

STRENGTHENING *TRI HITA KARANA*-BASED HINDU CHARACTER EDUCATION THROUGH BALINESE DANCE EXTRACURRICULAR ACTIVITIES FOR ELEMENTARY STUDENT AT ADI WIDYALAYA SARASWATI KUPANG, EAST NUSA TENGGARA

Ni Kadek Ary Mayastuti, I Wayan Winaja, I Ketut Winantra

Universitas Hindu Indonesia, Denpasar, Bali

Email : arymayastuti12@gmail.com, winaja@unhi.ac.id, ketutwinantra@yahoo.co.id

ABSTRACT

Strengthening national character is a systematic process of shaping personality from an early age so that individuals develop sound moral, ethical, and spiritual values, which can be acquired through formal, informal, and non-formal education. The strengthening of Hindu character among students is not only carried out through formal Hindu religious instruction, but can also be instilled through other subjects and school activities, such as extracurricular programs. Character education is a process of internalizing human values in daily life in order to form individuals who are morally upright, ethical, self-confident, polite, and tolerant toward others. This study aims to analyze the strengthening of Hindu character education based on the concept of Tri Hita Karana through Balinese traditional dance extracurricular activities among students of Adi Widyalyaya Saraswati Kupang. The research method used is descriptive qualitative, with data collected through observation, interviews, and documentation. The results show that Balinese traditional dance extracurricular activities are able to internalize the values of Tri Hita Karana, namely Parahyangan, Pawongan, and Palemahan. The implementation of these values is reflected in students' religious attitudes, harmonious social interactions, and environmental awareness. Therefore, Balinese traditional dance activities play a significant role in strengthening Hindu character education among students in a holistic manner.

Keywords: *character education, Tri Hita Karana, extracurricular activities, Balinese dance*

I. INTRODUCTION

Character education from a Hindu perspective is a transformative process aimed at shaping individuals who are not only intellectually bright but also possess noble character based on the teachings of *Dharma*. One of the primary foundations of Hindu ethics is the *Tri Hita Karana* philosophy, which identifies three causes of happiness derived from the harmonious relationship between humans and God (*Parhyangan*), between fellow humans

(*Pawongan*), and with the natural environment (*Palemahan*). This concept serves as a moral guide for harmonious interaction, forming the main foundation for a peaceful and balanced community life. Meanwhile, pedagogically, character education is a conscious effort to help students understand, care about, and act upon core ethical values. These two concepts converge at the same orientation point: creating individuals of integrity who uphold the values of humanity and spirituality.

The urgency of strengthening character education in Indonesia is intensifying amidst the challenges of globalization and the shift in moral values that often alienate the younger generation from their cultural roots. In the context of Hindu communities in minority areas such as Kupang City, East Nusa Tenggara, character education functions not only to instill universal values but also as a stronghold for religious identity and local wisdom. Through the "Pancasila Student Profile" policy, the government emphasizes the importance of the dimension "Faith, Piety towards God Almighty, and Noble Character." Therefore, strengthening *Tri Hita Karana* values through non-formal educational channels, such as extracurricular activities at Adi Widyalyaya Saraswati Kupang, is a strategic step to contextualize Hindu teachings so they remain relevant and applicable in students' daily lives.

One potential medium for this character strengthening is Balinese dance. As an integral part of *Gita* (vocal art), *Waditra* (music), and *Nretya* (dance), Balinese dance contains profound aesthetic and ethical values. Each movement embodies symbolism of discipline, perseverance, and gratitude, which represent Hindu teachings. Beyond cultural preservation, dance possesses pedagogical significance in training emotional sensitivity (*wirasa*), rhythm (*wirama*), and bodily harmony (*wiraga*). Consequently, Balinese dance extracurriculars in schools can be positioned as a "behavioral laboratory" where *Tri Hita Karana* values are tangibly manifested through collaborative practice and religiosity during training.

Previous studies on *Tri Hita Karana* have generally discussed it from general theological and philosophical perspectives or its application within tourism and environmental sectors (Watra, 2021; Winanti, 2021; Dharmada, 2020). Other research highlights character education

from a formal perspective without linking it to specific artistic activities outside of Bali (Tandana et al., 2022; Saputro & Murdiono, 2020). However, research that deeply examines the process of internalization and implementation of *Tri Hita Karana* values through Balinese dance extracurriculars for students in minority areas like Kupang remains scarce. This gap forms the basis of this study: to explore how artistic activities can transform student character holistically. This research is expected to provide a conceptual contribution regarding a Hindu local wisdom-based character education model that is adaptive to the sociological dynamics of the multicultural society in East Nusa Tenggara (NTT).

A. THEORETICAL FOUNDATION

Behavioristic Theory

Behavioristic theory is a learning theory that emphasizes changes in behavior as a result of interactions between stimulus and response. This theory was developed by figures such as Pavlov, Thorndike, Watson, and Skinner, who view learning as something that can be observed, measured, and evaluated concretely. The main focus of this theory is on the influence of the external environment in shaping behavior through the provision of appropriate stimuli. The responses produced by students will be reinforced through reinforcement, both positive and negative, so that the desired behavior can be formed through the process of habituation and repetition (Sugiyono, 2024: 12). The application of behavioristic theory in learning emphasizes continuous drill and practice activities. This process aims to form automatic habits through structured repetition; in the context of education, the teacher acts as the provider of stimuli as well as the reinforcer of student responses. The reinforcement given can be in the form of praise, rewards, or the removal of punishment to strengthen positive behavior. Through this process, students are expected to be able to develop behaviors that align with the values taught;

therefore, behavioristic theory is effective in forming discipline, basic skills, and student engagement in Balinese dance extracurricular activities.

The use of behavioristic theory in this research is employed as a foundation to analyze the implications of strengthening Tri Hita Karana character education through Balinese dance extracurricular activities for students at SD Adi Widyalaya Saraswati Kupang. It can be understood that Balinese dance training activities serve as consistent stimuli that shape student behavioral responses. The teacher provides directions, movement examples, time discipline rules, and practice regulations as clear forms of stimuli. When students are able to follow the rules, arrive on time, collaborate with friends, and perform movements well, the teacher provides positive reinforcement in the form of praise, appreciation, or opportunities to perform in shows. Conversely, if students violate rules or lack discipline, the teacher gives educative reprimands. This continuous stimulus-response process results in the habituation of positive behavior, ultimately shaping the Hindu character of students.

The implications of such behavioral changes can be further analyzed within the Tri Hita Karana framework. In the Parahyangan aspect, students' religious behavior is strengthened through spiritual habituation in the context of dance infused with Hindu values. In the Pawongan aspect, social behavior is formed through group training dynamics. Students learn to wait for each other, remind each other of movements, appreciate friends' roles, and maintain formation compactness. Meanwhile, in the Palemahan aspect, environmental care behavior is shaped through discipline in using practice space, maintaining cleanliness, and tidying up dance equipment. This aligns with the behavioristic idea that character is formed through repeated practice until it becomes a habit, thereby internalizing Tri Hita Karana values into students' daily real actions.

A. METHODOLOGY

The research method used in this study employs a qualitative descriptive approach aimed at deeply understanding the phenomenon of strengthening Hindu religious behavior in its natural context. This research was conducted at SD Adi Widyalaya Saraswati Kupang, East Nusa Tenggara, as a research location relevant to the focus of the study. The data sources in this research consist of primary data obtained through observation and interviews with students, the school principal and teachers, parents of students, and related parties, as well as secondary data obtained through literature studies such as books and scientific journals. The main instrument in this research is the researcher themselves, supported by interview guidelines, field notes, and documentation to obtain valid and in-depth data (Kaelan, 2025: 7). This approach is used to explore meaning, experiences, and social dynamics that occur in the process of strengthening religious behavior (Raihan, 2023: 1). The data collection techniques in this research include non-participatory observation, in-depth interviews, and documentation conducted systematically during the research process. Data analysis was carried out using the interactive model of Miles and Huberman, which includes the stages of data reduction, data presentation, and drawing conclusions or verification. The analysis process is conducted continuously from data collection until valid and comprehensive results are obtained. The data obtained is then presented in the form of descriptive narratives to provide a clear picture of the phenomenon being studied. Thus, this method is expected to produce accurate findings and provide a deep understanding of the strengthening of Hindu Character Education through Balinese dance extracurricular activities for students at SD Adi Widyalaya Saraswati, Kupang (Arikunto, 2021: 10).

III. RESULTS AND DISCUSSION

1. Character Education

Character education is a system that creates values of knowledge (cognitive), attitudes (affective), skills (psychomotoric), and actions toward the One Almighty God that are beneficial for oneself, society, and the nation in accordance with the national culture (Muchtar, D, et al., 2019). The guidance process for students obtained from school and the environment will change their behavior, attitudes, and mindset, thus efforts to build student character require instilling good habits in life from an early age, so that students will have awareness, understanding, care, and commitment in daily life application (Ramdhani, 2014). The meaning of character education can be understood from each word separately. Education is the process of learning habits, skills, and knowledge of humans passed down from previous generations to the next. Meanwhile, character is the accumulation of one's traits, nature, and personality that culminate in beliefs and habits in daily life. Therefore, it can be concluded that character education is a process of instilling human values in daily life to become individuals with noble morals, morality, self-confidence, politeness, and tolerance toward others.

Based on the explanation above, the current educational problems must re-realize their goal, namely strengthening the character education of each individual properly. Referring to Article 3 of Law No. 20 of 2003 on the National Education System, it states that the national education goal is to develop the potential of students to become faithful, competent, creative, independent humans, and democratic and responsible citizens. Its relation to this current research is that building student character must be supported by

instilling religious values, honesty, creativity, independence, responsibility, and love for the homeland to create harmony in this life.

According to Diknas (2010:5), in the 2011 academic year, education levels in Indonesia must incorporate eighteen values in the development of cultural education and national character, namely 1) religious, 2) honest, 3) tolerant, 4) disciplined, 5) hard-working, 6) creative, 7) independent, 8) democratic, 9) curiosity, 10) national spirit, 11) love for the homeland, 12) appreciating achievement, 13) friendly/communicative, 14) love for peace, 15) fond of reading, 16) environmentally conscious, 17) socially conscious, 18) responsible. This research uses several character values, namely (1) religious is an attitude and behavior that is obedient in carrying out the adhered religion's teachings, tolerant of other religions' worship practices, and living in harmony with followers of other religions, (2) honest is behavior based on efforts to make oneself always trustworthy in words, actions, and work, (3) creative is thinking, behaving, and obligations toward oneself and others, (4) independent is an attitude and behavior that is not easily dependent on others in completing tasks, (5) love for the homeland is a way of thinking, acting, and perspective that places the interests of the nation and country above personal and group interests, (6) responsibility is an attitude and behavior of a person to carry out tasks and obligations that should be done toward oneself, society, environment (nature, social, and culture), state, and the One Almighty God. Based on several character values above, they are very relevant to the Tri Hita Karana teaching concept used in learning to shape student character and spirituality

at school. Tri Hita should be better understood as a philosophy of life to create balanced and consistent attitudes toward faith and harmony with God, fellow humans, and preserving the natural environment. Therefore, it can be understood that the Tri Hita Karana teaching cannot be understood halfway because Tri Hita Karana is a universal, synergistic, and consistent unitary philosophy of life for Hindus.ekadanta+2

2. Extracurricular Activities

According to Suryosubroto (2010) quoted in Ramadhania's final project, it states that: Extracurricular activities are the development of one field of study that is of interest to a group of students, for example sports, arts, various skills, conducted outside of school lesson hours, aimed at expanding knowledge, abilities, improvement, and application of knowledge values. These activities can serve as a container for students who have interests and talents. Extracurricular activities are activities that are by nature outside of teaching and learning activities. These activities are carried out outside of school or within the school environment to expand knowledge and enhance skills. Extracurricular activities can also be interpreted as educational activities outside of lesson hours intended to help the development of students according to their potential, needs, talents, and interests through special activities organized by educators or educational personnel who have the abilities and authority in the school. Extracurricular activities as supplementary activities are not only limited to programs to assist in achieving curricular goals, but also encompass the formation and strengthening of personality as well as the development of talents and interests possessed by each student. Extracurricular activities have a vision

and mission. The following is an elaboration of the vision and mission of extracurricular activities.

The vision of extracurricular activities is the optimal development of potential, talents, and interests, as well as the growth of independence and happiness of students that is beneficial for themselves, family, and society. The mission of extracurricular activities is (1) providing a number of activities that can be chosen by students according to their needs, potential, talents, and interests, (2) organizing activities that provide opportunities for students to express themselves freely through independent or group activities.

Based on Minister of Education and Culture Regulation Number 62 of 2014 concerning Extracurricular Activities in Basic Education and Secondary Education, they can be in the form of:

Table of Extracurricular Activity Forms

No	Type of activity	Form of act
1.	Krida	1) Scouting 2) Junior R 3) School F 4) Flag Rai
2.	Scientific works	1) Youth Sc 2) Research 3) Mastery
3.	Talent and Interest Training	1) Sports ta 2) Arts, cul 3) Informat developmen
4.	Religious	1) Short-ter 2) Reading

Based on the explanation above, the Balinese dance extracurricular referred to in this research is defined by the researcher as a supplementary

activity based on sacred Hindu arts, namely Rejang Dewa and Baris Gede dances, outside regular lesson hours at SD Adi Widyalya Saraswati Kupang, aimed at strengthening Hindu Tri Hita Karana character through kinesthetic movements, group collaboration, and internalization of spiritual values to sustainably form independent, creative, and noble-mannered students.

3. Balinese Dance Arts

Dance is body movement in harmony with musical accompaniment performed at a specific place and time. According to Jazuli (2014), dance is a beautiful form of movement born from the body moving rhythmically and soulfully in accordance with the purpose and intent of the dance. Traditional dance is a dance passed down from generation to generation, relying on strong traditional patterns and having undergone a long historical journey.

Balinese dance is an ethnic dance from Bali infused with Balinese Hindu cultural values, as an embodiment of Balinese cultural character. As an ethnic dance, Balinese dance has its own uniqueness compared to other ethnic dances in the Archipelago. Bali is a geographical area of an ethnic group that has its own customs infused with Balinese Hindu cultural values. Thus, Balinese dance is an ethnic dance with its distinctiveness as part of Balinese culture. Balinese culture is the result of Balinese human creativity guided by the teachings, values, and norms of Balinese Hinduism. Balinese dance as a transformation of movement is a reflection of daily Balinese movements stylized into dance movements. In the stylization process of Balinese dance, it strives to build truth, wisdom, and pleasure (beauty). The presentation of dance artworks is based on the

principles of Satyam (truth) in terms of essence and value for society, Siwam (purity) which means presenting noble, pure, and meaningful artworks, and Sundaram (beauty) which means harmonious, beautiful, and amazing for the audience (Subagiasta, 2006:252). Balinese dance appears beautiful, harmonious, and amazing based on the concepts of *wiraga*, *wirama*, and *wirasa*.

4. Tri Hita Karana

Understanding Tri Hita Karana in Hindu teachings is not merely about mentioning it, but being able to apply it in life. As is known, Tri Hita Karana serves as a guide for Hindus in achieving harmony and peace. Tri Hita Karana originates from Sanskrit, where "Tri" means three, "Hita" means happiness, and "Karana" means cause. Thus, Tri Hita Karana refers to three causes of happiness or welfare. This happiness arises from harmony that is carried out, consisting of three parts of Tri Hita Karana:

- (1) Parahyangan, namely the harmonious relationship between humans and God (Ida Sang Hyang Widhi Wasa)
- (2) Pawongan, namely the harmonious relationship between humans and humans
- (3) Palemahan, namely the harmonious relationship between humans and the natural environment

Based on the holy scripture Bhagavad Gita III.10, it states as follows: "Sahayajnah prajah sritwa pura waca prajapati anena prasawisya dhiwan esa wo'stiwistah kamadhuk"

Meaning: In ancient times, Prajapati created humans with yadnya and said: "With this, you will prosper and become the kamadhuk of your desires."

The process of learning and cultivating the character values

contained in the Tri Hita Karana teaching concept should be optimized to develop students' potential. According to Depdiknas (2011), character education serves to: (1) build a multicultural national life; (2) build a civilized nation that is intelligent, has noble culture, and can contribute to human life development, developing basic potential to have a good heart, good thoughts, good behavior, and good role models; (3) build attitudes of peace-loving, creative, independent citizens who can live harmoniously with other nations.

By applying the Tri Hita Karana teachings, it is hoped that school children can develop into intelligent children with noble morals, religious, environmentally conscious, and mutually protective. The national education mission is designed to develop valuable national skills as well as shape character and culture to enlighten the nation's life. Based on this commitment, the goals of character education are formulated, namely to form and develop the character of students in all pathways, types, and levels of education, so that they can appreciate and practice noble values according to religious teachings and the values of each Pancasila precept.

a. Parahyangan

Ida Sang Hyang Widhi Wasa is the name for God in Hinduism who possesses the power of *wyapi wyapaka nirwikara*, meaning it permeates the entire universe and is unaffected by anything. Based on *Wrhaspatitattwa sloka 4*, it explains that whatever form of Ida Sang Hyang Widhi is imagined, that is His form. Hyang Widhi cannot be conceived (*acintya*). He even has many names, as stated in *Tri Sandya stanza 2* as follows:

"Om Narayanah evedam sarvam
Yad-bhutam yacca bhavyam

Niskalanko niranjano nirvikalpo
Nirakhyatah suddho devo eko
Narayanah na dvitiyo asti kascit"

Meaning:

Yes, Ida Sang Hyang Widhi as the title Narayana is all this, what has been and what will be, free from stains, free from dirt, free from changes, indescribable, pure is the one God Narayana, He alone, there is no second.

The Hindu concept of *Parahyangan* as a concept of divinity provides space not only for worship of God but also for His holy light called God. For Hindus, worshiping Dewa is the same as worshiping God. The word Dewa comes from the word "div" meaning light. Like sunlight, God is likened to the sun, and the gods are the sun's rays themselves. The sun does not touch our skin directly, but its rays do. Experts studying "the science of light" have found that sunlight has many colors and different functions and properties. There are red, purple, ultraviolet, infrared, and others. Yet there is one source, the sun. This is how Hindus view the concept of God in daily life. Understanding *Parahyangan* (harmonious relationship between humans and Ida Sang Hyang Widhi Wasa) can be seen when students perform *Tri Sandya* every day in the school yard or their respective classrooms as an expression of gratitude to God for all that He has created. In addition, performing *Purnama* and *Tilem* worship in fostering Hindu student character.

b. Pawongan

Hindu teachings from the holy Weda scriptures teach that a person should not live selfishly and only care for oneself, but serve ancestors, holy people, serve fellow humans as oneself, and also serve other beings as one universal family as one big family, like the expression *Vasudhaiva*

Kutumbakam which means all are brothers.

The Pawongan concept in Hinduism is identical to the meaning of Vasudhaiva Kutumbakam that we are all one big family. Hinduism views the differences we have as an inevitability in life, interpreted as giving color to life. For example, the expression *rwa bhineda* which shows differences in society. In addition, the Sruti scripture even explains that humans were indeed created by God with different roles and functions, as contained in the holy Yajurveda XXX.5 as follows:

"Brahmane brahmanam kstraya rajanyam, Marudhbhyo vaisyam, tapase sudram"

Meaning:

The One Almighty God has created Brahmana for knowledge, Ksatria for protection, Vaisya for trade, and Sudra for physical work.

Understanding the Pawongan concept (harmonious relationship between humans and humans) can be seen when fellow students respect each other, honor teachers, and are devoted to parents as one form that has been carried out in the Pawongan concept, thus creating an atmosphere of peace in the world and reducing bad karma that can harm oneself or others. Thus, teachers, besides having the task of teaching, educating, guiding, and evaluating students at school, are able to instill and build humanitarian brotherhood values among school members without regard to race, ethnicity, and religion.

c. Palemahan

Hinduism teaches humans to live preserving nature and not destroying nature, because Hindus desire two kinds of happiness to

achieve moksa, namely worldly happiness (*jagaddhita*) and spiritual happiness (*iwa mukti*). In the Brhadaranyaka Upanishad, there is a series of slokas describing the Hindu view of nature, including trees, as follows:

Like a forest tree,
So indeed is a person,
Its hair is the leaves,
Its skin is the outer bark,
From its skin is blood,
Sap from the bark flows out,
From it flows when pierced,
Dripping like from a tree when cut,
Its pieces of flesh are layers of wood,
The fiber is like muscle, strong.
The bones are the wood inside,
The marrow is made like the core
of the tree trunk.

Based on the above expression, a tree is like a human body that has a sibling relationship, so Hindus protect and preserve nature. Like Hindus every *Tumpek Wariga* by offering worship to plants with the aim of expressing gratitude for the fruits or vegetables that plants have provided. Based on this Palemahan concept, students are able to maintain school environmental cleanliness by not littering indiscriminately and not damaging the garden in the school environment. Thus, nature will always be sustainable, beautiful, and beneficial for humans themselves.

5. Strengthening Hindu Tri Hita Karana Character through Balinese Dance Extracurricular Activities

Strengthening Hindu character in students is a developmental process inseparable from the role of the educational environment—family, school, and community—in consistently and sustainably instilling religious teachings' values. In the school education context, teachers play a crucial role as educators and role models in shaping student character

through habituation of religious attitudes, discipline, responsibility, and courteous behavior in daily life. One effective approach is integrating *Tri Hita Karana* teachings, which emphasize harmony in human relationships with God, fellow humans, and the environment, into learning activities and extracurriculars. According to Hindu educational perspectives, the primary goal of education is to achieve "*Moksartham Jagadhita Ya Ca Iti Dharma*" worldly and spiritual welfare grounded in dharma.

However, amid increasingly modern times, students' character values tend to decline due to uncontrolled environmental and technological influences, making Hindu character strengthening vital for developing a faithful, noble-mannered generation capable of implementing dharma values in daily life. Thus, schools must have strategies to guide students toward good character. Through Balinese traditional dance extracurricular activities, students are not only trained in movement skills but also guided to understand the spiritual meaning, aesthetics, and moral values contained therein, such as devotion (*bhakti*), cooperation, and self-control.

Balinese traditional dance is rich in high aesthetic and spiritual values. Each movement serves not only an artistic function but also carries symbolic meaning related to religious values and life's philosophy. In the learning process, the guiding teacher teaches not only technical aspects but also the meanings embedded in each dance. This enables students to develop sensory sensitivity, value appreciation, and deeper cultural awareness. Thus, Balinese traditional dance extracurricular activities become an effective medium for holistically shaping student character by integrating cognitive, affective, and psychomotoric aspects into a unified learning experience.

In conclusion, Hindu character is a positive change system utilizing Hindu

religious norms as an educational foundation to guide students toward balanced *tatwa* (philosophy), *susila* (ethics), and *upacara* (ritual). Character forms through integration of heart cultivation (spiritual ethics), feeling cultivation (cultural aesthetics), mind cultivation (religious literacy), and body cultivation (artistic kinesthetics), with the main goal of creating a generation mastering science and technology while maintaining interfaith harmony, appreciating the universe, and living *angayu bagia* (happily) amid globalization challenges.

IV. CONCLUSION

The strengthening of Hindu character based on the *Tri Hita Karana* philosophy serves as a crucial instrument in shaping students into harmonious, religious, and responsible individuals within a multicultural society. In the educational context of SD Adi Widyalaya Saraswati Kupang, Balinese dance extracurricular activities function not merely as a medium for cultural preservation or physical exercise, but as a vessel for the tangible internalization of Hindu moral values (*tata susila*). Research findings indicate that *Parhyangan* values are manifested through the habituation of prayer (*Asung Kertha Wara Nugraha*) and reverence for the spiritual essence (*taksu*) of art, instilling spiritual awareness and gratitude toward God. *Pawongan* values are reflected in healthy social interactions, teamwork (*solidarity*), and the application of the *asah, asih, asuh* (mutual nurturing) principles during practice, fostering tolerant and communicative characters. Meanwhile, *Palemahan* values are implemented through students' responsibility in maintaining the cleanliness of the rehearsal environment and caring for dance equipment as a form of environmental stewardship. This character-strengthening process occurs systematically through the stages of value transformation, transaction, and trans-internalization, which ultimately minimizes technical skill disparities through a spirit of togetherness. Thus, Balinese dance activities play a strategic role as a bridge between aesthetic practice and the formation of Hindu ethics, creating a younger generation in

East Nusa Tenggara that is noble, disciplined, and capable of maintaining life's balance in accordance with *Tri Hita Karana* teachings.

References

- Ansori. (2015). Siswa. Paper Knowledge . Toward a Media History of Documents, 3(April), 49–58.
<https://www.bps.go.id/publication.html?Publikasi%5BtahunJudul%5D=&Publikasi%5BkataKunci%5D=teluk+mutiara&Publikasi%5BcekJudul%5D=0&yt0=Tampilkan>
- Giri, I Made Ariasa (2026). Relevansi tata Susila dan Pendidikan Karakter dalam Teks Yaksa Prasna; Jayapangus Press
- Arimbawa, I. G. A., Atmadja, N. B., & Natajaya, I. N. (2019). Peran Guru Pendidikan Agama Hindu dalam Membangun Nilai Karakter Siswa melalui Implementasi Tri Hita Karana. *Indonesian Values and Character Education Journal*, 1(1), 31.
<https://doi.org/10.23887/ivcej.v1i1.20306>
- Arini, AA Ayu Kusuma, 2014, Legong Peliatan: The Pioneer of Balinese Dance Promotion. Suwasta Nulus. Denpasar:
- Arta Jaya, K. (2019). Membangun Mutu Pendidikan Karakter Siswa Melalui Implementasi Ajaran Tri Hita Karana. *Jurnal Penjaminan Mutu*, 5(1), 57. <https://doi.org/10.25078/jpm.v5i1.759>
- Bandem, I Made. Frederik Eugene deBoer, 2004, Kaja dan Kelod Tarian Bali Dalam Transisi. Yogyakarta: Institut Seni Indonesia Yogyakarta.
- Dharmada, I. M. (2020). Pendidikan Karakter Hindu di Masyarakat Heterogen: Tantangan dan Implementasi. *Jurnal Pendidikan Agama Hindu*, 5(2), 112-125.
- Dibia, I Wayan, 2020, Ngunda Bayu: Teknik Pengolahan Tenaga Dalam Seni Pertunjukan Bali. Singapadu, Gianyar: Gria Olah Kreativitas Seni (GEOKS).
- Dwijendra, U. (2021). DALAM PERSPEKTIF KEHIDUPAN GLOBAL. 9(2), 423–430.
- Karakter, P., Sd, S., Ban, N., Kubu, K., & Karangasem, K. (2020). Implementasi Tri Kaya Parisudha Dalam. 3(2), 83–91.
- Dwipayana, K. A. (2020). Internalisasi Nilai Tri Hita Karana Melalui Ekstrakurikuler Tari dalam Membentuk Karakter Siswa. *Jurnal Pendidikan Seni dan Budaya*, 8(1), 45-58.
- Pendidikan Khasanah, I. I., & Setiawan, D. (2022). Pembentukan Karakter Siswa Sekolah Dasar melalui Lagu Penguatan Karakter. *Jurnal Basicedu*, 6(5), 8529–8536.
<https://doi.org/10.31004/basicedu.v6i5.3651>
- Muchtar, D., & Suryani, A. (2019). Pendidikan Karakter Menurut Kemendikbud. *Edumaspul: Jurnal Pendidikan*, 3(2), 50–57.
<https://doi.org/10.33487/edumaspul.v3i2.142>
- Membentuk, D., Siswa, K., & Di, S. (n.d.). Penerapan Pendidikan Agama Hindu Dan Budi Pekerti Negerikaton Kecamatan Negerikaton Kabupaten. 37–51.
- Padmi, N. L. N. S. S. . & S. T. (2014). PEMAHAMAN KONSEP TRI HITA KARANA UMAT HINDU DI KOTA PALU I Gede Made Suarnada .
- Putu Dessy Fridayanthi, I. K. Sukendra. (2019). Penanaman Nilai-Nilai Penguatan Pendidikan Karakter Melalui Pembelajaran Seni Budaya Pada Siswa Kelas XI SMA Negeri 7 Denpasar. 197–209.
- Ramdhani, M. A., Besar, G., Sunan, U., & Djati, G. (2014). Lingkungan Pendidikan dalam Implementasi Pendidikan Karakter. 28–37.
www.jurnal.uniga.ac.id
- Ruastiti, N. M. (2019). *Sosiologi Seni: Seni Tari Sebagai Alat Transformasi Nilai Sosial dan Karakter Anak*. Bali Media Grafika.
- Sedana, I. N. (2021). Fungsi Pedagogis dalam Tari Tradisional Bali: Perspektif Pendidikan Karakter. *Mudra Jurnal Seni Budaya*, 36(2), 210-222.
- Sudiana, I. G. N. (2018). *Implementasi Ajaran Hindu dan Tri Hita Karana dalam Sistem*

Pendidikan Formal. Universitas Hindu Indonesia Press.

Sugiarta, I. G. A. (2020). *Etika dan Estetika Seni Pertunjukan Bali: Dari Sujud Bakti Hingga Ekspresi Seni*. ISI Denpasar Press.

Watra, I. W. (2021). Internalisasi Nilai-Nilai Hindu Berbasis Kearifan Lokal dalam Membentuk Kepribadian Peserta Didik. *Jurnal Guna Widya*, 8(2), 15-29.

Widya, A. D. I., Pendidikan, J., & Volume, D.(2017).<http://ejournal.ihtn.ac.id/index.php/AW>

Winanti, N. P. (2021). Implementasi Ajaran Tri Hita Karana dalam Membentuk Karakter Siswa di Sekolah Dasar. *Jurnal Kamaya: Jurnal Ilmiah Keagamaan*, 4(3), 301-315.

Wijaya Bandem, Suasthi, N.N.L, 1994, “Konsep Dasar Estetis Legong Kraton”, dalam Mudra Jurnal Seni Budaya, No. 2. Th 11, 1994. Denpasar: Sek

olah Tinggi Seni I