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RECONSTRUCTION OF *DHARMAGITA* LEARNING TO STRENGTHEN THE RELIGIOUS CHARACTER OF *SISYA* AT *PASRAMAN* SAD DHARMA DWIJENDRA MATARAM

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ABSTRACT

This study aims to formulate a reconstruction of *Dharmagita* learning to strengthen the religious character of *sisya* at *Pasraman Sad Dwijendra Mataram*. The study addresses a gap in previous *Dharmagita* studies, which have predominantly examined character formation, learning competencies, teacher roles, or digital media separately, without formulating an integrated learning reconstruction that connects chanting skills, textual meaning, religious values, and observable character development within the *Pasraman* context. The study uses a qualitative literature-based approach with reconstructive analysis of journal research, studies on *Pasraman* and *Dharmagita* learning, and relevant Hindu religious education sources. The analysis was conducted through source identification, thematic classification, concept reduction, and reconstructive synthesis. The findings formulate an integrated *Dharmagita* learning model consisting of five reconstructed components: objectives, materials, methods, media, and evaluation. The model is further organized through the principles of *rasa*, meaning, and *bhakti*, with a learning flow of orientation, meaning-making, modeling, practice, dialogue, actualization, performance, and reflection. The novelty of this study lies in integrating these components into a character-oriented learning framework that explicitly connects *Dharmagita* learning activities with religious behavior. The model is expected to provide a conceptual alternative for developing *Dharmagita* learning that is meaningful, contextual, and sustainable in *Pasraman* education.

Keywords: *Dharmagita*, religious character, *Pasraman*, learning reconstruction, *sisya*.

INTRODUCTION

Pasraman is a Hindu religious education space that has a strategic position in shaping religious knowledge, cultural skills, and the character of *sisya*. Unlike religious learning in formal schools, which takes place within limited time, *Pasraman* gives *sisya* broader opportunities to experience Hindu teachings through practice, habituation, exemplary conduct, and community life. In this context, learning is not only understood as the transfer of knowledge, but also as a process of forming religious awareness that unites *tattwa*, *susila*, and *acara*. Therefore, *Pasraman* needs continuous development so it can respond to the needs of young Hindus amid social change, cultural digitalization, and the weakening interest in religious arts.

One important subject in *Pasraman* is *Dharmagita*. *Dharmagita* is a sacred Hindu chant that contains *dharma* values and is used in various religious activities. In Hindu tradition, *Dharmagita* does not only present vocal beauty, but also contains ethical messages, spirituality,

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and the strengthening of cultural identity. Dharmawan et al. (2022) show that *Dharmagita* learning has implications for strengthening participants' spiritual attitudes, social attitudes, knowledge, and skills. Thus, *Dharmagita* has potential as a medium of character education that reaches the affective, cognitive, and psychomotor domains in an integrated way.

Although it has great potential, *Dharmagita* learning in several Hindu educational spaces still faces a number of problems. Learning often emphasizes memorization of verses, pitch accuracy, and readiness to perform in competitions, while understanding textual meaning and habituating religious values have not always become structured parts of learning. Dwiyan (2020) states that *Dharmagita* learning can build student character when the process is directed toward understanding Hindu moral and ethical values. This finding is important because it shows that the success of *Dharmagita* learning is not adequately measured only by the ability to chant kidung, but also by changes in *sisya* attitudes, such as respecting teachers, praying diligently, being disciplined, being responsible, and being able to internalize *dharma* values.

The context of *Pasraman* Sad Dwijendra Mataram is important to examine because this *Pasraman* is located in an urban and multicultural community in Mataram City. Widyatmaja and Zaenab (2024) study on *Pasraman* Sad *Dharma* Dwijendra at the *Dharma* Laksana Mataram Foundation shows that *Pasraman* learning management includes planning, organizing, implementation, and evaluation carried out by *acarya*. The study also shows the existence of schedule division, grouping of *sisya*, use of learning models, and assessment through practice and observation. However, room for development remains open, especially in connecting *Dharmagita* learning with more operational and measurable indicators of religious character.

Other studies in the Mataram context also strengthen the urgency of developing a *Dharmagita* learning model. Nyoman et al. (2024) found that *Dharmagita* extracurricular activities at SD Negeri 10 Cakranegara require the teacher's role as facilitator, motivator, demonstrator, inspirer, and team-work developer. The obstacles found include limited competent instructors, facilities and infrastructure, pitch mastery, and student motivation. This finding is relevant to *Pasraman* because *Dharmagita* learning requires *acarya* competence, adequate media, gradual training strategies, and a learning environment that develops *sisya* enthusiasm.

Beyond technical issues, the reconstruction of *Dharmagita* learning is also needed because today's young generation lives in the flow of digital technology. Sudana et al. (2024) show that a mobile and multimedia-based E-*Dharmagita* learning model can help young people access *Dharmagita* information more attractively because it provides audio examples and learning material access. This technology should not replace the role of *acarya*, but it can serve as a supporting medium to enrich independent practice, documentation, and continuous learning outside *Pasraman* hours.

Based on this explanation, the main problem examined in this study is how *Dharmagita* learning can be reconstructed to improve the religious character of *sisya* at *Pasraman* Sad Dwijendra Mataram. The purpose of this study is to formulate a reconstruction model of *Dharmagita* learning that includes the reorientation of objectives, the preparation of materials, the selection of methods, the use of media, and the development of religious character evaluation. This study is expected to provide a conceptual contribution for *Pasraman* managers, *acarya*, and Hindu education researchers in developing *Dharmagita* learning that does not only preserve religious vocal art, but also brings religious values to life in *sisya* behavior. Although previous studies have established the educational potential of *Dharmagita*, an important research gap

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remains. Existing studies have generally focused on particular aspects of Dharmagita learning, such as the development of students' competencies, character education, teacher roles, spiritual understanding, religious moderation, or the use of digital technology. These studies provide important evidence concerning the value and potential of Dharmagita, but they have not yet sufficiently integrated these dimensions into a single learning reconstruction model specifically oriented toward the development of religious character in the Pasraman context. In particular, there remains limited conceptual formulation concerning how learning objectives, materials, methods, media, and evaluation can be systematically reorganized so that Dharmagita learning moves from technical chanting toward the understanding, internalization, and actualization of religious values.

This gap is particularly relevant in Pasraman Sad Dwijendra Mataram because the existing learning environment already contains basic management elements, including planning, organizing, implementation, and evaluation, but the connection between Dharmagita learning activities and measurable indicators of religious character still requires further conceptual strengthening. Therefore, this study does not merely repeat the finding that Dharmagita can contribute to character formation. Instead, it proposes a reconstruction of the learning system by integrating the aesthetic, cognitive, affective, spiritual, and behavioral dimensions of Dharmagita into one conceptual framework.

The novelty of this study lies in the formulation of an integrated reconstruction model based on *rasa*, meaning, and *bhakti*. *Rasa* represents the aesthetic and sacred experience of chanting; meaning represents the understanding of textual and moral messages; and *bhakti* represents the actualization of those values in religious behavior. These three dimensions are operationalized through the reconstruction of learning objectives, materials, methods, media, and evaluation. Thus, the contribution of this study is not only to reaffirm the educational value of Dharmagita, but also to provide a conceptual framework for connecting Dharmagita learning processes with observable religious character development among *sisya*.

Based on this research gap and proposed contribution, the main research question is: How can Dharmagita learning be reconstructed to strengthen the religious character of *sisya* at Pasraman Sad Dwijendra Mataram? Accordingly, the purpose of this study is to formulate a conceptual reconstruction model that includes the reorientation of learning objectives, the organization of materials, the selection of learning methods, the use of media, and the development of religious character evaluation. The model is intended to provide a conceptual contribution for Pasraman managers, *acarya*, and Hindu education researchers in developing Dharmagita learning that preserves religious vocal traditions while strengthening their educational and character-forming functions.

METHOD

This study uses a qualitative approach with a literature study and reconstructive analysis. The literature study was selected because this research is not intended to report new empirical field data, but to formulate a conceptual learning design based on the synthesis of relevant theories, previous research findings, and the educational context of Pasraman. The reconstructive approach is used to reorganize the components of Dharmagita learning so that they are more explicitly aligned with the development of the religious character of *sisya*.

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The data sources consist of scientific journal articles, previous research on Dharmagita learning, studies of Pasraman education in Mataram and Lombok, research on Hindu character education, studies concerning digital learning media, and relevant sources concerning Hindu religious education. The sources were selected according to three main criteria. First, the source had to be directly relevant to Dharmagita, Pasraman, Hindu character education, religious learning, or related educational practices. Second, the source had to provide substantive information concerning learning processes, educational outcomes, teacher or acarya roles, learning media, character formation, or Pasraman management. Third, the source had to contribute information that could be connected to at least one component of the proposed reconstruction: objectives, materials, methods, media, or evaluation. Studies on *Dharma Gita* learning were used to understand the position of *Dharmagita* as a medium for Hindu religious value education Dwiyan (2020) Meanwhile, studies on *Pasraman* in Mataram and Lombok were used to strengthen the institutional context, management, and learning practices of *Pasraman* in forming *sisya* character (Arini, Wiasti, and Rudiarta 2023).

To improve transparency and traceability, the analysis followed four documented stages. First, source identification was conducted using the keywords *Dharmagita*, *Dharma Gita*, *Pasraman*, *Hindu character*, *religious character*, and *Pasraman Sad Dharma Dwijendra Mataram*. Second, source classification was conducted by grouping the identified studies according to their main contribution, namely: (a) Dharmagita and character education, (b) Dharmagita competencies and learning outcomes, (c) Pasraman management and learning practices, (d) teacher/acarya roles and communication, and (e) digital or multimedia-supported Dharmagita learning. Third, concept reduction was conducted by identifying recurring concepts and selecting those directly related to the formulation of the reconstruction model. Fourth, reconstructive synthesis was conducted by mapping the selected concepts into five learning components: objectives, materials, methods, media, and evaluation.

For traceability, each source was interpreted according to three analytical questions: what educational problem or finding is reported, what implication does the finding have for Dharmagita learning, and which component of the reconstruction can be informed by the finding? The resulting concepts were then compared across sources to identify convergence and complementary relationships. For example, studies emphasizing character formation informed the reconstruction of objectives and evaluation; studies concerning teacher roles informed the reconstruction of methods; research on digital Dharmagita informed the media component; and studies of Pasraman management informed the institutional applicability of the model.

The analysis technique used is qualitative content analysis. The extracted concepts were interpreted using three principles: coherence, relevance, and applicability. Coherence means that each component of the proposed model must be interconnected. Relevance means that the model must remain aligned with Hindu educational values and the specific context of Pasraman. Applicability means that the proposed reconstruction should be implementable by acarya using realistic learning resources available in Pasraman settings. The synthesis was then organized into a conceptual model rather than treated as empirical evidence of effectiveness.

Because this study is literature-based and conceptual, it does not claim to measure the actual effectiveness of the proposed model among *sisya*. The resulting model represents a theoretically informed reconstruction that requires subsequent validation through field research, classroom or Pasraman action research, expert validation, or teaching-material development. This

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distinction is maintained throughout the analysis so that conceptual interpretation is not presented as empirical field evidence.

RESULTS

1. Synthesis of Findings from Previous Studies

The literature synthesis identified several findings that provide a basis for reconstructing Dharmagita learning at Pasraman Sad Dwijendra Mataram. The reviewed studies indicate that Dharmagita has educational potential beyond the development of chanting skills. Dharmawan et al. (2022) associate Dharmagita learning with spiritual attitudes, social attitudes, knowledge, and skills. Dwiyanana (2020) shows that Dharmagita learning can support the development of students' character when the learning process is directed toward understanding Hindu moral and ethical values. Sudarsana and Arwani (2018) also demonstrate the potential of Dharmagita activities as a medium for character education through the internalization of values, discipline, appreciation of tradition, and togetherness.

The synthesis also identifies the importance of the acarya's role in Dharmagita learning. Nyoman et al. (2024) describe the teacher's role as facilitator, motivator, demonstrator, inspirer, and developer of teamwork in Dharmagita extracurricular activities. This finding indicates that the learning process requires more than technical instruction because the acarya also functions as a model through which religious attitudes and learning behavior can be developed.

Studies concerning the Pasraman context provide an institutional basis for the reconstruction. Widyatmaja and Zaenab (2024) report that learning management at Pasraman Sad Dharma Dwijendra includes planning, organizing, implementation, and evaluation. These elements provide an existing organizational structure that can accommodate the development of more systematic Dharmagita learning. In addition, Andari and Wiguna (2025) show the importance of educational communication, exemplary conduct, interactive dialogue, and contextual Hindu narratives in developing religious moderation at the same Pasraman context.

The literature also indicates that digital technology can support the continuity of Dharmagita learning. Sudana et al. (2024) developed an E-Dharmagita learning model using mobile and multimedia technology, demonstrating the potential of digital media to provide more accessible audio and learning materials. However, the reviewed literature does not indicate that digital technology should replace direct interaction between acarya and siswa. Rather, it can function as supplementary learning support for independent practice.

Based on this synthesis, the literature provides five related foundations for reconstruction: (1) Dharmagita as a medium for developing religious and social values; (2) the importance of acarya modeling and guidance; (3) the availability of Pasraman learning-management structures; (4) the importance of dialogue and contextual learning; and (5) the potential of digital media to support continuous practice. These findings are subsequently synthesized into the reconstructed learning components.

2. Reconstructed Components of Dharmagita Learning

The synthesis resulted in five interconnected components for reconstructing Dharmagita learning: learning objectives, materials, methods, media, and evaluation. The reconstruction does not replace existing Dharmagita practices but reorganizes them so that technical competence,

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understanding of meaning, and religious-character development are connected within the same learning process.

Component	Reconstructed Orientation	Main Output
Objectives	From technical chanting toward skill, meaning, and character	Sisya can chant, explain meaning, and demonstrate religious values
Materials	From text-centered material toward text, meaning, values, and actualization	Structured Dharmagita learning modules
Methods	From imitation and repetition alone toward modeling, practice, dialogue, reflection, and actualization	Active and reflective learning process
Media	From face-to-face instruction alone toward proportional use of audio, video, text, and digital resources	Continuous learning support
Evaluation	From performance-oriented assessment toward skill, understanding, and behavior	Holistic and continuous assessment

The reconstruction indicates that the five components are mutually connected. Learning objectives provide the direction for materials and assessment; materials provide the textual, musical, and value content; methods provide the process through which the content is learned and internalized; media extend opportunities for practice; and evaluation provides information concerning both learning achievement and the development of religious behavior.

The reconstruction also indicates differentiated learning targets according to sisya development. Beginner sisya require greater emphasis on pronunciation, basic chanting, and recognition of general meaning. Intermediate sisya can be directed toward wirama accuracy, interpretation of values, and more independent practice. Advanced sisya can be given greater responsibility in guiding peers, leading practice, and participating in religious performances. This differentiation allows the reconstructed learning process to accommodate differences in previous experience and learning ability.

3. Conceptual Model of Dharmagita Learning Reconstruction

The reconstruction model developed from the literature is organized around three central dimensions: rasa, meaning, and bhakti. Rasa represents appreciation of the beauty and sacred atmosphere of Dharmagita. Meaning represents understanding of textual content and its relationship with Hindu teachings. Bhakti represents the actualization of those values in religious and social behavior. The three dimensions are operationalized through the following learning sequence:

Orientation → Meaning-Making → Modeling → Practice → Dharma Tula → Actualization → Performance → Reflection

Each stage has a specific function. Orientation establishes awareness that Dharmagita is part of religious learning. Meaning-making introduces the content and values of the text before

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or alongside chanting practice. Modeling provides direct examples from the acarya. Practice develops chanting competence through guided and repeated activities. Dharma tula provides opportunities to discuss the meaning and values contained in the text. Actualization connects the learned values with everyday behavior. Performance provides an opportunity for sisya to demonstrate learning and develop confidence. Reflection allows sisya to identify their learning progress and religious commitments.

The conceptual relationship can be represented as follows:

- a. Rasa: Aesthetic appreciation, sacred atmosphere, vocal expression
- b. Meaning: Understanding text, moral messages, Hindu values
- c. Bhakti: Practice of religious values in daily behavior
- d. Religious Character Of Sisya

The model is supported by the five reconstructed learning components:

- a. Objectives
- b. Materials
- c. Methods
- d. Media
- e. Evaluation

Within this model, religious character is not treated solely as an end-of-learning outcome. Instead, character development is integrated into the learning process through the selection of objectives, interpretation of materials, learning interactions, opportunities for reflection and actualization, and continuous evaluation. The proposed model also produces a set of contextual indicators that can be used for future character-oriented evaluation. These include punctuality, seriousness in participating in prayer and learning, respectful communication with acarya and peers, responsibility for learning tasks, willingness to help others, acceptance of correction, humility during performance, consistency in religious commitments, and the ability to connect Dharmagita values with everyday behavior. These indicators are proposed as contextual learning indicators rather than as a validated psychological measurement instrument.

DISCUSSION

1. The Urgency of Reconstructing *Dharmagita* Learning

The results of the literature synthesis indicate that Dharmagita learning has an educational function that extends beyond the mastery of chanting techniques. Dharmagita contains two interconnected dimensions: the aesthetic dimension and the ethical-spiritual dimension. The aesthetic dimension is reflected in vocal accuracy, rhythm, pronunciation, expression, and the beauty of performance, while the ethical-spiritual dimension is reflected in the religious messages, bhakti, discipline, self-control, and moral values contained in the texts. The reconstruction is therefore needed to ensure that these two dimensions develop together rather than allowing technical performance to become the dominant orientation of learning.

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This interpretation is supported by previous studies. Dharmawan et al. (2022) found that Dharmagita learning is associated with the development of spiritual attitudes, social attitudes, knowledge, and skills. Similarly, Dwiwana (2020) reported that Dharmagita learning can contribute to character development when students are guided to understand Hindu moral and ethical values. Sudarsana and Arwani (2018) also showed that Dharmagita activities can function as a medium for character education through the internalization of values, discipline, appreciation of tradition, and togetherness. Taken together, these findings indicate that the educational value of Dharmagita cannot be adequately represented by chanting ability or performance achievement alone.

The urgency of reconstruction becomes more apparent when Dharmagita learning is viewed within the Pasraman context. Sisya come with different ages, previous experiences, abilities, and family backgrounds. Some may already be familiar with Dharmagita through family or temple activities, whereas others may encounter it primarily through Pasraman learning. A learning approach that relies predominantly on imitation and repetition without providing opportunities to understand meaning may therefore produce different learning experiences among sisya. The reconstruction proposed in this study addresses this condition by connecting technical practice with meaning-making, dialogue, reflection, and value actualization.

Another important issue is the orientation of learning toward performance and competition. Competition can provide motivation, appreciation, and opportunities for sisya to demonstrate their abilities, and therefore it does not need to be eliminated from Dharmagita education. However, competition should not become the sole indicator of learning success. The results of the synthesis suggest that learning success should also be reflected in changes in sisya behavior, including discipline, respect toward acarya, responsibility, cooperation, humility, and the ability to apply religious values in daily life. This orientation is consistent with the character-forming potential identified in previous Dharmagita studies.

The reconstruction consequently represents a shift in educational emphasis rather than a rejection of existing Dharmagita practices. Demonstration, imitation, repetition, and performance remain necessary for developing technical competence, but they are complemented by activities that help sisya understand and internalize the meaning of the texts. Through this combination, technical competence can become a pathway toward religious learning rather than an isolated performance skill.

In this context, the urgency of reconstruction lies in strengthening the relationship between what sisya learn, how they experience the learning process, and how the values are manifested in their behavior. The proposed orientation toward skill, meaning, and religious character provides a conceptual basis for this relationship. Thus, Dharmagita can continue to function as a form of Hindu religious art while simultaneously serving its broader educational role in strengthening the religious character of sisya at Pasraman Sad Dwijendra Mataram.

2. The Learning Context of *Pasraman Sad Dwijendra Mataram*

In this study, *Pasraman Sad Dwijendra Mataram* is understood as a Hindu non-formal education context connected to the *Dharma Laksana Mataram* Foundation environment. Widyatmaja and Zaenab (2024) study on *Pasraman Sad Dharma Dwijendra* shows that learning in *Pasraman* already has management elements that include planning, organizing, implementation, and evaluation. In planning, *acarya* prepare attendance lists, materials, models,

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strategies, media, facilities and infrastructure, and evaluation. In organizing, *acarya* arrange schedules, classes, materials, and learning resources. In implementation, learning takes place through opening, core, and closing activities. Evaluation is carried out through practice, direct observation, oral tests, and written tests.

These findings show that *Pasraman* Sad Dwijendra Mataram already has an institutional basis for developing *Dharmagita* learning more systematically. This basis is important because learning reconstruction cannot be carried out without clear management. If schedules, classes, materials, media, and evaluation are already available, the next stage is to strengthen the orientation toward religious character in every component. In other words, reconstruction does not mean replacing the entire existing system, but reorganizing it so that learning is more directed toward value internalization.

The context of Mataram as a plural city also demands inclusive and communicative *Pasraman* learning. Andari and Wiguna (2025) emphasize that *acarya* educational communication at *Pasraman* Sad *Dharma* Dwijendra plays a role in instilling religious moderation values through exemplary conduct, interactive dialogue, and Hindu narratives contextualized with social reality. This finding is relevant to *Dharmagita* learning because the meaning of *kidung* can become a basis for dialogue about harmony, responsibility, purity of thought, and respect for diversity.

In addition, research on *Pasraman* in the West Nusa Tenggara region shows that non-formal *Pasraman* is not only a place for religious learning, but also a space for character formation, self-development, and the preservation of local wisdom. Astrina (2026) explains that *Pasraman* programs such as *upakara*, Balinese dance, *Dharmagita*, Balinese script, and *yoga* offer holistic learning that combines intellectual, emotional, spiritual, social, and cultural dimensions. Therefore, the reconstruction of *Dharmagita* learning at *Pasraman* Sad Dwijendra Mataram needs to be placed within a holistic learning framework, not merely as chant training.

3. Reconstruction of Learning Objectives

The first component that needs reconstruction is the learning objective. The objective of *Dharmagita* learning in *Pasraman* should not only be formulated as the ability to chant *kidung* with accurate melody, but also as the ability to understand, internalize, and practice the religious values contained in it. Thus, the learning objectives need to include three main achievements: skill achievement, understanding achievement, and character achievement.

Skill achievement relates to the ability of *sisya* to read the text, pronounce it, follow the *wirama*, maintain tempo, and perform confidently. Understanding achievement relates to the ability of *sisya* to explain the content of the text, moral messages, context of use, and the relationship between *Dharmagita* and *yajna* practice. Character achievement relates to visible attitude changes, such as discipline in attending practice, sincerity in worship, good manners toward *acarya*, concern for friends, and responsibility in preserving tradition. This formulation of objectives is consistent with Dharmawan et al. (2022) who found that *Dharmagita* has an impact on spiritual, social, knowledge, and skill domains.

In the context of religious character, learning objectives can be directed toward forming *sisya* who have *sraddha* and *bhakti*, perform prayer or *puja* with awareness, maintain purity in thought, speech, and action, and respect Hindu teachings as guidance for life. The value of Tri Kaya Parisudha can serve as an operational basis because it can easily be translated into learning

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behavior: thinking positively when receiving correction, speaking politely during discussion, and doing good deeds during group practice. In this way, religious values do not remain as concepts, but appear in learning interactions.

The reconstruction of objectives also needs to consider the developmental stage of *sisya*. For beginner *sisya*, objectives can focus on the courage to chant simple verses and recognize general meanings. For intermediate *sisya*, objectives can focus on *wirama* accuracy and the ability to explain values. For advanced *sisya*, objectives can focus on the ability to guide friends, lead practice, and perform *Dharmagita* in religious activities with humility. This grouping of objectives will make learning more adaptive and will not force all *sisya* to reach the same target within the same time.

4. Reconstruction of Learning Materials

The second component is learning materials. *Dharmagita* materials need to be arranged in stages from simple to complex. The materials should not only contain kidung or pupuh texts, but also word meanings, verse meanings, contexts of use, character values, and examples of actualization in *sisya* life. In traditional learning, *acarya* often become the main source of material mastery. This remains important, but it needs to be strengthened with simple teaching materials so that *sisya* can study the materials again at home.

Learning materials can be divided into four layers. The first layer is text and pronunciation, which includes the introduction of Latin script or Balinese script as needed, pronunciation, basic intonation, and verse reading. The second layer is *wirama* and *rasa*, which includes the introduction of melodic patterns, tempo, stress, and spiritual atmosphere. The third layer is meaning and value, which includes understanding *dharma* messages, *susila*, *bhakti*, self-control, and responsibility. The fourth layer is actualization, namely how *Dharmagita* messages are applied in *sisya* habits such as Tri Sandhya, helping parents, respecting teachers, keeping the temple clean, and being honest.

The reconstruction of materials also needs to consider the local context of Mataram and West Nusa Tenggara. *Pasraman* exists within a diverse society, so *Dharmagita* materials can be connected with the values of harmony, moderation, and respect for others. Ngurah (2024) shows that non-formal *Pasraman* education in West Lombok can strengthen religious moderation through exemplary conduct, dialogue, active learning, and social activities. Therefore, the selection of *Dharmagita* texts should consider not only musical aspects, but also the value content that is relevant to *sisya* social life.

Materials need to be arranged in concise modules. Each module unit can include the title of the gita, type or category, text, general meaning, main value, *wirama* guide, reflection questions, and actualization tasks. For example, after learning a kidung about *bhakti*, *sisya* are asked to write one *bhakti* habit they will practice for one week. In this way, the material does not stop as reading content, but becomes a trigger for religious habituation.

5. Reconstruction of Learning Methods

The third component is learning methods. *Dharmagita* learning methods need to combine traditional patterns with more reflective pedagogical approaches. Traditional patterns such as

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acarya demonstration, imitation, repetition, and group practice remain relevant because *Dharmagita* requires vocal accuracy and *rasa*. However, these patterns need to be complemented by dialogue on meaning, reflection, group work, and value actualization assignments so that learning touches religious character.

A staged method can be used: *niteni*, *nirokke*, *nambahi*, and *ngamalang*. *Niteni* means *sisya* observe the example given by *acarya*, paying attention to pronunciation, expression, and inner atmosphere. *Nirokke* means *sisya* imitate in a guided way through call-and-response techniques. *Nambahi* means *sisya* begin to give meaning, improve vocal quality, and connect the text with personal experience. *Ngamalang* means *sisya* practice the values of *Dharmagita* in real behavior. This pattern moves learning from imitation toward internalization.

Dharma tula or value dialogue needs to be included after vocal practice. *Acarya* can ask simple questions such as: what value appears in this verse, why should *sisya* guard their speech, how can *bhakti* be applied at home, or what is the relationship between *kidung* and worship activities. This type of dialogue helps *sisya* not only memorize the text, but also interpret its message in their own language. Andari and Wiguna (2025) show that interactive dialogue is part of *acarya* educational communication that supports value transformation.

Group practice is also important. *Sisya* can be divided into small groups based on ability. More capable *sisya* can become learning partners for beginner *sisya*. This strategy helps *acarya* address limited time and the limited number of instructors. In addition, group work develops mutual help, humility, and responsibility. In this process, *acarya* need to ensure that more capable *sisya* do not feel superior, but understand helping others as part of *seva*.

Reflection needs to become the final part of every meeting. Reflection can take the form of oral questions, short journals, or commitment cards. *Sisya* are asked to mention one value they learned and one action they will take. This simple reflection is important because religious character grows through awareness, habituation, and repetition. Without reflection, *Dharmagita* learning can easily stop at vocal practice.

6. Reconstruction of Learning Media

The fourth component is learning media. Media in *Dharmagita* learning should not be understood only as technical aids, but also as tools that extend the learning experience of *sisya*. Learning that depends too much on face-to-face meetings risks making *sisya* quickly forget melody and pronunciation. Therefore, *acarya* can prepare audio recordings, short videos, text sheets, and meaning notes so that *sisya* can practice independently at home.

The use of digital technology has a strong basis. Sudana et al. (2024) developed a mobile and multimedia-based E-*Dharmagita* model to respond to the problem of limited audio examples in book-based learning. The model shows that digital applications can make *Dharmagita* information more attractive to young people. At *Pasraman Sad Dwijendra Mataram*, this idea can be applied simply through an audio bank, *acarya* demonstration videos, online learning groups, or curated material links. Technology does not always have to take the form of a complex application. What matters most is that the media help *sisya* practice correctly and continuously.

Digital media can also be used to document the development of *sisya*. *Acarya* can record initial and final performances, then invite *sisya* to compare their development with a positive attitude. The recordings are not intended to embarrass mistakes, but to show the learning process.

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In this way, *sisya* learn to accept correction, appreciate process, and realize that religious skills require repeated practice.

However, the use of digital media must remain controlled by *Pasraman* values. Devices must not disturb concentration, create unhealthy competition, or replace the direct relationship between *acarya* and *sisya*. Digital media need to be positioned as learning support, while *acarya* example, sacred atmosphere, and community interaction remain the core of *Pasraman* education.

7. Reconstruction of Religious Character Evaluation

The fifth component is evaluation. Evaluation of *Dharmagita* learning needs to cover three domains: chanting skill, understanding of meaning, and religious behavior. Skill evaluation can be carried out through individual or group performances using indicators such as pronunciation, *wirama* accuracy, tempo, expression, and courage to perform. Understanding evaluation can be carried out through question-and-answer sessions, explanations of verse meanings, or reflective writing tasks. Evaluation of religious behavior is carried out through continuous observation of *sisya* discipline, politeness, responsibility, and spiritual habits.

Religious character evaluation is not appropriate if it only uses written tests. Character appears in habits and attitudes. Therefore, *acarya* need to use a simple observation sheet that can be completed every few meetings. Observation indicators may include punctual attendance, seriousness in joining the opening prayer, polite speech, willingness to help friends, acceptance of correction, and consistency in carrying out religious commitments. This form of assessment is more aligned with the nature of *Pasraman* as a space for character development.

Evaluation also needs to involve self-reflection. *Sisya* can assess their own development by answering questions such as: what value do I understand best, what mistake do I need to improve, what religious habit have I practiced, and how have I helped my friends. Self-reflection is important because religious character cannot be forced from outside; it grows through personal awareness that receives consistent guidance.

8. Reconstruction Model of *Dharmagita* Learning Based on Rasa, Meaning, and *Bhakti*

Based on the previous discussion, the reconstruction model of *Dharmagita* learning at *Pasraman* Sad Dwijendra Mataram can be formulated as a model based on *rasa*, meaning, and *bhakti*. *Rasa* refers to the ability of *sisya* to appreciate beauty, calmness, and sacred atmosphere when chanting *Dharmagita*. Meaning refers to the ability of *sisya* to understand the message of the text and connect it with Hindu teachings. *Bhakti* refers to the actualization of values in daily religious behavior.

This model has the following learning flow: orientation, meaning-making, modeling, practice, dialogue, actualization, performance, and reflection. Orientation is needed to build awareness that *Dharmagita* is part of the path of learning *dharma*. Meaning-making is needed so that *sisya* know the message being sung. Modeling is needed because *Dharmagita* requires direct examples from *acarya*. Practice is needed so that skills are formed through repetition. Dialogue is needed so that values become material for contemplation. Actualization is needed so that learning affects life. Performance is needed to build confidence and appreciation. Reflection is needed to evaluate self-development.

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The role of *acarya* in this model is central. *Acarya* are not only vocal trainers, but also religious role models, interpreters of values, practice directors, and character mentors. This is consistent with Nyoman et al. (2024) who emphasize the teacher's role as facilitator, motivator, demonstrator, inspirer, and team-work developer in *Dharma Gita* activities. *Acarya* need to show patience, politeness, discipline, and deep *bhakti* so that *sisya* learn through real examples.

Parents can also be involved in this model. Parental involvement does not need to be complicated. Parents can provide practice space at home, remind children of schedules, listen to their practice, and sign commitment journals. Family involvement strengthens the continuity between *Pasraman* and home. If religious values are only discussed at *Pasraman*, habituation will progress slowly. However, if the home also provides support, *Dharmagita* values become easier to form as habits.

Pasraman managers need to support this model by providing consistent schedules, simple audio equipment, books or text modules, and comfortable practice spaces. In addition, *Pasraman* can hold internal performances that do not merely seek winners, but give all *sisya* the opportunity to grow. Internal performances can end with value reflection so that *sisya* understand that performing is not for showing personal superiority, but as a form of offering and shared learning.

9. Implications of Reconstruction for Improving the Religious Character of *Sisya*

The reconstruction of *Dharmagita* learning has several implications for improving the religious character of *sisya*. First, *sisya* gain a complete religious experience because they learn to sing, understand, and practice values. This complete experience is stronger than learning that only emphasizes memorization. When *sisya* understand the meaning of verses and connect them with behavior, *Dharmagita* becomes a means of self-reflection.

Second, the reconstruction of methods encourages the habituation of discipline and responsibility. *Dharmagita* practice requires regular attendance, seriousness in repetition, and readiness to receive correction. These habits build learning endurance. Jatiyasa (2025) emphasizes that the *Dharmagita* learning model can be directed toward spiritual understanding. In the *Pasraman* context, this spiritual understanding appears through the willingness of *sisya* to improve themselves, maintain attitudes, and view practice as a path of *bhakti*.

Third, group learning encourages religious social attitudes. *Sisya* learn that group success is not determined only by the best voice, but also by mutual respect, listening, and helping. This value is important because Hindu religious character is not only personal, but also social. Religious *sisya* are not only diligent in worship, but also able to maintain harmony with friends, family, and society.

Fourth, the directed use of digital media improves the continuity of practice. *Sisya* can repeat materials outside *Pasraman*, improve pronunciation, and listen to examples independently. However, *acarya* still need to guide them so that digital practice does not remove the sacred dimension. With proper control, technology becomes a medium for preservation and learning, not merely entertainment.

Fifth, character-based evaluation makes *sisya* development more visible. *Acarya* do not only know who has the most melodious voice, but also who has become more disciplined, more polite, more confident, and more responsible. This information is important for further guidance. Religious character grows gradually; therefore, evaluation needs to be continuous and humane.

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CONCLUSION

The reconstruction of *Dharmagita* learning at *Pasraman* Sad Dwijendra Mataram is needed to shift the orientation of learning from merely mastering *wirama* and preparing for competitions toward the internalization of religious values. The study shows that reconstruction can be carried out through five main components: objectives, materials, methods, media, and evaluation. Learning objectives need to include skill achievement, understanding of meaning, and religious character. Materials need to be arranged progressively by combining text, *wirama*, meaning, values, and actualization. Learning methods need to combine *acarya* modeling, demonstration, gradual practice, *dharma tula*, group work, and reflection. Learning media can utilize audio-visual tools and digital technology to support independent practice. Evaluation needs to assess chanting skills, content understanding, and religious behavior of *sisya* continuously.

The reconstruction model based on *rasa*, meaning, and *bhakti* is expected to make *Dharmagita* learning more meaningful, contextual, and impactful on *sisya* behavior. The targeted religious character includes *sraddha* and *bhakti*, discipline, politeness, responsibility, care, and the ability to maintain harmony in social life. Thus, the reconstruction positions *Dharmagita* not only as a form of religious singing skill but also as a learning medium through which religious understanding and character can be developed simultaneously.

Theoretically, this study contributes a conceptual framework for understanding *Dharmagita* learning as an integrated learning process that connects technical competence, textual meaning, and religious character formation. The proposed integration of *rasa*, meaning, and *bhakti* extends the orientation of *Dharmagita* learning beyond performance-centered achievement toward a more holistic educational perspective. Within this framework, *rasa* provides an experiential and affective dimension, meaning provides an interpretive dimension, and *bhakti* provides a spiritual and value-oriented dimension. Their integration offers a conceptual basis for explaining how *Dharmagita* learning can connect what *sisya* perform, what they understand, and how they embody religious values in everyday life. The theoretical contribution therefore lies in positioning *Dharmagita* as both a religious artistic practice and a pedagogical medium for character formation within the *Pasraman* context.

This study is conceptual and based on literature analysis; therefore, the proposed reconstruction model should not yet be interpreted as an empirically validated learning model. Further research is needed through field studies, classroom or *Pasraman* action research, and the development and validation of *Dharmagita* teaching materials. Such research can examine the applicability of the five reconstructed components and determine their effectiveness in strengthening the religious character of *sisya* at *Pasraman* Sad Dwijendra Mataram and other *Pasraman* contexts.

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