

MONDRENG TRADITIONAL ART AS A CULTURAL LEARNING RESOURCE IN LOCAL WISDOM-BASED ART EDUCATION

Moh Sarjoko¹, Sunarto², Suharto³, Djuli Djatiprambudi⁴

^{1,2,3}Universitas Negeri Semarang; Indonesia

⁴Universitas Negeri Surabaya; Indonesia

Correspondence Email; sarjoko12@students.unnes.ac.id

Submitted: 08/03/2026

Revised: 03/04/2026

Accepted: 26/04/2026

Published: 02/05/2026

Abstract

This study aims to analyze Mondreng traditional art as a cultural learning resource in local wisdom-based art education. The research was conducted in Dayu Village, Nglegok District, Blitar Regency, East Java, Indonesia, where Mondreng art is actively practiced within the community. This study employed a qualitative descriptive approach to explore the cultural meanings and educational potential of Mondreng art. Data were collected through in-depth interviews, observations, and documentation involving seven informants consisting of Mondreng performers, art group leaders, cultural figures, art teachers, school principals, local cultural office representatives, and youth participants. Data were analyzed using qualitative data analysis techniques involving data reduction, data presentation, and verification. The findings reveal that Mondreng art has a structured performance consisting of musical elements, shalawat poetry, and collective performance practices that reflect social, cultural, and spiritual values. Mondreng is not only performed as a form of entertainment but also functions as a medium for cultural transmission through community-based practices. The involvement of the community plays a crucial role in maintaining its sustainability and ensuring intergenerational knowledge transfer. Furthermore, Mondreng art demonstrates strong potential as a contextual learning resource in art education. Its integration into learning enables students to understand artistic practices in relation to their cultural environment while fostering values such as cooperation, religious awareness, and cultural appreciation. This study contributes to the development of ethnopedagogy by positioning local traditional art as a meaningful and relevant source of learning in contemporary education.

Keywords

Cultural Transmission, Ethnopedagogy, Local Culture-Based Art Education, Mondreng Art, Traditional Performing Arts.



© 2026 by the authors. Submitted for possible open access publication under the terms and conditions of the Creative Commons Attribution-NonCommercial 4.0 International License (CC BY NC) license (<https://creativecommons.org/licenses/by-nc/4.0/>).

INTRODUCTION

Traditional art plays a vital role as a source of cultural learning rooted in local wisdom in Dayu Village, Nglegok Subdistrict. Based on observations and interviews, Mondreng art serves not only as entertainment but also as a medium for conveying social and religious values. Mondreng activities are routinely performed during religious ceremonies and community traditions. This demonstrates that this art form is an integral part of the community's daily life. The values of cooperation, togetherness, and spirituality are reflected in Mondreng practices (Nurdiansyah et al., 2023; Sopanah et al., 2024). Additionally, traditional art can serve as a source of cultural learning, fostering multicultural awareness (Sugiarto, 2020).

Preserving traditional art in Dayu Village is crucial to maintaining local cultural identity. Based on interviews and documentation, the community is committed to preserving Mondreng as a cultural heritage. Practice sessions and performances serve as learning opportunities for the younger generation. This process occurs outside formal education and is an integral part of community-based education. Values such as discipline, cooperation, and religiosity are learned through direct practice. This aligns with research showing that local wisdom can strengthen cultural identity and the sustainability of traditions (Pageh et al., 2025; Prakoso et al., 2025).

Strengthening education grounded in local cultural contexts has become a key issue in learning development. Research into the use of local culture as a learning resource in arts education has been extensively conducted over the past five years. Research by Sugiarto et al., (2025) indicates that ethnopedagogy-based learning through batik heritage not only teaches technical skills but also conveys cultural values and local knowledge in a contextualized manner to learners. Furthermore, research by Anggraeni (2025) developed a learning module based on Besutan art, which has proven capable of supporting cultural preservation whilst shaping students' character through the integration of Pancasila values.

Another study by Sugiarka (2025) found that applying ethnopedagogy to learning grounded in local cultural media can more effectively enhance student engagement and understanding of cultural values. Meanwhile, Sakti et al. (2024) demonstrated that integrating local wisdom into education through an ethnopedagogical approach can raise cultural awareness and strengthen learners' character development. Furthermore, Hasnanto (2025) found, through bibliometric analysis, that arts education grounded in local wisdom makes a significant contribution to shaping students' cultural identity; however, there remains a need to develop more contextually and

practically oriented learning models in schools.

From these five studies, it can be concluded that the majority of the research focuses on integrating local culture into learning to enhance students' motivation, character, and cultural identity. However, these studies tend to remain general and have not yet examined in depth a particular form of traditional art as a source of cultural learning within the context of arts education grounded in local wisdom. Furthermore, studies that integrate the structural aspects of art, cultural values, and the role of the community as a unified whole within the learning process remain limited.

From an educational perspective, the use of culture as a source of learning is rooted in constructivism, which holds that social and cultural experiences are the foundation for knowledge construction. Vygotsky (1978), in his work *Mind in Society*, emphasizes that the learning process cannot be separated from the social and cultural context in which individuals develop. Knowledge is constructed through social interaction and the cultural practices that exist within society. In line with this, Bruner (1996) in **The Culture of Education** states that education is fundamentally a cultural process, in which learning should stem from the system of meanings, symbols, and cultural practices possessed by learners. In this context, traditional art is not merely an aesthetic object but a system of knowledge that contains a community's values, symbols, and collective experiences, serving as a source of contextual learning.

Furthermore, in studies of education based on local wisdom, the concept of ethnopedagogy emphasizes the importance of grounding the educational process in local culture (Esekeshova, M., Kochkorbaeva, E., Manapova, 2024). Tilaar (2015), in *Critical Pedagogy* explains that education must be rooted in the community's culture to shape learners' identity and character authentically. Similarly, Geertz (1976) in *The Interpretation of Cultures* asserts that culture is a system of meaning transmitted symbolically, making an understanding of cultural practices, such as traditional arts, crucial to the educational process. Thus, the integration of traditional arts into learning serves not merely as a teaching medium but also as a source of knowledge that enables learners to understand the social, religious, and cultural values alive in society in greater depth.

Research specifically examining Mondreng art as a learning resource in arts education based on local wisdom remains relatively limited. Therefore, this study aims to analyze Mondreng art as a learning resource in arts education based on local wisdom. Theoretically, this study is expected to enrich the literature on local culture-based arts education and ethnopedagogy, particularly in integrating elements of local culture into teaching practice. Pragmatically, this study is expected to

contribute to the development of arts learning models that utilize the potential of local culture whilst supporting efforts to preserve traditional arts within the community.

METHOD

This study uses a descriptive qualitative research method that aims to analyze Mondreng art as a source of learning in arts education based on local wisdom. This research was conducted in Dayu Village, Nglegok District, Blitar Regency, East Java, Indonesia. This location was selected because Mondreng traditional art is still actively practiced and preserved by the local community. A qualitative approach was used to gain an in-depth understanding of cultural phenomena through the experiences and perspectives of informants involved in this art form (Petty et al., 2012; Raskind et al., 2019). The data in this study consisted of qualitative data in the form of interview transcripts, field observations, and documentation related to Mondreng traditional art practices and their educational context.

Data collection was conducted through interviews over a four-month period, from July 22 to November 16, 2025, and through documentation to obtain relevant data on Mondreng art practices and their relationship to art learning. The main informants in this study consisted of Mondreng artists, art group leaders, cultural figures, and art educators involved in the preservation of traditional arts. The informants involved in this study are presented in Table 1.

Data analysis in this study involved several stages, namely data reduction, data presentation, and verification. Data reduction involved selecting and focusing on key data related to Mondreng art and its potential as a source of art education. The data are then presented in narrative descriptions, tables, or charts to make it easier for researchers to identify patterns and relationships among data categories (Gläse & Laudel, 2013; Houghton et al., 2015). The final stage is verification, carried out from the beginning of data collection through the completion of the research to ensure the accuracy of the findings. Several steps were taken to maintain the validity of the research data, namely through extended observation, source triangulation, technique triangulation, and time triangulation, ensuring the data obtained had a high level of validity and credibility (Kisely & Kendall, 2011; Raskind et al., 2019).

Table 1. Research Informants

No	Informant Category	Age	Institution / Role	Interview Code
1.	Mondreng traditional art performer	45 years	Mondreng art group member	IW01
2.	Leader of the Mondreng art group	50 years	Community art organization	IW02
3.	Senior cultural practitioner	55 years	Local cultural figure	IW03
4.	Art education teacher	35 years	Senior High School	IW04
5.	School principal	48 years	Senior High School	IW05
6.	Local culture office representative	42 years	Regional cultural institution	IW06
7.	Youth member involved in Mondreng performance	21 years	Community youth group	IW07

Source: Authors, 2025

FINDINGS AND DISCUSSION

Findings

Mondreng, a traditional art form that thrives within the community, encompasses various dimensions that extend beyond mere performance to include cultural, social, and religious values. Through a data collection process conducted in Dayu Village, Nglegok Sub-district, Blitar Regency, various insights were gathered illustrating how Mondreng is practiced, preserved, and interpreted by its supporting community in daily life. These findings provide insight into Mondreng's position as an integral part of a cultural system that remains actively functioning within the community.

Furthermore, this study's results reveal the interconnection among the existence of Mondreng art, the value structure it embodies, the community's role in ensuring its continuity, and its potential as a source of cultural learning within arts education grounded in local wisdom. These four aspects are presented systematically to demonstrate that Mondreng is understood not merely as a performing art but also as a source of knowledge relevant to an educational context.

Table 2. Mondreng Traditional Art as a Source of Cultural Learning in Local Wisdom-Based Art Education in Dayu Village, Nglegok Sub-district, Blitar Regency

The Existence of Mondreng	Structure and Cultural Values	The Role of the Community	Mondreng Potential
Mondreng art is still actively practiced in social and religious activities such as Islamic celebrations, communal rituals, and local traditions.	Contains religious values reflected in the recitation of shalawat and religious narratives performed during the performance.	The community acts as the main agent in maintaining the sustainability of the art through art groups and regular activities.	It can be utilized as a contextual learning resource in local wisdom-based art education.

It is transmitted from generation to generation through direct practice within art groups.	Embodies social values such as togetherness, cooperation, and solidarity in group performances.	The community initiates and organizes performances in various traditional and religious events.	Enhances students' understanding of local culture through experiential learning.
It is recognized across different generations, including the involvement of youth in training and performances.	Represents cultural values as part of the local identity of the community.	Cultural figures and artists play an important role in transmitting knowledge and practices.	Contributes to character building, such as cooperation, discipline, and cultural appreciation.
It remains an integral part of daily cultural life within the community.	Has a performance structure consisting of music, poetic chants, and movement elements.	Youth participation in training and performances supports its sustainability.	Can be developed into an ethnopedagogical-based learning model in art education.

Source: Authors, 2025

The Existence of Mondreng Art in Community Traditions

The continued presence of Mondreng art in community life can still be seen in its role in various social and religious activities. This art form is performed during celebrations of major Islamic holidays, ceremonial events, and various local traditions that involve community participation. The presence of Mondreng in these activities demonstrates that this art form serves not only as entertainment but also as part of cultural practices that hold social and religious significance for the local community.

Furthermore, the continuity of Mondreng art is also demonstrated through a process of transmission passed down from generation to generation. This process takes place through direct practice within artistic groups, where younger members learn from more experienced practitioners. Joint rehearsals and participation in performances serve as the primary means of transmitting the knowledge, skills, and values inherent in Mondreng art to the next generation.



Figure 1. The Performance of Mondreng

The enduring presence of Mondreng is also reflected in its recognition across all age groups within society. This art form is not only known to the older generation, but also involves the younger generation in both training and performances. The involvement of young people demonstrates that Mondreng retains its appeal and relevance amidst ongoing social change, thereby enabling this art form to endure and flourish within community life.

Furthermore, Mondreng is not separate from people's daily lives, but rather forms an integral part of the cultural activities that continue to be practiced. This art form is present in various social occasions, both routine and incidental, thereby strengthening its position as part of the local cultural identity. Its continued practice demonstrates that Mondreng is not merely a cultural heritage but also a living tradition constantly upheld by its supporting community.

Overall, the research findings indicate that Mondreng art has a strong presence within the community's traditions. Its continued existence is characterized by active practice, an ongoing process of transmission, intergenerational involvement, and its role as an integral part of everyday cultural life. This confirms that Mondreng remains a vital component in safeguarding the sustainability of local culture amidst ever-evolving social dynamics.

Structure and Cultural Values in Mondreng Art

Mondreng art has a distinctive performance structure and comprises several interrelated elements. Within a single performance group, there is a clear division of roles between the musicians, the group leader, and the performers who deliver the verses and movements. The performance generally begins with the group leader delivering a narrative or message, followed by the chanting of shalawat accompanied by traditional musical instruments such as the terbang or rebana. In some sections, the performance is also accompanied by movements that flow with the presentation, thereby forming a cohesive whole.

This performance structure demonstrates that Mondreng art does not rely solely on musical elements but also incorporates narrative and movement as integral parts of conveying meaning. This sequential performance pattern illustrates that each section serves a distinct function in building the atmosphere and conveying the intended message to the audience. The integration of music, poetry, and movement makes Mondreng a form of performing art with a systematic structure.



Figure 2. The Instrument of Mondreng

The religious significance of Mondreng art is clearly evident through the use of shalawat as a central element of the performance. The verses recited convey religious messages about the community's spiritual life. Furthermore, the narratives presented in the performance also highlight religious stories that impart moral and spiritual meaning to the audience. This makes Mondreng not merely a form of entertainment but also a means of conveying religious values within the community.

In addition to religious values, Mondreng art also embodies strong social values. Performances are conducted in groups, thus requiring cooperation, coordination, and camaraderie among the performers. Each member has a role that complements the others, so the performance's success depends heavily on the group's cohesion. These values of togetherness and solidarity are also reflected in the community's involvement in the performance activities.



Figure 3. Reading of the Mondreng Book

Mondreng art also embodies cultural values as part of the local community's identity. The fact that it continues to be preserved demonstrates that this art form has become a deeply ingrained cultural symbol in the local community. The performance practices passed down through generations show that Mondreng is understood not merely as an art form, but also as part of a tradition with profound cultural significance.

Furthermore, the integration of musical, poetic, and movement elements within Mondreng art demonstrates that the values it embodies do not stand alone but are interconnected within a single cultural system. Each element of the performance contributes to conveying a message that is not merely aesthetic, but also social and spiritual. This highlights that Mondreng possesses a depth of meaning as a complex cultural practice. In addition to its social function, Mondreng art also has a strong spiritual dimension. The chanting of shalawat poems, a major part of the performance, makes this art form closely linked to the community's religious practices. One member of the Mondreng art group explained that the religious atmosphere is very strong during the performance.

Overall, the research findings indicate that Mondreng art has a clear performance structure and embodies interlinked religious, social, and cultural values. These structures and values mean that Mondreng is not merely a performing art, but also a cultural representation that plays a vital role in community life and is worthy of development as a source of cultural learning.

The Role of the Community in the Sustainability of Mondreng Art

The role of the community is a key factor in ensuring the sustainability of Mondreng art within society. The existence of this art form is inseparable from the collective activities undertaken by the community that supports it. The practice of Mondreng art continues because of the community's direct involvement in preserving and carrying out these traditions on an ongoing basis.

Art groups serve as the primary vehicle for safeguarding Mondreng's existence. Through these groups, rehearsals and performances are organized. The existence of these art groups facilitates coordination among members and ensures the continuity of performances, ensuring that Mondreng remains actively practiced in various community activities.

The community plays a leading role in organizing Mondreng performances. Various social and religious activities taking place within the community often feature Mondreng as part of the program. This involvement demonstrates that the community takes the initiative in ensuring the continuity of the performances. This support is evident from planning and execution through to active participation in every activity involving Mondreng.

The role of cultural figures and artists is crucial in preserving Mondreng. They serve as custodians of knowledge as well as the principal practitioners of this art form. Their experience enables them to pass on the techniques, values, and meanings inherent in Mondreng to the next generation. This process takes place through joint rehearsals and direct involvement in the performances.

The involvement of the younger generation demonstrates the continuity of Mondreng art. Young people take part in rehearsals and perform in shows. This participation reflects the fact that Mondreng still holds a place in their lives. Such involvement creates space for the ongoing process of cultural transmission.

The research findings show that the community plays a vital role in ensuring the sustainability of Mondreng art. The existence of art groups, the role of cultural figures, and the involvement of the community and the younger generation form a unified whole in preserving this cultural practice. Mondreng continues to endure as an integral part of community life, practiced to this day.

The Potential of Mondreng as a Source of Cultural Learning

Research findings indicate that Mondreng art has great potential as a source of cultural learning within arts education grounded in local wisdom. The elements of the performance—which include music, poetry, and collective practices—provide a context for learning. This experience is directly linked to learners' social and cultural lives. This makes Mondreng a relevant tool for use in the learning process.

Mondreng can be utilized as a learning resource close to the learners' environment. Its practice has developed within the community's daily life. Learners can understand artistic concepts through experiences that are familiar to them. Learning thus becomes more tangible.

Engagement with Mondreng art practices offers learners opportunities to deepen their understanding of culture. Observing performances provides insight into the meaning and function of art in community life. Direct involvement reinforces this understanding. This process helps learners recognize cultural values more holistically.

Mondreng-based learning encourages active learner participation. Practical activities provide space for direct participation. Interaction within groups strengthens the dynamics of learning. The learning atmosphere becomes more vibrant. The values embodied in Mondreng art contribute to students' character development. Cooperation emerges during group activities. Discipline is evident in following the performance patterns. A sense of togetherness develops through interaction among participants. These experiences foster positive social attitudes.

Mondreng art has the potential to be developed within an ethnopedagogy-based learning model. Cultural practices form the basis of the learning process. The experiences gained are authentic and contextual. These findings suggest that Mondreng can be used as a relevant source of

cultural learning in arts education.

Discussion

Mondreng from the Perspective of Arts Education Rooted in Local Wisdom

The findings of this study indicate that, in the context of art education at the high school where the research was conducted, Mondreng art is used as a locally-based learning resource. Students are introduced to Mondreng through observation, practice, and group discussions. The performance structure, comprising music, shalawat poetry, and collective practices, helps students understand cultural values firsthand. Values of cooperation, discipline, and religiosity are evident in the learning process. This indicates that Mondreng functions as a contextual learning resource closely tied to students' lives.

From a theoretical perspective, these findings align with social constructivism, which emphasizes that learning is constructed through social interaction. Vygotsky (1978) explains that knowledge is formed through social and cultural experiences. In Mondreng practice at high schools, students learn through direct involvement in group activities. This process reinforces understanding through real-world experiences. This is also supported by research showing that cultural learning is formed through collaboration and shared meaning-making (Nithideechaiwarachok & Chano, 2024).

These findings also support Bruner's view that culture serves as the foundation of education. Mondreng embodies symbols, values, and practices that can be interpreted within the learning process. Students not only learn artistic techniques but also come to understand the cultural significance embedded within them. Learning becomes more relevant because it is connected to students' social environment. This aligns with research showing that integrating local culture into learning can enhance student engagement and understanding (Fathurrochman et al., 2025).

Compared with other studies, these results align with the concept of culturally responsive arts education. Traditional arts can serve as a medium for connecting learning to students' cultural backgrounds. Research indicates that arts-based learning can enhance inclusivity and social interaction (Alvarez et al., 2023). Additionally, arts education contributes to students' emotional development and resilience (Fernández-Rodrigo & Gutiérrez-Ujaque, 2022). In the context of the high school studied, Mondreng provides an active and meaningful learning experience.

The values embodied in Mondreng are also closely linked to character education. Students learn cooperation, responsibility, and discipline through group activities. These findings align with research indicating that local wisdom can serve as a foundation for character education

(Nurdiansyah et al., 2023; Yani et al., 2025). Other studies also confirm that local culture plays a role in shaping students' moral and social behavior (Ilham & Rahman, 2024). Thus, Mondreng functions not only as a medium for cognitive learning but also as a means of character development.

From the perspective of cultural transmission, Mondreng practices demonstrate a continuous process of passing down values and knowledge. This process involves students, artists, and the community. Learning occurs not only in the classroom but also through social interactions outside of school. This aligns with research emphasizing the importance of community-based learning in preserving cultural sustainability (Mohd Hashim et al., 2026). Thus, Mondreng serves as a bridge between the school and the community.

In addition, learning through Mondreng also reflects the characteristics of informal education. The learning process occurs through practice, observation, and direct participation. Students gain learning experiences that are not merely theoretical. This aligns with the concept of informal education, which positions social experience as the primary source of learning (Paradise & Rogoff, 2009; Suryati et al., 2025). Thus, Mondreng expands the learning space beyond the formal classroom.

However, not all findings from other studies align fully with this research's results. Some studies indicate that integrating local culture into education still faces various challenges. Curriculum limitations, a lack of teacher training, and minimal institutional support are the main obstacles (Pageh et al., 2025; Rosyidah et al., 2025). Although Mondreng has begun to be utilized, it has not yet been fully integrated into the curriculum. This indicates a gap between cultural potential and implementation in schools.

Based on the overall findings and theoretical analysis, Mondreng holds a strong position in arts education rooted in local wisdom. Mondreng provides a contextual, social, and meaningful learning experience. However, its development still requires policy support and more systematic curriculum integration. In this regard, Mondreng is understood not only as a traditional art form but also as a valuable learning resource for fostering students' cultural awareness and character development.

Mondreng as an Ethnopedagogical Practice and Its Implications for Arts Education

Research findings indicate that the practice of Mondreng art occurs through social interactions that involve the community directly. The learning process occurs through joint practice, participation in performances, and engagement in cultural activities. Knowledge is not acquired individually but through collective experience. Mondreng serves as a living-learning space within

the community. This demonstrates that culture-based learning is present in everyday social practices.

From an ethnopedagogical perspective, this practice demonstrates that local culture can serve as the primary foundation for learning. Cultural values, traditions, and practices become the sources of knowledge formation. Esekeshova, M., Kochkorbaeva, E., Manapova (2024) explain that ethnopedagogy positions culture as the foundation of education. This approach makes learning more contextual. In this regard, Mondreng serves as a concrete example of learning grounded in local wisdom.

These findings can also be explained within a social constructivist framework. Knowledge is constructed through interaction and cultural experiences. The learning process occurs through collaboration and active participation. This aligns with research showing that socially interactive learning enhances student engagement (Milutinović, 2011; Salmons, 2011). Thus, Mondreng fosters a participatory learning process.

Compared with other studies, these findings align with the concept of culturally responsive teaching. This approach emphasizes the importance of linking learning to students' cultural backgrounds. Research indicates that integrating culture into learning can enhance student engagement and understanding (Nguyen & Huynh, 2023; Shih, 2024). In this context, Mondreng serves as a medium that connects learning experiences with cultural realities.

The Mondreng practice also demonstrates an ongoing process of cultural transmission. Knowledge of art and values is passed down through intergenerational interactions. This indicates that cultural learning is inseparable from the community's role. Research indicates that integrating local knowledge strengthens cultural identity and the sustainability of traditions (Cruz, 2025; Tariq, 2025). In this context, Mondreng serves as a medium for cultural transmission.

Furthermore, the Mondreng practice reflects the characteristics of informal, community-based education. The learning process occurs not only in formal settings but also within community social activities. Learning takes place through observation, participation, and direct experience. This aligns with research showing that community-based informal learning provides more contextual learning experiences (Heider et al., 2022; Walker, 2003). Mondreng expands the learning space beyond the classroom.

From the perspective of character education, Mondreng embodies values relevant to social life. The values of cooperation, responsibility, and morality are evident in collective practices. Research indicates that culture-based education can strengthen character development in students (Kour et al., 2025; Purwaningsih & Ridha, 2024). These values are acquired through direct experience in cultural activities. Mondreng serves as a medium for the education of contextual values.

However, not all studies yield fully consistent results. Several studies indicate that implementing culturally responsive teaching continues to face various obstacles. Teacher readiness, resistance to change, and curriculum constraints are the main challenges (Halliday, 2024; Middleton & Haynes, 2025). This suggests that integrating culture into education has not yet been fully optimized. Consequently, the potential of Mondreng still requires more systematic development.

Based on these findings and analyses, Mondreng holds strong potential as an ethnopedagogical practice in arts education. Mondreng offers contextual, social, and culture-based learning. This practice not only strengthens cultural understanding but also shapes character and identity. Therefore, traditional arts should be positioned as a primary source of learning. This approach can support the development of more relevant and meaningful education.

CONCLUSION

Based on the findings of this study, it can be concluded that Mondreng traditional art has significant potential as a cultural learning resource in local wisdom-based art education. The structure of Mondreng performances, which integrates musical elements, shalawat poetry, and collective practices, reflects social, cultural, and religious values that are relevant to educational contexts. The existence of Mondreng is sustained through active community involvement, including art groups, cultural figures, and intergenerational participation, which supports the transmission of cultural knowledge. Furthermore, Mondreng can be developed as an ethnopedagogical practice that enables students to understand art in relation to their cultural environment while fostering cultural awareness and character development.

REFERENCES

- Álvarez, I. M., Velasco, M. M., & Humanes, P. R. (2023). Linking Curriculum Content to Students' Cultural Heritage in Order to Promote Inclusion: An Analysis of a Learning-Through-the-Arts Project. *International Journal of Inclusive Education*, 27(13), 1487–1502. <https://doi.org/10.1080/13603116.2021.1900425>
- Anggraeni, K. H. (2025). *Integration of Ethnopedagogy in the P5 Module Based on Besutan Art as a Medium for Preserving Jombang Culture*. 4(2), 232–240.
- Bruner, J. (1996). *The Culture of Education*. Harvard University Press.
- Cruz, I. P. (2025). Interculturality and Indigenous Education: Teachers' Voices from Cauca. *Educar*, 61(2), 513–526. <https://doi.org/10.5565/rev/educar.2387>
- Esekeshova, M., Kochkorbaeva, E., Manapova, N. (2024). *Ethnopedagogy*. Our Knowledge Publishing.
- Fathurrochman, I., Monita, D., & Hasan, M. F. (2025). Integration of Local Wisdom in Elementary School Local Content Curriculum: A Study in Rural Areas of Indonesia. *Curriculum Journal*. <https://doi.org/10.1002/curj.70029>
- Fernández-Rodrigo, L., & Gutiérrez-Ujaque, D. (2022). Promotion of Resilience and arts Education in High Complexity Schools: Links and Guidelines from the Literature. *Revista Complutense de Educación*, 33(2), 237–246. <https://doi.org/10.5209/rced.73990>
- Geertz, C. (1976). *Religion of Java*. The University of Chicago Press.
- Gläse, J., & Laudel, G. (2013). Life With and Without Coding: Two Methods for Early-Stage Data Analysis in Qualitative Research Aiming at Causal Explanations. *Forum Qualitative Sozialforschung*, 14(2). <https://www.scopus.com/inward/record.uri?eid=2-s2.0-84875716714&partnerID=40&md5=7e8403ac4addbff8bb6931effa798bc4>
- Halliday, L. M. (2024). “Y'all Don't Hear Me Though”: Insight on Culturally Responsive Teaching from Scholarship on African American Language. *Education Sciences*, 14(4). <https://doi.org/10.3390/educsci14040408>
- Hasnanto, A. T. (2025). *Bibliometric Analysis : Local Wisdom-Based Arts Learning in Elementary Schools*. 09(02), 157–171. <https://doi.org/10.55215/pedagonal.v9i2.48>
- Heider, E. C., Simkins, K., McLaughlin, J., Simmons, V., Long, R. L., & Coulter, A. (2022). Integrating Informal Learning in College General Chemistry Courses. *Chemistry Education Research and Practice*, 23(4), 913–929. <https://doi.org/10.1039/d1rp00283j>
- Houghton, C., Murphy, K., Shaw, D., & Casey, D. (2015). Qualitative Case Study Data Analysis: An Example from Practice. *Nurse Researcher*, 22(5), 8–12. <https://doi.org/10.7748/nr.22.5.8.e1307>
- Ilham, M., & Rahman, F. (2024). Character Education of Local Wisdom-based: A Study of the Moral Aspect of Quotes Belonging to the Bugis People. *Journal of Ecohumanism*, 3(3), 1125–1140. <https://doi.org/10.62754/joe.v3i3.3443>
- Kisely, S., & Kendall, E. (2011). Critically Appraising Qualitative Research: A Guide for Clinicians More Familiar with Quantitative Techniques. *Australasian Psychiatry*, 19(4), 364–367. <https://doi.org/10.3109/10398562.2011.562508>
- Kour, J., Bhatia, R., & Sharma, S. (2025). Fostering Moral Values and Intergenerational Harmony: Educational Strategies for Building Socially Responsible Citizens. In *Enhancing Intergenerational Social Connections Using Shared Common Values* (pp. 79–106). <https://doi.org/10.4018/979-8-3373-4367-9.ch004>
- Middleton, K. V., & Haynes, J. A. (2025). Implications of Culturally Responsive Education for Classroom Assessment Practices. In *Culturally Responsive Assessment in Classrooms and Large-Scale Contexts: Theory, Research, and Practice* (pp. 245–263). Taylor and Francis.

<https://doi.org/10.4324/9781003392217-18>

- Milutinović, J. (2011). Social Constructivism in the Field of Education and Learning. *Zbornik Instituta Za Pedagoska Istrazivanja*, 43(2), 177–194. <https://doi.org/10.2298/ZIPI1102177M>
- Mohd Hashim, N. N. D., Zain, A., Mohd Basir, J., & Salleh, N. A. S. (2026). The Impact and Main Components of Ethnopedagogy Practice in Culture Literature: A Scoping Review. *International Journal of Early Years Education*. <https://doi.org/10.1080/09669760.2025.2611387>
- Nguyen, C. D., & Huynh, T.-N. (2023). Teacher Agency in Culturally Responsive Teaching: Learning to Teach Ethnic Minority Students in the Central Highlands of Vietnam. *Educational Review*, 75(4), 719–743. <https://doi.org/10.1080/00131911.2021.1974346>
- Nithideechaiwarachok, B., & Chano, J. (2024). Socio-Cultural and Social Constructivist Theories and Their Application in EFL Classroom for Thai Pre-service Teachers: A Review for Further Research. *International Journal of Language Education*, 8(3), 564–572. <https://doi.org/10.26858/ijole.v8i3.66499>
- Nurdiansyah, E., Waluyati, S. A., Saputra, M. A., & Dita, V. (2023). Internalization of local wisdom in character education. *AIP Conference Proceedings*, 2621(1). <https://doi.org/10.1063/5.0142366>
- Pageh, I. M., Mudana, I. W., & Margi, I. K. (2025). Sustaining the Integration of Local Wisdom into School Life: A Case Study and Bibliometric Approach. *International Journal of Sustainable Development and Planning*, 20(11), 4903–4917. <https://doi.org/10.18280/ijstdp.201129>
- Paradise, R., & Rogoff, B. (2009). Side by side: Learning by observing and pitching in. *Ethos*, 37(1), 102–138. <https://doi.org/10.1111/j.1548-1352.2009.01033.x>
- Petty, N. J., Thomson, O. P., & Stew, G. (2012). Ready for a Paradigm Shift? Part 2: Introducing Qualitative Research Methodologies and Methods. *Manual Therapy*, 17(5), 378–384. <https://doi.org/10.1016/j.math.2012.03.004>
- Prakoso, B. H., Sutrisna, D., Hermawan, I., Boedi, O. B., Prisantono, H., & Iriyanto, N. (2025). Museum Learning Based on Local Wisdom for Strengthening National Identity: Case Study of Museums in Ternate, Indonesia. *Pertanika Journal of Social Sciences and Humanities*, 33(6), 2391–2412. <https://doi.org/10.47836/pjssh.33.6.11>
- Purwaningsih, E., & Ridha, R. (2024). The Role of Traditional Cultural Values in Character Education. *Pakistan Journal of Life and Social Sciences*, 22(2), 5305–5314. <https://doi.org/10.57239/PJLSS-2024-22.2.00396>
- Raskind, I. G., Shelton, R. C., Comeau, D. L., Cooper, H. L. F., Griffith, D. M., & Kegler, M. C. (2019). A Review of Qualitative Data Analysis Practices in Health Education and Health Behavior Research. *Health Education and Behavior*, 46(1), 32–39. <https://doi.org/10.1177/1090198118795019>
- Rosyidah, F., Susantini, E., Yuliani, Y., & Nisa', K. (2025). Local Wisdom and Stem in Science Education to Support Sdg-4: A Systematic Review. *Jurnal Pendidikan IPA Indonesia*, 14(4), 654–666. <https://doi.org/10.15294/jpii.v14i4.34450>
- Sakti, S. A., Endraswara, S., & Rohman, A. (2024). Revitalizing Local Wisdom within Character Education Through an Ethnopedagogy Approach: A Case Study on a Preschool in Yogyakarta. *Heliyon*, 10(10). <https://doi.org/10.1016/j.heliyon.2024.e31370>
- Salmons, J. (2011). E-social Constructivism and Collaborative E-learning. In *Instructional Design: Concepts, Methodologies, Tools and Applications* (Vols. 3–3, pp. 1729–1743). IGI Global. <https://doi.org/10.4018/978-1-60960-503-2.ch713>
- Shih, Y.-H. (2024). Culturally Responsive Curriculum: A Systematic Overview. *Edelweiss Applied Science and Technology*, 8(6), 6917–6925. <https://doi.org/10.55214/25768484.v8i6.3493>
- Sopannah, A., Hermawati, A., Bahri, S., & Rusdianti, I. S. (2024). From Traditional-Ritual Activities to Financial Report: Integrating Local Wisdom in Bantengan Financial Bookkeeping. *Journal of Risk and Financial Management*, 17(12). <https://doi.org/10.3390/jrfm17120529>

- Sugiarka, I. G. (2025). *Enrichment : Journal of Multidisciplinary Research and Development Application of Ethnopedagogy in Education, Especially Learning in School*. 2016, 3420–3425.
- Sugiarto, E. (2020). Values of the Authority of Local Art Coaches as a Source of Learning for Multicultural Education. *International Journal of Innovation, Creativity and Change*, 4, 463–480. <https://www.scopus.com/inward/record.uri?eid=2-s2.0-85081261003&partnerID=40&md5=04170652e1baf06e98cc67c27f78f5a8>
- Sugiarto, E., Syarif, M. I., Mulyono, K. B., bin Othman, A. N., & Krisnawati, M. (2025). How is Ethnopedagogy-Based Education Implemented? (A case study on the heritage of batik in Indonesia). *Cogent Education*, 12(1). <https://doi.org/10.1080/2331186X.2025.2466245>
- Suryati, S., Jamnongsarn, S., Sanjaya, R. M. S., Widodo, T. W., & Rokhani, U. (2025). Cultural Adaptation: The Resilience of Musicians Based on Artistic Creativity In Preserving Traditional Keroncong Music. *Jurnal Ilmiah Peuradeun*, 13(1), 275–292. <https://doi.org/10.26811/peuradeun.v13i1.1868>
- Tariq, M. U. (2025). Revitalizing pedagogy: Integrating Indigenous Knowledge and Practices into Higher Education Disciplines. In *Indigenous Teaching Disciplines and Perspectives for Higher Education* (pp. 379–400). IGI Global. <https://doi.org/10.4018/979-8-3693-9296-6.ch018>
- Tilaar, H. A. R. (2015). *Pedagogik kritis: Perkembangan, Substansi, dan Perkembangannya di Indonesia*. Rineka Cipta.
- Vygotsky, L. S. (1978). *Mind in society: The Development of Higher Psychological Processes*. Harvard University Press.
- Walker, M. (2003). Music as Knowledge in Shamanism and Other Healing Traditions of Siberia. *Arctic Anthropology*, 40(2), 40–48.
- Yani, M. T., Setyowati, R. R. N., Jatmiko, B., & Ridlwan, A. A. (2025). Transformation of Local Wisdom Values to Build Elementary and Secondary School Students' Characters: A Case Study in Serang Regency, Banten Province, Indonesia. *Cogent Education*, 12(1). <https://doi.org/10.1080/2331186X.2025.2532225>