

Self-Confidence in Theater Acting: The Role of Self-Concept in Campus Theater

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Abstract

Self-confidence is a crucial factor for theater actors to perform well on stage. This study aims to analyze the influence of self-concept on the self-confidence of actors. The study specifically focuses on actors from the Campus Theater Institute of the Faculty of Arts and Design, Makassar State University (Terkam FSD UNM) who have experience as actors. It is hypothesized that a positive self-concept will enhance self-confidence and reduce anxiety or worry, allowing actors to perform to their full potential. This research employs a descriptive correlational design to investigate the relationship between two or more variables. Data collection utilizes questionnaires, and data analysis is conducted using quantitative or statistical methods to test the established hypotheses. The study involves 27 participants, using total sampling as the sampling technique. The findings of the study on "Self-Confidence in Theater Performance: The Role of Self-Concept in Actors at the Campus Theater Institute" reveal a correlation coefficient of 0.639 and a significance level (p) of 0.000, indicating a significant positive correlation between self-concept and self-confidence among TERKAM FSD UNM members who have experience as actors. The coefficient of determination (R^2) of 41% suggests that 41% of the positive and significant relationship between self-concept and self-confidence can be attributed to self-concept, while the remaining 59% is influenced by other factors.

Keywords: Self-Concept, Self-Confidence, Theater Actors, Campus Theater

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Introduction

Self-confidence is a crucial element for theater actors to perform optimally in every theater performance as a performing art that is full of expression and communication. Theater requires the presence of actors who are able to bring characters to life and convey messages with confidence. In this realm, the success of an actor is not only determined by his technical proficiency, but also by the extent to which he has confidence in portraying a role. Self-confidence as one of the human psychological behaviors has an important influence on emergency management decision-making (Liu et al., 2019). Self-confidence starts from the belief that grows within a person to be able to successfully carry out tasks, affecting the field of participation in seeking goals (Akbari & Sahibzada, 2020). One thing that can be done is to instill positive things such as self-concept in a person. Self-concept has a very important role in supporting a person's self-confidence (Harris et al., 2021; Kawser et al., 2021; Lukman & Nirwana, 2020; Sholiha & Aulia, 2020; Wofford, 2021). This underlies this study, which takes a focus on self-concept factors and their impact on self-confidence levels.

The literature that includes self-confidence and self-concept is that previous theater has not been so complex covering three scopes, namely two variables and the topic to the elements that influence. In Mitchell et al. (2020) through qualitative data on the research he collected showed that participation in theater arts can affect a person's attitude towards learning, increase engagement and increase self-confidence. In another study also explained by Rahman et al (2020) that events that occur during the theater process, show an increase in self-confidence and active interaction with a person. Further explained by memorizing the text of the play and acting out several scenes at the theater performance automatically proves cognitive improvement.

The growth of self-confidence is what researchers will do by linking it to self-concept, especially in Actors in the context of Campus Theater. Self-concept has such an important role in shaping self-confidence, especially in increasing self-confidence in a campus theater member, because with them having a positive perspective on their abilities, it will make themselves more confident, a sense of anxiety or worry will not arise with the abilities they already have. Likewise, on the contrary, a negative perspective on the abilities he has will appear inferior, anxious, worried about himself. Self-concept is formed due to interactions with surrounding people. According to Ghufroon & Risnawati (2012) the formation of self-confidence in a person begins with the development of a self-concept obtained in his association in a group. The Campus Theater Institute is the right environment to understand the dynamics between self-concept and self-confidence in actors. Its existence in a higher education institution, such as the Faculty of Arts and Design, Makassar State University (FSD UNM), provides a unique context due to its high creative freedom and performance pressure. Therefore, this study will detail the self-concept of Teater Kampus FSD UNM actors and how this relates to their confidence levels during role-playing.

Through this research, it is hoped that significant findings can be found about the correlation of self-concept affecting the confidence of Teater Kampus FSD UNM actors. Researchers also made preliminary observations on students who participated in TERKAM FSD UNM, besides there are students who have the enthusiasm and motivation to make themselves into people who have something to be admired and become people who have abilities, there are also members of the Teater Kampus FSD UNM who carry out the acting process often experiencing obstacles both in dialogue, expression or moving and moving the body. This is closely related to self-concept and self-confidence. Various things exist in fostering self-

confidence, then determined by the self-concept. Thus this research leads to the relationship between self-confidence and self-concept as acting capital. Ghufroon et al. (2016) state that self-concept consists of three aspects, namely knowledge, expectations and judgment. These three aspects are the basis for later researchers who will influence the self-confidence of members of the Teater Kampus FSD UNM, especially specifically in the research subjects of members who have carried out the previous acting process.

Literature Review

A. Campus Theater

Campus theatre is a theatre group that is located within the scope of the campus both organizationally and in the process of other activities. Before discussing campus theater, researchers share perceptions about theater in this study and what it relates to research. Theater is a performance presented before the public, including elements of drama, life stories, and human realities that are shown on stage. This performance involves various media such as conversation, movement, and behavior directed by a script. Suyoto (2006) defines drama as a story of human life performed on stage based on a script, involving conversation, movement, and elements such as stage settings, witnessed by the audience. Waluyo (2006) states that drama is an imitative representation of human life projected on stage. Sahid (2016) adds that in theater, the human body becomes a representation of the human being displayed on stage, making theater an art form capable of exploring "icon identity." Campus Theater further refers to the complex activities of the arts that involve diverse activities of individual students who participate in academia. According to Yudiaryani (1996), Campus Theater is a theater within a higher education institution that is a forum for student expression.

Campus Theater is different from theater education at arts institutions. Campus Theatre is not bound by curricular goals. In other words, Campus Theater is not required to adhere to a form, or it can be said that Campus Theater is non-formal theater. The purpose of theater on campus is to serve as theater appreciators who have a tendency to enjoy, appreciate and value theater art. Theater can also be an instrument for students to convey. Affectively, introducing and providing students with acting skills for performance is seen as important. Therefore, in learning, the development of both intrinsic and extrinsic acting from drama scripts needs to be done. Providing this ability at the same time encourages the emergence of the creative process of theater acting while also covering substantially the content contained in the theater. Furthermore, learning is developed towards the cognitive domain. When playing a role, when students perform, they are required to play the character and try to perform optimally according to what the director or script expects so that the audience enters the story and feels what the character feels in the role (Dewojati, 2012). Harymawan in Kurniawan, T. U. (2016). The director's job is to help actors and actresses express themselves in the script, and actors and actresses are free to develop their individual conceptions in order to perform their roles to the best of their ability. Waluyo (2001) mentions that there are seven steps in practicing drama or acting, namely as follows: body exercises, voice exercises, observation and imagination, concentration exercises, technique exercises, acting system exercises, and exercises to flex skills. These exercises are done gradually and continuously.

B. Self-Concept

Self-concept is a person's image of themselves, which is a combination of beliefs about their physical, psychological, emotional, aspirations, and achievements. The description of the self-concept is a person's self-image of physical and psychological. Self-concept is also interpreted as an individual's belief in himself according to the opinion of Surna et al., (2014) self-concept will determine who a person is in his mind, who a person is in his statement and will determine what a person will become according to his own mind. According to Ghufron and Risnawati (2016) self-concept as a mental picture of oneself and one's picture of oneself which is a combination of psychological, physical, social, emotional aspirational beliefs, and the achievements they have made. This is what causes the self-concept to always change every time the self-concept goes according to one's experience and also changes and affects one's life goals. Hurlock (1990) describes that self-concept is divided into two parts, the actual self-concept, which is a person's concept of the role he plays and the conditions of others that influence him and his own perceptions of others. And the ideal self-concept, which is a person's picture of personality and skills in psychological and physical aspects.

The self-concept aspect is important in this study, by making it a sub-variable of self-concept. Grufron and Risnawati (2016) state that self-concept consists of three dimensions or aspects, namely:

- a. Knowledge, knowledge is what individuals know about themselves. Individuals have in their minds a list that describes themselves, physical completeness or lack thereof, age, gender, nationality, ethnicity, occupation, religion and others. The knowledge of considering himself perfect because he has an awareness of his complete physical self, the self also comes from a social group that is individually identified. The nickname of the self also changes every time as long as there is a process of self-identification in the social group, then the group influences the mental portrait of the individual.
- b. Expectations, expectations at a certain time a person also has an aspect of judgment about himself. A person also has an assessment of what he will be in the future in this case long term. in short, a person wants himself to be someone according to the ideal self. Each individual's ideal self is different from one another. There are those who consider themselves ideal if they lead a large number of members with their speeches that ignite the enthusiasm of their followers. There are also individuals who are ideal by winning prestigious competitions.
- c. Assessment, assessment in this aspect, a person acts as an assessor of himself. Whether the assessment contradicts his ideal with the reality at that time, this is what is called self-esteem. The higher the match between the ideal and the standard self, the lower one's self-esteem will be.

C. Self-Confidence

Self-confidence is something that makes a person feel able to channel everything we know and everything we do. This means that someone who has self-confidence is someone who has the ability to channel what he knows and what he does. According to Sieler (in Wardani, 2015) self-confidence is an individual characteristic (a self-build) that allows a person to have a positive or realistic view of themselves or in the situations they experience. Meanwhile, Hakim (2002) also revealed that self-confidence is a person's belief in all aspects of his advantages and this belief makes him feel able to achieve goals in his life. Furthermore, Fatimah (2006) also reveals some advice for someone who lacks self-confidence in order to

increase their self-confidence, namely by evaluating themselves objectively, giving honest appreciation to themselves, positive thinking, using self-affirmation, and taking risks. From some of the experts above, we can conclude that self-confidence is a belief in his ability to be able to do what he does and what he thinks and believes in all the positive aspects he has and makes it an advantage and is realistic about himself.

The aspect of self-confidence is important in this study, by making it a sub-variable of self-confidence. The aspect of self-confidence according to Angelis (2000) includes 3 aspects, as follows:

- a. Behavioral Aspect, is a sense of confidence in terms of doing something and completing it, ranging from easy to complex tasks in order to achieve what is desired. In this aspect there are 4 (four) important selves, namely Confidence in one's own ability to do something, confidence in the ability to follow up on all personal initiatives consequently, confidence in one's own ability to overcome all obstacles, and confidence in the ability to obtain support.
- b. Emotional aspect, is the aspect of self-confidence in convincing oneself to be able to control all sides of feelings or emotions. This aspect has specific characteristics, namely confidence in the ability to know one's own feelings, confidence in the ability to express feelings, confidence in the ability to integrate oneself with the lives of others in a positive and understanding association, confidence in the ability to obtain affection, understanding and attention in everything, especially in the face of difficulties, and confidence in the ability to know what benefits others provide.
- c. Spiritual aspect, is an aspect of self-confidence about belief in a god or creator who has control over everything on earth in a positive way. This aspect has characteristics, namely, the belief that the universe is a mystery that continues to change and every change that occurs is part of a greater change, belief in the nature of nature, so that everything that happens is natural, belief in oneself and the existence of an almighty and omnipotent god and omniscient of any human spiritual expression to him.

Research Method

The research method used is quantitative with the type of research, namely descriptive correlation to find out about the relationship between self-confidence and self-concept of Teater Kampus FSD UNM members in the acting process as a form of capacity building. The population in this study amounted to 27 people with the identification of members of the Teater Kampus FSD UNM who were active as well as having carried out the theater training process with a focus on acting. The validity test used is product moment correlation, the reliability test of the measuring instrument used uses the alpha coefficient equation, and the normality test on the distribution was studied with the "one sample kolmogorovsmirnov" test approach.

The benchmark used is, if $p > 0.05$ then it is considered a normal thing, but if $p < 0.05$ then it is considered an abnormal thing. Meanwhile, the relationship between the dependent variable and the independent variable was tested for linearity. This can be understood by the statement, "whether the self-concept possessed by members of the Teater Kampus FSD UNM can explain the relationship between the emergence of self-confidence, namely the increase or decrease in the value of the Y axis (self-confidence) along with the increase or decrease in the value of the X axis (self-concept)". For criteria if p is different < 0.05 , it will be interpreted as having a linear relationship.

The analysis that researchers use in this problem is the "product moment" correlation technique, which is a technique for analyzing data in the form of statistics that is useful in proving hypotheses about the relationship between self-concept which is categorized as "independent variable X" with self-confidence of members of the Teater Kampus FSD UNM.

Research Finding

The Relationship Between Self-Concept and Self-Confidence

Whether self-concept influences self-confidence or not, the first step is to conduct a Linearity Test, which serves to determine the linearity or non-linearity of a data distribution in research between two variables. Here are the results of the linearity test:

Table 1 & 2: Results of the Linearity Test

			Sum of Squares	df	Mean Square	F	Sig.
Kepercayaan Diri * Konsep Diri	Between Groups	(Combined)	1145.019	15	76.335	5.243	.004
		Linearity	533.192	1	533.192	36.619	.000
		Deviation from Linearity	611.826	14	43.702	3.001	.037
Within Groups			160.167	11	14.561		
Total			1305.185	26			

Measures of Association

	R	R Squared	Eta	Eta Squared
Kepercayaan Diri * Konsep Diri	.639	.409	.937	.877

The tables above show the results of the linearity test for self-esteem and self-confidence. The significance score obtained is 0.037, which is greater than 0.05. Therefore, it can be said that there is a linear relationship between the self-concept variable and the self-confidence variable.

Pearson correlation analysis, conducted to determine the extent of the relationship between two variables using the IBM SPSS program, yielded the following results:

Table 3: Pearson Correlation Results

		Self-Concept	Self-Confidence
Self-Concept	Pearson Correlation	1	.639**
	Sig. (2-tailed)		.000
	N	27	27
Self-Confidence	Pearson Correlation	.639**	1
	Sig. (2-tailed)	.000	
	N	27	27

** . Correlation is significant at the 0.01 level (2-tailed).

From the Pearson correlation analysis conducted through the IBM SPSS program, a correlation coefficient (r) of 0.639 and a significance level (p) of 0.000 were obtained, using a 2-tailed test. Based on these results, it can be concluded that self-concept and self-confidence have a positive correlation, indicating a significant relationship between self-concept and self-confidence in the members of TERKAM FSD UNM.

After knowing that the correlation coefficient is 0.639, to determine the extent of the influence of variable X on variable Y using the coefficient of determination (r^2), expressed as a percentage, the results are as follows:

$$\begin{aligned}KD &= (0,639)^2 \times 100\% \\ &= 0,408321 \times 100\% \\ &= 40,8321\% \text{ (rounded to 41\%)}\end{aligned}$$

From the calculations above, it can also be concluded that there is an influence of variable X on variable Y, or vice versa, to the extent of 41%, with the remaining influenced by other factors.

The significant relationship between self-concept and self-confidence in members of the Teater Kampus FSD UNM is confirmed by the statistical test results using the Pearson correlation technique, with a significance level (p) = 0.000 and a correlation coefficient (r) of 0.639. This leads to the conclusion that there is a significant relationship between self-concept and self-confidence in members of the Teater Kampus FSD UNM, with a coefficient of determination of 41%, meaning that 41% of the influence of variables X and Y is accounted for, and the remaining is influenced by other factors.

Discussion

A. Self-Concept Variabrl

In this research, the results analyzed for the self-concept variable among TERKAM FSD UNM members show that: 18.5% or 5 respondents fall into the category of very positive self-concept. 59.3% or 16 respondents have a positive self-concept. 22.2% or 6 respondents have a negative self-concept. There are no respondents with a very negative self-concept. This means that the majority of members in the Teater Kampus FSD UNM have a positive self-concept, or it can be described as good.

The self-concept variable used in this research consists of three aspects: knowledge, expectation, and evaluation. Based on the analysis conducted, it is found that the most dominant aspect of self-concept is expectation, accounting for 42.2%. This indicates that an individual's level of self-concept is greatly influenced by their expectations of who they will become in the future. This means that someone with a high self-concept, or at least a good self-concept, must have positive ideals about themselves, a strong drive to achieve their goals, and the ability to manage themselves and others effectively. However, knowledge and self-evaluation are also important in building a positive self-concept.

There are so many factors that affect the level of positive negative self-concept of an individual, according to Yulius (2010) suggests there are at least 4 factors that affect the development of self-concept, namely (1) The role of physical image, . A person will strive to reach a standard where he can be said to have an ideal physical condition in order to get a positive response from others. (2) Gender roles, there are still many societies that consider

women's roles only limited to family matters. This causes women to still encounter obstacles in developing themselves according to their potential. While on the other hand, men have a greater opportunity to develop their potential. (3) The role of parental behavior, One of the things related to the role of parents in the formation of children's self-concept is the way parents meet the physical and psychological needs of children. (4) The role of social factors, a person when interacting with others and a person's environment and social status become the basis for others in looking at the person.

In this case, the level of self-concept possessed by members of the Teater Kampus FSD UNM can be said to be good or positive because the role of social factors in this organization tends to everything that trains the level of self-concept of an individual. As the organization has clear principles and directions, its members who have the confidence to continue to achieve high achievements and motivate each other, as well as attention between members, both experienced and those who still lack experience in theater, are well accommodated. From this, the values of the Teater Kampus FSD UNM culture, whether consciously or unconsciously, have been internalized influencing the level of self-concept of each member based on 3 aspects.

B. Self-Confidence Variables

In this study after an analysis was carried out on the variables of self-confidence possessed by members of the Teater Kampus FSD UNM. So the results were obtained 18.5% or 5 people with the very high category, 74.1% or 20 people with the high category and only 7.4% with the low category. This shows that the majority of members of the Teater Kampus FSD UNM have a high level of confidence.

The self-confidence variable has 3 aspects, namely behavior, emotion, and spirituality. Based on the results of the analysis that has been done, it can be seen that each aspect of self-confidence has a high level. The most dominant aspect in shaping the confidence level of Teater Kampus FSD UNM members is the behavioral aspect with a percentage of 39.6%, followed by the emotional aspect with a percentage of 33.1% and the spiritual aspect of 27.3%. From these results, it can be said that to gain a good level of self-confidence, confidence is needed to do something and complete it well in oneself, trust, and optimism with a sense of enthusiasm both from within and outside oneself, especially when the theater process in the organization or dynamic surrounding environment. Not only that, the ability to convince yourself to be able to control feelings or emotions is also something that deserves attention in the process of forming self-confidence, then the spiritual condition becomes a support to facilitate each process of forming self-confidence according to the conditions of the spiritual level of each individual.

The level of individual self-confidence is influenced by various factors, according to Lauster (in Hakim, 2002) explained that there are 3 main factors that affect individual self-confidence, including: (1) Personal Ability, which is an ability that comes from within oneself that encourages a person to develop themselves without having excessive anxiety in every action they take, (2) Social interaction, which is how individuals can adjust to their environment, tolerate and respect others. and (3) Self-Concept, i.e. the individual's view of himself whether positively or negatively. This also deserves special attention if an individual wants to have high self-confidence.

The Teater Kampus FSD UNM itself has provided training to each member who is a member in order to improve the ability to play in theater as well as the confidence of each individual. This is known by a structured training pattern based on the regeneration guidelines contained in AD / ART contained in it. So that in addition to being proficient and daring to carry out roles on stage, members are prepared to be able to implement courage, ethical and moral values in daily activities with good self-confidence that has been trained while in the organization.

C. The Influence of Self-Concept on Self-Confidence

A significant relationship between self-concept and self-confidence in members of the Teater Kampus FSD UNM is proven by the results of statistical tests using the Pearson correlation technique, a level of significance (p) = 0.000 and a correlation coefficient (r) of 0.639 have been obtained with the conclusion that there is a significant relationship between self-concept and self-confidence in members of the Teater Kampus FSD UNM with a coefficient of determination of 41% which means the influence of X and Y variables of 41% and The rest is influenced by other factors.

In line with the results of this study, the role of self-concept is very important in influencing the self-confidence of Teater Kampus FSD UNM members. As revealed by Pujijogjanti (in Ghufroon & Risnawati, 2016) individuals who have a self-concept are able to play a role in maintaining inner harmony, determining the best attitude and getting high appreciation in their field in this case is to appear as theater actors. Thus, as a result of the courage to learn and perform competently, the level of confidence in an individual will also increase directly proportional to the level of self-concept possessed by an individual that he has formed while in the Teater Kampus FSD UNM.

Conclusion

An important finding from this study is that self-confidence, especially in playing a role in theater, can be influenced by self-concept. Theater Casting Self-Confidence Capital: Self-Concept Function in Actors at Teater Kampus FSD UNM, there is a positive and significant relationship between self-concept and self-confidence by 41% and the rest is influenced by other factors. The Teater Kampus FSD UNM has a majority of members who have a positive level of self-concept or can be said to be good. The aspect of self-concept in this study is knowledge, expectations, and assessment, it is known that the most dominant aspect is hope, which is an assessment of what he will become in the future. This suggests that the aspect of expectation on self-concept is significant for influencing self-confidence.

This study also answers previous research underlying changes in self-confidence levels after playing theater. This research shows that to gain a good level of self-confidence it requires confidence to do something and complete it well in oneself, trust, and optimism with a sense of enthusiasm both from within and outside oneself, especially when in the process of theater in organizations or dynamic surrounding environments.

The limitations of this study which only examined the influence of self-concept as much as 41%, then the object of research totaling 27 people made this study limited to looking for other factors that affect self-confidence other than self-concept. More case studies are needed to derive other influencing factors about the confidence process of both theatre and others

among many community groups, by examining, comparing, and discussing activities involving theatre or self-confidence.

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