

Developing Project-Based Learning Modules on *Ponoragan* Culture in the Merdeka Curriculum for Early Childhood Education

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ABSTRACT

Preserving local culture through early childhood education is a strategic step in sustaining national identity. The Merdeka Curriculum emphasizes project-based learning (PjBL) through the Strengthening Pancasila Student Profile (P5) framework, offering opportunities to integrate cultural heritage into early learning. However, cultural representation in ECE, particularly of Ponoragan traditions, remains limited. This study employed a Research and Development (R&D) design to create PjBL modules rooted in Ponoragan culture for Early Childhood Education (ECE). The development process included a preliminary cultural and curriculum review, module design aligned with P5 principles, and expert validation by ECE practitioners, cultural experts, and curriculum specialists. Data were collected through interviews, observations, and validation questionnaires, then analyzed descriptively. Four thematic modules were developed: *Wonderful of Reyog Ponorogo*, *Gajah Wengker Cultural Heritage*, *Keling Guno Joyo Dance*, and *Gong Gumbeng Wringinanom*. Each module included structured activities such as outings, STEAM-based projects, visual literacy, and performance exhibitions. Expert validation confirmed their cultural relevance, feasibility, and alignment with curriculum goals, including development of children's moral values, identity, creativity, and collaboration. The modules demonstrate potential in fostering cultural literacy and Pancasila values from an early age. Despite successful validation, broader implementation and empirical impact assessments remain areas for further study. This research contributes a culturally responsive curriculum model for ECE, supporting both educational development and cultural preservation under the Merdeka Curriculum framework.

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1. INTRODUCTION

From early childhood, education has been a strategic tool for establishing children's identities and character traits. As part of the process of developing children's self-esteem, *Pendidikan Anak Usia Dini* (PAUD) has a crucial role in promoting local values (Rusdiani et al., 2025). Culture integration in PAUD education does more than just improve students' learning outcomes; it also strengthens their sense of belonging to their social and communal environments (Mahardhani et al., 2023). Within the framework of Merdeka's curriculum, project-based learning, or PjBL, is taught using the educational principles of engaging, challenging, and contextual, as well as encouraging students' active participation in the learning process.

The United Nations (UN) has initiated the Sustainable Development Goals (SDGs) since 2015. One of these goals is SDG 11: Sustainable Cities and Communities. Sustainable Cities and Communities aim to achieve sustainability and balance amidst the rapid development of cities and communities while still paying attention to other conditions. One of the targets of SDG 11 is to protect cultural and natural heritage. The rapid pace of urban development would be more beneficial if local cultural values were also preserved (United Cities and Local Governments, 2017).

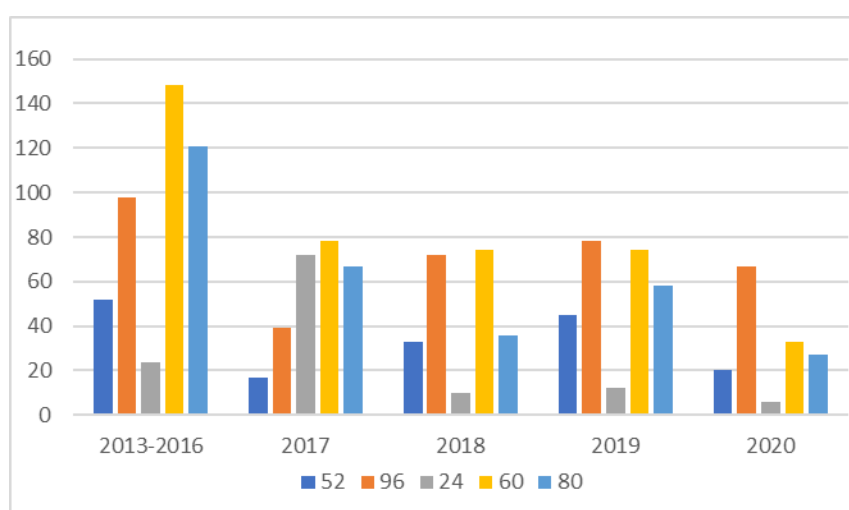


Figure 1. The Development of Intangible Cultural Heritage Designation by Category Cultural Statistics Data 2021 (Center for Data and Information Technology, 2021)

Figure 1 above emphasizes the urgency of preserving culture through formal channels, including early childhood education. The development of the determination of intangible cultural heritage in Indonesia based on this category certainly illustrates the country's systematic efforts in documenting and preserving local cultural wealth to support sustainable development goals (SDG 11). Indonesia has a wealth of local cultural heritage, encompassing both indigenous cultures and those resulting from cultural acculturation between regions. According to (Kemendikbud, 2021) the report issued by the Center for Data and Information Technology, Secretariat General of the Ministry of Education and Culture (2021), tens of intangible cultural heritage elements have been designated by the Ministry of Education and Culture as an effort to ensure their preservation, as illustrated in Graph 1. The vast diversity of Indonesia's cultural heritage poses a challenge for Indonesian society to preserve it and support the achievement of SDG 11: Sustainable Cities and Communities.

Various efforts have been made to preserve local culture (*Pusat Data Teknologi dan Informasi Pendidikan dan Kebudayaan* (Pusdatin), 2021). Efforts to preserve local culture include registering cultural heritage with UNESCO, community festivals, disbursing grants, cultural competitions, and preservation initiatives through education. The Indonesian government's education policy supports cultural preservation through the implementation of the *Merdeka* Curriculum. Preservation through education is a fundamental step in introducing culture to the younger generation, including at the Early

Childhood Education (ECE) level (Kusumaningrum et al., 2024). The *Merdeka* Curriculum for ECE is a play-based learning framework integrated with the Project to Strengthen Pancasila Student Profiles (Mahardhani & Muhamad, 2023). It aims to achieve ECE graduate learning outcomes by developing values of religion and morality, personal identity, and foundational literacy and STEAM skills. This curriculum comprises four major themes: I Love the Earth, I Love Indonesia, Playing and Collaborating, and My Imagination. The theme I Love Indonesia focuses on introducing children to Indonesia, including its rich cultural heritage. (Sulistiyati et al., 2021). In addition, the *Merdeka* Curriculum is expected to provide significant opportunities for improving the quality of education in Indonesia (Prameswari, 2020)

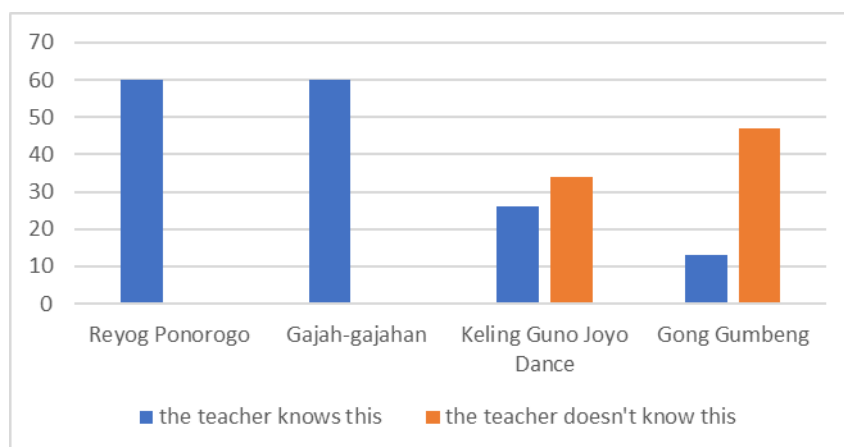


Figure 2. Graph of ECE Teachers' Understanding of Ponoragan Culture in Ponorogo Regency

In accordance with Figure 2, it is known that the understanding of PAUD teachers towards Ponoragan culture in Ponorogo Regency shows that although all respondents know Reyog and Gajah-Gajahan, only a small number know the Keling Dance and Gong Gumbeng. This graph reveals the existence of a gap in local cultural knowledge that needs to be addressed through the development of comprehensive learning modules.

One of the local cultures with the highest level of education is the Ponoragan culture, known for its *traditional kesenian*, *Reog seni*, regional language, and social and communal values. However, Ponoragan culture is still regarded as the most important factor in the systematic development of PAUD learning materials. Even though a few PAUDs in Ponorogo have already addressed local customs, there aren't any project-based learning modules available that are specifically designed to incorporate these customs into the *Merdeka* curriculum. This indicates a *kesenjangan* between the implementation of a curriculum based on local knowledge and the potential of local education (Hartanto et al., 2024).

The theme I Love Indonesia can essentially be developed according to local wisdom (Nurlitasari et al., 2023). One example is Ponorogo Regency, which is rich in Ponoragan culture. Researchers conducted a survey among IGTKI and HIMPAUDI teachers' organization in Ponorogo Regency regarding Ponoragan culture. The survey involved 60 teachers from 60 ECE institutions using a random sample. The results revealed the following levels of teacher familiarity with Ponoragan culture: 100% of teachers recognized Reyog Ponorogo culture, 100% recognized Gajah-gajahan culture, 43% recognized Tari Keling, and 22% recognized Gong Gumbeng culture. Regarding the implementation of Ponoragan cultural materials in ECE institutions in Ponorogo Regency, the findings were as follows: 95% introduced Reyog Ponorogo, 0% introduced Gajah-gajahan, 0% introduced Tari Keling, and 0% introduced Gong Gumbeng. The survey results are depicted in Figures 4 and 5. These findings illustrate that local cultural literacy in Ponoragan culture at the ECE level is limited to the introduction of Reyog Ponorogo. Yet, there are many other aspects of Ponoragan culture that can be introduced to young

children during their golden age as part of efforts to preserve local culture. Ponoragan cultural elements have been introduced in PAUD institutions. The results show that only Reog Ponorogo is predominantly introduced, while other local cultures have not been utilized in learning activities, reinforcing the urgency of developing project-based modules for cultural preservation. This is evident in Figure 3.

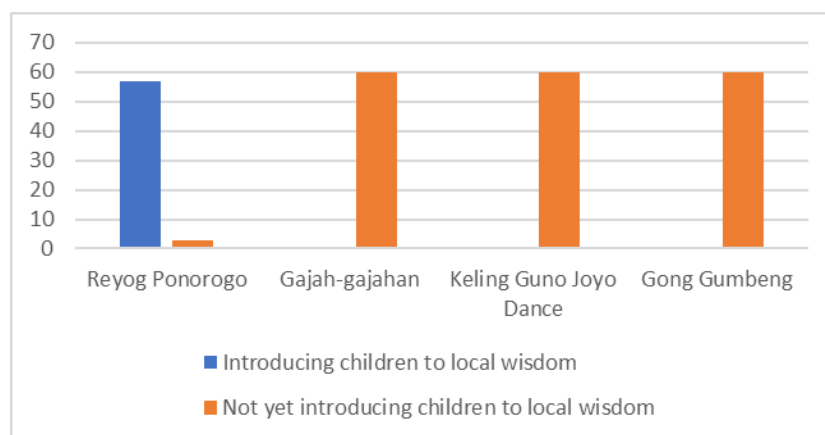


Figure 3. Graph of the Introducing Children about Ponoragan Culture in ECE Institutions in Ponorogo Regency

Based on the issues identified, the researcher aims to develop the project modules for the *Merdeka* Curriculum Project based on Ponoragan Culture as an effort to preserve local culture sustainably for ECE in Ponorogo Regency. The research problem in this study is: what should the form of the *Merdeka* Curriculum Project Module based on Ponoragan Culture be, as an effort to preserve local culture sustainably for Early Childhood Education in Ponorogo Regency, serving as a reference for teachers to introduce Ponoragan local culture to young children as part of the preservation of the nation's culture.

This research aims to develop a *Merdeka* Curriculum Project Module based on Ponoragan Culture as an effort to preserve local culture sustainably for ECE in Ponorogo Regency, serving as a reference for teachers in introducing Ponoragan local culture to young children as part of the preservation of the nation's culture.

2. METHODS

In order to design, develop, and test a project-based learning module (PjBL) on Ponoragan culture for the *Merdeka* Curriculum for Early Childhood Education (PAUD), this study employs the Research and Development (R&D) method (Creswell & Creswell, 2018; Sugiyono, 2018). The development process is divided into three main stages: (1) preliminary research, which includes a review of Ponoragan literature, including works by *Reyog Ponorogo*, *Gajah-Gajahan*, *Keling Guno Joyo*, and *Gong Gumbeng*, to create the cultural foundation for the module; (2) planning and development, which includes problem identification, goal setting, and the creation of concept maps, outing class activities, culture-based projects, serial picture literacy, and children's work exhibitions; (3) validation, namely the module feasibility test by PAUD experts, local Ponorogo cultural experts, and *Merdeka* curriculum practitioners.

Open interviews with PAUD teachers, observation, and expert validation of questionnaires were used to collect data. A scale-format assessment sheet was used as the validation tool. It evaluated characteristics such as the viability of the content, integration with the local culture, suitability for the learning objectives of the *Merdeka* Curriculum, implementation feasibility, and character development potential through the Pancasila Student Profile. The data validation results were analyzed using qualitative descriptive methods with data reduction and categorization techniques to interpret expert

input and suggestions, as well as quantitative descriptive methods using the average score of each indicator. A theoretically and practically validated module for use in PAUD institution units was the end product of this process.

3. FINDINGS AND DISCUSSION

3.1. Hypothetical Model

The development of the Hypothetical Model for P5 Project Module in the *Merdeka* Curriculum for ECE, based on Ponorogo culture, has resulted in four modules. These modules are: Wonderful of *Reyog Ponorogo*, *Gajah Wengker Cultural Heritage*, *Keling Guno Joyo* Dance: Traditional Dance from Singgahan, and Gong Gumbeng Wringinanom. These four modules are expected to provide a model of culturally-based teaching materials for ECE institutions. As stated (Wulansari, 2017) curriculum development by incorporating local wisdom materials can be implemented across all ECE institutions in Indonesia to prevent the country from experiencing a crisis of disappearing traditional games. The concept of material development is summarised in Table 1.

Table 1. P5 Project Module Materials in the *Merdeka* Curriculum for ECE

| P5 Project Module | Wonderful of Reyog Ponorogo | Gajah Wengker Cultural Heritage | Keling Guno Joyo "Traditional Dance From Singgahan" | Gong Gumbeng Wringinanom |
|--------------------------|--|--|---|---|
| Contents of Concept Map. | Introduction to Reyog Ponorogo Dance and Its Dancers. | Introduction to the Gajah-Gajahan Performance and Art Figures | Introduction to Keling Guno Joyo Dance and Its Dancers | Introduction to Gong Gumbeng Wringinanom Music and Instruments |
| Outing Class | Visit to Bantarangin Monument in Kauman District, Ponorogo Regency | Visit to Gajah Wengker Statue at the Pendopo of Ponorogo Regency | Watching the Keling Guno Joyo Dance Performance Video together in the school yard | Visit to see Gong Gumbeng in Wringinanom Village, Sambit District |
| STEAM Project 1 | Painting a Klono Sewandono mask | Making Gajah-Gajahan from recycled materials | Making a Chicken Feather Headpiece | Painting on Gong Gumbeng Media |
| STEAM Project 2 | Making a Reyog Ponorogo Mask from recycled materials | Decorating the Gajah-Gajahan | Making a Janur Skirt Decoration | Making Red and Yellow Wool Jimbai for Gong Gumbeng |
| Serial Image Literacy | The Reyog Ponorogo Dancer | The extinct Gajah Wengker | Keling Soldier | Gong Gumbeng Wringinanom |
| Exhibition of Works | Simple Reyog Ponorogo Dance Performance. | Gajah-Gajahan Parade | Keling Guno Joyo Dance Performance | Simple Gong Gumbeng Music Performance |

3.2. Expert Validation

The validation results highlight several aspects that require enhancement to ensure the quality and clarity of the P5 Project Module Material. First, a detailed project description needs to be added to provide a comprehensive understanding of the project's scope and objectives. Second, the concept map material should be clarified to explicitly indicate the topics or concepts it aims to introduce. Third, there is a need for greater clarity regarding the tools and materials required for activities, ensuring practicality and ease of use. Fourth, the Graduate Learning Outcomes for each activity must be clearly articulated to align with the curriculum goals. Fifth, the module should incorporate the Pancasila Student Profile to reflect the development of desired character traits. Finally, the assessment methods used must be outlined to evaluate the effectiveness of each activity and the overall learning process comprehensively. These additions will strengthen the module and align it with educational standards and objectives.

3.3. Validated P5 Project Module of Curriculum Merdeka ECE

The P5 Project Module highlights the richness and philosophical depth of Reyog Ponorogo as an essential component of Indonesia’s cultural heritage (Idha et al., 2022; Kristianto, 2019; Kurnianto, 2016; Sulton & Wulansari, 2019). Reyog Ponorogo is a traditional performing art originating from Ponorogo, East Java, Indonesia. This cultural expression is closely associated with mysticism and profound spiritual values that shape its performance practices and symbolic meanings. Historically, Reyog was created by Ki Ageng Kutu as a form of satirical artistic expression that portrayed a caricature of Javanese society during the late Majapahit period. Ki Ageng Kutu, whose original name was Ki Ageng Surya Alam, was known as a poet in the Majapahit Kingdom. His disappointment with King Bhre Kertabumi—particularly due to the king’s political decisions and perceived external influences—led him to withdraw to the Wengker region. There, he established a martial arts and spiritual training center, where Reyog developed as both a cultural performance and a medium for social criticism (Idha et al., 2022; Kurnianto, 2016; Sulton & Wulansari, 2019).

Reyog Ponorogo features the iconic masked dance *Dadak Merak*. The performance includes five main characters: *Dadak Merak*, *Klono Sewandono*, *Bujang Ganong*, *Warok*, and *Jathil*. Today, Reyog Ponorogo performances are divided into two types. The first is the Reyog Ponorogo Dance Drama, which narrates the folklore of King Klono Sewandono proposing to Dewi Songgolangit. The second is Reyog Obyog, a performance that showcases dances like *Dadak Merak*, *Jathil*, *Bujang Ganong*, and *Warok* without following a storyline. Notably, the character of King Klono Sewandono does not appear in the Reyog Obyog performance.

The Wonderful of Reyog Ponorogo is part of the project I Love Indonesia, designed to introduce Reyog Ponorogo as a cultural heritage of Ponorogo. This project aims to familiarize young children with the concept of the Reyog dance and its key characters. It includes five main activities: an outing class, a visit to the Bantarangin Monument, painting on Klono Sewandono masks, peacock creating masks from recycled materials, a picture storytelling literacy activity about Reyog Ponorogo dancers, an exhibition of the children's work, and a simple Reyog Ponorogo performance. Detailed descriptions of these activities are provided in Table 2.

Table 2. P5 Project Module Material Wonderful of Reyog Ponorogo

| Project Module Components | | Wonderful of Reyog Ponorogo | | | |
|--|--|---|--|--|--|
| Project | Outing Class Visit to Bantarangin Monument | Project 1 Painting on the Klono Sewandono Mask Medium | Project 2 Making a Peacock Mask from recycled materials | Serial Image Literacy The Reyog Ponorogo Dancer | Exhibition of Works Simple Reyog Ponorogo Performance |
| Graduate Learning Outcomes: Religious Values and Character | Religious and Moral Values: Greeting and Responding to Greetings | | | Religious and Moral Values: Reciting prayers before and/or after doing something | |
| Identity | | Socio-Emotional: Proud of one's own work. | | | Socio-Emotional: Showing confidence |
| Basics of Literacy and STEAM | Cognitive: Demonstrates exploratory and investigative activities Language: Answers more | Arts: Combines various colors when drawing or coloring | Fine Motor Skills: Explores with various media and activities | Arts: Draws a variety of different shapes | Gross Motor Skills: Performs coordinated movements of jumping, hopping, and running |

| Project Module Components | | Wonderful of Reyog Ponorogo | | | |
|----------------------------|--|---|---|---|---|
| | complex questions | | | | |
| P5 | Dimension of Faith, Piety to God Almighty, and Noble Character: Recognizing rights and responsibilities in public places related to faith in God Almighty (Smile, Greet, Salute) | Dimension of Independence: Recognizing one's abilities and interests/preferences and accepting one's existence and uniqueness | Dimension of Creativity: Exploring and expressing thoughts and/or feelings in the form of works and/or simple actions and appreciating the works and actions produced | Dimension of Global Diversity: Using various meaningful ways to express feelings and thoughts Dimension of Critical Reasoning: Briefly expressing what one thinks | Dimension of Collaboration: Being accustomed to working together in activities involving groups (involving two or more people) |
| Tools and Materials | Yourself Transportation | Natural Klono mask Acrylic paint Brush Water | Cardboard Peacock feathers Crayon Glue | HVS Paper Crayon | Simple Reyog Ponorogo costume Kloni painting result Peacock mask result |
| Activity Steps | <ol style="list-style-type: none"> Go to Bantarangin monument Greet upon entering the location Form a circle Teacher tells the story and meaning of the Bantarangin Monument Students are asked to explore the building Q&A session Reflection and Motivation | <ol style="list-style-type: none"> Students are asked to form a circle outside the classroom Each student is given one natural Klono mask Students are asked to create by drawing on the Klono Sewandono mask Reflection and Motivation | <ol style="list-style-type: none"> Students are asked to go to their respective tables Each student is given one cardboard mask Students are asked to decorate the mask with crayons and peacock feathers Reflection and Motivation | <ol style="list-style-type: none"> Teacher demonstrates drawing the Reyog Ponorogo dancer while storytelling Students are asked to replicate the series of pictures of the Reyog Ponorogo dancer Reflection and Motivation | <ol style="list-style-type: none"> Students organize a simple Reyog Ponorogo exhibition and performance Students organize an exhibition of their results Reflection and Motivation |
| Assessment | Checklist | Portfolio | Portofolio | Portofolio | Observation |

P5 Project Module Material Gajah Wengker Cultural Heritage ((Hurhadi, M., & Pradipta, 2020); (Rukun & Hanif, 2021); (Gutiawati, T. A., & Wulansari, 2022), (Sugeng Sueng, n.d.))

The history of the Gajah-Gajahan cultural art dates back to the early 15th century (Hartanto et al., 2024), originating from the Majapahit Kingdom during the reign of King Wikramawardhana. It reflects the king's fondness for presenting Javanese elephants as gifts to allied kingdoms across Kalimantan, Indochina, and Japan. These elephants, sourced from the Wengker region (modern-day Ponorogo), were distinct with their stout bodies, moderate height, black coloration, large ears, and long tails—characteristics that define the Javanese elephant. The people of Wengker lived harmoniously with these elephants, utilizing them for daily tasks and including them in traditional celebrations. The contribution of Wengker in providing elephants to the Majapahit Kingdom is commemorated through

small elephant statues preserved in the courtyard of the Ponorogo Regency Hall and the Gajah Wengker relief at Sukuh Temple in Karanganyar. However, due to overexploitation without conservation efforts, Javanese elephants eventually became extinct. To preserve their cultural significance, the community began creating Gajah-Gajahan replicas for traditional rituals and celebrations.

The Gajah-Gajahan performance art is a folk tradition unique to the people of Ponorogo. Its central figure is an elephant effigy made of black-colored cardboard attached to a bamboo frame shaped like an elephant. Philosophically, the elephant symbolizes a docile, courteous creature that greatly assists humans in their work. The elephant replica is carried by two individuals and accompanied by Islamic-themed *hadroh* music. During performances, the effigy is typically ridden by a child dancer, either male or female. If performed during a circumcision ceremony, the child being circumcised often rides the elephant. The performance involves a lively procession through the village or neighboring villages. The Gajah-Gajahan dance does not adhere to strict choreography or specific musical arrangements, instead featuring free-form movements accompanied by Islamic hadroh music, embodying the joyful and communal spirit of the tradition. And then it can be developed into the P5 project module in table 3.

Table 3. P5 Project Module Material Gajah Wengker Cultural Heritage

| Project Module Components | | Gajah Wengker Cultural Heritage | | | |
|--|--|---|--|--|---|
| Project | Outing Class: Visit to Gajah Wengker Statue at Pendopo Kabupaten Ponorogo | Project 1: Making Elephant Models from recycled materials | Project 2: Decorating Elephant Models | Serial Image Literacy: The extinct Gajah Wengker | Exhibition of Works: Parade of Elephant Models |
| Graduate Learning Outcomes: Religious Values and Character | Religious and Moral Values: Getting used to behaving well in public places | Socio-Emotional: Playing with peers | | | Socio-Emotional: Showing confidence |
| Basics of Literacy and STEAM | Language: Continuing parts of a story/fairy tale that has been heard | Cognitive: Demonstrating creative attitudes in problem-solving (ideas, concepts outside usual habits) | Arts: Creating works that resemble real shapes using various materials | Fine Motor Skills: Expressing oneself through detailed drawing movements | Gross Motor Skills: Coordinating eye-foot-hand-head movements in imitating dance |
| P5 | Dimension of Faith, Piety to God Almighty, and Noble Character: Recognizing rights and responsibilities in public places related to faith in God Almighty (Smile, Greet, Salute) | Dimension of Collaboration: Being accustomed to working together in activities with groups (involving two or more people) | Dimension of Creativity: Exploring and expressing thoughts and/or feelings in the form of works and/or simple actions and appreciating the works and actions produced Dimension of Independence: Recognizing one's abilities and interests/preferences and accepting one's existence and | Dimension of Global Diversity: Using various meaningful ways to express feelings and thoughts | Dimension of Critical Reasoning: Briefly expressing what one thinks |

| Project Module Components | | Gajah Wengker Cultural Heritage | | | |
|----------------------------|---|---|---|---|--|
| uniqueness | | | | | |
| Tools and Materials | Yourself Transportation | Bamboo frame Newspaper Wood glue | Paint Gold lace Red flannel fabric | HVS Paper Crayon | Dance costume gajah-gajahan |
| Activity Steps | 1. Go to Pendopo Ponorogo regency 2. Greet upon entering the location at the Gajah Wengker Statue 3. Form a circle in the pendopo area 4. Teacher tells the story and meaning of the Gajah Wengker Statue 5. Students are asked to explore the Gajah Wengker Statue 6. Q&A session 7. Reflection and Motivation | 1. Students are asked to form a circle outside the classroom 2. Teacher explains the project of making elephant models from newspaper and gives an example of how to do it 3. Students participate in the elephant model-making activity together 4. Reflection and Motivation | 1. Teacher demonstrates how to decorate the elephant models made yesterday 2. Students continue decorating the elephant models made the previous day 3. Reflection and Motivation | 1. Teacher demonstrates drawing the extinct Gajah Wengker while storytelling 2. Students are asked to replicate the drawing of the extinct Gajah Wengker 3. Reflection and Motivation | 1. Students gather in the yard 2. Teacher explains the procedures for the elephant model parade 3. Reflection and Motivation |
| Assessment | Checklist | Series of photos | Portfolio | Portfolio | Observation |

P5 Project Module Material Keling Guno Joyo: Traditional Dance From Singgahan (Jayanti, 2018; Maratun Nafiah, 2019, Beno et al., 2022, Dra. An fauzia rozani et al., 2017)

The Keling Guno Joyo art form is a traditional folk dance with distinctive characteristics originating from Dusun Mojo, Singgahan Village, Pulung District, Ponorogo Regency. The Keling dance involves body movements accompanied by gamelan music, which is closely tied to chandra, tembang, and singing. The Keling dance performance portrays a group of Keling soldiers, and it is typically performed after the opening lyrics of the Macapat Palaran Dhandang Gulo song. Today, the Keling dance is often performed during the Grebeg Suro celebration. and then the teacher can develop this art into the P5 project module in Table 4.

Table 4. P5 Project Module Material Keling Guno Joyo Dance: Traditional Dance From Singgahan

| Project Module Components | | Keling Guno Joyo Dance: Traditional Dance From Singgahan | | | |
|-------------------------------------|--|---|---|--|---|
| Project | Outing Class: Watch the Keling Guno Joyo Dance Performance video together in the school yard | Project 1: Making Chicken Feather Head Decorations | Project 2: Making Janur (young coconut leaf) Skirt Decorations | Serial Image Literacy: Keling Warrior | Exhibition of Works: Keling Guno Joyo Dance Performance |
| Graduate Learning Outcomes: | Religious and Moral Values: Developing the habit of good behavior | | Religious and Moral Values: Maintaining personal and environmental cleanliness | | |
| Identity | | Social-Emotional: Being cooperative with peers | | Social-Emotional: Taking responsibility for one's behavior for self-improvement | |
| Basics of Literacy and STEAM | Cognitive: Recognizing activity patterns | Arts: Creating works that resemble real shapes using various materials | Fine Motor Skills: Accurately sticking pictures | Language: Demonstrating understanding of concepts in storybooks | Gross Motor Skills: Coordinating eye-foot-hand-head movements in imitating dance Language: Understanding multiple commands simultaneously |
| P5 | Dimension of Faith, Piety to God Almighty, and Noble Character: Recognizing rights and responsibilities in public places related to faith in God Almighty (Smile, Greet, Salute) | Dimension of Independence: Recognizing one's abilities and interests/preferences and accepting one's existence and uniqueness | Dimension of Creativity: Exploring and expressing thoughts and/or feelings in the form of works and/or simple actions and appreciating the works and actions produced | Dimension of Global Diversity: Using various meaningful ways to express feelings and thoughts Dimension of Critical Reasoning: Briefly expressing what one thinks | Dimension of Collaboration: Being accustomed to working together in activities with groups (involving two or more people) |
| Tools and Materials | Video of Keling Guno Joyo Dance Performance LCD Projector | Used inner tube rubber UHU glue Duster (Kemocing) Beads Lace | Raffia rope Janur (young coconut leaf) | Paper Crayon | Keling Guno Joyo Dance Music Chicken Feather Head Decoration Janur Skirt Decoration |
| Activity Steps | 1. Students are | 1. Teacher | 1. Teacher | 1. Teacher | 1. Students |

| Project Module Components | Keling Guno Joyo Dance: Traditional Dance From Singgahan | | | | |
|---|--|---|---|--|---|
| asked to go to the yard and sit in a circle | demonstrates how to make Chicken Feather Head Decorations | demonstrates how to make Janur (young coconut leaf) Skirt Decorations | demonstrates how to make Janur Skirt Decorations | demonstrates drawing the Keling Warrior while storytelling | gather in the yard |
| 2. Teacher presents a video of the traditional Ponorogo dance | 2. Students are asked to make Chicken Feather Head Decorations | 2. Students are asked to make Janur Skirt Decorations | 2. Students are asked to make Janur Skirt Decorations | 2. Students are asked to replicate the drawing of the Keling Warrior | 2. Teacher explains the procedures for the Keling Guno Joyo dance |
| 3. Students are asked to watch the Keling Guno Joyo Dancer | 3. Reflection and Motivation | 3. Reflection and Motivation | 3. Reflection and Motivation | 3. Reflection and Motivation | 3. Reflection and Motivation |
| 4. Reflection and Motivation | | | | | |
| Assessment | Checklist | Series of photos | Portfolio | Portfolio | Observation |

P5 Project Module Material Gong Gumbeng Wringinanom ((Lupitasari, 2018); (Bagas Ardiansyah Triyono. S, 2022); (Royani & Purwati2, 2023); (Santi, F.A., Wulansari, B.Y., & Muttaqin, 2023))

The Gong Gumbeng art form is a cultural expression closely tied to the beliefs of the local community. It serves as a form of cultural expression that meets the needs and interests of the people. This art form is indigenous to Banyuripan, Wringinanom Village, Sambit District, Ponorogo Regency. It is a traditional performance art that has been an integral part of the Banyuripan community's culture for many years. The art form involves a simple set of musical instruments made from bamboo, including 15 *Angklung*, 1 *Gong Bonjor*, 1 *Kendhang Ciblon*, and 1 *Sitter*. Gong Gumbeng is one of the art forms that continues to exist and holds value for the people of Banyuripan.

Table 5. P5 Project ECE Module Material Gong Gumbeng Wringinanom

| Project Module Components | Gong Gumbeng Wringinanom | | | | |
|------------------------------------|---|---|--|--|--|
| Project | Outing Class | Project 1 | Project 2 | Serial Picture | Exhibition of Works |
| | Visit to see Gong Gumbeng in Wringinanom Village, Sambit District | Painting on Gong Gumbeng Media | Making Red and Yellow Wool Jimbai for Gong Gumbeng | Literacy Bamboo Gong Gumbeng Wringinanom | Simple Ponorogo Reyog Performance |
| Graduate Learning Outcomes: | | Religious and Moral Values: | | | Religious and Moral Values: |
| Religious Values and Character | | Behave honestly, be helpful, polite, respectful, sporty | | | Saying greetings and returning greetings |
| Identity | Social Emotional: | | | | |
| | Understanding manners and politeness according to local socio- | | | | |

| Project Module | | Gong Gumbeng Wringinanom | | | |
|------------------------------|--|--|---|---|---|
| Components | | cultural values. | | | |
| Basics of Literacy and STEAM | Language: Having more words to express ideas to others | Art: Painting in various ways and objects | Fine Motor Physical: Exploring with various media and activities | Cognitive: Demonstrating creative attitudes in solving problems | Art: Playing musical instruments/objects with friends |
| | | | | Fine Motor: Using writing tools correctly | |
| P5 | Dimensions of Faith, Fear of God Almighty, and Noble Morals: Recognizing one's rights and responsibilities in public places related to faith in God Almighty (Smile, Greet, Greeting) | Independent Dimension: Recognizing one's own abilities and interests/likes and accepting one's own existence and uniqueness | Creative Dimension: Exploring and expressing thoughts and/or feelings in the form of simple works and/or actions and appreciating the resulting works and actions. | Global Diversity Dimension: Using a variety of meaningful ways to express feelings and thoughts Critical Reasoning Dimension: Conveying what is thought concisely | Mutual Cooperation Dimension: Accustomed to working together in carrying out activities in groups (involving two or more people). |
| Tools and Materials | Myself Transportation | Natural Kentongan Acrylic Dye Brush Water | Red Wool Thread Yellow Wool Thread Scissors Small Comb | HVS Paper Crayon | Colorful Gong Gumbeng and Jimbai Costume |
| Activity Steps | <ol style="list-style-type: none"> 1. Heading to Wringinanom Village 2. Greetings when entering the Office of the Head of Wringin Anom Village 3. Forming a circle in the Wringinanom Village hall 4. The teacher delivers the Gong Gumbeng apperception 5. Students are asked to listen to the song from Gong Gumbeng 6. Questions and answers 7. Reflection | <ol style="list-style-type: none"> 1. Students are asked to make a circle outside the classroom 2. One student is given 1 natural kentongan 3. Students are asked to be creative by drawing a kentongan 4. Reflection and Motivation | <ol style="list-style-type: none"> 1. Students are given wool thread that has been cut by the teacher 2. The teacher demonstrates combing the jimbai 3. Students are asked to comb the jimbai so that it is smooth 4. Reflection and Motivation | <ol style="list-style-type: none"> 1. The teacher demonstrates drawing Gong Gumbeng Wringinanom by telling a story 2. Students are asked to replicate the serial drawing of Gong Gumbeng Wringin Anom 3. Reflection and Motivation | <ol style="list-style-type: none"> 1. Students come wearing black costumes and batik cloth 2. Students are asked to listen to the teacher who practices gong gumbeng wringinanom as arrhythmic music 3. Students play gong gumbeng wringinanom according to the teacher's instructions 4. Reflection and motivation |

| Project Module | | Gong Gumbeng Wringinanom | | | |
|----------------|-------------------|--------------------------|-----------|-----------|-------------|
| Components | | | | | |
| | and Motivation | | | | |
| Assessment | Checklist | Series of Photos | Portfolio | Portfolio | Observation |

The creation of the "Beautiful Reyog Ponorogo" module (Table 2) demonstrates the integration of Reyog cultural elements into project-based learning in PAUD. This module includes a trip to the Bantarangin Monument, making Klono Sewandono masks, and visual literacy activities that end with a simple Reyog Ponorogo performance by kids. This activity teaches kids about traditional performing arts and helps them learn moral and social values like pride in their work, self-confidence, and fine and gross motor skills. This module has been successful in linking local identity with the accomplishments of the Pancasila Student Profile, particularly in the areas of creativity, independence, and global diversity.

In the meantime, the modules on "Gajah Wengker Cultural Heritage" (Table 3) and "Keling Guno Joyo Dance" (Table 4) make significant contributions to the study of lesser-known regional historical accounts and customs. Students are invited to visit the Gajah Wengker statue and participate in activities that involve creating and decorating recycled elephant replicas in order to gain an understanding of the history of the now-extinct Javanese elephant. The Keling Guno Joyo module, on the other hand, places more of an emphasis on learning through dance videos, crafts for dance accessories, and basic performances. In addition to enhancing cultural awareness, these two modules foster collaboration, develop critical thinking abilities, and foster children's artistic expression from a young age. This aligns with the Merdeka Belajar principle, which prioritizes meaningful and contextual learning.

The introduction of community-based traditional musical arts as a teaching tool is highlighted in the final module, "Gong Gumbeng Wringinanom" (Table 5). Youngsters are encouraged to create simple musical instruments, play cooperative rhythmic games, and visit the site of the art's creation. In addition to encouraging artistic and fine motor skills, this activity promotes the virtues of civility, teamwork, and social responsibility. This module demonstrates how a playful pedagogical approach can revive the nearly extinct traditional musical heritage. All things considered, the four modules have a lot of potential to preserve local culture through early childhood education while still giving children's developmental accomplishments top priority in accordance with the Merdeka Curriculum standards.

In the context of early childhood education, the four project modules—Gong Gumbeng Wringinanom, Keling Guno Joyo Dance, Gajah Wengker Cultural Heritage, and Wonderful of Reyog Ponorogo—offer the integration of various local cultures. Well-known performing arts are covered in the Reyog Ponorogo module, along with simple dance performances, mask-making exercises, and drawing exercises. Gajah Wengker, on the other hand, incorporates more narrative aspects of history and local cultural philosophy through mini parades and activities that involve creating recycled-material elephant replicas. While Gong Gumbeng Wringinanom stresses a musical approach by introducing traditional musical instruments made from bamboo, the Keling Guno Joyo module places more emphasis on cultural expression through traditional dance. Different facets of Ponoragan culture are brought to life by the distinctive features of each module.

An outing class, two STEAM-based creative projects, a series of picture literacy exercises, and an exhibition of works are all part of the four modules' consistent learning structure. Nonetheless, they are distinguished by dominant variations. More visual elements and dance performances are explored in the Reyog and Keling Guno Joyo modules, which are appropriate for fostering children's self-confidence and gross motor skills. The Gajah Wengker module typically focuses on examining how children can use their imagination and fine motor skills to create symbolic animal shapes. The Gong Gumbeng module, on the other hand, is the only one that is effective in fostering children's musical expression and rhythmic cooperation by incorporating a sensory-auditory component through group

music activities.

In terms of child development outcomes and strengthening Pancasila student profile (P5), all modules successfully promoted religious values, identity, creativity and mutual cooperation. The Reyog and Gajah Wengker modules focused more on strengthening cultural identity and self-expression, while the Keling Guno Joyo and Gong Gumbeng modules effectively promoted social and collaborative skills through group performances and music games. Therefore, these four modules not only enriched young children's learning experience but also made a strategic contribution to preserving local culture through contextualised, fun educational methods.

4. CONCLUSION

This study contributes to the development of a project-based learning model that integrates the local culture of Ponorogo into a stand-alone course for PAUD, demonstrating that culturally grounded thematic modules can both introduce young children to local heritage and holistically foster the attributes of Pancasila students. The main finding indicates that the developed module is conceptually valid and pedagogically relevant for early childhood education contexts. However, the research is limited to expert validation involving only three specialists and has not yet been widely implemented or tested across PAUD institutions beyond the Ponorogo region, thereby restricting the generalizability of the findings. Future research is therefore recommended to conduct broader field trials to evaluate the module's effectiveness in improving child development outcomes, to assess its adaptability in diverse educational settings, and to formulate practical implementation guidelines that support teachers' continuous professional development.

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