

Ethnopedagogy of the Turonggo Yakso Dance Using Ki Hajar Dewantara's 5N Approach to Develop Cultural Literacy in Elementary School Students

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ABSTRACT

Cultural literacy is vital in 21st-century education to shape character, national identity, and reflective attitudes towards local values. However, a preliminary study at SDN 1 Gondang showed that most fourth-grade students did not yet understand the philosophical meaning of the Turonggo Yakso Dance and its traditional regional art forms. This study aims to describe the improvement of students' cultural literacy through the application of Turonggo Yakso Dance Ethnopedagogy. The method used is a descriptive qualitative method, with observation and documentation as data collection techniques. Data analysis was carried out through data reduction, data presentation, and conclusion drawing. The results showed that applying Ethnopedagogy, grounded in Ki Hajar Dewantara's 5N (Niteni, Nirokke, Nambah, Nulari, and Ngrembakake), made learning more contextual and meaningful. Students not only know art but also understand the cultural values, spirit of togetherness, and local identity contained therein. It can be concluded that Turonggo Yakso Dance Ethnopedagogy has been effective in transforming students' passive cultural knowledge into active, reflective cultural literacy. This learning simultaneously supports the Sustainable Development Goals (SDGs), especially SDG 4 (Quality Education), and strengthens local relevance for SDGs 8, 11, and 16.

Keywords: Ethnopedagogy; Cultural Literacy; Turonggo Yakso Dance

ABSTRAK

Literasi budaya penting dalam pendidikan abad ke-21 untuk membentuk karakter, identitas nasional, dan sikap reflektif terhadap nilai-nilai lokal. Namun, studi pendahuluan di SDN 1 Gondang, menunjukkan bahwa sebagian besar siswa kelas IV belum memahami makna filosofis Tari Turonggo Yakso dan bentuk seni tradisional daerahnya. Penelitian ini bertujuan untuk mendeskripsikan peningkatan literasi budaya siswa melalui penerapan Etnopedagogi Tari Turonggo Yakso. Metode yang digunakan adalah deskriptif kualitatif dengan teknik pengumpulan data observasi dan dokumentasi. Analisis data dilakukan melalui reduksi data, penyajian data, dan penarikan kesimpulan. Hasil penelitian menunjukkan bahwa penerapan Etnopedagogi dengan prinsip 5N Ki Hajar Dewantara (Niteni, Nirokke, Nambah, Nulari, dan Ngrembakake) menjadikan pembelajaran lebih kontekstual dan bermakna. Siswa tidak hanya sekadar mengetahui seni, tetapi juga mampu memahami nilai-nilai budaya, semangat kebersamaan, dan identitas lokal yang terkandung di dalamnya. Dapat disimpulkan bahwa Etnopedagogi Tari Turonggo Yakso terbukti efektif mentransformasi pengetahuan budaya pasif siswa menjadi literasi budaya yang aktif dan reflektif.

Kata Kunci: Etnopedagogi; Literasi Budaya; Tari Turonggo Yakso

INTRODUCTION

Cultural literacy is a fundamental dimension of 21st-century education, playing a strategic role in character formation, national identity, and reflective thinking about the diversity of local values. Cultural literacy is not merely the ability to recognize cultural symbols, but also the capacity to interpret the meanings, values, and local wisdom they convey (Ruslan & Irham, 2022). In the context of basic education, cultural literacy serves as a vehicle for internalizing national cultural values through contextual learning grounded in local wisdom (Puspita et al., 2025).

The Ministry of Education and Culture of the Republic of Indonesia emphasized that cultural and civic literacy is one of six basic literacies that need to be developed from elementary school onward. Therefore, schools are expected to become spaces for the socialization of cultural values through learning activities that integrate local cultural elements, such as dance, traditional music, folk games, and regional languages (Gómez-Ullate & Saraiva, 2024).

However, the reality on the ground shows that cultural literacy among elementary school students in Indonesia remains relatively low. According to the 2022 National Literacy Index Survey by the Ministry of Education, Culture, Research, and Technology's Policy Research Center, the average cultural literacy score for elementary school students was 54.6 out of 100, placing it in the low category. This condition indicates the suboptimal integration of local wisdom into the learning process. A preliminary study at SDN 1 Gondang, Trenggalek Regency, showed that most students did not understand the philosophical meaning of the Turonggo Yakso Dance, a traditional art form typical of the region. Teachers also failed to utilize this local art pedagogically, so students viewed it primarily as entertainment, rather than as a means of learning social, moral, and spiritual values. The resulting problem is the low level of cultural literacy among students due to the lack of implementation of learning that explicitly integrates local cultural values into teaching and learning activities in elementary schools.

The ethnopedagogical approach presents a relevant learning paradigm because it positions local culture as a learning resource and the primary context in the educational process. Through ethnopedagogy, students learn contextually by linking their learning experiences to their real-life socio-cultural environment, thus fostering awareness, appreciation, and pride in regional cultural identity (Niman, 2025). Research conducted by Parwati et al., (2025) demonstrated that the application of ethnopedagogy in local wisdom-based education in Ubud strengthened students' cultural identity and enhanced their understanding of the local community's social and spiritual values. The study's findings confirm that local culture-based learning not only enriches students' knowledge but also strengthens character and cultural reflection in the context of modern learning.

Meanwhile, Umiad et al., (2025) implemented the traditional art form Kuda Kincak as an ethnopedagogy-based social studies teaching material in elementary schools. The results of this study indicate that integrating local arts into learning effectively improves cultural literacy, social empathy, and students' pride in their regional cultural identity. By integrating

local values, traditions, and wisdom into learning, this approach not only improves academic understanding but also strengthens students' cultural identity. These findings reinforce the view that ethnopedagogy can be a strategic approach in fostering character and cultural literacy in students from an early age.

Both studies demonstrate the successful application of ethnopedagogy in integrating local cultural values into the learning process. However, there is still a lack of studies that explicitly combine ethnopedagogical principles with Ki Hajar Dewantara's 5N approach in the context of traditional arts learning in elementary schools, such as the Turonggo Yakso Dance. In fact, the combination of these two approaches has the potential to strengthen the theoretical framework of culture-based education and to provide a more holistic learning model for developing students' cultural literacy (Suprpto et al., 2021).

Therefore, this study seeks to expand previous studies by developing a theoretical framework that combines Ethnopedagogy and Ki Hajar Dewantara's 5N Approach. The 5N Approach (*Niteni, Nirokke, Nambahi, Nulari, and Ngrembakake*) represents Ki Hajar Dewantara's educational philosophy, emphasizing the balance among observation, imitation, development, application, and the preservation of cultural values. The integration of these two approaches is designed to strengthen students' cultural literacy towards the preservation of the nation's cultural heritage. Thus, the application of Ethnopedagogy of Turonggo Yakso Dance, based on Ki Hajar Dewantara's 5N Approach, is expected to be an effective pedagogical strategy for improving the cultural literacy of fourth-grade elementary school students while strengthening efforts to preserve regional culture amid the currents of globalization and modernization.

METHODS

Type and Design

This study uses a descriptive qualitative approach, aiming to deeply understand the implementation process of ethnopedagogy-based science learning using the Turonggo Yakso Dance in fourth-grade students at SDN 1 Gondang. This approach is based on a naturalistic paradigm that positions the researcher as the primary instrument for observing and interpreting phenomena in context. According to (Takona, 2024), qualitative research emphasizes the meanings that emerge from individual experiences in their natural environment through data in the form of words, behaviors, and cultural artifacts. The focus of this study is an ethnopedagogy-based science learning process using the Turonggo Yakso Dance and its impact on students' understanding of cultural values.

The research stages are: (a) Initial exploration: The researcher conducted a preliminary study through observations of learning activities and the school's socio-cultural conditions. (b) Implementation of ethnopedagogy: The researcher implemented learning activities that integrated the Turonggo Yakso Dance into science materials on Indonesia's cultural richness. (c) Evaluation and reflection: The researcher analyzed changes in understanding after implementing ethnopedagogy-based learning and evaluated the method's effectiveness in improving cultural literacy.

Data and Data Sources

The research was conducted at SDN 1 Gondang, Trenggalek. The data sources were one fourth-grade teacher and all 13 fourth-grade students at SDN 1 Gondang. The data sources used in this study were primary and secondary. Primary data sources are those that directly provide data to the researcher, namely the fourth-grade students. Secondary data sources were those that did not provide data directly to the researcher, such as school documents and literature.

Data collection technique

Data collection techniques include direct observation during the learning process to record student behavior, interactions, and responses to local cultural materials. Documentation is used to obtain secondary data, including school documents, learning activity archives, activity photos, and administrative records related to the implementation of the local wisdom-based curriculum.

Data validity was tested using triangulation, a combined technique. Triangulation is a technique for verifying data validity by utilising something external to the data itself, used for verification or comparison purposes against the data obtained by the researcher (Sugiyono, 2022). Based on the aforementioned opinion, the triangulation used in this study was source triangulation and technique triangulation. Source triangulation is conducted by comparing information from students and school documents. Meanwhile, technical triangulation is undertaken by comparing observation results and documentation. This step aims to ensure data consistency by comparing perspectives and information-collection methods.

Data analysis

The data analysis used in this study was descriptive qualitative. Data analysis was conducted using the Miles and Huberman model in Sugiyono (2022), which includes three main stages:

1. Data reduction : Sorting, selecting, and simplifying relevant observational and documentation data.
2. Data presentation : Organizing the results in a descriptive narrative format to identify patterns of findings.
3. Conclusion drawing and verification : Interpreting the meaning of the data based on the ethnopedagogy theory and Ki Hajar Dewantara's 5N concept.

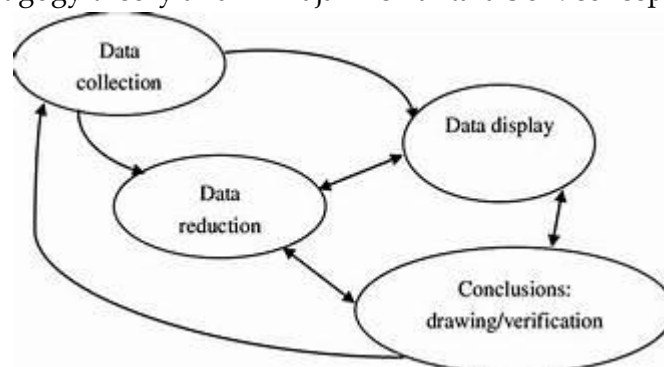


Figure 1. Data Analysis Chart

RESULTS AND DISCUSSION

Results

This study aims to describe changes in the cultural literacy skills of fourth-grade students at SDN 1 Gondang, Trenggalek, after implementing an ethnopedagogical learning model based on the Turonggo Yakso Dance. The four cultural literacy indicators used refer to the National Literacy Movement (GLN) of the Ministry of Education and Culture : (1) Knowledge and understanding of one's own and other cultures, (2) Appreciation of cultural works and expressions, (3) Participation in cultural activities, and (4) Reflection of cultural values and character in daily life.

1. Knowledge and understanding of one's own and other cultures

The shift in students' understanding of local culture is summarized below:

Table 1. Indicators of Knowledge and Understanding of Own and Other Cultures

Aspect	Before	After
Percentage of students understanding the meaning of dance	Low	High
Ability to explain cultural values	Low	High

Note: The classifications "Low" and "High" are determined based on the teacher's assessment criteria and qualitative rubrics applied during pre and post intervention evaluations of student responses, reflective journals, and direct interviews.

Before the ethnopedagogical intervention, observations indicated that students recognized the Turonggo Yakso Dance only as a form of folk entertainment, lacking a deeper understanding of its cultural context. Following implementation, students were observed explaining the symbolic meanings embedded in the dance movements. For example, they accurately described the movements, such as *lampah tigo* (lighting), *lincak gagak* (crow's dance), and variations of firm steps and sharp gazes, correlating these actions with the daily agrarian practices of the Dongko District community in Trenggalek Regency, from preparing rice fields and planting to harvesting and returning home.

2. Appreciation of Cultural Works and Expressions

Changes in the affective domain are presented in Table 2.

Table 2. Indicators of appreciation for cultural works and expressions.

Aspect	Before	After
Interest in local culture	Low	High
Participation in watching	Minimal	Active

Note: The classifications "Low/Minimal" and "High/Active" are based on teacher observational checklists and analyses of student engagement during cultural practices and viewing sessions.

Prior to the intervention, students demonstrated higher interest in popular or global culture, such as K-pop. After engaging in the ethnopedagogy-based learning, students exhibited a high level of enthusiasm, primarily because they were directly involved in the mini-performance of “Turonggo Yakso.” This practical engagement trained students to observe the aesthetic qualities of movement, the complexity of gamelan rhythm, and the details of the costumes, fostering a visible shift in their pride in their local culture.

3. Participation in Cultural Activities

Changes in students' behavioral engagement are summarized below:

Table 3. Indicators of participation in cultural activities

Aspect	Before	After
Involvement in training	Low	High
Initiatives to create cultural works	Low	High

Note: The classification shift is based on the analysis of activity logs and observation of spontaneous student initiatives outside structured lessons

The implementation of the ethnopedagogy model, specifically the 5N approach (Niteni, Nirokke, Nambahi, Nulari, Ngrembakake), resulted in increased participation. Students not only actively participated in learning the dance but also demonstrated spontaneous initiatives, such as creating drawings of the *yakso* figure. This enhanced participation stems from the collaborative and contextual nature of the designed activities.

4. Reflection on Cultural Values and Character in Daily Life

The internalization of cultural values is reflected in the final indicator:

Table 4. Indicator Reflection of cultural values and characters in everyday life.

Aspect	Before	After
Ability to write reflections on cultural values	Low	High
Internalization of the values of mutual cooperation and courage	Low	High

Note: The assessment of internalization is derived from content analysis of student reflective journals and transcripts of group discussions facilitated by the teacher.

Before the implementation, students tended to view culture merely as entertainment. Following the intervention, students were able to articulate and write detailed personal reflections in their journals about values such as cooperation, discipline, responsibility, and the spirit of togetherness embedded in the dance. This demonstrates a transition from superficial recognition to genuine internalization, facilitated by guided group discussions.

Discussion



The findings strongly support the effectiveness of the ethnopedagogical learning model based on the Turonggo Yakso Dance in enhancing fourth-grade students' cultural literacy. The discussion focuses on the critical relationship between the observed shifts (Results) and the underlying educational theories.





1. Knowledge and Understanding of Own and Other Cultures





The significant shift from "Low" to "High" understanding (Table 1) is directly attributable to the structured application of Ki Hajar Dewantara's 5N approach. The *Niteni* (observation) and *Nirokke* (imitation) stages were crucial. Previously, students lacked understanding of symbolic meaning; however, the structured observation of lampah tigo or lincak gagak allowed them to realize that the movements were symbolic representations of agrarian life in Trenggalek. This integration of regional culture into a local context, even within the social studies subject (Efendi et al., 2023), enriches students' conceptual understanding of cultural values and local identity (Wijayanti et al., 2025). The 5N approach, especially *Niteni* and *Nirokke*, effectively shifts cognitive understanding from mere recognition to a deep analysis of the substance of cultural values (Nongko & Rohmiati, 2025).

The following is the meaning of the Turonggo Yakso dance:

Table 5. Meaning of the Turonggo Yakso Dance

Picture	Movement	Meaning
	Budhalan	This movement is taken from the movements of fathers and mothers of farmers going to work in the rice fields.
	Sembahan	This movement depicts the gesture of "nenuwun," which is a gesture of asking for safety from God Almighty

Picture	Movement	Meaning
	Negar sengkarak	This movement is taken from the movements of farmers circling rice fields or walking on embankments
	Sengkarak gejuk	This movement depicts farmers hoeing the rice field
	Sirik gejuk	This movement depicts farmers planting rice (<i>tandur</i>)
	Gagak lincak	This movement depicts farmers clearing grass (<i>matun</i>)

Picture	Movement	Meaning
	Hanging jump	This movement depicts farmers fertilizing rice plants.
	Gejuk jump	This movement depicts farmers harvesting rice.
	Eating and drinking	a movement depicting the movements of farmers during eating and drinking activities.
	War or fun / gegojekan	depicting the movements of farmers during the joyous harvest. This movement is further divided into: (a) elbowing and (b) tiban.

Picture	Movement	Meaning
	Coming home from the rice fields / ulih - ulihan	a movement depicting farmers finishing work in the fields (going home).

2. Appreciation of Cultural Works and Expressions

The observed increase in appreciation and participation (Tables 2 and 3) is driven by the practical, hands-on nature of the learning process. The *Nirokke* (imitation) stage involves *Embodied Learning*, where students physically engage with the dance. This direct experience transforms a passive attitude toward culture (K-pop interest) into an active, appreciative stance. By "feeling" the culture through practicing the movements and observing the aesthetics of gamelan and costumes, students internalize the aesthetic value and philosophy, fostering emotional awareness and a sense of pride (Sakti et al., 2024).



Figure 2. Turonggo Yakso Dance Practice

3. Participation in Cultural Activities

The *Nambahi* (developing) and *Nulari* (transmitting) stages of the 5N approach play a crucial role in increasing student participation in cultural activities. After implementing Turonggo Yakso based ethnopedagogy, students began actively practicing and designing Yakso images. Local cultural project-based learning improves students' behavioral literacy through hands-on experience, collaborative work, and social responsibility (Garim et al., 2023). The *Nulari* stage in the 5N fosters the ability to share knowledge and expands participation in the school's cultural environment (Ardhyantama, 2020). Thus, the 5N approach not only strengthens the cognitive and affective dimensions but also develops social skills rooted in the values of mutual cooperation and cooperation.



Figure 3. Turonggo Yakso Dance Design

4. Reflection of Cultural Values and Character in Daily Life

The improved ability to reflect on cultural values (Table 4) is a testament to the effectiveness of the final stage, *Ngrembakake* (developing and preserving). The Turonggo Yakso Dance inherently contains noble values such as cooperation (in group movements), discipline (in rhythm), and courage (symbolized by the yaksa figure). By writing reflective journals and engaging in facilitated discussions, students connect these cultural experiences with personal character development (Sukarno & Riyadini, 2024). The *Ngrembakake* stage ensures that cultural learning is not terminal but continuous, transforming cultural understanding into sustainable character traits (Suprpto et al., 2021).

Although the findings demonstrate the substantial effectiveness of the Turonggo Yakso Dance Ethnopedagogy Model in improving cultural literacy, this study still has inherent limitations that require critical reflection, as is common in qualitative studies.

The researcher's findings are highly contextual and specific to fourth-grade students at SDN 1 Gondang, Trenggalek. The success of this model relies heavily on cultural proximity and the availability of familiar local artifacts (the Turonggo Yakso Dance). Therefore, the results cannot be directly generalized to other school contexts without modifying the model to suit local culture. The success of this implementation is also influenced by teacher commitment and the support of the school ecosystem, which provides time for intensive dance practice.

Educational Significance and Global Implications (SDGs)

The following section discusses the implications of these findings in relation to the ethnopedagogy of Turonggo Yakso dance with the global education goals (SDGs).

1. SDGs 4: Quality Education

The Turonggo Yakso dance has great potential to support Sustainable Development Goal (SDGs) 4 on Quality Education. Through an ethnopedagogical approach, this dance can be used as a learning resource that integrates local cultural values into the learning process in elementary schools (Shabartini et al., 2023). Students not only learn the artistic aspects of movement but also understand moral values such as hard work, mutual cooperation, and gratitude to God for the harvest, as reflected in the ritual meaning of the dance's origins (Rusianingsih & Timur, 2023). Thus, learning based on the Turonggo Yakso dance supports holistic and sustainable education by teaching cultural literacy while strengthening students' national identity.

2. SDGs 8: Decent Work and Economic Growth

The Turonggo Yakso art form also contributes to SDGs 8, Decent Work and Economic Growth, as its preservation can create new job opportunities in the creative economy and cultural tourism. This artistic activity involves many parties, including dancers, gamelan musicians, costume makers, and cultural event organizers, which serve as a source of income for the local community (Yantari, 2021). The Turonggo Yakso Festival in Trenggalek has even become an annual event that attracts both domestic and international tourists, thus strengthening the regional economy (Ye et al., 2024). Thus, this traditional art form not only preserves cultural heritage but also acts as a driver of a sustainable economy based on local wisdom.

3. SDGs 11: Sustainable Cities and Human Settlements

The Turonggo Yakso dance plays a crucial role in supporting SDGs 11: Sustainable Cities and Human Settlements, particularly the target of cultural heritage preservation. This art form strengthens community identity and a sense of belonging to Trenggalek's regional culture. Through preservation efforts and the regeneration of young artists, the Turonggo Yakso dance has become a symbol of social cohesion and cultural sustainability amidst the tide of modernization (Ironika, 2024). The local government has even made it part of its cultural tourism village development policy (Putri et al., 2020). Thus, the preservation of Turonggo Yakso contributes to the creation of sustainable settlements firmly rooted in local cultural values.

4. SDG 16: Peace, Justice, and Resilient Institutions

The philosophical values of the Turonggo Yakso Dance also align with SDG 16: Peace, Justice, and Resilient Institutions. The dance's movements and symbols depict humanity's struggle against lust and evil forces, symbolized by the yakso figure who is ultimately controlled by the dancer (Breed et al., 2024). This moral message instills spiritual and social values such as self-control, equality, and solidarity (Hossain, 2023). By instilling these values through artistic activities, communities can build a harmonious and peaceful social order, in line with SDG 16 goal of strengthening peace and social justice.

CONCLUSION

Cultural literacy from four indicators: (1) Knowledge and understanding of one's own culture and other cultures, (2) Appreciation of cultural works and expressions, (3) Participation in cultural activities, and (4) Reflection of cultural values and characters in daily life. It can be concluded that the level of cultural literacy of students at SDN 1 Gondang is still in the increasing category. Through an ethnopedagogical approach and the application of Ki Hajar Dewantara's 5N principles (*Niteni, Nirokke, Nambah, Nulari, and Ngrembakake*), learning becomes more contextual and meaningful. Students not only know art as a cultural expression, but also understand the social, historical, and environmental values contained therein. Turonggo Yakso Dance functions as an educational tool that instills national insight, strengthens cultural identity, and encourages active student involvement in the learning process. The implementation of Turonggo Yakso Dance also has a positive impact on teachers,

who become more creative in designing culture-based learning. In addition to improving cultural literacy, this learning also supports the achievement of the Sustainable Development Goals (SDGs), namely SDGs 4 (Quality Education), SDGs 8 (Decent Work and Economic Growth), SDGs 11 (Sustainable Cities and Human Settlements), and SDGs 16 (Peace, Justice, and Resilient Institutions). However, due to its contextual and qualitative nature, this study is limited to a single school of thought and relies heavily on observational data. Therefore, future research is crucial to assess the long-term sustainability of cultural literacy skills acquired through longitudinal studies and to utilize mixed methods for broader generalization.

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