



***Gender Wayang* Learning Video Design to Build the Characters of The Millennial Generation**

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Nowadays the number of students engaged in criminal acts is alarming. In response to this, the role of parents, teachers in schools and the government is very important to strengthen character building, especially in the golden generation, namely students. Strengthening character education should not only be pursued through formal schools but also through non-formal and informal routes. Art studios can be a platform that offers an alternative to character building. However, in the process of transferring knowledge in the studio, several problems are encountered, including the low increase in students' ability to learn *gender* (Balinese musical instrument). For this reason, the *gender wayang* learning video was designed by implementing character education values for the millennial generation. The design of the *gender wayang* learning video to help build the character of the millennial generation uses a qualitative descriptive method. The data collection method was carried out through literature studies and field studies by interviewing the director and the production team involved in creating the learning video. In addition, an observation was made at one of the studios in Bali which has quite a lot of students, namely the Swati Swara Studio. The design and creation of a *gender wayang* learning video for the millennial generation began with conducting a target analysis for the millennial generation. Sanggar Swasti Swara is a place where one can find millennials who need a form of teaching using technology. For this reason, *gender wayang* learning video is the solution for this generation. This learning video is designed to be easy to access, namely having a good quality video that can be sent via cellphone and stored on the YouTube channel so that they are easy to access and distribute. The millennial generation at Sanggar Swasti Swara, in terms of learning style, prefers learning from practice, visuals, and a learning process that can be applied at home in groups and is fun. In addition, the educational values of the nation's character can be included in the text of the *gender wayang* learning video, namely religious values, tolerance, hard work, and love for the motherland.

Keywords: learning video design, gender wayang, character education, millennial generation

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Introduction

Today, the number of students as perpetrators of crime is alarming (KPAI, 2018). In response to this, the role of the golden triangle, namely parents, teachers in schools and the government, is very important to overcome the aforementioned problem. The focus of the role of the three elements is strengthening character building, especially in the golden generation, namely students. The government has issued Presidential Regulation (Perpres) Number 87 of 2017 concerning Strengthening Character Education. The purpose of this Perpres is to strengthen the harmonization of morale, mental, thought and physical exercises to have students with the spirit of Pancasila and good character education. Strengthening character education should not only be pursued through formal schools, but also through non-formal and informal routes.

Art studios can be a platform that has the same role as a school. Studios as art venues offer an alternative character building method as a virtual foundation that balances the ability to think statically to be creative and balances IQ (intelligence quotient) and EQ (emotional quotient). According to Goleman in Sunarto (2009) students who have high IQ and EQ are students who are able to control themselves, are full of confidence, are easy to get along with and do not feel that they are the smartest. One of the Balinese art lessons that instills character education is the art of *gender wayang karawitan*. *Gender wayang* is *barungan alit* which is a *wayang* gamelan with the main instrument consisting of 4 *tungguh* (unit) of *gender* with *selendro* (five tones) tunings (Dibia, 1999:108). Widiastuti (2017) stated that when students are able to play *gender wayang* musical instruments, they can direct physical and psychological development better. *Gender wayang* is played with both hands simultaneously, so that it has an impact on the balance of the right and left brain. With the balance of the brain, it has an impact on better child behavior (balance of IQ and EQ).

However, in the process of transferring knowledge in the *gender wayang* studio, several problems are encountered, first, *gender* training for students is not easy, even though the interest in the millennial generation is increasing. Second, cognitively, there is a transfer of knowledge from the trainer to the learning participants in *gender wayang* learning using the counting method to hit the keys on a *gender* musical instrument, but at a young age level, not all students can count. Third, students cannot intensively study *gender wayang* in the studio, because most of them are still at school, so the training in the studio is generally conducted during holidays. The factors above result in a low increase in students' abilities in learning *gender*. For this reason, a *gender wayang* learning video is created to help students learn as well as to implement character education values in the millennial generation. The design in production management enters the pre-production stage which consists of research, script design, production team design, and required tool design.

Research Method

The design of the *gender wayang* learning video to build the character of the millennial generation uses a qualitative descriptive method. The data collection method was carried out through literature studies and field studies by interviewing directors and the production team who were involved in the creation of the learning video. In addition, an observation was made at one of the *gender wayang* studios in Bali which has many young students, namely the Swati Swara Studio.

Analysis and Interpretation Data

Pre-Production of *Gender Wayang* Learning video for Millennial Generation

Analysis of learning video objectives

In order to create a *gender wayang* learning video for the millennial generation, it is necessary to analyze the needs and desires of learners. Various trends and perceptions must be analyzed according to their age development and generational group. There are several main things to note, namely age classification, character, learning styles, and learning strategies.

Lancaster and Stillman in Harmanto (2015) stated that human groups based on their birth are divided into four generations, namely (1). The baby boomer generation for those who were born between 1946-1964; (2). Generation X for those who were born between 1965-1980; (3). Generation Y for those who were born between 1981-1999; and Generation Z for those who were born after the 2000s. Based on this classification, students in the 2 art studios observed, namely Sanggar Swasti Swara and Gangsa Dewa are in the generation classification between Y and Z which is called the millennial generation. The millennial generation is a generation growing in an era of fast computing and internet networks. This generation belongs to the modern generation who lives together with the development of digital technology (Hidayatullah, 2018).

According to Harmanto (2015), the millennial generation has characteristics, as follows (1). Tech savvy; that is they cannot be separated from digital devices such as mobile phones, computers, laptops, gaming systems, MP3 players, and the internet; (2). They are very active on social networking sites. It is easy for them to communicate by using smartphones so they are more creative; (3). Multitasking; they usually do two or more jobs at the same time, so they have many talents; (4). Speedy; those who are born with a lot of information and talent tend to quickly understand something quickly. With these characteristics, students at Sanggar Swasti Swara and Gangsa Dewa belong to the millennial generation who need a form of technology-based teaching. For this reason, the creation of a *gender wayang* learning video is a solution for this generation. This learning video is designed to be easy to access, a good quality video that can be sent via cellphone and stored on the YouTube channel so that they are easy to access and easy to distribute.

The millennial generation's learning style is as follows (1). Learning from experimentation, they prefer to learn while doing something. They prefer things that are simulation and practice; (2). They prefer visual learning; those who live in a multimedia environment want a learning process that is not only done in class but also includes visual forms such as movies, games, or videos; (3). Like to work in groups; they like to study with a team or in groups with their peers; (4) Have short attention spans and multitask well. Millennials pay less attention, especially in one-way lectures because they will get bored if they do the same work for a long time; (5). Edutainment is a combination of the words education and entertainment. The millennial generation wants fun learning (Harmanto, 2015). Therefore, from the learning style of the millennial generation, the learning video was created as an alternative to *gender wayang* learning for those who prefer learning from practice, visuals, and learning processes that can be applied at home in groups. This answers the problem that to improve their ability to play *gender wayang* they do not have to come to the studio, they can practice it at home in groups by watching *gender wayang* learning video.

***Gender Wayang* Learning Video Script for the Character Building of Millennial Generation**

The *gender wayang* learning video with the target audience of millennial generation students was designed in 3 stages, namely pre-production, production, and post-production. The production leader in making the learning video is the director. The director is in charge of

realizing the video work according to the production design and acts as a leader, artist, and technical advisor (Susanthi, 2018).

In designing a script, mind mapping can be done first to facilitate script development (Susanthi, 2019). The mind mapping of the *gender wayang* learning video is as follows:



From this mind mapping, the ideas were then developed into a script that is used as a reference in the production process by directors and editors at the post-production stage.

Table 1. Script of *Gender Wayang* Learning Video

NO	VIDEO	AUDIO
1	Mrs. Ketut Suryatini	Om Swastiastu. Let me introduce myself, my name is Ni Ketut Suryantini, usually called Ibu Ketut. On this very good opportunity, I will teach you the basic ways to play one of the traditional Balinese musical instruments, namely <i>gender wayang</i> . <i>Gender wayang</i> is <i>barungan alit</i> which is a <i>wayang gamelan</i> with the main instrument consisting of 4 <i>tungguh</i> (unit) of <i>gender</i> with <i>selendro</i> (five tones) tuning. The two <i>tungguh</i> of instruments are called <i>Gangsa</i> , the other two are called <i>kantil</i> . The function of <i>gender wayang</i> is to accompany the <i>Panca Yadnya</i> , <i>Dewa Yangnya</i> , <i>Manusa Yadnya</i> (teeth filling), <i>Pitra Yadnya</i> (<i>Ngaben/cremation</i>) ceremonies, <i>Bhuta Yadnya</i> and <i>Rsi Yadnya</i> . The <i>gender wayang</i> is very functional. In the five <i>Panca Yadnya</i> . In terms of the number of units used, the <i>gender wayang</i> which consists of 4 <i>tungguh</i> is called the <i>barungan gender wayang</i> .
2	Mrs. Ketut Suryatini introduces the <i>gender's</i> parts and its <i>panggul</i> (mallet).	Next, I will introduce the parts of the <i>gender wayang</i> instrument or the physical part of the <i>gender wayang</i> . The first is a large <i>gender wayang</i> called <i>gangsa</i> or a small <i>pemade</i> called <i>kantil</i> . First, this is the support for this unit is called <i>dupak</i> as a support for the <i>bubung</i> . There are ornaments in the shape of a bird's head. Next, the <i>bubung</i> as a resonator is made of special bamboo for <i>gender wayang</i> . There are 10 resonators. The three <i>cagak</i> function as a support for the keys. On top of the <i>cagak</i> there is a rope called <i>jangat</i> made of cowhide or plastic. The <i>jangat</i> function is to attach 10 keys to each other. There are <i>kuping</i> to tighten the <i>jangat</i> . This body is called <i>pelawah</i> For the ornament, many models nowadays use <i>prada</i> . To be able to play this gende, we use a <i>panggul</i> (mallet). Using 2 <i>panggul</i> that are the same shape. Let me tell you the parts of the <i>panggul</i> . This is called <i>bungan panggul</i> . The sound from the <i>panggul</i> is called <i>ceng-ceng</i> . The sound serves to fill the rhythm. The shape of the stem

There are 10 keys in *gender*, now to make it easier for you to learn, I will give numbers 1 to 10 for each key//

Key 1, 2, 3, 4, 5, 6, 7, 8, 9, 10
(counted from the player's left key)

Now to play a *gender* musical instrument, you need 2 mallets called the *panggul*. This *panggul* is held with the right hand and left hand.

So, here are the names of the parts of the *panggul*:

-
3. Mrs. Ketut Suryatini calls out the students who will be invited to play *gender* and introduces male and female students.
- Now it's time to learn to play *gender*. I invited your friends to come to play as well. Before learning how to play *gender*, I will first introduce your new friends who are learning about *gender wayang* as well. This song can be played by boys and girls, you have the same opportunity to play *gender wayang*.
- Several stages that must be considered by *gender* players in playing *gender* are 1. How to sit; 2. How to hold the *panggul*; 3. How to hit and close the key//
1. How to sit
Traditionally the *gender* player would sit cross-legged (Balinese: *mesila*). When sitting cross-legged, *gender* player always pays attention to how to sit properly, in the sense that it cannot be separated from the applicable decency norms.
This provision is not always necessary but may change according to circumstances.
However, if a chair is provided for the seat, the *gender* player adjusts to the place, upright body position, and while looking straight ahead.
 2. How to hold the *panggul*
 - a. The right hand is clenched
 - b. The index finger is straightened
 - c. Insert the *panggul* in the fist hole between the middle finger and thumb, the index finger is above the *tangkai panggul*, then the index finger is bent according to its indentation and the thumb touches the *tangkai panggul*.
 - d. The middle finger, ring finger, and little finger slowly open parallel
 - e. With this grip position, the right hand is placed above the *gender's* key.
 - f. To hold the *tari* is the same as the method above.
 3. How to hit and close the keys

To practice hitting the keys, the left hand has the keys area as follows: 6, 7, 8, 9, 10 (high octave), while the right hand has key areas as follows: 1, 2, 3, 4, 5 (low octave).
 - a. Hitting technique, using the *panggul* with the right hand.
For example
The first technique of hitting
Key 1 (after hitting the hand is lifted) then the key is covered with 3 fingers namely the little finger, ring finger, and middle finger. This section is to train the hands how to hit and close the intended part of the key 4 times, then keys 1, 2, 3, 4, 5 and reversed from keys 5, 4, 3, 2, 1, and so on.
The second technique of hitting
Hit key 1, the position of the hand is on key 2, hit key 2, the position of the hand is on key 1, hit key 3, the position of the hand is on key 2, and so on.
 - b. Keys 6, 7, 8, 9, and 10 using the left hand.
-

The way to close it is the same as using the right hand.

c. Hit the key with both hands, as follows:

Example: key 1 = key 6

Key 2 = key 7

Key 3 = key 8

Key 4 = key 9

Key 5 = key 10

Key 1, 2, 3, 4, 5 = high octave

Key 6, 7, 8, 9, 10 = low octaves

Hitting and closing techniques are the same as above but need to balance the distance between the two hands. If you don't understand yet, there will be a wrong beat, for example, key 1 with key 7 or other keys that do not match the octave sequence.

4 Playing the *tulang lindung* Okay, after we have understood the stages of playing *gender*, now you will practice how to play *gender* by playing one of the basic songs, namely "Tulang Lindung"

- **Exercise 1**

Right-hand position starts on key 4, then move it to key 3 and 2

Left hand starts on key 9, move to key 8 and 7.

The right hand is on key 2 with four strokes. While the left hand on key 5 (two strokes) move to 7 (two strokes). Back to key 5 (two strokes) move to 7 (two strokes), then to key 4 (two strokes), move to 6 (two strokes), go to 4 (two strokes), to 6 (two strokes), 5(two strokes) to 7 (two strokes).

Notation: \square 55 77 55 77 44 66 . . .

2 2 2 2 22 22 22 22 22 22

44 66 44 66 55 77

.... \square 2x 22 22 22 22 22 22

2 2 2 2

So the right hand remains on the key 2.

- **Exercise 2**

The right hand remains on the key 2. The left hand is on the keys as follows

5 6 5 x 7 6 7 x 5 6 5 x 7 6 7 x

4 5 4 x 6 5 6

4 5 4 x 6 5 6 x 4 5 4 x 6 5 6 x

5 6 5 x 7 6 7

Notation = Left: 5 6 5 x 7 6 7 x 5 6 5 x 7 6 7 x 4 5 4 x 6 5 6

Right: 2 2 2 2 2 2 2 2 2 2 2 2

Left: 4 5 4 x 6 5 6 x 4 5 4 x 6 5 6 x 5 6 5 x 7 6 7

Right: 2 2 2 2 2 2 2 2 2 2 2 2

Code x is for the key that is closed after being hit, so is key 2 which is hit with the right hand, so it closes simultaneously.

This motif technique/training will be very easy for students who are beginners to learn *gender wayang*, when accompanied by singing songs such as: "*Together Alone Together Close*" which means as follows:

Together is the right hand and left hand simultaneously hit.

Alone is only the left hand.

Close is closing the key.

Example notation of key 5 = 2 together being hit
key 6 is hit alone

- **Exercise 3**

The position of the right hand continues to hit the key 2. While the left hand on the keys as follows:

5 - 7 - 9 - 7 - 5 - 7 - 9 - 7
2 - 2 - 2 - 2 - 2 - 2 - 2 - 2

- 4 - 6 - 8 - 6
2 - 2 - 2 - 2 2 2 2 2

- 4 - 6 - 8 - 6 - 4 - 6 - 8 - 6
2 - 2 - 2 - 2 - 2 - 2 - 2 - 2

- 5 - 7 - 9 - 7
2 - 2 2 2 2 2 2 2

- **Exercise 4**

Right hand still on key 2, left hand position on keys 6, 7, 8, 9, 8 (with key 2), 9 (alone), 10 (together), right hand (key 2) three strokes, third count along with key 9, key 2 with 10, 9, 5, 6, 5, 4, right 5, right 6, right 7.

Notation:

6 7 8 9 10 - - 9 - 10 9 -
2 2 2 2 2 2 2 -

8 - 7 - 6 - 5 - 4 - 5 6 5 4 - 5 - 6 - 7
2 2 2 2 2 2 2 2 2 2 2 2 2

Song Structure

Exercise 1 / Motif 1 repeated 2x
Exercise 2 / Motif 2
Exercise 3 / Motif 3
Exercise 4 / Motif 4
Repeat motif 1 – until motif 4
End with a stroke with the right hand and left hand.
Left = 9 8 7 7 7 7 7 ~~done~~
Right = 4 3 2 2 2 2 2

5	Ms. Ketut proceeds to next part of the lesson	OK students, after we learned how to play <i>gender</i> by practicing 1 song " <i>Tulang Lindung</i> ", then I will show you how the <i>tulang lindung</i> is played together as a whole. The <i>tulang lindung</i> song usually.....
6	The students play the <i>tulang lindung gender</i> song	The students play the <i>tulang lindung</i>
7	Mrs. Ketut and the students	Alright, students, here's a learning video on how to play <i>gender wayang</i> for kids. I hope the material that I have provided is useful for all of you // don't stop practicing/ don't give up // work hard, dream bigger and be the best // Let me end our session with <i>parama santi Om Santi Santi Santi Om</i>

Source: Suryatini, 2018

From the script of the *gender wayang* learning video, there is the implementation of character building for students, as follows:

Religious Values

Being religious is one of the character education that has a relationship with God Almighty. Religious values are values that underlie character education because Indonesia is a religious country (Azzet, 2011). In the opening of the learning video script, there is the phrase "*Om Swastiastu*" which means "Hopefully everyone is in a good condition by God's grace". The closing prayer "*Om Santih Santih Santih Om*" is a form of gratitude to God delivered by the students together at the end of the work with their hands clasped in their chests.

Tolerance Values

Tolerance according to the Big Indonesian Dictionary is the nature or attitude of tolerance (appreciating, allowing, allowing) with regard to opinions, views, beliefs, habits, behavior and so on that are different from one's own convictions. Hariyanto et al. (2013) stated that tolerance is an attitude of openly accepting other people whose level of maturity and background is different. The attitude of students to have tolerance is reflected in the differences they face. The plurality of these students, such as gender (male and female), the origin of school, the origin of residence, and age. For this reason, the learning video script contains a message that "This instrument can be played by boys and girls, you have the same opportunity to play *gender wayang* from practicing daily until you play on stage". This is an expression that is used to help students learn to respect each other in interactions. They learn not to be dominant from practicing to stage play unless the training was conducted for a special occasion.

Hard Work

Hard work is a behavior that aims to overcome various obstacles to achieve the vision and mission of the best results. In order to overcome obstacles, efforts to complete the task must be carried out thoroughly. According to Yaumi (2014) hard work is behavior that shows effort in overcoming various obstacles and solving them as well as possible. The form of hard work that can be seen in the creation of this video can be found in aspects of the script as follows "Don't stop practicing, don't give up. Work hard, dream bigger and be the best." This sentence is an invitation not to give up and keep practicing, working hard to get the hopes and dreams the students want.

Love for the motherland

Love for the motherland is a characteristic of thinking, behaving, and acting that shows loyalty, concern, and high respect for the nation and the environment. An indicator of love for the motherland is by using domestic products, including their own language properly and correctly (Wibowo, 2012). In addition, Mustari (2014) argued that one of the characteristics of an attitude of love for the motherland is respect for the natural beauty and culture of Indonesia. The value of loving the motherland when studied from the text of this learning video can be seen firstly, in the presentation of this work, it uses the Indonesian language while still using a number of Balinese regional terms. Secondly, the clothes that students wear when performing are Balinese clothes which are domestic products.

Production Team Design

Creating a *gender wayang* learning video for students requires working partners who are able to turn the script into a visual. The collective work involved several teams as shown in Table 2.

Table 2. Production Team of *Gender Wayang* Learning Video and Job Descriptions

NO	PRODUCTION TEAM	DESCRIPTION OF TASKS
1.	Nyoman Lia Susanthi, SS, MA	Director: responsible for and leading the production of the creation of <i>gender wayang</i> learning video
2.	Ni Ketut Suryatini, S.SKar., M.Sn	Research team: collecting data through literature and field studies
3.	I Nyoman Sudiana, S.SKar., M.Si	
5.	Ketut Hery Budiyanana, A.Md	Producer: responsible for shooting equipment, location, and administration
4.	Putu Raditya Pandet, S.Sn.	Director of Photography: responsible for the results of the picture by being in charge of arranging the composition of the shot
5.	Putu Eric Widnyana	Camera operator: in charge of taking pictures according to the directions of the DoP
6.	Chrisma Dewage Herman	
7.	Ketut Hery Budiyanana, A.Md	Sound Director: responsible for the sound produced
8.	Chrisma Dewage Herman	Editor: in charge of editing the resulting images from the production process
9.	I Putu Gede Davin Anandika	Model/talent: students whose job is to follow the direction of the director according to the demands of the script
10.	Ida Bagus Yuda Abimanyu	
11.	I Nyoman Satria Dinatra	
12.	I Kadek Gandhi Aryanata	
13.	I Gusti Ayu Dwilaksmi Maheswari Mendala	

Equipment Design for Creating *Gender Wayang* Learning Video

The production stage is the stage of shooting the learning video. In this stage equipment design is needed to create learning video, namely:

1. 2 video cameras which were divided into camera 1 for the master to take the wide shot, while camera 2 is to take insert (closer to the object). Taking pictures can be done by taking several pictures (take), namely, take 1 to take pictures of the training process between the trainer and the learning participants; take 2 is taking pictures of the learning process which are taken closer; take 3 is a special shot for the trainer as opening;
2. 2 pieces of tripods for camera support in order to get stable image results;
3. 3 sets lighting to provide the light needed in the visuals. Three-point lighting is the basis for designing this learning video, namely key light, feel light, and backlight;
4. Audio recording devices were used to record sounds during the production process. There are two types of microphones that are designed for use, namely lavalier or lavs mics used for the voice of the teacher or instructor and boom pole was used to record the ambiance.
5. Computer editing for the image editing process. Editing is included in the post-production stage, namely the final stage of making the learning video. This process

includes the transfer of production video data to the computer. The editing process is divided into online and offline editing. Online editing is the process of compiling images in accordance with the demands of the script that has been prepared. While offline editing is a process in which the images have been composed, all that remains is to tidy up the visual colors so that they have the same color tone through the color grading stages.

Conclusion

Designing and creating the *gender wayang* learning video for the millennial generation cannot be done by only referring to educators. The first thing to do is a target analysis for the millennial generation. There are several main factors to consider for such analysis, namely age classification, character, learning styles, and learning strategies. With these characteristics, students at the Swasti Swara Studio belong to the millennial generation who need a form of teaching using technology. For this reason, the *gender wayang* learning video is a solution for the generation at the Swasti Swara Studio. The learning video is designed to be easy to access, a good quality video that can be sent via cellphone and stored on the YouTube channel so that they are easy to access and distribute. The millennial generation prefers a learning style that is not monotonous and thus tends to like visual learning, as a result, the learning video is created as an alternative to *gender wayang* learning for students at the Swasti Swara Studio as they prefer learning from practice, visuals, and a learning process that can be applied at home in groups and are fun.

The value of national character education in designing and creating the learning video can be realized in the *gender wayang* learning video script. Of the 18 national characters that are contained, character education values can be inserted into the video script which will later become a reference for the production of learning and editing video at the post-production stage. Some of the values of character education in the text of this learning video are religious values, tolerance, hard work, and love for the motherland.

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