

Strengthening Students' Character Through The Internalization Of Local Wisdom Values In Kediri City (A Case Study Of Kediri City Jaranan Art)

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Abstract. Panji Asmarabangun, traditionally associated with the Kediri kingdom, is linked to the narrative of Jaranan art, which contains local wisdom values. This study aims to formulate learning outcomes for Jaranan art as local-content learning in the foundation phase and elementary and junior secondary education as a contextual means of strengthening students' character. A qualitative approach with ethnographic methods was employed, using interviews, observation, and documentation. The findings identify six learning domains: history and cultural narrative, development and function, equipment and technology, performers and practice, performance and appreciation, and cultural values. Five values are emphasized: religiosity, beauty, dexterity, humor/enjoyment, and courage. The study proposes learning-outcome progressions from exploration and recognition to identification, analysis, practice, creation, and cultural preservation across the foundation, A, B, C, and D phases. Jaranan therefore has strong potential as a local-content learning resource, although its implementation effectiveness requires further validation and field testing.

Keywords: Panji Asmarabangun narrative, Jaranan art, local wisdom values, learning outcomes

1 Introduction

In accordance with Minister of Education, Culture, Research, and Technology Regulation of the Republic of Indonesia Number 12 of 2024, as updated through Regulation of the Minister of Primary and Secondary Education Number 12 of 2025 concerning the Curriculum for Early Childhood Education, Primary Education, and Secondary Education, the Merdeka Curriculum consists of a basic curriculum framework and curriculum structure. The basic framework serves as the principal foundation for developing the curriculum structure and includes objectives, principles, learning characteristics, and philosophical, sociological, and psychopedagogical foundations. The curriculum structure organizes competencies, learning content, and learning workload. Competence is a unity of attitudes, skills, and knowledge demonstrating students' capabilities as outcomes of learning. Learning content comprises the material or subject matter delivered through learning, including the attitudes, skills, and knowledge expected to be mastered according to students' learning needs. Learning workload refers to the allocation of learning time required to achieve student competencies.

The curriculum structure includes intracurricular and co-curricular activities and may include extracurricular activities according to the characteristics of the educational unit. Intracurricular activities contain competencies, learning content, and learning workload. Competencies are formulated as Learning Outcomes (Capaian Pembelajaran/CP). Learning Outcomes consist of the Foundation Phase in early childhood education; Phase A (Grades I and II); Phase B (Grades III and IV); Phase C (Grades V and VI); and Phase D (Grades VII, VIII, and IX).

Learning content in early childhood education is formulated in an integrated manner with the competencies to be developed. At primary and secondary levels, learning content is formulated as subjects. Learning workload is formulated as the allocation of time within one academic year.

Co-curricular activities include competencies, learning content, and learning workload. They are implemented at minimum in the form of the Strengthening Pancasila Student Profile Project. The project is interdisciplinary collaborative learning in observing, exploring, and/or formulating solutions to real issues or problems relevant to students. Its implementation considers the availability of resources in educational units and among students. Competencies in the project are expressed through student characteristics: a) faith in and devotion to God Almighty and noble character; b) mutual cooperation; c) critical reasoning; d) global diversity; e) independence; and f) creativity. Project learning content includes the themes of sustainable living, local wisdom, Unity in Diversity, building physical and mental well-being, democratic voice, engineering and technology, entrepreneurship, and employment for vocational schools. Project workload is allocated over one academic year. In essence, intracurricular activities aim to achieve subject learning outcomes, whereas co-curricular activities through the project strengthen the six character dimensions of the Pancasila Student Profile.

Beginning in the 2025/2026 academic year, the government through the Ministry of Primary and Secondary Education officially removed the Strengthening Pancasila Student Profile Project (P5) from the curriculum structure as a distinct co-curricular structure and returned the terminology to co-curricular activities, as in the previous curriculum. Thus, the curriculum structure contains only two components: intracurricular and co-curricular activities.

There are six reasons for this change:

- 1) The removal of the Strengthening Pancasila Student Profile Project (P5) and the return of the term co-curricular. The P5 nomenclature was officially removed from the curriculum structure; instead, P5 was integrated into broader and more varied co-curricular activities.
- 2) Co-curricular activities are more varied. They are no longer limited to projects but may include deeper learning, strengthening non-academic skills such as exercise or competitive sports, and activities based on students' interests and talents.
- 3) Learning models are no longer required to use Project-Based Learning. Whereas P5 activities were previously synonymous with project-based learning (PjBL), co-curricular learning is now more flexible. Project-based learning is only one possible method, not the only approach.
- 4) Time allocation is divided between intracurricular and co-curricular activities. Each subject receives an allocation according to its needs; however, subjects with two lesson periods per week, such as English, Pancasila Education, and Informatics, are not allocated co-curricular time. This considers limitations in face-to-face hours and students' learning workload.
- 5) Activities can be implemented independently or interdisciplinarily. Teachers may conduct co-curricular activities independently within their subjects or design them collaboratively across subjects. For example, science and mathematics teachers can jointly develop integrated, contextual learning using a STEAM approach.
- 6) There is no separate co-curricular report card. Unlike the P5 period, when project outcomes were assessed and reported separately, co-curricular activities are no longer reported as a separate component of student learning outcomes.

According to the Ministry of Primary and Secondary Education, this new direction provides educational units with greater flexibility to design and implement co-curricular activities according to students' needs and local contexts [13]. This also gives provincial and municipal governments greater space to design co-curricular activities that fit local contexts. East Java

Province, for example, has previously accommodated local-content subjects such as Javanese Language through Governor Regulation Number 19 of 2014 [10].

Strengthening students' character through the internalization of local wisdom values in Kediri City, with Jaranan art as a local-content subject, is therefore a relevant opportunity. Under the current national curriculum, P5 is no longer positioned as a separately assessed co-curricular structure with a dedicated P5 report card. Instead, it is incorporated into broader co-curricular activities that can support intracurricular learning, including deeper learning. Learning is also no longer required to use project-based approaches. This creates room for the Kediri City Government to develop a distinctive local-content subject based on Jaranan art to strengthen students' character through the internalization of local wisdom. The proposed local content would position Jaranan art as an intracurricular subject with explicit Learning Outcomes and as a co-curricular activity in the form of projects or Jaranan art practices. The latter would be assessed for mapping cultural-value development rather than as a component of formal academic achievement.

The local wisdom values of Jaranan art begin with the performance narrative and its two opening rituals: 1) Bopo Sugu, involving collective prayer; and 2) Banjaran Cemeti Pusaka, in which the bopo performers alternately crack the sacred whip, representing religiosity. The first act, Jaranan Dance, depicts the warriors of Panji Asmarabangun practicing olah kridaning jurit, or martial training, including horseback agility in formations, horse racing, and horseback combat, emphasizing beauty. The second act, Celeng Srenggi, depicts wild-boar hunting and represents dexterity. The third act, Penthul Tembem, depicts warriors returning in the late afternoon and handing their horses to horse keepers; humorous scenes stimulate audience laughter and enjoyment. The fourth act, Barongan, depicts encounters between mounted warriors and supernatural beings or wild animals in the forest, representing courage [11].

As a local-content subject within intracurricular learning, Jaranan art needs a syllabus or, in the Merdeka Curriculum, Learning Outcomes (CP), which teachers can derive into Learning Objectives (TP) through an Objective Learning Sequence (ATP). The CP, TP, and ATP would then be implemented in lesson planning through teaching modules, lesson plans, or deep-learning lesson plans containing at least learning objectives, learning activities, and assessment.

Within its authority over basic education, including early childhood education and primary and junior secondary education, the Kediri City Government needs to formulate Learning Outcomes covering the Foundation Phase in early childhood education and Phases A, B, C, and D. The research question is: How can Learning Outcomes for a local-content subject be formulated for the Foundation Phase in early childhood education and for primary and junior secondary education? The objective is to formulate such Learning Outcomes.

The benefits of this study are as follows: 1) Local government: as input for education policy, particularly the determination or designation of local-content subjects; 2) schools: to prepare teachers who can teach Jaranan art as local content; and 3) students: to internalize local wisdom values derived from Jaranan art so that they become values and attitudes expressed in everyday behavior.

2 Method

This study uses a qualitative approach to understand social phenomena, behavior, or human experience in depth by emphasizing meaning, process, and context rather than only numerical or statistical data. The primary focus is to obtain an in-depth understanding of a phenomenon from participants' perspectives; therefore, the study relies on interviews, observation, and document analysis. Creswell describes qualitative research as an approach for exploring and understanding the meaning individuals or groups attribute to social or human problems [6].

Nasution similarly emphasizes intensive observation and interviewing with attention to meaning and process rather than only outcomes [23].

The research method is ethnography. Spradley describes ethnography as qualitative research that seeks to understand a group's worldview by studying its behavioral patterns, language, and social interactions in depth [28]. Creswell defines ethnography as a qualitative research strategy in which researchers investigate the life patterns, habits, and cultural values of a group through sustained observation and interviewing [5]. Moleong characterizes ethnography as qualitative research focusing comprehensively on a community or cultural group to understand the values, norms, and meanings operating within it [22]. Thus, ethnography in this study involves an in-depth examination of behavior patterns, language, social interaction, ways of life, habits, and cultural values in order to understand the meanings and norms prevailing in the Jaranan community.

Research dimensions: character, internalization, local wisdom values, and learning outcomes.

Research subject: the Rogo Samboyo Putro Jaranan Art Group in Ketami Urban Village, Pesantren District, Kediri City.

Data collection techniques: interviews, observation, and documentation. Moleong defines an interview as a purposeful conversation between two parties, an interviewer who asks questions and an interviewee who provides answers [23]. Sugiyono describes observation as direct observation of an object in the field to obtain relevant data [30]. Arikunto explains documentation as a method of obtaining data related to variables through records, transcripts, books, newspapers, magazines, inscriptions, meeting minutes, agendas, and similar sources [1].

2.1 Ethnographic Data Analysis

Ethnographic data analysis generally begins at the start of the study and continues through the end, with researchers continuously interpreting data from observations, interviews, and documents. The main techniques include: 1) data reduction; 2) categorization and coding; 3) domain analysis; 4) taxonomic analysis; 5) componential analysis; 6) discovering cultural themes; and 7) data display and interpretation.

3 Results

3.1 Cultural Domains of Jaranan Art

The source manuscript identifies six main domains: history, development, equipment, performers, performance, and local wisdom values. This structure is retained as the design basis but clarified so that each domain has a pedagogical function.

Table 1. Cultural Domains of Jaranan Art and Their Pedagogical Functions

Domain	Key findings in the source manuscript	Function in learning design
History and cultural narrative	The Panji Asmarabangun narrative and the Jaranan story	Recognizing the source of the story, distinguishing traditional narratives from historical claims, and analyzing changes in meaning.
Development and function	Ritual, entertainment, livelihood, festivals, and digital development	Analyzing changes in function and strategies for cultural sustainability.

Domain	Key findings in the source manuscript	Function in learning design
Equipment and technology	Jaran kepang, cemeti, musical instruments, incense, stage setting, and sound system	Recognizing material culture and understanding the function of performance technology.
Performers and representation	Types of performers, costumes, and make-up	Understanding role distribution, expression, identity, and collective work.
Performance	Jaranan Dance, Celeng Srenggi, Pentul Tembem, and Barongan	Analyzing structure, movement, story, music, and the social function of performance.
Cultural values	Religiosity, beauty, dexterity, humor/enjoyment, and courage	Serving as a basis for pedagogical translation into competencies and learning experiences.

3.2 Cultural Values in Jaranan Practice

The source manuscript associates the Bopo Sugu and Banjaran Cemeti Pusaka rituals with religiosity. Jaranan Dance is understood through martial activities and horseback movement; Celeng Srenggi is associated with hunting; Pentul Tembem presents humorous scenes; and Barongan portrays encounters between warriors and supernatural beings or wild animals.

Table 2. Cultural Values Embedded in Jaranan Practices and Their Pedagogical Interpretation

Practice/Element	Identified cultural value	Pedagogical interpretation that can be developed
Bopo Sugu and Banjaran Cemeti Pusaka	Religiosity	Reflection on ritual meaning, respect for tradition, and value awareness.
Jaranan movement and training	Beauty and dexterity	Coordination, training discipline, aesthetic appreciation, and movement skills.
Celeng Srenggi	Dexterity	Movement skills, focus, strategy, and safety in artistic practice.
Pentul Tembem	Humor/enjoyment	Expression, creativity, social communication, and appreciation of art.
Barongan	Courage	Self-confidence, courage to perform, challenge management, and reflection.

3.3 Translating Cultural Values into Educational Competencies

The analytical contribution of this study lies in separating three layers: cultural findings, cultural meanings/values, and educational competencies. This separation prevents culture from being reduced to a list of character traits imposed unilaterally.

Table 3. Translation of Cultural Values into Educational Competencies and Learning Evidence

Cultural finding	Meaning/value	Potential competence	Example of learning evidence
Opening ritual	Religiosity	Appreciation, reflection, respect	Students explain the meaning of the ritual and produce a written or oral reflection.

Cultural finding	Meaning/value	Potential competence	Example of learning evidence
Movement, music, costume	Beauty	Appreciation, creativity, expression	Students identify aesthetic elements and produce a work.
Movement training	Dexterity	Discipline, coordination, responsibility	Students participate in safe training and reflect on the process.
Humorous scenes	Enjoyment/humor	Creativity, communication, expression	Students create a simple expression/scene in accordance with norms.
Barongan and narrative conflict	Courage	Self-confidence, courage, responsibility	Students perform and explain the values they learned.

3.4 Proposed Learning Outcomes

The following design is a reconstruction of the Learning Outcomes in the research. The wording has been refined so that progression across phases is clearer and does not claim that character internalization is automatically effective.

Table 4. Proposed Learning Outcomes for Jaranan Art as a Local Content Subject across Learning Phases

Phase	Developmental orientation	Proposed Learning Outcomes
Foundation	Exploration and appreciation	Students explore the movements, sounds, colors, costumes, stories, and expressions found in Jaranan art; express experiences through simple artistic activities; and demonstrate appreciation for cultural works in their surroundings.
A	Recognizing and experiencing	By the end of Phase A, students can recognize the story and basic elements of Jaranan art, observe equipment, performers, costumes, music, and forms of performance, and express experiences through movement, drawings, sounds, or simple artistic works with guidance.
B	Identifying and describing	By the end of Phase B, students can identify historical/narrative elements, functional development, equipment, performers, forms of performance, and cultural values of Jaranan art and describe them using relevant examples.
C	Analyzing, practicing, and reflecting	By the end of Phase C, students can analyze relationships among performance elements, social functions, and cultural values of Jaranan art; practice basic elements safely and responsibly; and reflect on values relevant to everyday life.
D	Analyzing, creating, and preserving	By the end of Phase D, students can analyze changes, challenges, and opportunities for preserving Jaranan art; produce creative works/media to document or introduce it; use digital technology responsibly; and demonstrate concern for the sustainability of local culture.

3.5 Elements and Description of the Local-Content Subject

Table 5. Elements and Descriptions of Jaranan Art as a Local Content Subject

Element	Description
History and cultural narrative	Includes origins/narratives, figures, cultural context, and the ability to distinguish community traditional narratives from historical claims requiring verification. The history of the Kediri Kingdom around 1180–1190 CE and King Panji Asmarabangun is viewed through the Jaranan art narrative, which is rich in local wisdom values.
Development and function	Includes ritual, entertainment, economic, and festival functions, changes in performance forms, and cultural sustainability strategies.
Equipment and technology	Includes jaran kepeng, cemeti, musical instruments, ritual equipment, stage setting, sound systems, and technologies for documentation and publication.
Performers and practice	Includes types of performers, costumes, make-up, social roles, training, collective work, and safety in artistic practice.
Performance and appreciation	Includes Jaranan, Celeng Srenggi, Penthul Tembem, and Barongan, as well as movement, music, stories, expression, and appreciation.
Values and preservation	Includes religiosity, beauty, dexterity, humor/enjoyment, courage, value reflection, documentation, and cultural sustainability.

4 Discussion

Character is often understood as a unique characteristic attached to each individual and as something that directs particular behavior. Because character cannot be separated from attitudes and values, it is frequently associated with psychological characteristics that guide morally relevant behavior in everyday life. Research on character has similarly discussed how dispositions are related to patterns of behavior and judgment [9]. Baehr argues that good character can be developed through the cultivation of intellectual virtues [4]. Koentjaraningrat describes internalization as a process through which values and norms become part of an individual's personality, while Sibarani defines local wisdom as knowledge, values, and norms developed and transmitted within a community as guidance for social, cultural, economic, and ecological behavior [28]. Keraf likewise views local wisdom as knowledge, beliefs, understanding, insights, customs, and ethics that guide human behavior within an ecological community [15].

4.1 Jaranan as a Culture-Based Learning Resource

The findings indicate that Jaranan can be positioned as a multidimensional learning resource. Previous research has shown that Jaranan can provide a context for mathematics learning through ethnomathematics, while studies of other local arts show that cultural elements can function as a medium for character development and contextual learning. Accordingly, the contribution of this study is not the claim that Jaranan inherently contains student character traits, but the development of a pedagogical mechanism linking cultural elements with educational competencies. Learning Jaranan is therefore not simply a transfer of values from a performance to students; rather, it provides a context in which students construct understanding and dispositions through learning experiences. This argument is supported by ethnopedagogical research showing that local values can support character development when translated into concrete learning processes [26]. Research on culturally responsive teaching also shows that cultural responsiveness is a complex pedagogical practice requiring teacher capacity rather than merely adding cultural content [12][14].

4.2 From Cultural Practice to Curriculum Design

The main contribution of this study lies in translating cultural practice into educational competencies. Bopo Sugu, for example, can provide a context for understanding ritual meaning and respect for tradition. Martial movement and training can provide a context for developing dexterity, discipline, coordination, and responsibility. Penthul Tembem can be used to develop appreciation of humor and artistic expression, while Barongan can provide a context for discussing courage, symbolism, and cultural narratives. This mapping must continue to respect the original meanings held by the community and avoid changing cultural practices arbitrarily. The translation pattern is consistent with curriculum-redesign research that positions teachers and curriculum design as important mediators between local knowledge and formal learning [20]. Research by Fathurrochman et al. also emphasizes that integrating local wisdom into local-content curricula requires systematic implementation models so that integration does not stop at cultural symbolization [7].

4.3 Competency Progression Across Phases

The revised Learning Outcomes address the progression problem in the initial manuscript. In the early phase, students are not burdened with abstract analysis but are provided with exploratory experiences. In Phases A and B, competencies develop from recognizing to identifying and describing. In Phase C, students begin to analyze relationships among artistic elements, social functions, and cultural values. In Phase D, competencies are directed toward analyzing cultural change, producing creative works, developing digital literacy, and preservation. Such progression makes the Learning Outcomes more readily derivable into Learning Objectives and Objective Learning Sequences. Cross-phase progression is also supported by research positioning local-wisdom-based education as a process requiring adjustment to students' developmental stages and the teacher's role. Azhan et al., for example, explicitly discuss teachers' roles in local-wisdom-based character education across Phases A–C [3].

4.4 Digitalization as a Means of Cultural Preservation

Digital technology is positioned as a means of preservation and cultural literacy. Students can be guided to produce documentation, simple catalogues, digital interviews, educational videos, or visual archives introducing Jaranan art. This approach is more meaningful than merely adding the word “digital” to a list of equipment. Positioning technology as a preservation instrument is also consistent with curriculum adaptation and local-wisdom-based digital literacy research that links cultural contexts with the development of digital literacy.

5 Conclusion

This study shows that Rogo Samboyo Putro Jaranan Art contains cultural elements that are relevant for development as a contextual learning resource. Five values identified in the study are religiosity, beauty, dexterity, humor/enjoyment, and courage. These values do not automatically become student character; rather, they can serve as pedagogical contexts for developing competencies and dispositions through learning experiences.

The main contribution of the study is a mapping design from cultural elements to educational competencies and local-content Learning Outcomes for the Foundation Phase and Phases A, B, C, and D. Competency progression moves from exploration and recognition to identification, analysis, practice, creation, and cultural preservation. Thus, Jaranan art has strong

potential as a basis for Kediri City local content, but the effectiveness of learning and the policy feasibility of implementation cannot yet be concluded from this study.

Further research should conduct validation by curriculum and cultural-arts experts, readability testing of Learning Outcomes with teachers, limited trials in educational units, and action research or implementation studies to determine how Jaranan-based learning experiences affect students' knowledge, attitudes, skills, and cultural appreciation.

5.1 Implications

Theoretical implication: development of teaching materials for the Jaranan local-content subject covering: 1) history; 2) development; 3) equipment; 4) performers; 5) performance; and 6) local wisdom values.

Practical implication: Jaranan art as a local-content subject can serve as a vehicle for the internalization of local wisdom values among students.

5.2 Recommendations

Local government: Jaranan art may be established as a replacement for, an addition to, or a co-curricular component of local content.

Schools: Prepare teachers and instructional resources for Jaranan art as a local-content subject.

Students: Internalize local wisdom values derived from Jaranan art as character-related values and attitudes expressed in everyday behavior.

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