

## Strengthening the Cultural Values of *Piil Pesenggiri* in Lampung Through a Drama Performance

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### **Abstract**

*The cultural values of Piil Pesenggiri are the local wisdom of the Lampung people, containing the principles of self-respect, social ethics, togetherness, and social responsibility. However, these values face challenges in the process of inheritance among the younger generation, especially students. This study aims to describe the strengthening of the cultural values of Piil Pesenggiri Lampung through drama performances by students of the Elementary School Teacher Education Study Program (PGMI) of UIN Raden Intan Lampung. This study uses a qualitative approach with descriptive methods. Data collection techniques include observation of the drama performance process, interviews with students and lecturers in charge of the Arts and Culture course, and documentation. The results of the study indicate that drama performances can be an effective medium in internalizing the values of Piil Pesenggiri, especially Nemui Nyimah, Nengah Nyappur, Sakai Sambayan, and Juluk Adek. The process of practice, group work, and performances encourage students to understand, appreciate, and reflect these cultural values in their attitudes and behavior. Thus, drama performances not only function as artistic activities, but also as educational tools to strengthen local cultural values and character building of PGMI students.*

**Keywords:** *Piil Pesenggiri Values, Culture, Character Education, Drama Arts*

### **1. Introduction**

Culture in Indonesia exhibits a vast diversity reflected in the differences among ethnic groups and customs that have developed across various regions. Indonesia, as a nation with cultural diversity, continues to face the dual impact of globalization: on one hand, it opens opportunities; on the other, it threatens the existence of local cultures (Smith, 2018). In this context, culture is not merely a legacy but also serves as a guide to life that shapes an

individual's mindset, attitudes, and character.

Cultural diversity is the result of a long historical process and social interactions that have shaped the identity of the Indonesian nation. The local wisdom found in each region embodies noble values that serve as a guide for community life—in social, moral, and spiritual aspects alike. These values play a role in shaping the character of the community. Therefore, the preservation of local culture is an urge necessity, especially in the face of rapid social change driven by advances in technology and communication.

One form of local wisdom that is still highly cherished is the cultural value of *Piil Pesenggiri* among the people of Lampung. *Piil Pesenggiri* is not merely a value that has taken root in Lampung society, but serves as the cultural identity of the Lampung people<sup>1</sup>. *Piil Pesenggiri* serves as the foundation for the way the people of Lampung think, act, and behave, wherever they may be. This cultural value reflects the concepts of self-respect, social ethics, solidarity, and collective responsibility, which are embodied in four main elements: *Juluk Adek* (identity and honor), *Nemui Nyimah* (a friendly and respectful attitude), *Nengah Nyappur* (the ability to socialize), and *Sakai Sambayan* (mutual cooperation)<sup>2</sup>.

However, the existence of *Piil Pesenggiri* currently faces various challenges. As a tribal identity, *Piil Pesenggiri* must be preserved so that the identity of the Lampung people does not disappear due to the rapid processes of cultural assimilation and acculturation<sup>3</sup>. The tide of globalization, modernization, and changes in patterns of social interaction have influenced the perspectives and behaviors of the community, especially the younger generation. This situation has led to a declining appreciation and application of local cultural values in daily life<sup>4</sup>. If not addressed, this could result in the weakening of the community's cultural identity and social values.

In this context, the younger generation plays a vital role as both agents of cultural

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<sup>1</sup> Fitra Fernanda, S. (2020). Mempertahankan Piil Pesenggiri Sebagai Identitas Budaya Suku Lampung. *Jurnal Antropologi: Isu-ISu Sosial Budaya*, 22(02), 168–177. <https://doi.org/https://doi.org/10.25077/jantro.v22.n2.p168-177.2020>

<sup>2</sup> Siti Badi'ah, M. (2024). Implementasi Nilai-Nilai Piil Pesenggiri Sebagai Basis Moderasi Beragama Pada Masyarakat Adat Pepadun Di Bandar Lampung. *Al-Adyan: Jurnal Studi Lintas Agama*, 19(1), 185–204. <https://doi.org/https://doi.org/10.24042/al-adyan.v18i2.30458>

<sup>3</sup> Fitria Fernanda, S. (2020). Mempertahankan Piil Pesenggiri Sebagai Identitas Budaya Suku Lampung. *Jurnal Antropologi: Isu-ISu Sosial Budaya*, 22(02), 168–177. <https://doi.org/https://doi.org/10.25077/jantro.v22.n2.p168-177.2020>

<sup>4</sup> Utari, M., Agustina, D. A., Widodo, M. W., & Prayogi, R. (2025). Piil Pesenggiri: Falsafah Hidup Masyarakat Lampung Sebagai Basis Ketahanan Budaya di Era Globalisasi. *Jurnal Kepemimpinan & Pengurusan Sekolah*, 10(4), 1863–1871.

preservation and development. Preserving the *Piil Pesenggiri* culture is the duty and responsibility of the entire Lampung community, especially the younger generation, as they are both the successors and the drivers of change amid the tide of globalization. They not only serve as cultural heirs but also as key actors capable of bridging local wisdom with the demands of the modern era<sup>5</sup>. Therefore, innovation, adaptation, and strategic efforts are needed to instill cultural values in the younger generation through contextual and innovative approaches<sup>6</sup>.

One approach that can be taken is through formal education. Education serves as a tool for transferring cultural values from older generations to younger ones through a systematic learning process<sup>7</sup>. Higher education institutions, as part of the education system, are responsible not only for developing students' cognitive abilities but also for shaping their character and instilling cultural values. This aligns with Lickona's (2013) view, which emphasizes that character education must encompass the dimensions of moral knowledge, moral feelings, and moral actions<sup>8</sup>.

In practice, learning strategies are needed to integrate cultural values contextually. One potential approach is through drama education. As a form of performing arts, drama allows students to directly experience social and cultural values through the roles, dialogues, and conflicts portrayed (Bolton, 1998). Through the process of creating and staging a play, students not only understand values cognitively but also internalize and put them into practice through concrete actions. Research in the field of arts education indicates that drama education is effective in fostering empathy, collaboration, creativity, and social awareness among students.

Several previous studies have examined the integration of cultural values in education and the use of art as a medium for character education<sup>9</sup>. However, research

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<sup>5</sup> Adiputra, D. K., Assayid, W. S., Arini, I., & Nugroho, N. (2025). Generasi Muda Pelestari Kearifan Lokal Untuk Inklusi Adat Di Era Modern. *Proficio: Jurnal Pengabdian Kepada Masyarakat*, 6(2), 333–339. <https://doi.org/https://doi.org/10.36728/jpf.v6i2.4760>

<sup>6</sup> Parwati, N. W. (2015). *Landasan Psikologi Pendidikan*. 8.

<sup>7</sup> Navisa, Husain, A. (2026). Peran Pembelajaran IPS dalam Menumbuhkan Kesadaran Keragaman Budaya Lokal di Sekitar Kita. *Sosial: Jurnal Ilmiah Pendidikan IPS*, 4(1), 93–105. <https://doi.org/https://doi.org/10.62383/sosial.v4i1.1542>

<sup>8</sup> Lickona, T. (1992). *Educating for Character - How our Schools can teach Respect and Responsibility*. Bantam Books.

<sup>9</sup> Utari, M., Agustina, D. A., Widodo, M. W., & Prayogi, R. (2025). Piil Pesenggiri: Falsafah Hidup Masyarakat Lampung Sebagai Basis Ketahanan Budaya Di Era Globalisasi. *Jurnal Kepemimpinan & Pengurusan Sekolah*, 10(4), 1863–1871.

specifically examining the reinforcement of *Piil Pesenggiri* values through drama performances in higher education settings—particularly among students in the Elementary Madrasah Teacher Education (PGMI) program—remains limited. In fact, PGMI students play a strategic role as future educators who will transmit cultural values to students in the future<sup>10</sup>.

Based on the background, this study focuses on strengthening the cultural values of *Piil Pesenggiri* through drama performances by PGMI students at UIN Raden Intan Lampung. The research questions in this study are (1) how does the process of strengthening *Piil Pesenggiri* values occur through drama performances? and (2) what values emerge and are internalized during the performance process? It is hoped that this study can provide theoretical contributions to the development of a for drama education based on local wisdom, as well as practical contributions for lecturers and students in efforts to internalize and preserve Lampung cultural values within the university environment.

## 2. Method

This study employs a qualitative approach using descriptive methods to gain an in-depth understanding of the process of reinforcing the cultural values of *Piil Pesenggiri* through student drama performances. This approach was chosen because it focuses on the meaning, process, and experiences of the subjects in internalizing cultural values within a learning context. The research was conducted at UIN Raden Intan Lampung during the odd semester of the 2025/2026 academic year. The research subjects were students in the Madrasah Ibtidaiyah Teacher Education (PGMI) program who were enrolled in the Cultural Arts and Skills course. A total of 60 students were involved in the performance; however, informants were selected using purposive sampling based on their active involvement in the performance process, such as lead actors, the director, and the artistic team. A total of 10 informants were interviewed in depth. Data collection techniques included observation, interviews, and documentation. Observation was used to observe the process from rehearsals to the performance, interviews to explore the subjects' understanding and experiences, and documentation as supporting data. Data analysis utilized the interactive model by Miles, Huberman, and Saldana, which includes data

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<sup>10</sup> Fakhrurozi, J., & Puspita, D. (2021). Konsep Piil Pesenggiri Dalam Sastra Lisan Wawancara Lampung Saibatin. *Jurnal PESONA*, 7(1), 1–13. <https://doi.org/https://doi.org/10.52657/jp.v7i1.1376>

reduction, data presentation, and drawing conclusions. Data validity was ensured through triangulation of sources and techniques, resulting in valid and reliable data.

### 3. Result and Discussion

#### The Concept and Cultural Significance of Piil Pesenggiri

Pi'il Pesenggiri (*Pasunggiri*, *Pusanggiri*) is the worldview of the Lampung people. The concept of *Pi'il Pesenggiri* encompasses the relationship between one individual and another. The Lampung people use *Pi'il Pesenggiri* as a foundation for their thoughts, actions, and behavior wherever they may be. *Pi'il Pesenggiri* contains values and norms that govern the way of life of the Lampung people. *Pi'il Pesenggiri* embodies noble and essential values that reflect the personality and identity of the Lampung people, as the noble values within this philosophy of life align with the realities of the Lampung people's daily lives.

There are several aspects of *Piil Pesenggiri*, namely *bejuluk buadek* (honorary title), *nemui nyimah* (hospitality in welcoming guests), *nengah nyappur* (ease in integrating into society), and *sakai sambayan* (mutual aid and cooperation). The word "*Pi'il*" conveys the meaning of a stance or principle that is upheld, while the word "*Pesenggiri*" is the Ulun Lampung pronunciation of the "*Pasunggiri*" event during the Majapahit-Bedahulu war in 1343. Thus, the meaning of "*Pi'il Pesenggiri*" is a stance or principle that is upheld, referencing the *Pasunggiri* event during the Majapahit era. *Pi'il Pesenggiri* was subsequently passed down through generations in the form of moral tales and teachings within traditional literature, such as the various types of *pantun* (poetic verses) of the Lampung people, through oral tradition. It is also recorded in the *Kitab Adat Pepadun Kuntara Raja Niti*—a book of customs used by *the Punyimbang* of the Lampung people, which was written during the Majapahit era.

The people of Lampung, as a culturally rich community, possess a local wisdom known as *Piil Pesenggiri*. *Piil Pesenggiri*, which literally means "self-respect," is the life philosophy of the Lampung people, serving as the foundation for social norms and values. *Piil Pesenggiri* is the philosophy and set of values that the Lampung people refer to in their daily lives. From a peace perspective, the values contained in *Piil Pesenggiri* clearly guide the community to respect one another, help one another, live in harmony, be magnanimous, and get along well. *Piil Pesenggiri*, as a value rooted in local wisdom, has grown and evolved alongside the civilization of the people of Lampung.

### **The Process of Staging the Piil Pesenggiri Values-Based Play**

The process of staging this play consists of several stages, including planning, rehearsals, and the performance itself, carried out by 60 students divided into two groups, with each group presenting a different theme based on the *Piil Pesenggiri* values. During the planning stage, each group developed a storyline rooted in social conflicts relevant to community life, while integrating Lampung cultural values as the foundation for conflict resolution.

Group 1 focused on the theme of *nengah nyappur*, so the plot centered on the dynamics of social interaction, adaptability, and the importance of building harmonious relationships. Meanwhile, Group 2 combines the themes of "*nengah nyappur*" and "*sakai sambayan*," reflected in a plot that not only showcases social interactions but also emphasizes the values of mutual aid and cooperation in addressing shared challenges. In this stage, in addition to selecting the theme and plot, other intrinsic elements that shape a drama are incorporated into the planning phase. These intrinsic elements include the theme, characters and characterization, plot, setting, dialogue, conflict, moral message, as well as symbols and local elements<sup>11</sup>.

During the rehearsal phase, the learning process is closely tied to the role of the course instructor, who actively provides guidance, advice, and feedback to students—whether regarding plot development, character development, or performance techniques. This guidance helps students better understand the values being explored, enabling them to represent these values more accurately through the characters' dialogue and expressions. Students then bring the characters to life through role immersion and dialogue that reflect the values of *Piil Pesenggiri*. In Group 1, the characters and dialogue emphasize an open, communicative, and inclusive attitude in interactions, whereas in Group 2, in addition to these aspects, a spirit of mutual assistance and solidarity among the characters is also displayed. The patterns of interaction that emerge demonstrate the internalization of cultural values, where relationships between characters are dynamically constructed in accordance with the social norms of Lampung society.

Furthermore, the success of a theatrical production is not determined solely by the actors' performances on stage, but is also significantly supported by the students working

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<sup>11</sup> Putri, R. S., Marleoni, S., Andini, T. P., Agustina, W. N., & Gustina, W. (2025). Analisis Struktur dan Unsur Intrinsik dalam Drama Tradisional Nusantara. *Fonologi: Jurnal Ilmuan Bahasa Dan Sastra Inggris*, 3(2), 132–140. <https://doi.org/https://doi.org/10.61132/fonologi.v3i2.1822>

behind the scenes. Roles such as makeup artists, costume designers, music directors, stage managers, and set designers play a vital role in creating a performance atmosphere that facilitates the aesthetic and authentic conveyance of cultural values. This collaboration between the cast and the support team reflects the implementation of the *sakai sambayan* value in real-world practice.



**Figure 1.** *The Drama Production Process*

During the performance, these cultural values were concretely embodied through conflict resolution based on the principle of *Piil Pesenggiri*. Group 1 resolved conflicts through a dialogic approach and efforts to foster social harmony, in accordance with the value of *nengah nyappur*. Meanwhile, Group 2 presents a more collective approach to conflict resolution through cooperation and a spirit of togetherness, reflecting the value of *sakai sambayan*. Thus, the entire drama performance process serves not only as a vehicle for artistic expression but also as a medium for the comprehensive implementation and internalization of cultural values—through the plot, characters, social interactions, and the technical support behind the scenes.

## The Effectiveness of Drama Performances in Helping College Students Internalize the Cultural Values of *Piil Pesenggiri*

As a form of local cultural preservation, drama performances have proven effective as a medium for internalizing the cultural values of *Piil Pesenggiri* among students. This effectiveness can be explained by the fact that drama is a form of learning that is contextual, participatory, and experience-based. From an arts education perspective, Gavin Bolton asserts that drama allows learners to directly experience values through roles, dialogue, and conflict (Bolton, 1998). This aligns with research findings, which indicate that students not only understand the values of *Piil Pesenggiri* cognitively but also internalize and practice them in social interactions during the rehearsal and performance process. Furthermore, recent research suggests that drama education can strengthen character education because it involves direct experience and reflection on values<sup>12</sup>.

The performance process, which involves planning, rehearsals, and the actual performance, creates a meaningful learning experience. Students are actively involved in developing the plot, creating characters, and working together as a team. This reinforces the internalization of values such as *nengah nyappur* and *sakai sambayan*. Dewey (1938) noted that this experience-based learning aligns with constructivist theory, which emphasizes that knowledge is constructed through direct experience. Additionally, research indicates that drama activities can enhance students' self-efficacy, cooperation, and social skills<sup>13</sup>.

When considered in relation to character education theory, the findings of this study align with Thomas Lickona's concept, which emphasizes three main components: *moral knowing, moral feeling, and moral action*<sup>14</sup>. In this study, these three aspects are clearly evident: students understand cultural values (*moral knowing*), internalize them through character development (*moral feeling*), and put them into practice in group work and performances (*moral action*). This is further supported by research indicating that drama education effectively implements character education through role-playing activities and

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<sup>12</sup> Cahyani, A. M., Putri, R. A., Noviandini, S., & Wijayanti, O. (2024). Pentingnya pembelajaran apresiasi drama terhadap penguatan pendidikan karakter. *Jurnal Basicedu*, 8(1), 277–285. <https://doi.org/10.31004/basicedu.v8i1.6908>

<sup>13</sup> Prabuwati, R., Indriyanto, K., & Sari, S. (2023). *Pemanfaatan pertunjukan drama sebagai media pembelajaran untuk meningkatkan efikasi diri dan pendidikan karakter siswa*. *Jurnal Educatio*, 10(3). <https://doi.org/10.31949/educatio.v10i3.9377>

<sup>14</sup> Lickona, T. (1992). *Educating for Character - How our Schools can teach Respect and Responsibility*. Bantam Books.

social interaction<sup>15</sup>.

In comparison with previous research, the findings of this study align with Suwardi Endraswara's view that drama serves an educational function in conveying social and cultural values<sup>16</sup>. Furthermore, other studies indicate that drama scripts contain character education values that can be internalized through literature education<sup>17</sup>. However, this study has a distinct advantage because it not only analyzes the drama text but also emphasizes the performance process as a medium for the direct and contextual internalization of values. In terms of impact, the drama performance had a significant effect on the students. Cognitively, the students demonstrated a deeper understanding of the cultural values of *Piil Pesenggiri*. Affectively, the students exhibited empathy, tolerance, and appreciation for these cultural values. Socially, this activity fosters cooperation, solidarity, and the development of communication skills. Students' involvement in various roles—whether as actors or as part of the support team—reflects the practical application of the “*sakai sambayan*” value. This aligns with Koentjaraningrat's view that cultural values are most effectively passed down through social practices and direct experiences within community life<sup>18</sup>.

Overall, the results of this study confirm that drama performances are an effective learning strategy for integrating cultural values and character education. Drama serves not only as a medium for artistic expression but also as an educational tool capable of bridging the preservation of local culture with the character development of students in the era of globalization. The following table illustrates the internalization of *Piil Pesenggiri* values through drama performances:

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<sup>15</sup> Murniviyanti, L., Marini, A., & Nafiah, M. (2022). *Implementasi kebijakan pendidikan karakter melalui pembelajaran drama di sekolah dasar*. *Wahana Didaktika*, 20(2). <https://doi.org/10.31851/wahanadidaktika.v20i2.7761>

<sup>16</sup> Endraswara, S. (2013). *Metodologi Penelitian Sastra*. Media Pressindo

<sup>17</sup> Fakhri, R. M., Diana, L., Ramadini, N., Safitri, N., & Nurhasanah, E. (2024). *Nilai pendidikan karakter dalam naskah drama Kudeta karya Joned Suryatmoko*. *Jurnal Pendidikan Tambusai*, 8(2), 18682–18688. <https://doi.org/10.31004/jptam.v8i2.15119>

<sup>18</sup> Koentjaraningrat. (1985). *Pengantar Ilmu Antropologi*. Aksara baru.

**Table 1.** Findings on the Internalization of *Piil Pesenggiri* Values Through Drama Performances

No	Piil Pesenggiri Values	Form of Findings	Indicators of Student Behavior	Internalization Mechanism
1	Nengah Nyampur	Active participation in exercises and group discussions	Communicative, open, tolerant	Dialogue and group work
2	Sakai Sambayan	Collaboration between actors and the support team (production staff)	Mutual cooperation, responsibility, solidarity	Teamwork in drama production
3	Meeting Nyimah	Representation of Friendly attitudes in dialogue and scenes	Politeness, respecting others	Character development
4	Juluk Adek	Immersion in the role	Self-confidence	Self-reflection

The research findings indicate that the internalization of *Piil Pesenggiri* values occurs through direct experience in the process of staging a play. Students are actively involved in reconstructing social situations through the roles, dialogues, and conflicts they portray, thereby enabling a deeper appreciation of these values. This process demonstrates that drama-based learning is *experiential learning*, where knowledge is constructed through direct engagement and reflection on experiences. Thus, the internalization of values occurs not only in the cognitive domain but also simultaneously touches upon the affective and psychomotor aspects in a manner. Furthermore, the internalization of the *Piil Pesenggiri* values in the drama performance occurs through three main mechanisms: representational (through dialogue and narrative), interactive (through group work), and collaborative (through the production of the performance). These findings indicate that the internalization process is social and dynamic.

Furthermore, there is a tendency for social values, such as *nengah nyampur* and *sakai sambayan*, to be more easily internalized than abstract values like *juluk adek*. This is because social values are easier to put into practice in direct interactions. This study also confirms that the internalization of values is more evident in the rehearsal process than in the final performance of the play. The internalization of values occurs intensively during the process of interaction, reflection, and continuous guidance from instructors. However,

not all students experience optimal internalization. Not all students are able to fully internalize the values of *Piil Pesenggiri*, especially in the early stages of rehearsal, where some still focus on technical aspects such as memorizing dialogue and mastering the stage.

#### **4. Conclusion**

The advance of globalization has the potential to undermine the existence of local cultures, making strategic efforts necessary to ensure their sustainability. In this context, theatrical performances have proven effective as a medium for both preserving and reinforcing the cultural values of *Piil Pesenggiri*, as they facilitate a learning process that is contextual, participatory, and practical. Through integration into Cultural Arts and Skills education, students not only experience an enhanced understanding of values such as *juluk adek*, *nemui nyimah*, *nengah nyappur*, and *sakai sambayan* at the cognitive level, but also demonstrate changes in attitude and behavior that more fully reflect these values—such as increased mutual respect, cooperation, and courtesy in social interactions that emerge through the process of drama rehearsals and performances, which take place within the immersion in characters and social situations. Thus, drama-based learning is able to holistically integrate cognitive, affective, and psychomotor aspects. Consequently, drama performances can be recommended as a relevant and sustainable learning approach in efforts to preserve and strengthen local culture amidst the dynamics of globalization.

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