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Local Wisdom-Based Cultural Arts Education to Foster Character Building in Fifth Grade Students at SD Inpres Bumi Sagu

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ABSTRACT

Along with the rapid development of globalization, the integration of regional cultural values in education has become increasingly important, particularly in strengthening the character of students from an early age. This study aims to describe the implementation of local wisdom-based cultural arts learning in building the character of fifth-grade students at SD Inpres Bumi Sagu. The research employed a descriptive qualitative method with data collected through interviews, document analysis, and observation. The subjects included the principal, homeroom teachers, dance teachers, and students as the primary participants. The findings reveal that local wisdom-based cultural arts learning at SD Inpres Bumi Sagu has been carried out effectively, although it remains an extracurricular activity and has not yet been fully integrated into the Merdeka Curriculum syllabus. The school successfully adopted the Torata Dance, a traditional welcoming dance from Central Sulawesi, as the main learning medium. The process was structured through initial orientation, dance practice, and closing activities that emphasized the philosophical and religious values of the local culture. Strong support from both the school and parents contributed to the success of the program. Students showed high enthusiasm, demonstrated the dance well, and understood its cultural meaning and origins. Moreover, this learning approach not only improved artistic skills but also fostered positive character traits such as hard work, creativity, responsibility, and religiosity.

1. Introduction

Education is a conscious and planned effort to create a learning environment and learning process that enables students to actively develop their potential. Through education, students are expected to develop religious spiritual strength, self-control, personality, intelligence, noble character, and skills that are useful for themselves

and the wider community (SISDIKNAS Law No. 20 of 2003). Education not only functions as a means of transferring knowledge, but also as a vehicle for character building and the internalization of values that apply in society. Character building and internalization of norms are often applied in schools in the form of integrating local wisdom.

However, amid the rapid pace of globalization, educational institutions often face the challenge of reduced space for internalizing local values. This phenomenon has led to students having a minimal understanding of local history and cultural traditions (Rosala, 2016). In fact, education based on local wisdom is becoming increasingly important in order to preserve and maintain the nation's cultural diversity as well as to shape students' character. Rahmawati, et al. (2023) conclude that local wisdom values can be used as a standard for character building in junior high schools, especially in relation to the effectiveness of the cultural enculturation process. This shows that education has a dual dimension: in addition to transferring knowledge, it also internalizes cultural values that can strengthen students' identity. Therefore, education can be seen as a systematic effort to impart knowledge while instilling local wisdom values in the younger generation.

One of the primary educational institutions that plays an important role in this implementation is elementary school (Sekolah Dasar). At this level, arts education, including dance, is an integral part of the curriculum. Dance in the Arts, Culture, and Skills (SBdP) subject is not intended to produce expert dancers, but rather as a medium to facilitate students' potential, expression, and character building. Dance education is also closely related to character education. Character education is defined as an effort to develop a person's psychological, moral, and ethical aspects to become better. Rosala (2016) emphasizes that character education is a system of instilling values in students that includes knowledge, awareness, and actions to implement these values. In the context of dance, character education can be implemented through teaching dances that contain positive moral values, so that students are not only able to perform dance movements, but also absorb the character messages contained within them to apply in their daily lives.

The principle of dance education in public schools focuses on selecting dance material that is relevant to the students' level of development and rich in educational values. Therefore, the role of teachers is crucial. Teachers must be able to select dances that are not only technically appropriate, but also contain good moral messages for students. Teachers must also be able to understand the characteristics of elementary school children's development so that the material is delivered in accordance with the needs and abilities of the students Umiatun et al. (2023). It is also important to understand that elementary school students have different characteristics depending on their stage of development. The most noticeable difference is between lower and upper grade students, both in terms of movement and how they express dance. Thus, dance can serve as a fun learning tool as well as a medium for instilling character values. In addition, the dance learning process requires teachers to pay attention to the diversity of students' interests. Not all

students like dance, so pedagogical innovation is needed through collaboration with other art forms, without losing the main essence of dance.

In practice, teachers can use simple or technology-based teaching media and tools to make learning more interesting. The use of appropriate media is believed to increase student motivation, reduce boredom, and create a more meaningful learning experience. In addition, teachers are also expected to assess students not only based on the final results, but also on the process they have gone through. This is in line with the principle of selecting assessment activities that emphasize the importance of appreciating the efforts and involvement of students in the learning process.

Observations at SD Inpres Bumi Sagu show that the school has integrated local wisdom into SBdP learning. One example of this is teaching traditional dances and new creations, where students not only learn the moves, but also get involved in cultural promotion activities. For example, the Torata Dance, a traditional welcoming dance from Central Sulawesi, is taught as part of the Merdeka curriculum. This dance combines entertainment value with moral messages that can foster creativity, self-confidence, and social skills in students. Thus, dance education not only develops psychomotor skills but also instills character values aligned with national educational goals.

Based on the above description, this study aims to explore the application of local wisdom-based cultural arts learning in building the character of fifth-grade students at SD Inpres Bumi Sagu. This study is expected to contribute to strengthening the integration of arts education, local wisdom, and character education as a strategy for shaping a young generation that is rooted in its own culture but still able to face global challenges.

2. Methodology

This study employed a qualitative research method in the form of a case study, using a descriptive analytical approach. According to Sugiyono (2017), qualitative research aims to describe and analyze phenomena, events, social activities, attitudes, beliefs, and the thoughts of individuals and groups. Accordingly, this case study focused on describing and analyzing the integration of local wisdom values in traditional dance arts in elementary schools, specifically the Torata Dance at SD Inpres Bumi Sagu, East Palu, which has implemented the Merdeka Curriculum and the 2013 Curriculum.

The subjects of this study were school officials, consisting of the principal and classroom teachers, who served as the primary data sources for examining the process of dance learning based on local wisdom. Data were collected through observation, interviews, and document analysis. Observation was conducted directly using an open approach to the data sources (Sugiyono, 2017). The observations focused on several aspects, as presented in Table 1. In addition,

observations were carried out on the Grade V teacher in the SBdP (Arts, Culture, and Crafts) subject, particularly regarding the syllabus, lesson plans (RPP), and the learning process.

Table 1. Aspects of Observation

No	Aspects of Observation
1	School Location
2	Facilities and Infrastructure
3	Quantity of Teachers
4	Quantity of Students
5	Extracurricular activities
6	School Programs
7	Curriculum Implemented

To strengthen the data, interviews were conducted in an unstructured manner to allow researchers to freely explore information from the principal, teachers, and students. The interviews involved the homeroom teacher, the principal, the dance teacher, and Grade V students. The interview questions focused on several aspects, including: (1) the implementation of local wisdom in learning, (2) school curriculum and policies, (3) dance learning in the SBdP subject, (4) types and forms of local dances taught, (5) the integration of extracurricular activities with classroom learning, (6) values and character education, (7) student responses and participation, (8) the roles of teachers and the principal, and (9) evaluation and the impact of the learning process. Table 2 shows the interview questions.

Table 2. The Interview Questions

No	Question
Interview Questions for the Principal	
1	How would you describe the general profile of SD Inpres Bumi Sagu?
2	Has the school implemented the 2013 Curriculum or the Merdeka Curriculum?
3	Why is a local wisdom-based dance extracurricular activity implemented at SD Inpres Bumi Sagu?
4	Have these extracurricular dance activities been integrated into the school environment?
5	How does the school select local wisdom elements from the surrounding area to be applied in the school environment?
6	What is your perspective on integrating the Torata dance into local culture learning, particularly in arts subjects?
7	How do you evaluate the integration of traditional dance local wisdom in dance learning?
Interview Questions for the Homeroom Teacher	
1	How is local wisdom implemented in the learning process? Is it included in the syllabus and lesson plans?
2	How has the local culture learning process been conducted so far?
3	During local culture learning, particularly in Arts and Culture subjects, have traditional or creative dances been implemented?
4	What types of local traditional dances are implemented in local culture learning?
5	Can these dances be integrated or internalized into the current learning process?
6	What efforts are made to describe the local wisdom embedded in these dances?
7	What steps are taken by teachers to teach and integrate traditional dances into learning activities?

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- 8 How do students respond to this learning process?
 - 9 How is character education implemented for fifth-grade students?
 - 10 Can local wisdom-based learning serve as an alternative to improve students' character development?

Interview Questions for the Dance Teacher

- 1 What is the origin of the Torata traditional dance?
- 2 How are the function and meaning of the Torata dance conveyed to students during learning activities?
- 3 What is your experience as a dance teacher in teaching the Torata dance at this school?
- 4 What is your opinion on including the Torata dance in elementary school learning?
- 5 Are there any difficulties faced by students in understanding the dance movements taught?
- 6 What character values do students gain through dance education?
- 7 In your opinion, does dance education promote tolerance and peaceful attitudes among students?

Interview Questions for the Students

- 1 Do you know what local wisdom is?
 - 2 What traditional dances are taught in dance lessons?
 - 3 Are you interested in learning dance?
 - 4 What have you learned from the traditional dances taught at school?
 - 5 Are you able to perform the dances you have learned?
 - 6 What do you know about the Torata dance?
 - 7 Do you feel happy during dance learning activities?
 - 8 What difficulties do you experience during dance learning?
 - 9 Does the teacher help you overcome these difficulties?
 - 10 Does participating in dance activities make you more creative and discipline?
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Lastly, document analysis was used to supplement the data in the form of written and electronic documents as well as photos (Sugiyono, 2017). In qualitative research, the researcher himself became the main instrument, and additional instruments were developed as needed in the field.

Data Analysis

Data analysis was conducted qualitatively following the stages outlined by Miles and Huberman (Sugiyono, 2017), namely data reduction, data presentation, and conclusion drawing and verification. Data reduction was carried out by summarizing and focusing on important points to find themes and patterns. Data presentation took the form of brief descriptions, charts, or relationships between categories to facilitate understanding. The final stage was drawing conclusions, which was done continuously until the data was saturated. These conclusions are descriptive descriptions that are expected to be new findings regarding the integration of local wisdom in dance education in elementary schools.

3. Results and Discussion

Result

The results of this study are presented based on three data collection techniques, including interviews, document analysis, and observation. These three techniques

were used in an integrated manner to obtain comprehensive and in-depth data, thereby providing a complete picture of the research conditions.

Interview Result

This section presents the results of interviews conducted as part of the data collection process in this study. The interviews were carried out with key informants, namely the principal, the Grade V homeroom teacher, the dance teacher, and students of SD Inpres Bumi Sagu.

Interview with the Principal

The results of the interview with the principal of SD Inpres Bumi Sagu indicate that the school has implemented the Merdeka Curriculum (IKM), while Grades I and II are still using the 2013 Curriculum. In the learning process, the school develops local wisdom through several activities, such as the use of the Kaili language and regional traditional dances, including the Mokambu Dance, Dero Dance, and Torata Dance, which has become the main focus of development. The principal explained that the implementation of local wisdom-based dance education aims to foster students' inner sensitivity, understanding of aesthetic values, and appreciative attitudes toward local culture. This was conveyed by the principal as follows:

“Extracurricular dance activities based on local wisdom can help students develop inner sensitivity, understand the aesthetic values of dance movements, and foster appreciation for works of art, especially traditional dance.”

In addition, the school provides full support for the integration of the Torata Dance through the provision of facilities and direct monitoring of students' progress, starting from the training process to participation in competitions. The principal stated:

“The evaluation is carried out by directly observing students' development, from the initial training stages until they are involved in competitions.”

These interview results show that the integration of local wisdom through the Torata Dance at SD Inpres Bumi Sagu receives strong support from the principal and is implemented as an effort to preserve culture while simultaneously building students' character.

Interview with the Homeroom Teacher

The second interview was conducted with the Grade V homeroom teacher at SD Inpres Bumi Sagu. Based on the interview results, it was found that local wisdom-based learning has been implemented in elective arts subjects, particularly dance. The homeroom teacher explained that one form of local wisdom applied is the Torata Dance, which is used as a learning medium to introduce the culture of Central Sulawesi to students.

In its implementation, the homeroom teacher stated that local wisdom-based dance learning has been running quite smoothly, although there are still some technical obstacles, such as student guidance and classroom management. However, these obstacles do not reduce students' enthusiasm for participating in the learning process. The homeroom teacher expressed:

“The local wisdom learning process that has been carried out so far has gone well, although there are still some unavoidable obstacles.”

Furthermore, the homeroom teacher explained that the learning process begins with an explanation of the origins of the Torata Dance, followed by the introduction of traditional costumes and collective practice of dance movements. During the learning process, students showed enthusiasm and active participation in practicing the dance movements taught. This was stated by the homeroom teacher as follows:

“The first step is explaining the origins of the Torata Dance, then introducing the traditional costumes used, and practicing the dance movements together with the students.”

In addition, the homeroom teacher assessed that local wisdom-based dance learning has a positive impact on students' attitudes and character. Students not only gain knowledge about regional culture but also learn cooperation, discipline, and self-confidence when performing in front of the class. Thus, the interview results indicate that the integration of local wisdom through the Torata Dance can be effectively implemented in arts learning and contributes to strengthening students' character.

Interview with the Dance Teacher

Based on the interview with the dance teacher at SD Inpres Bumi Sagu, it is known that the Torata Dance is a creative dance that has begun to be introduced as part of local wisdom-based dance learning. The dance teacher explained that before students practice the dance, they are first introduced to the origins, functions, and meanings of the Torata Dance so that students understand the cultural values contained within it. The dance teacher stated that the learning process is carried out gradually, starting with introduction through video media, basic movement training, and direct practice both in class and in extracurricular activities. This was explained by the dance teacher as follows:

“In terms of its function, when introducing the Torata Dance to students, at first it was only heard of and then presented through videos. Students were happy and enthusiastic, and even though it was close to exam preparation time, they still wanted to participate. From there, the Torata Dance began to be introduced and developed among students.”

In addition, the dance teacher emphasized that learning the Torata Dance has a positive impact on students' attitudes and creativity. Students appear more active,

disciplined, and confident during practice and performances. Learning evaluation is carried out through routine practice and student performances in various activities. The dance teacher stated:

“Students are very enthusiastic about learning the dance and exploring local culture through a new creative dance performance, which also serves as a form of promoting Central Sulawesi culture.”

These interview results indicate that dance learning through the Torata Dance not only focuses on movement skills but also emphasizes understanding cultural values and character development in students.

Interview with Students

The results of interviews with Grade V students at SD Inpres Bumi Sagu show that students already have a basic understanding of local wisdom applied through dance learning. Students were able to explain the meaning of local wisdom and mention the Torata Dance as one of the dances taught at school. They also understood the function of the Torata Dance as a welcoming dance for guests. Students expressed that in dance learning, they are not only taught movements but also the origins and meanings of the dance. One student stated:

“First, we are taught about the origins of the Torata Dance, then the movements are introduced. The Torata Dance is a dance to welcome guests, and we learn to perform it together at school.”

Although some students admitted that they still experience difficulties in performing the dance movements, they felt helped by the guidance provided by the teacher during the learning process. One student stated:

“I feel very happy during dance lessons because I can dance and get knowledge about dance. I still find it difficult to perform the movements. But, the teacher really helps and guides me.”

In addition, students also conveyed that dance learning provides benefits in training discipline, enhancing creativity, and making them more active in learning. One student expressed:

“Dance can make me more creative, more active, and also train discipline.”

Thus, the results of interviews with students indicate that local wisdom-based dance learning, particularly the Torata Dance, is well received by students and provides a pleasant and meaningful learning experience.

Document Analysis

Based on a document study in the book *Learning Arts in Building Psychomotor Skills as a Learning Experience in Schools*, it is known that learning outcomes include students' ability to perform Torata dance both individually and in groups, as well as reciting the local language through Kaili songs. In the learning objectives flow, activities begin with classroom conditioning, prayer, motivation, and apperception related to local culture. In the core activity, the teacher explains the material, demonstrates the Torata dance, and then guides the students to practice the movements. The closing activity is carried out by summarizing the learning together, accompanied by the instilling of philosophical and religious values so that students appreciate the traditions of the Kaili tribe.

This textbook not only presents Torata dance as a form of local wisdom, but also helps students develop critical thinking, problem-solving, and communication skills. As a primary learning resource, this book serves as a reference for teachers in designing lessons tailored to the characteristics and needs of their students. With a learner-centered approach, teachers act as facilitators who encourage students to assess their learning outcomes, work together in groups, and internalize local cultural values through the practice of Torata dance.

At the first meeting, the learning activity began with classroom conditioning, prayer, motivation, and perception through exploring students' knowledge from the previous meeting. In the main activity, students—especially female students—were guided by the teacher to practice the Torata dance movements directly. The teacher demonstrated the movements first, then the students followed according to their respective positions. The activity concluded with a joint summary, emphasizing philosophical and religious values so that students would appreciate the culture of Central Sulawesi. The dance teaching materials used aimed to develop psychomotor skills, creativity, self-confidence, and social skills in accordance with the students' interests and talents.

Observation

Based on observations, the learning process at SD Inpres Bumi Sagu shows that art teachers have essentially been teaching the Torata Dance. This is in line with the interview results with Mrs. Ivat, who stated that the Torata Dance was first established in 2022, and its implementation was initiated by Mrs. Marwati at SMP Negeri 3 Palu. She has provided learning materials to students and emphasized that the Torata Dance is highly appropriate to be taught because it offers valuable educational content, ranging from basic movements to musical accompaniment. The music is highly rhythmic and harmonizes with movements that are lively yet graceful. Students show great enthusiasm in learning the dance and exploring local culture through a new creative dance performance, which also serves as a form of promoting Central Sulawesi culture. In this context, the learning process is supported by engaging instructional videos using various animations that attract students' attention and increase their enthusiasm for learning.

Discussion

Based on the results of the study, SD Inpres Bumi Sagu has implemented the Merdeka Curriculum, which emphasizes the character building of Pancasila students. This curriculum provides flexibility in developing local wisdom through special subjects, integration into lessons, or projects to strengthen the profile of Pancasila students (Ministry of Education and Culture, 2022). Creative dance as a form of local wisdom is considered capable of shaping student character because its values are in line with the principles of Pancasila. The Merdeka Curriculum emphasizes the development of noble character, piety, independence, critical thinking, mutual cooperation, and creativity (Mulyasa, 2023). The Pancasila student profile itself consists of six key dimensions that serve as the foundation for students to become lifelong learners (Kahfi, 2022). In practice, dance education in fifth grade serves to train students' motor skills, foster creativity, and provide a means of expression (Wibowo, 2018).

The local wisdom chosen by the school and dance teachers is the Torata Dance, a folk dance from Central Sulawesi that symbolizes welcoming guests with rhythmic movements and patterns. Learning this dance instills character values such as hard work, responsibility, religiousness, and communication skills. The principal emphasized that the selection of local wisdom was made in accordance with the school context so that it could be implemented together. Torata Dance is a creative dance as the result of developing traditional movements into new forms (Handoko, 2011). The function of dance as a means of ritual, entertainment, and performance makes Torata relevant as a medium for character education in schools.

In implementing the Merdeka Curriculum, teachers used Learning Objective Flow (ATP), which functions similarly to a syllabus (Siregar et al., 2022). Teaching modules are structured with three main components, namely objectives, activities, and assessments, as well as learning outcomes. In fifth grade, teachers begin by explaining the material, introducing the properties and music, demonstrating the dance, and then dividing students into groups to practice under guidance. Teaching materials are obtained from the internet and the community and are supplemented with the use of infocus for visualization. The demonstration method is the main strategy, in line with Loiser and Endne (2022) view that students can imitate or demonstrate the material that is exemplified. Thus, dance education based on local wisdom at SD Inpres Bumi Sagu is able to train motor skills, develop creativity, and instill character values in students.

4. Conclusion

Based on qualitative research conducted at SD Inpres Bumi Sagu, it can be concluded that the implementation of arts and culture education based on local wisdom has been successful, even though it is still an extracurricular activity and has not been fully integrated into the Merdeka Curriculum. The school has successfully adopted the Torata Dance, a traditional dance from Central Sulawesi

used to welcome guests, as the main medium of learning with the full support of the principal, teachers, and parents. The learning process is structured, starting with preliminary activities in the form of apperception, core activities that focus on explaining and practicing dance movements, to closing activities that relate the philosophical and religious values of local culture. The integration of cultural values in each stage is key to building students' character so that they are able to appreciate, preserve, and maintain regional traditions. The results of the study also show that this learning has a positive impact on student development. They show high enthusiasm, are able to perform dances well, and understand their meaning and origins. In addition to improving artistic skills, this activity fosters positive character traits such as hard work, creativity, responsibility, religiosity, and communicative attitudes. This proves that the integration of art with local wisdom is an effective strategy in fostering a sense of love, pride, and cultural awareness from elementary school age.

Based on these findings, it is recommended that teachers continue to develop their creativity in integrating local wisdom into arts and culture education. Schools are expected to provide facilities and support programs oriented towards the preservation of local culture. Parents and the community are expected to actively support local wisdom-based activities at school. Meanwhile, further research could examine more diverse forms of local wisdom or study its impact on students' academic and social skills.

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