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An Analysis of the Film *Sampai Titik Terakhirmu* by Evelyn Afnilia as a Learning Resource for Drama Texts for Grade XI Students at MAN 2 Kota Bengkulu

Meissy Eka Putri[1*], Dina Putri Juni Astuti[2], Suradi[3]
[123]Prodi Tadris Bahasa Indonesia, Universitas Bengkulu, Bengkulu, Indonesia
*E-mail: meissyekaputri@gmail.com

ABSTRACT
This study is titled "An Exploratory Analysis of the Film Sampai Titik Terakhirmu by Evelyn Afnilia as a Learning Resource for Drama Texts for Grade XI Students at MAN 2 Bengkulu City." The study aims to describe the characters' internal conflicts depicted in the film Sampai Titik Terakhirmu by Evelyn Afnilia and to explore its utilization as a learning resource for drama texts for Grade XI students at MAN 2 Bengkulu City. A descriptive-qualitative approach was employed. The research data consisted of dialogue, actions, expressions, and events illustrating the characters' internal conflicts within the film. Data collection techniques included observation, documentation, and the recording of relevant scenes and dialogue. Data analysis involved identifying, classifying, interpreting, and describing the forms of internal conflict experienced by the characters. The findings are expected to reveal various forms of internal conflict, such as anxiety, fear, sadness, indecision, guilt, hope, and conflict in decision-making. These analysis results can subsequently be utilized as a learning resource for drama texts, as the characters' internal conflicts in the film can help students understand characterization, dialogue, plot, and conflict development in drama. Utilizing the film as a learning resource is also expected to make drama text instruction more contextual, engaging, and relatable to students' experiences. Thus, the film Sampai Titik Terakhirmu can serve as an alternative learning resource that supports students' abilities to analyze and develop drama texts.

Keywords: film, learning resource, drama text

Eksplorasi Analisis Film *Sampai Titik Terakhirmu* Karya Evelyn Afnilia sebagai Sumber Pembelajaran Teks Drama pada Siswa Kelas XI MAN 2 Kota Bengkulu

ABSTRAK
Penelitian ini berjudul "Eksplorasi Analisis Film *Sampai Titik Terakhirmu* Karya Evelyn Afnilia sebagai Sumber Pembelajaran Teks Drama pada Siswa Kelas XI MAN 2 Kota Bengkulu." Penelitian ini bertujuan untuk mendeskripsikan konflik batin tokoh yang terdapat dalam film *Sampai Titik Terakhirmu* karya Evelyn Afnilia serta mengeksplorasi pemanfaatannya sebagai sumber pembelajaran teks drama pada siswa kelas XI MAN 2 Kota Bengkulu. Penelitian ini menggunakan pendekatan deskriptif kualitatif. Data penelitian berupa dialog, tindakan, ekspresi, dan peristiwa yang menggambarkan konflik batin tokoh dalam film. Teknik pengumpulan data dilakukan melalui observasi, dokumentasi, dan pencatatan terhadap adegan serta dialog yang relevan. Analisis data dilakukan dengan cara mengidentifikasi, mengklasifikasikan, menginterpretasikan, dan mendeskripsikan bentuk konflik batin yang dialami tokoh. Hasil penelitian diharapkan dapat menunjukkan berbagai bentuk konflik batin, seperti kecemasan, ketakutan, kesedihan, kebimbangan, rasa bersalah, harapan, dan pertentangan dalam mengambil keputusan. Hasil analisis tersebut selanjutnya dapat dimanfaatkan sebagai sumber pembelajaran teks drama karena konflik batin tokoh dalam film dapat membantu siswa memahami karakterisasi, dialog, alur, serta pengembangan konflik dalam drama. Pemanfaatan film sebagai sumber pembelajaran juga diharapkan dapat membuat pembelajaran teks drama lebih kontekstual, menarik, dan dekat dengan pengalaman siswa. Dengan demikian, film Sampai Titik Terakhirmu dapat menjadi salah satu alternatif sumber pembelajaran yang mendukung kemampuan siswa dalam menganalisis dan mengembangkan teks drama.

Kata kunci: film, sumber pembelajaran, teks drama

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INTRODUCTION

Indonesian language instruction at the secondary school level is directed not only toward language proficiency but also toward enabling students to understand, appreciate, analyze, and produce literary works. Literature plays a vital role in the educational process, as it allows students to explore diverse human experiences, emotions, conflicts, and life values—all conveyed through characters and events. Consequently, the study of literature should utilize learning resources that both capture students' interest and provide them with opportunities to interpret the works themselves. One form of literature studied at the secondary level is the dramatic text. Drama possesses unique characteristics that distinguish it from other literary forms, as it is constructed through dialogue, characters, conflict, plot, setting, stage directions, and elements of performance. In studying dramatic texts, it is not enough for students to merely grasp the definition and structure of drama; they must also be able to understand the characters and the conflicts they face. Conflict is a crucial element, as it serves to clarify the progression of events and the development of the characters. A particularly compelling type of conflict to examine is the internal conflict experienced by a character—a struggle occurring within the individual, such as feelings of indecision, anxiety, fear, sadness, guilt, or the tension involved in making a difficult choice. Internal conflict offers a deeper insight into a character's psychological state. By analyzing such internal struggles, students can move beyond observing a character's actions to understanding the underlying motivations, emotions, and deliberations that drive those actions. The use of audiovisual media in literary instruction serves as an effective alternative for helping students grasp both character and conflict. Films present narratives through a combination of imagery, sound, dialogue, facial expressions, movement, and atmosphere, allowing students to observe a character's state in a more concrete way. Through film, students can identify how a conflict is constructed and how it shapes the evolution of a character. Utilizing media that resonates with students' daily lives has the potential to make the study of literature more engaging and contextual. One film that can serve as a subject for analysis is Sampai Titik Terakhirmu, written by Evelyn Afnilia. The film follows the story of Albi and Shella, exploring themes of love, struggle, and loyalty. According to official information from Cinema XXI, the film was written by Evelyn Afnilia and directed by Dinna Jasanti, with its theatrical release scheduled for November 2025. It is a compelling subject for study because the characters' journeys present complex issues and emotional experiences that can be analyzed through their dialogue, actions, expressions, and responses to various events. An analysis of this film can be linked to the study of dramatic texts, as both film and drama share key elements such as characters, dialogue, conflict, plot, setting, and underlying themes. By observing the characters' internal conflicts on screen, students gain concrete examples of how conflict is constructed and developed. Furthermore, such analysis can help students understand how internal conflict can be translated into the dialogue and actions of characters within a dramatic text. Teaching drama requires careful planning to ensure that the learning process goes beyond mere theoretical understanding, providing students with the opportunity to engage in analysis and appreciation. Research on drama instruction in high schools in Bengkulu City indicates that lesson planning—including the preparation of instructional media and ensuring student readiness—is essential for an effective learning process. This underscores the importance of selecting learning resources that align with both the nature of the subject matter and the needs of the students. Furthermore, such research requires a methodological approach capable of providing an in-depth exploration of the phenomena under study. Qualitative research enables researchers to gain an understanding of phenomena by examining the meanings, experiences, actions, and contexts inherent in the subject of the research. Gunawan (2022: 209–239)

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explains that qualitative research is employed to gain a profound understanding of realities and phenomena through methods such as case studies, observation, documentation, and data analysis. Similarly, Pahleviannur et al. (2022: 123–136) note that qualitative research serves as an effective approach for developing an understanding of phenomena through a systematic research process. Conducting an analysis of the film Sampai Titik Terakhirmu—a work by Evelyn Afnilia—as a learning resource for drama texts among eleventh-grade students at MAN 2 Bengkulu City is a significant undertaking. This research aims to shed light on the internal conflicts experienced by the characters, how these conflicts are manifested through dialogue, actions, and expressions, and the film's overall relevance as a resource for studying drama texts. Moreover, the findings are expected to offer an alternative, more contextual, and engaging learning resource, thereby helping students develop their critical thinking skills, their ability to analyze characters and conflicts, and their capacity to appreciate and gain a deeper understanding of drama texts.

METHODS

The research titled "An Exploration and Analysis of the Film Sampai Titik Terakhirmu by Evelyn Afnilia as a Learning Resource for Drama Texts for Grade XI Students at MAN 2 Bengkulu City" employs a qualitative approach, specifically a descriptive qualitative research design. This approach was chosen because the study aims to gain an in-depth understanding of the internal conflicts experienced by the characters in the film Sampai Titik Terakhirmu by Evelyn Afnilia, and to examine how the findings from this analysis can be utilized as a learning resource for drama texts. Qualitative research seeks to understand phenomena based on the natural conditions of the research subject, prioritizing the meanings embedded within the data. The subject of this study is the film Sampai Titik Terakhirmu by Evelyn Afnilia, with a focus on the internal conflicts experienced by its characters. These internal conflicts encompass the characters' psychological states—such as anxiety, fear, sadness, indecision, disappointment, guilt, hope, emotional pressure, and the tension between desires and reality. In addition to analyzing the forms of internal conflict, this study examines the relevance of these findings to the instruction of drama texts for Grade XI students at MAN 2 Bengkulu City. Thus, the research not only identifies the internal conflicts present in the film but also explores how these conflicts can be leveraged to help students understand key elements of drama texts, specifically characters, characterization, dialogue, plot, and conflict. The research data consist of dialogue, words, sentences, actions, expressions, gestures, and scenes that reveal the characters' internal conflicts. This data was gathered by repeatedly watching the film and carefully observing every scene relevant to the research focus. The primary data source is the film Sampai Titik Terakhirmu by Evelyn Afnilia, while supporting data sources include books and literature concerning qualitative research, literary studies, film, internal conflict, drama texts, and Indonesian language instruction. The use of various supporting sources is necessary to ensure that the analysis has a clear theoretical foundation. Data collection in this study was conducted through observation and documentation. Observation involved watching the film carefully and repeatedly to identify dialogue, actions, expressions, and events that illustrate the characters' internal conflicts. The researcher noted segments of the film deemed relevant to the research problem. Documentation was used to gather supporting data related to the film and the study of dramatic texts. In this research, the researcher serves as the primary instrument, as they personally carry out the observation, determine relevant data, record, classify, analyze, and interpret the findings. To facilitate the research process, the researcher utilized a supporting instrument in the form of a data-recording sheet. This sheet was used to document the timing or specific scenes, the characters' dialogue or actions,

the nature of the internal conflict, the causes of the conflict, the characters' responses, and the interpretation of the data. In this research, the researcher serves as the primary instrument, as they personally carry out the observation, determine relevant data, record, classify, analyze, and interpret the findings. To facilitate the research process, the researcher employed a data-recording sheet as a supporting instrument. This sheet was used to document specific times or scenes, character dialogue or actions, the forms of internal conflict, the causes of such conflicts, character responses, and interpretations of the data. Data analysis was conducted using a qualitative descriptive approach. Data obtained through observation and recording were first identified based on their relevance to the research focus. Subsequently, the data were categorized according to the forms of internal conflict identified within the film. Once categorized, the data were interpreted by considering the context of the dialogue, actions, expressions, and events experienced by the characters. The analysis aimed to determine the forms of internal conflict, the factors triggering these conflicts, the characters' responses, and the influence of these conflicts on character development and the narrative arc. Following the analysis of the characters' internal conflicts, the findings were linked to the study of dramatic texts for eleventh-grade students at MAN 2 Bengkulu City. This connection was examined in relation to the students' ability to understand characters and characterization, identify conflicts, interpret dialogue, analyze plot progression, and develop characters within dramatic texts. Films serve as an engaging educational resource by presenting characters and conflicts through dialogue, expressions, sound, movement, and visuals, allowing students to gain a more concrete understanding of how conflict is constructed within a story. To ensure the validity of the data, this study utilized both theoretical and source triangulation. Theoretical triangulation involved comparing the analysis of internal conflicts in the film against relevant theories concerning conflict, character and characterization, film, and dramatic texts. Source triangulation involved comparing data derived from the film with supporting information from relevant books and scholarly literature. Through this qualitative descriptive method, this research aims to provide a clear overview of the characters' internal conflicts in the film *Sampai Titik Terakhirmu* by Evelyn Afnilia. Furthermore, the research findings are expected to demonstrate that the analysis of internal conflict within a film can serve as a contextual learning resource for the study of dramatic texts, specifically for eleventh-grade students at MAN 2 Kota Bengkulu. Utilizing film as a learning resource is intended to help students grasp the elements of drama in a more concrete manner, while simultaneously enhancing their ability to analyze characters, conflicts, and the progression of a story.

RESULT

The analysis indicates that the film *Sampai Titik Terakhirmu* contains educational values ??related to loyalty, struggle, perseverance, affection, sacrifice, and acceptance of one's circumstances. Teachers can utilize these values ??as a basis for discussion after students have analyzed the characters' internal conflicts. The film does not merely present a romantic story; it also illustrates how individuals and families navigate life changes brought about by illness. Research suggests that the internal conflicts depicted in *Sampai Titik Terakhirmu* can serve as a learning resource for the study of dramatic texts for eleventh-grade students at MAN 2 Bengkulu City. The conflicts experienced by the characters can be used to explore the intrinsic elements of drama—specifically character, characterization, dialogue, conflict, and plot. Furthermore, the use of film makes the learning process more concrete, as students can directly observe the interplay between a character's dialogue, expressions, actions, and psychological state. These findings align with the nature of qualitative research, which emphasizes the process of deeply understanding

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and interpreting data. *Sampai Titik Terakhirmu* can be considered a relevant alternative learning resource for dramatic texts for eleventh-grade students at MAN 2 Bengkulu City. It can be incorporated into the curriculum by selecting appropriate scenes, identifying the characters' internal conflicts, discussing their causes and consequences, and subsequently developing the analysis into dialogue or a dramatic text. Through this approach, students are expected to grasp that conflict in drama is not limited to physical altercations but can also manifest as the psychological struggles occurring within a character.

DISCUSSION

This study explores the analysis of the film *Sampai Titik Terakhirmu*, written by Evelyn Afnilia, as a learning resource for drama texts for eleventh-grade students at MAN 2 Bengkulu City. *Sampai Titik Terakhirmu* is an Indonesian romantic drama directed by Dinna Jasanti, with a screenplay by Evelyn Afnilia. The film is based on the true story of Albi Dwizky and Shella Selpi Lizah. It depicts the journey of their relationship—initially filled with happiness—which later faces severe challenges when Shella is diagnosed with ovarian cancer. The film was released in Indonesia on November 13, 2025, and has a runtime of approximately 114 minutes. An analysis of the film reveals that internal conflict serves as a powerful element in the development of the characters. This conflict is manifested not only through external struggles against circumstances but also through the characters' internal battles—their thoughts and emotions as they confront illness, an uncertain future, the fear of loss, and the desire to continue supporting a loved one. These conflicts intensify as Shella's condition deteriorates and her medical treatments fail to yield the expected results. Various film reviews also highlight the internal struggles of Albi and Shella as a primary emotional anchor of the story. One such internal conflict is the anxiety and fear Shella experiences as her life circumstances shift. Before her serious health issues, Shella is portrayed as an active, cheerful person with a vibrant zest for life. This changes following the onset of her illness and her subsequent diagnosis of ovarian cancer. This transformation affects not only her physical well-being but also her psychological state; she is forced to confront the reality that a life once considered normal can change in an instant. This situation reveals an internal conflict: a struggle between the desire to lead a normal life and the reality of having to confront a serious illness. Shella's inner turmoil is further evidenced by her struggle to maintain hope amidst increasingly difficult circumstances. Her illness has transformed her life, affecting even the activities that were once part of her daily routine. She must undergo medical treatment while coping with physical changes and limitations in what she can do. In this state, there is a tension between the hope for recovery and the reality that her health continues to deteriorate. Such conflict is significant to character development, as it demonstrates that the character is grappling not only with physical challenges but also with the psychological struggle of coming to terms with her situation.

Film reviews note that the medical treatments and surgeries Shella undergoes take place as her condition continues to deteriorate. Beyond Shella, Albi is a character who experiences a profound internal conflict—a struggle stemming primarily from having to watch his loved one face a serious illness. As both a partner and a caregiver, Albi strives to provide support to Shella; yet, he is caught between the desire for her recovery—hoping they might return to the life they once shared—and the harsh reality that her condition is becoming increasingly dire. This situation creates a complex internal battle: a tension between hope, the fear of loss, profound sadness, and the determination to remain strong for Shella's sake. DetikSumbagsel even identifies Albi's inner turmoil as a core emotional pillar of the narrative, as he must witness his loved one slowly confronting the possibility of an eventual parting.

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Albi's internal conflict is further evidenced by his steadfast choice to remain by Shella's side—a decision that highlights the friction between his own emotional pain and his commitment to supporting her. In this context, Albi acts not merely as a partner, but as someone who must manage his own personal feelings to remain a source of strength for the person he loves. Thus, Albi's internal struggle can be categorized as a psychological conflict rooted in the fear of loss, grief, hope, resilience, and the acceptance of reality. Furthermore, the narrative explores an internal conflict centered on sorrow and the acceptance of circumstances—a conflict that emerges as the characters come to realize that not everything in life is within human control. Shella's illness fundamentally alters their relationships, family dynamics, future plans, and daily lives. Those around her are also forced to confront this reality; the film does not focus solely on Shella's suffering, but also illustrates the emotional struggles endured by her family and those closest to her as they navigate these difficult circumstances. One review highlights that the sadness in the film is not solely linked to illness, but also to the potential loss of someone who holds a significant place within the family. The internal conflicts depicted in the film demonstrate a close connection between psychological struggle and character development. Initially living a normal life, the characters undergo a shift in their mindset and behavior after confronting a major crisis. Shella is portrayed as someone who must strive to maintain her spirit while facing an illness, while Albi evolves into a figure who demonstrates loyalty and steadfastness in supporting his partner. These transformations add complexity to the characters, making them suitable subjects for analysis in the study of literature. From the perspective of studying dramatic texts, the internal conflicts in the film *Sampai Titik Terakhirmu* hold considerable relevance. Drama is a medium that relies on characters, dialogue, conflict, plot, and action to construct a narrative (Ayu, 2023; Azizah, 2023; Yanjua, 2023).

CONCLUSION

Based on the research titled "An Exploratory Analysis of the Film *Sampai Titik Terakhirmu* by Evelyn Afnilia as a Learning Resource for Drama Texts for Grade XI Students at MAN 2 Bengkulu City," it can be concluded that the film holds relevant potential for use as a learning resource for drama texts. The exploration reveals that internal conflict serves as a crucial element in character development. Such internal conflict is manifested through the characters' psychological states—including anxiety, fear, sadness, indecision, hope, a sense of loss, and the tension between personal desires and the reality they face. The internal conflicts experienced by the characters do not merely function as components of the narrative's central problem; they also shape character evolution and the progression of the plot. The characters undergo shifts in their attitudes and ways of thinking after confronting various challenges. This demonstrates to students that conflict in a story is not always an overt confrontation between two individuals, but can also manifest as an internal struggle within a character. Such an understanding is vital in the study of drama, as conflict is a fundamental element that drives both the narrative and character development. Furthermore, the film *Sampai Titik Terakhirmu* serves as an effective learning resource because its storytelling—conveyed through dialogue, expressions, actions, sound, and visuals—provides students with a more concrete experience. By observing the film, students can identify character traits, discern the origins of conflicts, examine how characters respond to problems, and connect internal conflicts to the progression of the plot. This aligns with the study of drama, which emphasizes not only theoretical understanding but also the appreciation and analysis of creative works. In the context of instruction for Grade XI students at MAN 2 Bengkulu City, the analysis of this film can be translated into learning activities that require

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students to identify characters' internal conflicts, locate supporting evidence—such as specific dialogue or actions—interpret the characters' psychological states, and transform these conflicts into dialogue or scenes for a drama text. Thus, film can serve as a learning resource that helps students understand the elements of drama in a more contextual manner, while simultaneously developing their critical thinking, interpretive skills, and capacity to appreciate literary works. The film *Sampai Titik Terakhirmu*, created by Evelyn Afnilia, is worth considering as a learning resource for drama-related studies for eleventh-grade students at MAN 2 Kota Bengkulu—specifically for lessons focusing on characters, characterization, dialogue, conflict, and character development. Utilizing film as a learning resource offers a more engaging and contextual alternative for instruction, provided that teachers carefully select scenes and materials that align with both the learning objectives and the students' specific characteristics.

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