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# Ethnopedagogy in Community Education Environments: A Comparative Analysis of Ki Hadjar Dewantara and the Korean Pansori Tradition

Daemin Kim<sup>1\*</sup>, Uus Karwati<sup>2</sup>, Reni Haerani<sup>3</sup>

<sup>1,2,3</sup> Master's Program in Arts Education, Universitas Pendidikan Indonesia, Setiabudhi Street No. 229, Isola, Sukasari Sub-district, Bandung City, West Java 40154, Indonesia

<sup>1</sup> Master of Divinity (M.Div.), Anyang University Graduate School of Theology, Anyang, Gyeonggi, South Korea

\* Corresponding Author. E-mail: [daemin@upi.edu](mailto:daemin@upi.edu)

**Abstract:** The 21st-century educational paradigm, heavily skewed toward functionalist outcomes and digital efficiency, often marginalizes Character Education, failing to foster emotional maturity and communal responsibility. To address this dehumanization, this study reconstructs 'Community-based Learning' mechanisms by comparing Ki Hadjar Dewantara's ethnopedagogy with the Korean Pansori tradition and Sundanese oral heritages like Carita Pantun. Methodologically grounded in Chen's "Asia as Method," this research seeks alternative educational models through inter-referencing Asian traditions rather than relying solely on Western paradigms. The study identifies a structural homology between Dewantara's leadership principles (Patrap Triloka) and Pansori performance dynamics. Specifically, the Gosu's rhythmic support (Jangdan) is reinterpreted as instructional scaffolding, which actively manages cognitive load to enable learner autonomy (Tut Wuri Handayani). Furthermore, the research validates Dewantara's Tri-Nga (Ngeri-Ngrasa-Nglakoni) framework through affective neuroscience, demonstrating that emotional immersion (Ngrasa) is a biological prerequisite for transforming cognitive knowledge into moral action (Nglakoni). Additionally, the interactive mechanism of Chuimsae is analyzed through Self-Determination Theory (SDT), revealing it as a vital social signal that fulfills learners' psychological needs for relatedness and agency, thereby triggering intrinsic motivation (Karsa). In conclusion, the study proposes integrating these cultural assets into the Kurikulum Merdeka not merely for preservation, but as a Culturally Sustaining Pedagogy (CSP). This strategic framework utilizes local cultural capital to cultivate independent, moral citizens who possess a resilient identity capable of navigating global challenges.

**Keywords:** Affective Neuroscience, Community Education, Culturally Sustaining Pedagogy, Ethnopedagogy, Ki Hadjar Dewantara, Pansori.

## INTRODUCTION

Modern society is currently undergoing a major transition toward a knowledge-based economy and rapid technological development. Education systems have responded to these demands by implementing standardized curricula and quantitative assessment systems to maximize efficiency. However, this functionalist approach has drawn criticism for reducing education to a mere instrumental process for human resource development, rather than fostering human formation or *humanization*. This crisis of humanization is evident in the assessment of post-pandemic educational resilience; while South Korea possesses advanced technological infrastructure for Outcome-Based Education (OBE), Indonesia demonstrates unique resilience through the power of social capital and community values. Nevertheless, comparative analysis indicates that while the South Korean curriculum emphasizes practical competencies, local content in Indonesia is often limited to cultural preservation, necessitating creative teaching strategies to balance a heavy academic load. This confirms that digital technical efficiency cannot fully replace the role of social interaction in character formation. Thus, integrating a rigorous evaluation system with a humanistic approach is key to the sustainability of education in both countries.

Currently, schools risk becoming isolated 'islands,' disconnected from society, which weakens the disciplinary functions and traditional socialization formerly carried out by families and communities. Meanwhile, students are driven into competitive testing environments that deprive them of opportunities to foster core character elements such as empathy, communal ties, and moral judgment. Facing this educational crisis, re-examining learning within the community education environment is essential because education does not occur in a vacuum; it gains vitality when rooted in the socio-cultural soil where learners stand.

This approach aligns with the philosophy of Indonesian educational thinker Ki Hadjar Dewantara, who defined education as a process of 'Enculturation' and emphasized the need for education grounded in culture and noble

national values to counter intellectualistic Western-style education. His philosophy is not merely an effort to return to the past, but an innovative step to heal the defects of modern education and cultivate balanced human beings through local wisdom. Dewantara's philosophy serves as a beacon in the modern digital ecosystem, not just a means of preserving past wisdom. Recent research reinterprets Dewantara's critical pedagogy as a powerful instrument helping students grow into critical digital citizens rather than passive consumers. This aligns with the purpose of this study, which seeks to maintain human values amidst technological civilization. In the Indonesian context, ethnopedagogy serves as a moral defense mechanism against the individualistic impacts of globalization. Through internalizing local values, students build moral resilience, allowing them to filter external cultural influences without losing their identity—a goal relevant to synergizing religion, culture, and modern knowledge.

Traditional arts and oral literature are among the oldest and most potent media for community education. Similarly, Korean *Pansori* has functioned as a vast 'public education arena' spreading Confucian ethics and universal humanism since the 17th century. This transmission process is a dynamic adaptation requiring dual literacy—linguistic and musical—to ensure cultural identity sustainability for the younger generation. Stories told by the *Sorikkun* embody values such as filial piety (*Hyo*), loyalty (*Chung*), and trust (*Sin*), alongside critical awareness against injustice. The audience in *Pansori* are active participants who influence the performance through *Chuimsae*, demonstrating a prototype of constructivist or participatory learning. In Indonesia, oral traditions like the Malay *Pantun* or the Sundanese *Carita Pantun* fulfill similar functions as 'social glue' and 'moral textbooks'. However, rapid modernization threatens to marginalize these traditional mechanisms. Therefore, comparing Korean and Indonesian traditional arts through Dewantara's ethnopedagogical lens is a process of seeking practical alternatives to restore the 'communality' and 'human wholeness' lost in modern education.

Previous studies have highlighted the relevance of Dewantara's philosophy in the digital age, emphasizing its potential to foster critical digital citizenship (Purbonuswanto et al., 2024). Similarly, recent ethnomusicological research has re-evaluated *Pansori* as a medium for social critique and public discourse beyond its artistic value (Sangah, 2021). However, comparative research integrating these two Asian traditions into a unified ethnopedagogical framework remains limited.

Under the theme of "Learning in Community Education Environments," this research has several specific objectives. First, it performs a comparative review of educational philosophy by analyzing Dewantara's concepts of *Tripusat Pendidikan*, *Sistem Among*, and *Tri-Nga* against the aesthetics and social functions of Korean *Pansori* to formulate universal community education principles. Second, it analyzes the educational value of narrative texts in *Simcheongga*, the Sundanese *Mundinglaya Di Kusumah*, and various *Pantun* texts to identify character values such as filial piety, sacrifice, and solidarity. Third, the study identifies learning mechanisms by analyzing the interaction between performer and audience (teacher and student) to reveal how participatory elements like *Chuimsae* trigger motivation and facilitate deep understanding. Lastly, it explores media transition and educational adaptability by examining how values are preserved during the shift from oral tradition to written records (e.g., from *Carita Pantun* to *Wawacan*), offering implications for educational content development in the digital era. Furthermore, this study offers distinct theoretical and practical contributions. Theoretically, it extends the discourse on ethnopedagogy by moving beyond a single-culture focus to a comparative Asian framework, validating Dewantara's philosophy through the lens of modern affective neuroscience and Self-Determination Theory. Practically, the proposed integration model serves as a concrete guideline for educators to implement Culturally Sustaining Pedagogy (CSP) within the Kurikulum Merdeka, bridging the gap between local wisdom preservation and modern character education requirements.

## RESEARCH METHODOLOGY

This research adopts a qualitative research method based on library research to analyze the links between ethnopedagogy and oral tradition (Annasthasya et al., 2025). To ensure reliability and validity, methodological procedures were carried out through a comparative ethnopedagogy approach, analyzing educational phenomena across different cultural backgrounds—specifically, Indonesia and Korea. This approach aims to identify universal principles of human formation behind the educational philosophy of each culture, utilizing Ki Hadjar Dewantara's philosophy as a framework to interpret Korean *Pansori*. Methodologically, this comparative strategy aligns with Chen's (2010) concept of "Asia as Method." By prioritizing 'inter-referencing' between two Asian traditions rather than relying solely on Western pedagogical paradigms, this study seeks to generate an alternative educational discourse that is deeply rooted in local wisdom yet applicable to global modernization challenges. Thus, it encourages new insights through intercultural dialogue.

Data collection was extensive, categorizing sources into primary and secondary data. Primary sources include Ki Hadjar Dewantara's written works concerning the Education Tri-Center, leadership principles, and the Tri-Nga theory, as well as narrative texts (Sasol) and performance recordings of the *Pansori Simcheongga*. Additionally, primary data involves the oral transcription of *Carita Pantun Mundinglaya Di Kusumah* (CPMK), the manuscript of *Wawacan Mundinglaya Di Kusumah* (WMK), and various *Pantun* texts collected by Hasim (2016). Secondary sources were gathered from journal articles related to ethnopedagogy, UNESCO (2023) reports on Intangible Cultural Heritage, and policy documents from the Indonesian Ministry of Education and the Korean Cultural Heritage Administration.

The applied analysis technique is structural-semiotic analysis, combining structuralist methodology with semiotic interpretation. This involves deconstructing and reconstructing Dewantara's educational concepts and Pansori terms into educational meaning units mapped to 'Educator-Learner-Environment' elements. The narrative structures of *Mundinglaya Di Kusumah* and *Simcheongga* were analyzed using Propp's (1987) Morphology of the Folktale to interpret educational metaphors within the hero's trials. Finally, semiotic interpretation analyzes the relationship between formal changes in text (from oral to written) and the moral values embedded within them, formulating principles of educational inheritance amidst media transition.

## RESULTS AND DISCUSSION

The macro framework of Ki Hadjar Dewantara's educational philosophy is 'Tripusat Pendidikan', which is the three centers of education (Dewantara, 1977). This concept emphasizes that education does not only occur in closed spaces called schools, but must take place in an ecosystem that connects family, school, and society organically (Musolin & Nisa', 2021). The integration of this concept in character education is very crucial, where the slogans 'Ing ngarsa sung tuladha', 'Ing madya mangun karsa', and 'Tut wuri handayani' become the main pillars in forming a generation of noble character through the teacher's example (Ramazhana & Dya Qurotul A'Yun, 2024). For Dewantara, the family is the first and most fundamental center of education, which functions as the womb of character education or 'Family Environment'. In this environment, the family becomes a 'nature class (Alam)' where learners obtain basic emotional stability and form a moral foundation. Parents act as the first teachers who teach children through love and example, not through authoritarian instructions. This is directly related to the value of "mother's milk" or "bakti (filial piety)" that appears in Pantun, which is the stage where learners build inner strength before jumping into society.

The next center of education is the school, which in Dewantara's view is not just an institution for knowledge transfer, but a 'Cultural Heritage Workshop (Paguron)' or 'Alam Perguruan'. Schools purify the community culture to be integrated into the curriculum and develop the intellectual capacity (Cipta) of students so they grow into cultural subjects. The 'Taman Siswa' movement is a representative example that practices this school role with a focus on instilling national pride and independence to oppose intellectualistic Western-style education. The practical implementation of this 'Among System' can be detailed into three critical stages: modeling, habituation, and extracurricular activities. Suciptaningsih & Haryati (2020), in their study on a Java ethnopedagogy-based character education model, emphasize that teachers must act as 'gardeners' who care for the natural state of the learners. Through the habituation of values such as *andhap asor* (humility) in everyday school life, character education transforms from mere theory in class into real life practice.

Completing this ecosystem, society functions as an arena for practice and validation or 'Alam Pemuda', a place where values learned in the family and school are realized and tested in real life. Dewantara specifically considered youth organizations or community associations as important pillars of education. Society is an 'extended school' where one interacts with people from various layers and backgrounds, learning Civic Responsibility and *Gotong Royong* (Mutual Cooperation). The '*Pan*' arena in Pansori or village halls and art communities (Sanggar) in Indonesia are the main nodes where this community education occurs (Yuda et al., 2024).

Korean Pansori performance perfectly metaphors the educational leadership and ideal learning environment proposed by Ki Hadjar Dewantara. Pansori is a performance art where the *Sorikkun* (Performer), *Gosu* (Drummer), and Audience blend into one time-space called '*Pan*'. The dynamics of the relationship between these three elements correspond precisely with Dewantara's three leadership principles or *Patrap Triloka* (Cahyaningsih & Tjalla, 2025; (Gantina et al., 2025). In this analysis, the role of the *Gosu* is separated logically between the technical function of '*Jangdan*' (ritme) and the interactive function of '*Chuimsae*' (seruan) to achieve theoretical consistency. This correlation is detailed in the following table:

**Table 1.** Correlation between Dewantara's Leadership Principles and Pansori Elements Based on Ki Hadjar

Dewantara's Leadership Principles	Components & Roles in Pansori	Correlation & Function of Education
<b>Ing Ngarsa Sung Tuladha</b>	Sorikkun: Leading the narrative	Modeling: Teacher as the embodiment of values
<b>Ing Madya Mangun Karsa</b>	Chuimsae: Interactive calls	Fasilitasi: Triggering agency and spirit
<b>Tut Wuri Handayani</b>	Jangdan: Consistent support	Scaffolding: Respecting autonomy



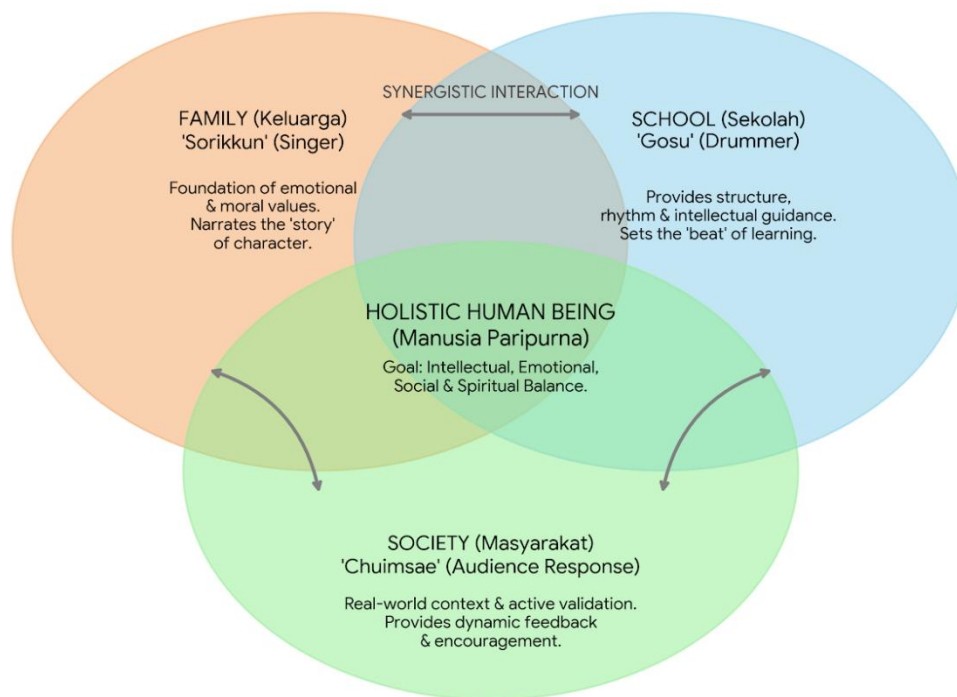
**Photo 1.** Collaboration between Sorikkun and Gosu in Pansori Performance  
 Source: From National Gugak Center (<https://www.gugak.go.kr>).

In connection with the principle of *Ing Ngarsa Sung Tuladha*, the Sorikkun becomes the embodiment of values that shows the suffering as well as the moral choices of characters vividly. This is in line with the role of a teacher who does not only read the text, but shows the meaning of knowledge through their personality and life. In this context, the vocal quality 'Seong-eum' in Pansori is not just a technical achievement, but a representation of the inner discipline and integrity of the performer's character. A Sorikkun who is able to shake the audience's heart through honest voice modulation becomes a real embodiment of the concept of the teacher as a living model, where moral values are not only taught as theory but felt as an authentic aesthetic presence. When the Sorikkun sings the narrative of Simcheong's filial piety with full feeling, the audience experiences those abstract values as concrete emotions, which facilitates high-level internalization of moral values. The significance of Pansori in community education goes beyond musical aesthetics because it is a media of living social critique. Sangah (2021) highlights how Pansori maintains its function as a public discourse voicing social injustice, which teaches learners to have critical consciousness. Active interaction in 'Pan' creates a space for collective reflection where values of democracy as well as social empathy are practiced performatively.

The mechanism of *Chuimsae* in Pansori symbolizes participatory learning or *Ing Madya Mangun Karsa*. *Chuimsae* is not just a passive response, but an essential component that allows the audience to communicate and influence the flow of the performance (J. Kim, 2024). In line with the principle of *Ing Madya Mangun Karsa*, (J. Kim, 2024) emphasizes that *Chuimsae* is a manifestation of audience subjectivity that actively influences the performance dynamics. In modern pedagogy, this mechanism represents 'Student Agency', where the teacher is present in the middle of students to build dialogic spaces that stimulate the mind, trigger creative energy, as well as arouse the spirit (Karsa) of learning together.

Meanwhile, the role of the Gosu through 'Jangdan' (*ritme*) realizes Tut Wuri Handayani, where the teacher provides structural encouragement from behind so the Sorikkun can lead the story optimally. Furthermore, (Sugiyanto et al., 2023) explain that the Tut Wuri Handayani principle demands educators to provide freedom for learners so they develop according to their natural state, but still provide structural encouragement. In Pansori, this is manifested through the beat of 'Jangdan' by the Gosu which provides a safe environment for the Sorikkun. This role has a homology with the function of collaborative piano which supports the soloist harmoniously without dominating, in order to ensure that learners achieve maximum artistic independence. In this case, the educator provides structural encouragement while still respecting the independence of the learner in completing their learning process (Sugiyanto et al., 2023). By maintaining a stable rhythm, the Gosu ensures that the learner has a solid foundation to grow into an independent and moral citizen. This structural support aligns perfectly with the concept of 'Instructional Scaffolding' introduced by Wood et al. (1976). Just as scaffolding controls elements of a task that are initially beyond the learner's capacity, the Gosu manages the temporal structure (*Jangdan*), allowing the Sorikkun to focus their cognitive resources entirely on narrative expression. Thus, 'Tut Wuri Handayani' is not merely a passive observation from behind, but an active pedagogical intervention that enables the learner to operate

within their Zone of Proximal Development (ZPD).



**Figure 1.** The Integrated Ethnopedagogical Ecosystem illustrating the synergistic correlation between Pansori dynamics and the Tripusat Pendidikan framework.

Traditional narratives such as 'Simcheongga' and 'Mundinglaya Di Kusumah' function as the 'Core Curriculum' of community education that stores historical memory and the community moral compass. 'Simcheongga' presents social learning about filial piety and self-sacrifice for the community (K. Kim, 2022). According to (K. Kim, 2022), the action of *Sim Cheong* who jumps into the Indangsu sea is the culmination of devotion (*Hyo*) which transforms physical blindness into spiritual enlightenment for the whole community. This phenomenon has a resonance with Mundinglaya's struggle in Kahiyangan; both prove that enlightenment can only be achieved through the sacrifice of the ego. In an ethnopedagogical perspective, this transition functions as an educational 'leitmotif' of community education which teaches that individual glory is always tied to collective welfare. Simcheong's action of jumping into the Indangsu sea becomes a real moral example for society, presenting moral dilemmas that trigger deep ethical discussions. The part where *Sim Bongsae* opens his eyes provide catharsis and collective psychological healing for the audience.

On the other hand, the story of 'Mundinglaya Di Kusumah' from Sunda shows the growth of a hero toward a perfect human being through the stages of Departure, Initiation, and Return. The journey to Kahiyangan to get the 'Lalayang Kencana' symbolizes the educational process (*Bildung*) in obtaining spiritual wisdom. Deep analysis by Koswara et al. (2016, 2021) reveals that 13 narrative functions in Mundinglaya Di Kusumah are a systematic 'character curriculum'. Each stage, starting from departure to victory over Buta Halimunan, represents cognitive and spiritual transformation. Structurally, this pattern resembles the development of motifs in musical composition, where each conflict functions as a 'dissonance' that must be resolved to achieve 'harmony' or inner maturity (*Manusia Paripurna*). Every element of the story is a character curriculum to form 'Manusia Paripurna' who has intellectual intelligence as well as inner maturity.

The transformation from oral tradition (*Carita Pantun*) to writing (*Wawacan*) is an effort of the community to preserve educational values along with the change of times. Although the dynamic performative aspect may decrease, the structure of moral values remains maintained through textual documentation. Texts function as 'memory anchors' that allow noble values to be passed down across generations without losing their philosophical essence, ensuring that although the media changes, the essence of character building must not change. Thus, *Wawacan* becomes a formal bridge that ensures the character curriculum remains accessible to the community at large in the midst of cultural shifts. This implies that even if the media changes, the essence of education (character building) must not change.

Indonesian *Pantun*, with its brief four-line format, functions as 'Micro-learning' that condenses concepts of economy, manners, and religious teachings. *Pantun* is used to emphasize appreciation for professionalism, social

solidarity (Gotong Royong), as well as providing strong warnings of moral discipline. Because it is easy to memorize and pleasant, Pantun becomes a very effective ethnopedagogical tool to internalize values in everyday life naturally.

This whole process of learning is integrated through Dewantara's theory of learning stages 'Tri-Nga' which includes Ngerti (understanding cognitively), Ngrasa (feeling emotionally), and Nglakoni (practicing). The Ngerti stage involves understanding the storyline and the structure of the conflict, while the Ngrasa stage is strengthened through the Chuimsae mechanism which allows learners to 'feel together' as part of the community. (Candra, 2022) emphasizes that arts education has a comparative advantage compared to formal education because of its ability to perform the internalization of values through deep emotional experience. In this context, 'Ngrasa' is not just passive empathy, but a process of 're-expression' of moral values where the audience or learner absorbs the suffering and happiness of the characters as part of themselves. Musicologically, this stage resembles the process of 'interpretation' in piano playing, where a pianist does not only read the notation (Ngerti), but must live the soul of the composition (Ngrasa) before finally being able to produce a meaningful sound. This is the crucial stage where moral values are internalized deeply through performative experience, which becomes the advantage of community-based arts education compared to formal education (Candra, 2022). Specifically, 'Ngrasa' (feeling) which is emphasized in arts education is an essential emotional catalyst for transforming knowledge into action. This transition is not merely a philosophical concept but is supported by evidence from affective neuroscience. Immordino-Yang & Damasio (2007) demonstrate that emotional processes are functionally integrated with reasoning and decision-making in the brain. According to their findings, learning that lacks emotional engagement ('Ngrasa') often fails to transfer into real-world application, confirming that emotional maturity is a biological prerequisite for moral action ('Nglakoni'). Consequently, this Tri-Nga principle (Ngerti-Ngrasa-Nglakoni) is proven to maximize student involvement and character building effectiveness when integrated with Problem-Based Learning (PBL) in the field (Nawati et al., 2024). This is logically aligned with the process in piano playing, starting from understanding the notation (Ngerti), interpreting it with feeling (Ngrasa), to completing it in a real performance (Nglakoni). Understanding and that feeling of emotion finally culminate in the Nglakoni stage, where the learner has the will (Karsa) to practice the story's lesson into their life. The process of transition from 'Ngrasa' to 'Nglakoni' is a manifestation of 'Karsa' or free will which becomes the main goal of Dewantara's education. When a learner has reached emotional enlightenment through art, moral action is no longer felt as a burden of obligation, but rather as a natural drive to realize social harmony. This proves that community education through traditional media is able to bridge the gap between ethical theory and daily life practice organically. This proves that Ing Madya Mangun Karsa is the key that bridges cognitive understanding toward real action. The results of this study finally confirm the potential for expansion of modern ethnopedagogy. Just as 'Wawacan' preserves oral tradition, the modern era needs to reconstruct the Chuimsae mechanism into an interactive digital education ecosystem to create real-time dialogic spaces that arouse learning spirit (Purbonuswanto et al., 2024). (Purbonuswanto et al., 2024) emphasize that the transformation of educational leadership in the digital era must be able to integrate Dewantara's principles to create a humanistic learning ecosystem. Implementing such an interactive mechanism in modern educational platforms is not just a technical feature, but a means to arouse 'Karsa' through responsive feedback. This mechanism can be theoretically grounded in Ryan & Deci (2000) Self-Determination Theory (SDT). According to SDT, intrinsic motivation represents the highest form of 'Karsa' (Will), which flourishes only when the psychological needs for 'Autonomy' and 'Relatedness' are met. Digital 'Chuimsae' functions as a social signal that fulfills this need for 'Relatedness', transforming the isolated digital learner into a connected participant. This allows learners in the digital era to still have agency and active involvement, just as the audience in the Pansori arena who help shape the performance dynamics through their calls of spirit. Besides moral values, ethnopedagogy also includes aspects of Traditional Ecological Knowledge (TEK), where Susanti, D. & Kim (2020) show that oral tradition contains deep messages about environmental preservation. Integrating TEK into the modern curriculum based on Dewantara's 'Kodrat Alam' philosophy can be a solution to the global ecological crisis. Convergence with formal education through the integration of traditional artists and the application of the Tut Wuri Handayani principle by schools is expected to tear down the separating walls with social reality.

However, a comparative analysis rooted in "Asia as Method" reveals fundamental divergences that necessitate a strategy of "Critical Inheritance" to avoid romanticizing the past. Historically, Pansori emerged from the patriarchal structure of the Joseon Dynasty, where values like *Hyo* (filial piety) often demanded the absolute submission of children and women (Park, 2003). This vertical hierarchy contrasts with the democratic and egalitarian ethos of Ki Hadjar Dewantara's *Taman Siswa*, which actively opposed feudalism to foster independent human beings (Tilaar, 2002). For instance, Simcheong's self-sacrifice, while aesthetically poignant, presents a conflict with the principles of gender equality and child rights upheld by the Sustainable Development Goals (SDGs) (UNESCO, 2017). Therefore, educators must not transmit these traditions as immutable dogmas but rather facilitate dialectical

discussions where students can critically question feudalistic elements—such as gender inequality or blind obedience—while retaining the core humanistic essence (Biesta, 2011). This pedagogical approach ensures that students engage with tradition not as passive recipients but as democratic agents capable of recontextualizing local wisdom for a modern, inclusive society.

## CONCLUSION

This research comprehensively concludes that the community education environment is not just a supporting element, but rather an essential land for the realization of the education of the whole human being. Grounded in the Tripusat Pendidikan philosophy initiated by Ki Hadjar Dewantara, quality education can only grow in an ecosystem that connects family, school, and society harmoniously and organically. This phenomenon is reflected artistically in the 'Pan' arena of the Pansori performance, where the boundaries between the educator (*Sorikkun*), learner or audience, and structural support (*Gosu*) melt into one participatory unit without authoritarian barriers. Through traditional narratives such as Simcheongga and Mundinglaya Di Kusumah, the process of internalizing moral values no longer stops at cognitive memorization (*Ngerti*), but rather seeps through deep emotional appreciation (*Ngrasa*) until finally manifesting in real action (*Nglakoni*). The power of this Asian ethnopedagogy offers a real solution to the dehumanization crisis in the modern education system which is often trapped in functionalist paradigms and narrow intellectualism. As a concrete step to transform these philosophical findings into real action, strategic steps are needed in the realm of national education policy.

The systematic integration of Pansori aesthetics and Indonesian local values into the Kurikulum Merdeka should be framed within the paradigm of 'Culturally Sustaining Pedagogy' (Paris, 2012). Unlike static preservation, this approach views schools as sites for sustaining the cultural and linguistic competence of communities while simultaneously offering access to dominant academic skills. Thus, it is a fundamental strategy to form the Profil Pelajar Pancasila, cultivating students who possess both critical global reasoning and a resilient local cultural identity. Specifically, this integration directly supports the 'Global Diversity' (*Berkebinekaan Global*) dimension of the *Profil Pelajar Pancasila*, which aims to cultivate students who retain their noble local culture while interacting open-mindedly with global cultures. By analyzing the universal values found in both Korean and Indonesian traditions, students develop a cross-cultural competence that is essential for 21st-century citizenship (Paris, 2012). In line with the argument of (Cahyaningsih & Tjalla, 2025), educational policy reform must be able to revitalize the legacy of Ki Hadjar Dewantara so that it is relevant to the contemporary context, where character education is rooted in local wisdom but still oriented toward universal humanity. The integration of oral cultural assets such as Pantun and Carita Pantun into the Merdeka Belajar curriculum must be viewed as a vital effort to strengthen the Profil Pelajar Pancasila. Through this method, character learning can be strongly rooted in the local wisdom of the local community. Institutional support is very important so that this ethnopedagogical approach can run effectively.

The 'Guru Penggerak' (Driving Teacher) policy which is currently being encouraged in Indonesia demands teachers to transform beyond just being conveyers of knowledge, becoming innovators who practice Dewantara's values in reality in the field (Nurwanci et al., 2025). Therefore, piano educators must also perform the role as 'cultural bridges' that dissolve traditional cultural ethos into modern teaching methods. In addition, the government needs to encourage policies that facilitate traditional artists to become educational partners in formal schools, in order to provide structural support (*Jangdan*) that helps schools tear down the separating walls with social reality. On the other hand, to reach the digital generation, traditional interaction mechanisms such as 'Chuimsae' need to be integrated into participatory and adaptive educational platforms, in order to arouse independent learning spirit (*Karsa*). Furthermore, Teacher Education Institutions (LPTK) must reconstruct their curriculum by placing ethnopedagogy as a core teaching methodology, not just additional material. Philosophical reinterpretation of Dewantara's conception, as suggested by (Gantina et al., 2025), demands every educator to have competence in facilitating a participatory 'dialogic space'. In this view, the teacher acts as a 'gardener' who cares for the natural state of students, which in a musical context, resembles the collaborative relationship between the pianist and soloist who complement each other in harmony. This "ancient future" approach is the most innovative way to produce world citizens who have a solid local identity as well as a universal human orientation.

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