

## Integrating Local Wisdom Through the Hedung Huriq Dance as a Learning Resource For Social Studies And Civics In Elementary Schools

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### ABSTRACT

*This study investigates the integration of local wisdom embedded in the Hedung Huriq dance as a pedagogical resource for Social Studies (IPS) and Civic Education (PKn) in elementary schools. The research positions Hedung Huriq not only as a cultural performance but as a repository of historical memory, social norms, and civic values that are vital for character learning. Using a qualitative descriptive method, data were collected through interviews with cultural leaders and teachers, direct observations of symbolic dance movements, and document analysis. The findings show that Hedung Huriq encapsulates values of cooperation, discipline, responsibility, respect for ancestral customs, conflict resolution, and cultural identity formation. These values align with IPS competencies related to cultural understanding, social interaction, and historical reasoning, as well as PKn competencies concerning democratic values, social responsibility, and national identity. The study proposes an ethnopedagogical integration model that includes curriculum alignment, project-based cultural inquiry, reflective learning cycles, and collaboration with local cultural actors. The model demonstrates how traditional arts can foster motivation, deepen cultural awareness, and strengthen civic character. This research contributes to the limited literature on dance-based ethnopedagogy and offers a context-specific framework for embedding local wisdom into elementary-school learning.*

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### 1. Introduction

Elementary education serves as a crucial foundation for developing students' character, cultural identity, and civic awareness, particularly in the context of rapid globalization and the growing influence of digital media. Children in early grades are increasingly exposed to global popular culture, which often leads to a decline in their familiarity with local traditions and indigenous knowledge systems. Yet, local wisdom holds significant pedagogical value because it embodies moral guidance, social norms, and cultural identity that can strengthen students' understanding of their social environment. Numerous studies have shown that integrating local cultural elements into school learning contributes to character formation, social competence, and students' sense of belonging to their community (Ihsan, 2019; Ashar, 2017; Ahmad et al., 2021).

Within this broader educational context, the Hedung Huriq dance represents one of the cultural assets of the Lembata community that carries important historical, moral, and social meanings. As a traditional dance rooted in communal rituals and ancestral narratives, Hedung Huriq conveys values of

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bravery, cooperation, discipline, and respect for customs. These values are aligned with the core competencies of Social Studies (IPS) and Civic Education (PKn), which aim to introduce students to social structures, cultural diversity, democratic attitudes, and responsible citizenship. Prior research on ethnopedagogical practices has demonstrated the relevance of traditional arts for classroom learning. Rahmawati and Gunansyah (2021), for instance, show that the Dongkreng performing art contains pedagogical elements applicable to subjects such as Bahasa Indonesia, Mathematics, Religion, IPS, and PKn. Fakhroh et al. (2020) highlight the risk of cultural erosion due to globalization and argue that culturally oriented education is needed to sustain local traditions.

Despite these contributions, studies that specifically investigate the integration of a particular traditional dance into IPS and PKn learning at the elementary-school level remain limited. Much of the existing literature either focuses on other art forms (such as Dongkreng or Reog Cemandi) or discusses ethnopedagogy at a conceptual level without detailing how one specific dance can be systematically embedded in classroom practice. Meanwhile, the influence of foreign cultural trends among young learners continues to grow, as reflected in their preference for global music styles and consumer practices that are often misaligned with values of modesty and cultural humility (Irmania et al., 2021).

Recent studies on ethnopedagogy have demonstrated the potential of traditional arts as cultural resources in formal education, yet several limitations remain in how these studies conceptualize and operationalize pedagogical integration. For example, Rahmawati and Gunansyah (2021) examined the Dongkreng performing art as an ethnopedagogical learning resource in elementary schools and highlighted its relevance for multiple subjects such as language, religion, and social studies. However, the study mainly identified cultural values without developing a structured instructional framework for classroom implementation. Similarly, Fakhroh et al. (2020) investigated the use of Reog Cemandi as a medium for strengthening character education, but the analysis focused primarily on value identification rather than translating these values into a systematic learning process that teachers can operationalize. Meanwhile, Antariksawan and Soebijantoro (2018) analyzed the historical and philosophical meanings of the Bandol dance and emphasized its potential as a source of local history learning. Although this work highlights the educational relevance of traditional dance, it remains largely descriptive and does not formulate a pedagogical integration model that links cultural practices with specific learning stages or instructional strategies.

These studies collectively demonstrate the importance of local cultural expressions in education, yet they tend to treat traditional arts primarily as sources of values or contextual examples rather than as structured pedagogical frameworks. In other words, while prior research successfully documents cultural meanings and educational potential, it rarely operationalizes how these cultural resources can be systematically translated into classroom learning processes. Addressing this gap requires a model that not only identifies cultural values but also explains how those values can be transformed into concrete learning stages, instructional activities, and reflective processes within specific subjects.

The Hedung Huriq dance offers a distinctive pedagogical structure that enables such operationalization. Unlike many traditional dances that function primarily as performative cultural expressions, Hedung Huriq embodies a narrative sequence that symbolically represents preparation, conflict, solidarity, and reconciliation within the community. This narrative structure provides a natural pedagogical pathway for integrating historical understanding, social interaction, and civic values into Social Studies (IPS) and Civic Education (PKn) learning. By analyzing the symbolic meanings of the dance and translating them into structured learning stages, this study operationalizes an ethnopedagogical integration model that connects cultural exploration, value identification, experiential practice, and reflective civic learning. Through this approach, the research moves beyond cultural documentation and contributes a practical framework for embedding local wisdom into elementary school instruction.

Although previous studies have highlighted the educational relevance of local cultural practices, the literature on ethnopedagogy still shows several conceptual and practical limitations. Many studies emphasize the importance of integrating local wisdom into learning, yet the discussion often remains descriptive and value oriented rather than pedagogically operational. For instance, research on Dongkreng performing art (Rahmawati & Gunansyah, 2021) and Reog Cemandi (Fakhroh et al., 2020) demonstrates that traditional arts contain moral and social values relevant to character education. However, these studies largely focus on identifying cultural meanings without explaining how those meanings can be systematically translated into structured classroom learning processes. Similarly, studies examining traditional dances such as the Bandol dance (Antariksawan & Soebijantoro, 2018) emphasize their historical and philosophical significance as learning resources, but they do not propose a concrete pedagogical model that links cultural expressions with specific instructional stages, subject competencies, and learning outcomes.

Another limitation in the existing literature is the lack of focused integration between cultural learning resources and specific school subjects. While ethnopedagogy studies often advocate for culturally responsive learning, relatively few explicitly examine how traditional arts can be embedded within the learning frameworks of Social Studies (IPS) and Civic Education (PKn), particularly at the elementary school level. These subjects are closely related to cultural understanding, social interaction, citizenship values, and national identity formation. Yet, empirical studies demonstrating how local cultural expressions can be systematically aligned with IPS and PKn competencies remain limited.

Within this context, the Hedung Huriq dance presents a distinctive opportunity for ethnopedagogical integration. The dance embodies historical narratives, communal values, and symbolic representations of social conflict, solidarity, and reconciliation within the Lembata community. These elements provide a meaningful cultural framework that can be linked to IPS concepts such as local history, social interaction, and cultural diversity, as well as PKn themes including civic responsibility, cooperation, and collective identity. By analyzing the cultural meanings embedded in the dance and translating them into structured learning stages, this study seeks to move beyond cultural documentation toward the development of a pedagogically grounded integration model.

Accordingly, this research aims to explore the pedagogical potential of the Hedung Huriq dance and to formulate an ethnopedagogical integration framework for Social Studies (IPS) and Civic Education (PKn) learning in elementary schools. The study addresses the following research questions:

1. What forms of local wisdom and cultural values are embedded in the Hedung Huriq dance tradition?
2. How are these cultural values relevant to the learning objectives of Social Studies (IPS) and Civic Education (PKn) in elementary schools?
3. How can the Hedung Huriq dance be systematically integrated into classroom learning through an ethnopedagogical instructional model?
4. By addressing these questions, the study contributes to the development of culturally grounded learning approaches that strengthen character education while supporting the preservation of local cultural heritage.

Given this gap, there is a need to explore how Hedung Huriq as a dance rich in narrative meaning and symbolic value, can be integrated into school learning in a way that supports not only cultural preservation but also character education. Local wisdom is understood as the cultural knowledge that guides communities in maintaining harmonious relationships with their environment (UU No. 32 Tahun 2009; Kemdikbud, 2016). Its preservation depends on the younger generation, making elementary education an ideal stage for introducing cultural traditions (Nahak, 2019). Previous research on traditional arts such as the Bandol dance in Magetan (Antariksawan & Soebijantoro, 2018) also suggests that local dances contain historical and philosophical values that can be meaningfully incorporated into social studies learning.

Based on these considerations, the present study aims not only to examine the pedagogical potential of the Hedung Huriq dance but also to formulate a structured ethnopedagogical integration model for Social Studies (IPS) and Civic Education (PKn) learning in elementary schools. The study analyzes the symbolic meanings embedded in the dance, identifies the civic and social values relevant to IPS and PKn competencies, and proposes a practical learning integration framework that can guide teachers in incorporating traditional cultural practices into classroom instruction. By articulating this model systematically, the research contributes to the development of culturally responsive learning approaches that strengthen character education while supporting the preservation of local wisdom.

## 2. Method

This study employed a qualitative descriptive research design to explore the cultural meanings, values, and sociocultural dynamics embedded in the Hedung Huriq dance and their potential integration into Social Studies (IPS) and Civic Education (PKn) learning in elementary schools. A qualitative approach was selected because it allows researchers to investigate cultural phenomena in depth and interpret meanings within their natural social contexts. Qualitative research emphasizes understanding perspectives, experiences, and symbolic interpretations that cannot be adequately captured through quantitative measurement.

The study was conducted in Kalikur Village, Lembata Regency, East Nusa Tenggara, from October to December 2024. Kalikur Village was selected because it functions as a cultural center where the Hedung Huriq dance is actively preserved and practiced within community rituals and cultural events. The village community maintains strong customary traditions, making it a suitable site for examining the cultural meanings and educational potential of the dance.

Participants

Participants were selected using purposive sampling based on their knowledge of and involvement in the Hedung Huriq dance tradition and their relevance to educational contexts. The participants included cultural elders who possess historical knowledge of the dance, community leaders involved in customary practices, and elementary school teachers who implement culturally based learning activities.

**Table 1. Research Participants**

<b>Participant Category</b>	<b>Number</b>	<b>Role in Study</b>
Cultural elders	3	Provided historical narratives and cultural interpretations of Hedung Huriq
Clan/community leaders	2	Explained social meanings, ritual contexts, and community practices
Elementary school teachers	3	Described educational applications and classroom learning activities
<b>Total</b>	<b>8</b>	

All participants were selected based on their direct experience with the Hedung Huriq dance and their willingness to participate in the research.

#### Data Collection

Data were collected through three primary techniques: semi structured interviews, participant observation, and document analysis. Using multiple sources allowed for triangulation and helped ensure the credibility of the findings.

Semi structured interviews were conducted with all participants to explore the historical background of the Hedung Huriq dance, its cultural meanings, and its potential educational relevance. Each interview lasted approximately 45 to 60 minutes and was conducted in Indonesian, with occasional use of local terms when participants explained cultural concepts. The semi structured format allowed the researcher to follow guiding questions while also enabling participants to elaborate on their experiences and interpretations.

Participant observation was carried out during cultural dance practices and community performances in Kalikur Village. The researcher observed dance movements, symbolic gestures, accompanying music, and the interaction between performers and community members. Field notes were recorded to document movement sequences, ritual elements, and the symbolic meanings expressed during the performance.

In addition to community observations, classroom observations were conducted in elementary school learning activities that incorporated cultural discussions about the Hedung Huriq dance. These observations focused on how teachers introduced cultural concepts, facilitated student discussions, and connected the dance to IPS and PKn learning themes.

Document analysis was also conducted on local archival materials, community records, school documents, and visual documentation related to the Hedung Huriq dance tradition.

#### Data Analysis

Data analysis was conducted inductively following the stages of qualitative thematic analysis. The process consisted of three interconnected phases: data reduction, data categorization, and interpretation.

First, interview transcripts, observation notes, and documentary materials were reviewed repeatedly to identify relevant information related to the Hedung Huriq dance, cultural meanings, and educational relevance. During this stage, segments of data describing specific dance movements, rituals, or narratives were highlighted.

Second, the researcher coded the data by identifying relationships between symbolic dance elements, cultural interpretations, and educational values. The coding process followed a three step analytical framework:

movement symbol → cultural meaning → educational value

For example, synchronized group movements were interpreted by participants as representing communal solidarity and cooperation. This cultural meaning was then categorized as an educational value related to teamwork and social responsibility in IPS and PKn learning. Through this coding process, several recurring themes emerged, including cooperation, discipline, bravery, leadership, respect for ancestral traditions, and cultural identity.

Third, the identified values were interpreted in relation to learning objectives within Social Studies and Civic Education. The analysis aimed to translate culturally embedded meanings into pedagogical elements that could support contextual learning in elementary classrooms.

Throughout the analysis process, data collection and interpretation occurred iteratively. Emerging patterns were continuously compared with additional field data to ensure that interpretations remained grounded in participants' perspectives and cultural context.

#### Trustworthiness

Several strategies were used to ensure the trustworthiness of the findings. First, triangulation of data sources was applied by comparing information obtained from interviews, observations, and documents. This process allowed the researcher to cross check interpretations and reduce the risk of relying on a single data source.

Second, member checking was conducted with two cultural elders and one community leader who had participated in the interviews. Preliminary interpretations of the cultural meanings and values embedded in the Hedung Huriq dance were shared with them to confirm the accuracy of the researcher's interpretations. Their feedback helped refine the analysis and ensured that the findings accurately reflected community perspectives.

Finally, prolonged engagement in the research setting allowed the researcher to gain a deeper understanding of the cultural context and observe the dance practices repeatedly, which contributed to the credibility of the study.

## Result and Discussion

### Cultural Meanings of the Hedung Huriq Dance

The Hedung Huriq dance is a traditional cultural expression originating from Lembata, East Nusa Tenggara. The dance narrates historical tensions among clans related to disputes over Auq Wero land ownership. These conflicts historically emerged when negotiations between clans failed, often resulting in armed confrontation. The dance symbolically represents this historical process through a sequence of movements that depict preparation, confrontation, and eventual reconciliation.

Interview data with cultural elders confirm the historical and symbolic meaning of the dance. One elder explained:

*"Hedung Huriq is not only a dance. It tells the story of our ancestors when they defended their land. The movements show courage, but they also remind us that conflict must end with peace and unity." (Cultural elder, Interview, November 2024)*

Field observations also revealed how symbolic movements communicate collective values. During a community practice session, dancers formed synchronized circular formations while holding traditional weapons. This movement symbolized solidarity among clan members and collective readiness to protect the community. Observation notes recorded during the performance describe:

*"The dancers moved in tight formation while stepping rhythmically. Each movement required coordination with the group, suggesting strong discipline and collective unity." (Field observation notes, October 2024)*

Through repeated analysis of interview and observation data, several cultural values embedded in the dance were identified, including bravery, communal solidarity, discipline, respect for ancestral traditions, and cultural identity.

### Symbolic Movements and Educational Values

The analytical process involved linking symbolic movements to cultural meanings and then translating these meanings into potential educational values. The coding process followed the framework described in the methodology: movement symbol → cultural meaning → educational value.

Table 2. Cultural Interpretation of Hedung Huriq Dance Movements

Movement Symbol	Cultural Meaning	Educational Value
Firm and energetic stepping patterns	Warrior readiness and bravery	Courage and perseverance
Synchronized group formations	Clan solidarity and unity	Cooperation and teamwork
Ritual gestures toward elders	Respect for ancestors	Cultural respect and moral responsibility

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Coordinated rhythm and timing	Discipline and social order	Self discipline and responsibility
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These findings illustrate that the Hedung Huriq dance functions not only as a performative cultural practice but also as a medium through which social values are transmitted across generations.

### **Classroom Integration in Social Studies and Civic Education**

The integration of Hedung Huriq into classroom learning was observed in elementary school cultural learning activities where teachers introduced the dance as part of local cultural discussions. Teachers emphasized both the physical movements and the cultural meanings behind them.

One teacher explained the pedagogical purpose of introducing the dance in classroom discussions:

*“When students learn the Hedung Huriq dance, they are not only learning movement. They also learn about cooperation, discipline, and respect for our traditions. These values are important for social studies and civic education.”*

*(Elementary school teacher, Interview, November 2024)*

During classroom observations, students were asked to discuss the historical background of the dance and relate it to broader social concepts such as community cooperation and conflict resolution. Students worked in groups to interpret the meaning of certain dance movements and present their interpretations to the class. These activities encouraged collaborative learning and critical reflection on cultural values.

### **Alignment with IPS and PKn Learning Competencies**

The cultural values identified in the Hedung Huriq dance correspond with several learning competencies within the elementary school curriculum, particularly in Social Studies (IPS) and Civic Education (PKn).

In IPS learning, the dance supports competencies related to:

1. understanding local history and cultural heritage
2. recognizing forms of social interaction and community organization
3. appreciating cultural diversity within Indonesian society

In PKn learning, the dance reinforces competencies related to:

1. cooperation and mutual respect in social life
2. responsibility and discipline in collective activities
3. appreciation of national cultural identity

Through contextual learning activities such as cultural observation, group discussion, and reflective dialogue, students are able to connect abstract civic values with concrete cultural experiences.

### **Ethnopedagogical Interpretation**

From an ethnopedagogical perspective, the Hedung Huriq dance represents a form of cultural knowledge transmission in which social norms, historical memory, and communal values are embedded within performative practices. Ethnopedagogy emphasizes the use of local cultural knowledge as a learning resource that connects formal education with community traditions.

The experiential dimension of dance based learning also aligns with experiential learning principles, where students construct knowledge through active participation and reflection. By engaging with cultural practices such as Hedung Huriq, students are able to experience civic values directly rather than learning them solely through abstract instruction.

It is important to note that the integration model proposed in this study is analytically derived from field observations and cultural interpretation rather than implemented as a formal experimental instructional intervention. The model therefore serves as a conceptual pedagogical framework that teachers can adapt in culturally responsive classroom practices.

## **3. Conclusion**

This study demonstrates that the Hedung Huriq dance holds significant pedagogical potential for enriching Social Studies (IPS) and Civic Education (PKn) learning in elementary schools while simultaneously supporting the preservation of local cultural heritage. Through qualitative analysis of interviews, observations, and cultural documentation, the research identified a set of values embedded

in the dance tradition, including bravery, discipline, cooperation, leadership, and respect for ancestral customs. These values reflect forms of local wisdom that remain relevant for character education and civic learning in contemporary educational contexts.

Beyond documenting cultural meanings, the study contributes by operationalizing an ethnopedagogical integration framework that translates traditional dance practices into structured learning stages. The proposed framework connects cultural exploration, value identification, experiential participation, and reflective civic learning, enabling teachers to transform cultural knowledge into meaningful classroom activities. By mapping symbolic movements and cultural meanings to educational values and curriculum competencies, the study demonstrates how traditional arts can function as contextual learning resources for IPS and PKn subjects at the elementary level.

The findings also highlight the broader potential of ethnopedagogy as an approach that bridges community cultural practices with formal education. Integrating cultural expressions such as the Hedung Huriq dance allows students to experience civic and social values through culturally meaningful learning contexts rather than through abstract instruction alone. This approach strengthens students' cultural identity, encourages collaborative learning, and promotes a deeper understanding of local heritage within the national cultural framework.

However, several limitations should be acknowledged. First, the study was conducted in a single cultural setting in Kalikur Village, Lembata Regency, which may limit the generalizability of the findings to other regions with different cultural traditions. Second, the number of participants was relatively limited and consisted mainly of cultural elders, community leaders, and a small number of elementary school teachers. Third, the proposed integration model was analytically derived from qualitative interpretation rather than tested through a full classroom intervention. These limitations indicate that the findings should be interpreted as an exploratory ethnopedagogical framework rather than a fully validated instructional model.

Future research could expand this study by implementing and evaluating the proposed learning model in classroom settings, involving larger participant groups, and comparing the integration of different traditional cultural practices across regions. Such studies would provide stronger empirical evidence on the effectiveness of culturally grounded learning strategies in strengthening character education and civic competence among elementary school students.

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