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## CHOREOGRAPHY FORM OF THE SEGO AKING DANCE BY ANDREAS DWI SEPTARINI FROM PONOROGO REGENCY

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**Abstract:** Sego Aking Dance is a creative dance work by Andreas Dwi Septarini inspired by the phenomenon of economic limitations of the people of Jambon Village, Ponorogo Regency, who utilize sego aking as an alternative food. The study used a qualitative descriptive method with a choreographic approach. Data were obtained through observation, interviews, and documentation. The analysis of the choreographic concept refers to the theory of Y. Sumandiyo Hadi, while the analysis of the choreographic form uses the theory of Sal Murgiyanto. The results of the study show that the choreographic concept of Sego Aking Dance is realized through the theme of community life, Ponoragan-style movements, representational-symbolic presentation modes, traditional musical accompaniment, simple make-up and clothing, and the use of tampah and tumbu properties that have symbolic meaning. The choreographic form shows the application of the principles of unity, repetition, variation, contrast, and climax that form a complete, harmonious, and communicative dance presentation. This study shows that the concept and form of choreography have a close relationship so that they are able to present a creative dance work with the characteristics of Ponoragan.

**Keywords:** Choreography, Sego Aking Dance, Andreas Dwi Septarini

### 1. INTRODUCTION

Work dance is results creativity choreographer in process experience, phenomenon social, and mark culture become A a show that has meaning aesthetic. Through choreography, ideas the realized in form movement, music, make -up, arrangement fashion, property, and element supporters others who are mutually form One unity. By Because that, study about draft And form choreography become important For understand the creation process as well as characteristics something work dance.

Andreas Dwi Septarini or known as Orin is a artist origin The talented Ponorogo And dedicated in the field art And cultur. He own studio a dance called Door Anom which has stand since 2015. With experience And his expertise, he trusted by groups For become stylist reyog festival competition at the event Grebeg Suro, which is held in the town square Ponorogo. Besides That He Also create work dance, among others Dance Jeng Ganong, Sego Aking Dance, Dance Jangan Lompong, and Dance Sapu Blarak. As teacher art culture at SMPN 1 Siman And teacher extracurricular activities art dance And reyog in several school in Ponorogo, Orin has play a role in preserve And advance tradition art And culture Ponorogo among generation young. With his impressive career, Orin has prove himself as artists who don't only talented, but Also dedicated tall For preserve And develop inheritance culture Ponorogo.

Background behind choreographer become Wrong One factors that influence the creation process work dance. Experience, education, and environment social culture form method think And be



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creative a choreographer. Orin, who has a background behind as artist And educator art in Ponorogo, developing his works based on experience as well as culture local. Orin's experience in the field art And education art can influence method he find ideas, design concept, and compile composition dance. Background behind it Also can influence style And character work the dance is distinctive, unique, and different. Besides that, the environment around social And culture Also can influence Orin's creativity as a choreographer who comes from from Regency Ponorogo. This matter reflected on style his distinctive creation, esp in process phenomenon life public become work dance that has mark aesthetic And identity culture.

One of realization real from influence background behind the seen on work Sego Aking dance which has created by Orin as choreographer main. Dance This created on 2018 for need event FLS2N competition for junior high school level. Work dance This become form expression strong artistic in describe resilience life public Village Jambon, Ponorogo in the middle its limitations as well as the values they have. Representation the Then emphasized through depiction narrative life everyday life presented through work dance. Sego Aking Dance is representation from life families facing difficulty economy in fulfil need in essence, especially food. Taken from A narrative about a child little one who wants to leave to school And request food to her mother. Dance This describe a the child who accept And overcome limitations with eat food the remainder, which is known as sego aking or sego karak, as effort For holding back his hunger. Work dance This stand on from style Ponoragan and adjusted with Orin 's personal style. He own uniqueness in creation work rooted dance on art Reyog Ponorogo, in particular on processing variety movement dance Jathil.

This matter become characteristics typical from Sego Aking dance with adopt style Ponorogo, especially through movement dance Combined Jathil with part movement from Reyog. Although leave from tradition local, choreographer capable process elements the become form dance creation new suitable with development art show moment this. Combination between theme social, elements traditions, and creativity choreographer make Sego Aking Dance own different characters compared to work dance creation others. Sego Aking Dance No let go from composition music that was worked on by artists, namely Bagus Tri Anggono from Ponorogo. Music made Also contain element Ponoragan, that's it Also tool music used in the form of percussion, angklung, trumpet, drums, and so on. Composed lyrics in the form of poems or prayer that also typical Ponoragan And customized with theme dance. Besides that, uniqueness Sego Aking Dance located on his abilities process activity daily life public become variety movement aesthetic dance. Inspired movements from activity life rural developed become composition dynamic dance without remove the meaning contained therein. Presentation dance the more strong with use property in the form of winnowing basket And plants that don't grow only functioning as complement show, but Also become symbol life close-knit community with activity process material food. Uniqueness the participate deliver Sego Aking Dance get good appreciation since first staged.

Sego Aking Dance has staged in various activity art And succeed get appreciation on a number of event show and race. Although Thus, the study scientific discussion draft And form choreography Sego Aking Dance Still limited. Research previously

more Lots study draft creation or form choreography on work dance others, such as Dance Legislation Surokaonang, Dance Rancangkapti, and Dance Gait Balun. By Because that, research about Sego Aking Dance own novelty Because study relatedness between draft choreography And form choreography in One work dance rooted creations on culture local Ponorogo.

Study This use theory draft choreography by Y. Sumandiyo Hadi (2003) for analyze theme, movement, presentation mode, music accompaniment, make -up, arrangement fashion, and property. As for form choreography analyzed use Sal Murgiyanto's theory (1983) which includes principle unity, repetition, variation, contrast, and climax. Based on study said, research This aim describe And analyze draft as well as form choreography Sego Aking Dance work Andreas Dwi Septarini so that can give contribution to development study choreography dance creations, especially those based on culture local Ponorogo.

## 2. METHOD

According to Sugiyono (2012:2), a research method is a systematic way to obtain data or information for a specific purpose and benefit. Based on this explanation, there are four key words to consider: scientific approach, data, purpose, and benefit. Based on this definition, it can be concluded that a research method is a scientific approach or technique applied to collect data on a research subject with the aim of solving a problem.

This research uses a qualitative descriptive method . Study qualitative covers information and knowledge possessed somebody related something events, data used covering results interviews, observations, and documentation. Research descriptive aim for explain and documenting object in a way systematic, factual, and accurate about history, background back, and its development. In study qualitative, researcher try disclose and understand various phenomena that have not been fully known, without add or reduce information related the object being studied. Through method and approach the researchers try disclose draft and form choreography Sego Aking dance work Andreas Dwi Septarini. Formal object in study this is a form of choreography, while the material object is the Sego Aking Dance by Andreas Dwi Septarini.

The research was conducted at the Door Anom Studio, Ponorogo Regency, as a place for the creation, practice, and development of the Sego Aking Dance. The research location was chosen because it is the center of choreographer artistic activities and provides data relevant to the research focus. In addition, the second location is at the house of Bagus Tri Anggono on Rukmini Street, Bedingin Village, Sambit District, Ponorogo. The next location is the performance venue or place where the Sego Aking Dance was first competed, which is on the Sayang Ayu stage of Kauman 2 State Junior High school. Located on Sayang Ayu Street, Dukuh Demalang, Somoroto Village, Kauman District, Ponorogo. As well as other performance venues are located at the Ponorogo Square. The data sources consist of primary and secondary data. Primary data was obtained from Andreas Dwi Septarini as choreographer, Bagus Tri Anggono as coordinator, dancers involved in the creation of the Sego Aking Dance, and Deny Setiawan as an artist from Ponorogo. Secondary data was obtained from documents, photographs,

entertainment videos, archives, and various literature related to dance choreography.

Data collection techniques were conducted through observation, interviews, and documentation. Observations were conducted by directly observing the practice process and presentation of the Sego Aking Dance to obtain data regarding the elements of the choreography. The type of observation conducted in this study was non-participatory observation and/or non-participant observation. Meanwhile, the interviews conducted in this study were unstructured interviews, which are a flexible type of interview, so the researcher did not follow interview guidelines that have been prepared regularly and comprehensively to collect data. Interviews were conducted in-depth with key informants to obtain information regarding the background of the creation, the concept of the work, and the process of compiling the choreography. Documentation was used to support the data in the form of photos, videos, manuscripts, and other documents related to the research object.

The validity of the data was tested using source triangulation, technical triangulation, and time triangulation by comparing the results of observations, interviews, and documentation so that the data obtained had a good level of validity. Furthermore, the data were analyzed through the stages of data reduction, data presentation, and conclusion drawing. The analysis of the choreographic concept refers to the theory of Y. Sumandiyo Hadi (2003) which includes themes, movements, presentation modes, accompanying music, make-up, fashion, and properties. Meanwhile, the analysis of the choreographic form uses the theory of Sal Murgiyanto (1983) which includes the principles of unity, repetition, variation, contrast, and climax. The results of the analysis are used to describe the concept and form of the Sego Aking Dance choreography systematically.

### **3. RESULTS AND DISCUSSION**

#### **3.1 Choreography Concept**

In the context of dance, a concept is a design specifically a foundational idea that underpins the creation of a work; this is referred to as the konsep garap (creative concept). The central idea of a dance work encompasses various aspects or elements of choreography (Y. Sumandiyo Hadi, 2003). In this study, the creative concept pertains to the Sego Aking dance, covering elements such as the theme and title, dance type, movement, mode of presentation, musical accompaniment, makeup, costumes, and props associated with the piece.

The concept for this dance piece originated from the situation in Jambon Village, Ponorogo, where residents faced malnutrition and economic hardship that limited their access to food. To cope with these constraints, villagers turned to nasi karak (sun-dried leftover rice) as an alternative food source, a staple that eventually became a local specialty. This phenomenon served as the primary inspiration for the Sego Aking dance, which portrays the villagers' resilience, fighting spirit, and adaptability in the face of adversity (based on an interview with Orin, June 4, 2025). Rooted in the Ponoragan style, the choreography draws upon the artistic traditions of Reyog Ponorogo specifically by adapting the movement vocabulary of the Jathil dance while maintaining a distinctive character that preserves

traditional qualities. The piece tends to evolve traditional elements without compromising the cultural identity that forms its foundation.

The theme raised is the life of the community in facing economic limitations while maintaining enthusiasm and gratitude. The theme is realized through a simple plot about a child who is about to go to school and receives *sego aking* from his mother as a meal. The choice of this theme shows that the choreographer raises the phenomenon of everyday life as a medium for conveying social messages. Based on the type of work, the *Sego Aking Dance* is a new creative dance that develops elements of Ponorogo traditional dance. The dance work does not abandon local identity because it is based on the variety of *Jathil* movements and elements of *Reyog Ponorogo*, but is developed according to the creativity of the choreographer so as to produce a more innovative form of presentation.

The movements in the *Sego Aking Dance* are the result of stylization of rural community activities, such as sifting rice and other household activities. The variety of movements is combined with the firm, agile, and dynamic character of *Jathil* movements so as to strengthen the identity of Ponoragan in the dance work. The processing of these movements shows that the choreographer does not simply imitate daily activities, but transforms them into movements that have aesthetic value. The presentation mode of the *Sego Aking Dance* uses a combination of representational and symbolic. Representational presentation is seen in movements that are easily recognized because they depict the daily activities of the community, while symbolic presentation is seen in the use of movements, presentation patterns, and properties as symbols of the struggle and resilience of the community. The combination of these two modes makes the message of the dance easier to understand without losing its artistic meaning.

The accompanying music composed by Bagus Tri Anggono uses typical Ponoragan instruments, namely a set of *Reyog gamelan* such as drums, gongs, *kenong*, *bonang*, *srompet*, *angklung laras pelog*, *laras slendro*, flute, and additional violin. In addition to functioning as an accompaniment to movement, the music also builds a dramatic atmosphere and strengthens the character of each scene. The use of Javanese poetry with Ponoragan nuances further emphasizes the cultural identity raised in the dance work. The make-up used is simple beautiful make-up to display the character of rural communities, while the fashion is dominated by costumes that adapt the theme of daily life with a typical Ponorogo visual touch. Meanwhile, the *tampah* and *tumbu* properties not only function to support movement, but also become symbols of food processing activities while representing the simple life of the community.

Based on the analysis, the choreographic concept of the *Sego Aking Dance* demonstrates the integration of theme, movement, presentation mode, accompanying music, make-up, costume design, and properties. All of these elements support each other in conveying messages about the lives of the Ponorogo people through creative dance works that remain rooted in local traditions. This finding indicates that the choreographer has succeeded in processing social phenomena into a communicative choreographic concept, has a cultural identity, and is in accordance with the principles of the choreographic concept proposed by Y. Sumandiyo Hadi (2003).



### 3.2 Choreography Form

According to Sal Murgiyanto (1983:12) in choreographing a dance work, the choreographer needs to pay attention to the principles of choreography as a guideline in composing the dance composition. The choreographic form of the Sego Aking Dance shows the integration of elements of movement, music, make-up, costume, properties, and dance space which are arranged systematically to form a complete presentation structure. Based on Sal Murgiyanto's theory (1983) the choreographic form of this dance is analyzed through the principles of unity, repetition, variation, contrast, and climax.



**Figure 1.** Sego Aking dance at FLS2N

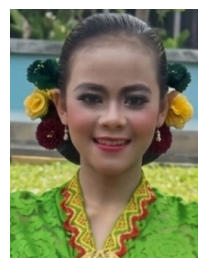
- a. Unity. The form in the Sego Aking dance has a unified composition built through structured movement. Unity in this dance comes from the integration of all elements that lead to a single, unified idea. The harmonious integration of feminine and masculine movements, seen from combination processing movement tradition with element movement Jathil. The unity of the Sego Aking Dance music is seen in the integration of dialogue, lyrics, poetry, and Reyog gamelan accompaniment which mutually support the theme of village life. with Ponoragan style musical accompaniment that uses A Reyog gamelan set. The use of tampah and tumbu properties, simple costume design, traditional themes, and dancers' expressions depict the spirit and resilience of the community in the face of limitations. All of these elements create a harmonious presentation so that the choreographer's intended message can be fully received by the audience. These findings indicate that the Sego Aking Dance fulfills the principle of unity because each element has an interrelated function in building the work's meaning.
- b. Repetition. Repetition in Sego Aking dance happen on movement selfish as much as three times on different times and combined with movement other, with the goal is to move no felt monotonous. Movement worship prayer on mid dance that is as many as 5 x 8 counts included with combination movement other, will but on movement this no there is displacement place. Movement planning with variation another repeated movement as much as twice, with distance almost time close together And done after movement worship prayer. This is for interpret the message that will delivered that is form respect on the blessings given. On part climax there is movement gallop as many as 4x8, on part this existence displacement enough space significant and accompaniment music that is getting better strong so that no make impression monoton or boring. Meanwhile repetition in music Sego Aking dance that is existence repetition on part the verse "Salalahualaihisalam" is repeated as much as three times, will but matter the no make impression monoton or boring because done

with solemn. Lyrics to two repeated twice, on part first sung with loud intonation and on part second sung with slow initiation and soft. Lyrics to four the "oh dear" part happy" which is repeated six times, thing the no make boring because done with shouting in unison. Reyog that was carried out with 4x8 count with powerful music.

- c. Variations. Variations in Sego Aking dance still in one unity theme and character consistent movement, namely combination between agility, assertiveness, and elegance, with movement daily life like sifting, and activity others. The existence of solution movement become two stronghold in one show dance with consistency the same movement as basic, and add variation movement others, as well as existence change focus movement in every camp. Development of repeated movement motifs with variation form or dynamics also add presentation dance. Like movement base sift unpolished rice only done once, but developed with variation movement other, changes direction, level, and tempo. Variations on music Sego Aking dance that is existence variation between dialogue, lyrics, and poetry that creates impression no monoton And boring. Besides That there is accompaniment music with variation music Reyog And also varicose veins a snag that depicts style Ponoragan . Music with a smooth tempo And gentle with describe form of gratitude, prayer, and hopes. Lyrics to two repeated on part to two varied with lyrics other , with lyrics the same basis on part first as escort. This make more interesting as accompaniment music on Sego Aking dance.
- d. Contrast. The contrast in the Sego Aking dance begins with the introduction, depicting the initial activity, taken from a narrative about a small child waking up and going to school, then asking his mother for food. It is realized with smooth and gentle movements and accompanied by relaxing music. It continues with the development of increasingly dynamic movements with agile movements, until reaching the final section with a touch of energetic Jathil movements with strong musical accompaniment providing emphasis. The transition between movements is done through smooth transitions, so as not to create a disconnected impression. Likewise, the music in the Sego Aking dance, the transition in each scene is smooth and does not seem disconnected. The musical transition is adjusted to combine dialogue to lyrics and then to verse, such as in the first dialogue leading to the first lyrics and then to the first verse at the scene change. The second lyric also contrasts with the other lyric content. The music with strong dynamics and changes to silence at the end with senggakan and Ponoragan-style reyog music that changes to silent music with lyrics full of hope.
- e. Climax. Climax Sego Aking dance that is on development more movement energetic and varied, with processing touch movement Jathil. Movement Jatil is likened to agility a children who get gratitude although a life full of everything lack but with existence harmonious family make himself become more like And rejoice ideals. Part this dynamics movement more increasing, pattern floor become more active, expression more firm, and accompaniment music the more strong. Climax on music Sego Aking dance seen on part going to end when accompaniment reach intensity high. Part this marked with existence music style Ponoragan served with fast tempo, dynamics music that is getting

better strong, and accompanied vocals choke with strong emphasis. The combination between tempo, dynamics, and vocals the create more atmosphere energetic, so that strengthen character movement dance and give affirmation to peak presentation. Climax in dance this as affirmation meaning in describe spirit, perseverance, and power struggle in face limitations, before finally dance move going to part after reaching a climax, the performance concludes with a resolution that restores the atmosphere to a calmer state, allowing the flow of the performance to feel complete.

The makeup in the Sego Aking Dance uses a single style of beauty because there are no differences in character between the dancers. This makeup serves to enhance the dancers' expressions of resilience and spirit while also supporting the meaning and atmosphere of the performance.



**Figure 2.** Sego Aking dance makeup

The Sego Aking Dance's attire is dominated by a simple kebaya pattern paired with batik-patterned trousers resembling a jarik (a traditional Javanese sarong), a rapek (a traditional Javanese sarong), a belt, and a binggel (a traditional Javanese sarong) characteristic of Ponorogo's Jathil. The attire is complemented by simple accessories, such as bracelets, earrings, a chignon, and floral ornaments on the right and left sides of the head, reflecting the rural character and cultural identity of Ponorogo.



**Figure 3.** Sego Aking dance costume

The properties used in the Sego Aking dance include a wooden mortar used to grind or pound food ingredients, a wakul which is likened to the style or culture of Ponorogo as a base for chatting, a tampah which can be processed with everyday life movements such as sifting rice or tiban, and a bamboo rinjing.





**Figure 4.** Sego Aking dance property

The Sego Aking dance space utilizes an open stage, incorporating straight lines, curved lines, and group formations to convey a sense of togetherness. The dancers utilize both personal space and stage space through dynamic movements, supported by variations in direction, low, medium, and high levels, creating a communicative and aesthetic presentation.

#### **4. CONCLUSION**

The choreographic concept of the Sego Aking Dance stems from the phenomenon of the lives of the people of Jambon Village, Ponorogo Regency, who once experienced economic limitations so that they used sego aking as an alternative food. This phenomenon became the main idea that was realized through the theme of the community's social life with a new type of creative dance based on the Ponoragan movement style. The dance concept was developed through movements that combine feminine and masculine characters, symbolic-representational presentation modes, Ponoragan-themed accompanying music, beautiful makeup, clothing that represents rural communities, and the use of properties such as winnowing baskets and tumbu that have symbolic meanings. All of these elements are arranged in an integrated manner to convey the values of struggle, togetherness, simplicity, and gratitude in facing life's limitations.

The choreographic form is realized through the theme of social life of the community. Dance movements are developed from daily life activities combined with Ponoragan movement styles, especially in Jathil movements, resulting in agile and dynamic movements. The Sego Aking dance work is presented by five female dancers with a choreographic structure that utilizes varied floor patterns to depict harmonious social relations in society. Supporting elements such as makeup, costume design, properties, traditional accompanying music are arranged harmoniously to strengthen the atmosphere and message to be conveyed in this dance work. In addition, the choreographic form of the Sego Aking Dance shows the application of choreographic principles including unity, repetition, variation, contrast, and climax. The application of these principles produces a choreographic form that is complete, harmonious, aesthetic, communicative, and able to represent the social reality of the Ponorogo community through creative dance works that remain rooted in local culture.

#### **AUTHOR CONTRIBUTIONS**

The first author, Afrilia Eka Herawati, is an undergraduate student in the Performing Arts Education program at the State University of

Surabaya who is currently working on her thesis. This paper was prepared to fulfill graduation requirements and incorporates various thoughts and ideas. The second author, Prof. Dr. Anik Juwariyah, M.Si., is the thesis supervisor from the Performing Arts Education program at the State University of Surabaya; she commissioned and guided the writing of this work.

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