circumcision ceremonies), proposals, and at the inauguration of buildings or offices.

Weaving in the Bugis community is indeed carried out by women and is an integral part of their lives. Observations indicate that this activity is usually carried out after housework is completed, often between midday and late afternoon. Placing the weaving activities under the Bugis stilt houses also has a special significance, creating a social space that allows interaction between family and community members. Interestingly, weaving activities often take place under the Bugis stilt houses. These stilt houses serve not only as residences but also as social spaces that support interaction between family and community members. The space beneath the stilt house is considered a safe and comfortable gathering place, where women can weave while supervising children and interacting with neighbors (Naing et al., 2019). This space creates an atmosphere that supports collaboration and knowledge exchange among women. Weaving is a traditional skill passed down from generation to generation among Bugis women. This activity serves not only as a way to produce cloth but also as a means of expressing cultural and social identity. Weaving among the Bugis community is often accompanied by stories and oral traditions that strengthen social bonds among women (Gunawan, 2018). The weaving process is an important moment for women to gather, share experiences, and maintain traditions.

Weaving is typically done between midday and late afternoon, when other household chores are completed. This demonstrates a clear division of roles in Bugis society, where women have dual responsibilities as household managers and cultural preservers. Research by Hamzah (2021) shows that the time chosen for weaving provides women with an opportunity to rest from household duties while still contributing to the family economy through their weaving skills. Financially, weaving can be a source of material income because the silk thread and fabric can be sold at the market. The results of weaving *Lipa Sabbe* also have high purchasing power in Bugis society. The value of authentic *Lipa Sabbe* silk fabric is very high, with prices ranging from millions to tens of millions, depending on the raw materials and the level of complexity of the *Lipa Sabbe*.

Weaving among Bugis women also holds deep symbolic meaning. According to research by Su (2023), weaving is not merely about producing fabric but also a form of self-expression and cultural identity (Su, 2023). The resulting fabric often has patterns and colors that reflect Bugis values and traditions. Thus, weaving becomes a means for women to pass on their stories and cultural heritage to the next generation.

Overall, weaving among the Bugis community is an activity rich in meaning and function. Through weaving, women not only contribute to the family economy but also maintain and preserve their cultural traditions. This activity creates a social space that supports interaction and collaboration, and provides opportunities for women to express



themselves and their identities. Thus, weaving is more than just a skill; it is also an important part of the social and cultural life of the Bugis community.

The results of textual and contextual research indicate that the Patennung Dance contains several philosophical values that can be used as a reference in character education, including:

1. Mutual Cooperation: The Patennung dance typically involves many people in the performance, demonstrating the importance of cooperation and mutual support. This aligns with the findings of Syamsijulianto et al. and Raharja et al. (2022), which show that character education based on local wisdom can enhance a sense of togetherness among students.
2. Independence and Discipline: The process of learning and practicing the Patennung dance teaches participants independence and discipline. Each dance movement requires consistent practice and perseverance, reflecting important values in character education (Saputro, 2024).
3. Leadership and Social Skills: The dance performance includes leadership and organization. These values can be incorporated into classroom learning as a form of leadership training and social skills necessary in society (Qomarrullah, 2024).

The Patennung dance also fosters a strong sense of cultural identity among students. In this context, teachers are expected to create a learning environment that supports the integration of these values through learning activities based on arts practices, which enable students to interact directly with their own culture (Azizah et al., 2021).

Implementation in Formal Education

Integrating the values of the Patennung Dance into the formal education curriculum can be done in several ways. First, implementing arts and culture extracurricular activities that provide students with a space to learn and practice dance directly. Second, utilizing the stories behind the Patennung Dance as teaching materials in arts and culture and Indonesian language subjects, so that students not only learn the dance movements but also understand the meaning behind them (Sendana et al., 2024).

One method that can be implemented is an ethnopedagogical approach, which prioritizes the introduction of local culture in the teaching and learning process. According to Lisdamayana and Hamsiati (Syamsijulianto et al., 2022), introducing local cultural values through media-based methods can increase student understanding and engagement in the learning process. From the results of this study, it can be concluded that the Patennung Dance is not only a form of artistic expression but also a highly potential medium for character education based on local wisdom. The values embodied in the Patennung Dance can strengthen students' character and help them better understand their cultural identity. The application of cultural values and local wisdom through formal education is expected to create a young generation that is not only intellectually intelligent but also has character and a love for their culture. By integrating cultural aspects such as the Patennung Dance into education, we not only build students' character but also ensure the preservation of local culture amidst the ever-growing tide of modernization.

CONCLUSION

The findings of this study underscore the significant philosophical values embedded in Patennung Dance, which serves not only as a form of artistic expression but also as a



crucial component of the cultural identity of the Bugis people in Indonesia. By employing an Ethnochoreology approach, this research has effectively illuminated how the movements and symbolic elements of the dance reflect the community's cultural outlook and ethical principles.

Through the descriptive qualitative methodology encompassing literature reviews, field observations, and in-depth interviews the study has revealed that *Patennung* Dance embodies essential values such as elegance and civility, presented through movements like *Mapettu Wennang*, *Massau*, *Matennung*, and *Maleppe Lipa*. These movements articulate deep philosophical meanings that resonate with the life perspectives of the Bugis people, emphasizing respect for guests and communal harmony.

Moreover, the inclusion of cultural symbols, such as *Lipa Sabbe'*, a traditional woven sarong, enriches the dance with layers of meaning that contribute to the cultural narrative of the Bugis community. This multifaceted nature of the *Patennung* Dance highlights its dual role: as a performance art and as an educational tool.

The implications of these findings suggest that the *Patennung* Dance possesses substantial potential to be integrated into formal educational settings as a medium for teaching local culture. By incorporating the philosophical values represented in the dance into educational curricula, educators can enhance students' understanding and appreciation of their cultural heritage. This integration not only enriches the learning experience but also fosters a sense of identity and community among students, reinforcing the importance of cultural preservation in an increasingly globalized world. In conclusion, the *Patennung* Dance stands as a vital touchstone for exploring and reinforcing the philosophical dimensions of local cultural identity. Its application in education offers a pathway for nurturing a deeper connection between students and their cultural roots, ensuring that such rich traditions continue to thrive in future generations. This study advocates for further exploration of local cultural practices, suggesting that more dances and cultural expressions could similarly serve as powerful mediums in education to convey philosophical and ethical values.

ACKNOWLEDGEMENTS

Thank you to Semarang State University and all parties who have supported the creation of this article. Thanks to my beloved familiy for the support and loves to me.

REFERENCE

- Ramdani AF, Guru P, Dasar S, Keguruan F, Pendidikan I, Muhammadiyah U, et al. Analisis Pembelajaran Tari Tradisional Dalam Pendidikan Karakter Siswa Sekolah Dasar Arina Restian Isqi Agustin Cahyaningtiyas. *Kaji Teor dan Prakt Pendidikan*. 2020;29(2):119-27.
- Musi MA, Amal A, Herlina H, Asti SW, Noviani N. Internalization of local Values in Early Children's Education on the Bugis Local Wisdom. *J Obs J Pendidik Anak Usia Dini*. 2022;6(6):6732-45.
- Akhmar AM, Muhammad HI, Hasyim M, Rahman F. Ritual Performance as Gradual Recognition: Sere Bissu Maggiriq Dance of South Sulawesi Indonesia. *SAGE Open*. 2023;13(4):1-14.
- Nur Azizah RS, Maisaroh AA, Muyasaroh N, Hafida MN, Inayah L. Nilai Purnama Seruling Penataran Sebagai Representasi Pendidikan Karakter di Era Globalisasi.



- Al Hikmah J Educ. 2021;2(1):1-22.
- Sari PLP, Saragih SRD, Ansi RY, Rahayu S. Pelatihan Pembuatan Media Dengan Memanfaatkan Media Bekas Di Paud Ar Rahman. Jurdimas (Jurnal Pengabdian Masyarakat) R. 2018;1(1):57-62.
- Lubis BS, Syahputra Siregar EF. Pelatihan Dan Pendampingan Pembuatan Media Pembelajaran Interaktif Berbasis Macromedia Flash. SELAPARANG J Pengabdian Masyarakat Berkemajuan. 2020;4(1):396.
- Sofiasyari I. Implementasi Pendidikan Karakter Dalam Pembelajaran Tematik Di Kelas IV Sekolah Dasar Kota Semarang. 2020;271-7. Available from: [http://lib.unnes.ac.id/40919/1/tesis full.pdf](http://lib.unnes.ac.id/40919/1/tesis%20full.pdf)
- Fitriyani P. Pendidikan Karakter Bagi Generasi Z. Knapptma [Internet]. 2018;7(Maret):307-14. Available from: <http://www.appptma.org/wp-content/uploads/2019/08/34.-Pendidikan-Karakter-Bagi-Generasi-Z.pdf>
- Ys FF, Swastiwi AW. Tiger Dance: Transformation and Cultural Property Rights Discourse in Kerinci, Indonesia. Harmon J Arts Res Educ. 2024;24(1):122-33.
- Di T, Gowa K. Eksistensi Sanggar Seni Sirajuddin Dalam Pelatihan. 2024;3(November 2023):33-42.
- Djam'an N, Mariana N, Simanjorang M, Sidjara S. Ethnomathematics Exploration Study of the Four Ethnic Dance of South Sulawesi [Internet]. Vol. 2023. Atlantis Press International BV; 2023. 155-164 p. Available from: http://dx.doi.org/10.2991/978-94-6463-332-0_18
- Bosowa U. ISSN 0216 - 809X (Print) ISSN 2685 - 4112 (Online) Symbolic Meaning in the Traditional Dance of Bugis Makassar, Pakarena Dance (A Semiotic Study). 2021;20(1):26-31.
- Irma I, Arsi A, Arsyam M. Administrasi Tata Kelola Dalam Pendidikan. J Manaj Pendidikan [Internet]. 2021;5(1):1-8. Available from: <https://osf.io/preprints/sdgwa/>
- Kristanto A. Memahami Paradigma Pendidikan Seni. J Abdiel Khazanah Pemikir Teol Pendidik Agama Kristen, dan Musik Gereja. 2017;1(01):119-26.
- Islami VF, Astuti KS. Aesthetic Value of Padduppa Bugis-Makassar Dance as a Guest Welcoming Dance in South Sulawesi. Int J Multicult Multireligious Underst. 2023;10(5):72.
- Muhammad Jordi, Ari Suriani. Eksplorasi Nilai-Nilai Kearifan Lokal dalam Praktik Pembelajaran Kooperatif di Kelas IV Sekolah Dasar. J Nakula Pus Ilmu Pendidikan, Bhs dan Ilmu Sos. 2025;3(5):117-27.
- Qomarrullah R, Sokoy F, Suratni, Tammubua M. The Role of Indigenous Communities in the Development of Socially-Based Environmental Education. Indones J Intellect Publ. 2024;4(2):1-11.
- Nahdi DS, Rasyid A, Cahyaningsih U. Meningkatkan Kompetensi Profesional Guru Melalui Pengembangan Media Pembelajaran Berbasis Teknologi Informasi. BERNAS J Pengabdian Masyarakat. 2020;1(2):76-81.
- Syahputra DD, Bangun MB, Handayani SM. Budaya Patriarki Dan Ketidaksetaraan Gender Dalam Pendidikan Di Desa Bontoraja, Kabupaten Bulukumba. Sustain J Kaji Mutu Pendidik. 2023;6(2):608-16.



IJORER : International Journal of Recent Educational Research
Homepage : <https://journal.ia-education.com/index.php/ijorer>
Email : ijorer@ia-education.com

p-ISSN : [2721-852X](#) ; e-ISSN : [2721-7965](#)
IJORER, Vol. 6, No. 5, September 2025
Page 1694-1702
© 2025 IJORER:
International Journal of Recent Educational Research

***Andi Dwi Resqi Pramana (Corresponding Author)**

Department of Doktoral Arts Education. Universitas Negeri Semarang
Sekaran, Gunung Pati, Semarang City, Central Java 50229
Email: andiresqi@upi.edu

Tri Marhaeni Pudji Astuti

Universitas Negeri Semarang
Sekaran, Gunung Pati, Semarang City, Central Java 50229
Email: trimarhaenipudjiastuti@mail.unnes.ac.id

Malarsih

Universitas Negeri Semarang
Sekaran, Gunung Pati, Semarang City, Central Java 50229
Email: malarsih@mail.unnes.ac.id

Syahrul Syah Sinaga

Universitas Negeri Semarang
Sekaran, Gunung Pati, Semarang City, Central Java 50229
Email: sinaga@mail.unnes.ac.id.
