



**ORAL LITERATURE BASED LEARNING OF DAYAK NGAJU SANSANA:
AN ETHNOPEDAGOGICAL STUDY**

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Abstract

This study analyzes the role of *sansana*, an oral storytelling tradition of the Dayak Ngaju community, as a medium for culturally grounded education and learning. Using a qualitative method with an ethnopedagogical approach, the research combines narrative analysis of *sansana* texts with participatory observation during performances. The findings demonstrate that *sansana* contains a systematic narrative structure introduction, conflict, climax, and resolution that facilitates the delivery of moral messages. Conflicts narrate ethical dilemmas faced by characters, while resolutions emphasize customary law, social harmony, and respect for ancestral values, thus internalizing character traits such as responsibility, bravery, cooperation, and integrity. In addition, the performative context shows that *sansana* functions beyond entertainment. Interactions between storytellers and audiences foster contextual and experiential learning, inviting participants to engage cognitively, emotionally, and socially. Discussion moments and reflective dialogues that follow performances strengthen understanding of social norms and spiritual values rooted in Dayak Ngaju culture. The ethnopedagogical perspective further highlights the integration of cultural value inheritance, local contextualization, and reflective learning practices. Activities such as conflict-based analysis, story rewriting, and mini-performances develop creativity, collaboration, communication, and value literacy, aligning with the goals of the Kurikulum Merdeka in promoting culturally responsive education.

Keywords: oral literature-based learning, Dayak Ngaju *sansana*, ethnopedagogy.



1. Introduction

Oral literature constitutes an intangible cultural heritage that embodies significant cultural, historical, and pedagogical values essential to the construction of a community's collective identity (Finnegan, 2012; Foley, 2021). In Indonesia, oral literature is regarded as a vital instrument for preserving cultural memory and transmitting values through living narrative media embedded in social practices (Sibarani, 2018). Among the diverse forms of oral literature in the Indonesian archipelago, *sansana* is a distinctive oral tradition of the Dayak Ngaju people of Central Kalimantan, presented in the form of epic narratives or folktales performed by a *panyansana* within ritual contexts such as *mambasa* ceremonies and healing rites (Wijanarti et al., 2020; Asi, 2016). The *sansana* tradition encompasses cosmological narratives, social ethics, heroic typologies, and normative teachings that have been transmitted across generations through linguistic performativity and local belief systems (Danandjaja, 2017; Foley, 2021). Studies of *sansana* are therefore highly relevant not only to literary and anthropological scholarship but also to the development of education grounded in local wisdom as part of an ethnopedagogical approach (Sibarani, 2018). For instance, research on *Sansana Bandar* indicates that this tradition functions to reinforce cultural identity, maintain local language use, and affirm the relationship between humans, nature, and ancestral spirits within the Dayak Ngaju community (Wijanarti, 2021; Sutama, 2020).

Social change and the pressures of modernization such as the dominance of the national language, urbanization, mass media penetration, and cultural globalization have placed oral traditions like *sansana* in a vulnerable position, exposing them to marginalization or even extinction (Wijanarti et al., 2020). Ethnographic studies reveal that although *Sansana Bandar* is still performed in several villages, including Pulau Kaladan and Pulau Telo in Kapuas Regency, the frequency of performances and the number of active *panyansana* have declined significantly, as younger generations increasingly prefer popular culture and communication in Indonesian or dominant local languages (Asi, 2016). At the same time, *sansana* texts contain religious values, social ethics, environmental wisdom, and patterns of social relations transmitted intergenerationally, rendering them meaningful resources for character education and context-based learning (Rusnandar, 2023). Consequently, ethnopedagogical inquiry into the *sansana* tradition does not merely focus on textual or performative aspects but positions the tradition as a bridge between cultural anthropology and pedagogical practice, examining how oral traditions can be adapted into curricula, learning strategies, and the formation of students' social-spiritual competencies (Sibarani, 2018). Studies of *Sansana Bandar*, for example, demonstrate that preserving this tradition serves not only as ritual entertainment but also as a means of maintaining the local language and strengthening cultural identity among Dayak Ngaju youth (Wijanarti, 2021). Thus, integrating *sansana* into formal and non-formal educational systems represents a strategic step toward linking cultural heritage with the demands of 21st-century education.

Ethnopedagogy, as an analytical framework, positions traditional knowledge and cultural practices as legitimate and productive educational resources (Muzakkir, 2020). This approach emphasizes the exploration of instructional meanings embedded in cultural practices, the mapping of implicit educational values, and the design of learning activities that respect the cultural context of the community (Nurfita & Gunansyah, 2018). In the case of the Dayak Ngaju *sansana* oral tradition, ethnopedagogy encourages researchers and educators to: (1) identify pedagogical values within *sansana* texts and performances (Asi, 2016); (2) understand the performative context including timing, ritual setting, the role of the *panyansana*, and ritual objects or offerings so that classroom adaptation does not detach the text from its original meaning (Wijanarti et al., 2021); and (3) design learning models that integrate traditional methods (storytelling, chanting, ritual



drama) with contemporary pedagogies such as problem-based learning, project-based learning, and critical literacy (Sibarani, 2018). Ethnopedagogical theory also demands ethical collaboration with the community, including recognition of cultural ownership and consent regarding the use of traditional materials in formal education (Surya, 2011). Accordingly, applying ethnopedagogy to *sansana* is not merely about teaching cultural content but about respecting the structure and dynamics of Dayak Ngaju culture while bridging traditional heritage and the challenges of 21st-century education (Priadi, 2019).

Social transformation and modernization pressures such as linguistic dominance, urbanization, and mass media penetration continue to threaten the sustainability of oral traditions like *sansana* (Wijanarti et al., 2020). Ethnographic research indicates that although *sansana* performances persist in villages such as Pulau Kaladan, Kapuas Regency, the frequency of performances and the number of active *panyansana* have declined significantly due to younger generations' preference for popular culture and communication in Indonesian or dominant local languages (Asi, 2016). Global scholarship supports these findings; for example, Lee (2025) asserts that "oral traditions not only preserve the past but also function as pedagogical tools that teach social values and community cohesion" (p. 12). At the same time, *sansana* texts convey religious values, social ethics, environmental wisdom, and communal relations passed down across generations, making them meaningful sources for character education and locally grounded learning (Ramli, 2025). Thus, ethnopedagogical studies of *sansana* move beyond textual or performative analysis to position the tradition as a bridge between cultural anthropology and pedagogical practice, examining how oral traditions can be adapted into curricula, learning strategies, and the development of students' social-spiritual competencies (Sibarani, 2018). Research on *Sansana Bandar* demonstrates that preserving this tradition functions not only as ritual entertainment but also as a means of maintaining local language use and strengthening cultural identity among Dayak Ngaju youth (Wijanarti, 2021). Therefore, integrating *sansana* into formal and non-formal education constitutes a strategic approach to connecting cultural heritage with the demands of 21st-century education.

This study is particularly significant given the demands of 21st-century education, which emphasize critical thinking, collaboration, cultural awareness, and character development (Trilling & Fadel, 2009). Integrating *sansana* into learning processes enables students to learn in meaningful contexts, acquire local language and values, and develop respect for cultural heritage (Lee, 2025). As a product of local wisdom, *sansana* contains moral, spiritual, and social values that can strengthen character education in schools (Ramli, 2025). Moreover, the ethnopedagogical approach affirms that local wisdom can serve as a relevant and contextual learning resource for reinforcing students' identities (Sibarani, 2018).

However, such integration requires culturally sensitive policies and practices: teachers must be trained to understand the meaning and context of *sansana* in Dayak Ngaju life (Asi, 2016); materials must be documented with the consent of indigenous communities as cultural owners (UNESCO, 2020); and curricula must be flexible to accommodate sustainable local content (Wijanarti, 2021). The following sections of this article present the research methodology used to examine the pedagogical potential of *sansana*, the findings derived from fieldwork and literature, and implementative recommendations for oral literature-based learning.

Based on the foregoing discussion, this article aims to analyze the pedagogical values embedded in the Dayak Ngaju *sansana* oral tradition through an ethnopedagogical perspective an educational approach that explores local wisdom as a legitimate source of learning within the



cultural context of the community (Sibarani, 2018). The analysis encompasses the identification of moral, spiritual, and social intelligence values contained within the narrative structure and performativity of *sansana* (Asi, 2016). Furthermore, this study emphasizes the importance of the performative context, including the role of the *panyansana*, its relationship with customary rituals, the use of the Ngaju language, and the social setting of the performance, all of which must be carefully considered when adapting the tradition into formal education to preserve its original meaning (Riwut, 2020).

In addition, this article proposes a *sansana*-based learning model that integrates traditional methods such as storytelling and rhythmic chanting with contemporary pedagogies such as project-based learning and critical literacy (Lee, 2025). Culturally sensitive pedagogical adaptation is expected to maintain the authenticity of Dayak Ngaju culture while fulfilling national curriculum objectives related to 21st-century competencies, including creativity, character, collaboration, and literacy skills (Trilling & Fadel, 2009). Through this approach, the article seeks to contribute both to cultural preservation and to strategic innovation in integrating local wisdom into formal education, particularly within the context of education in Central Kalimantan.

LITERATURE REVIEW

Oral Literature as Cultural Heritage and a System of Knowledge

Oral literature is understood as a cultural expression transmitted across generations through oral practices within particular communities. Finnegan (2012) asserts that oral literature is not merely a form of storytelling but a cultural communication system that integrates language, performance, and social context. In traditional societies, oral literature functions as a medium of informal education that transmits collective values, norms, and knowledge (Danandjaja, 2017).

In the Indonesian context, oral literature plays a crucial role in preserving cultural diversity and local identities. Sibarani (2018) emphasizes that oral literature constitutes an integral component of local wisdom with educational, moral, and social functions. Therefore, the study of oral literature cannot be separated from the cultural context and social practices of the communities that sustain it.

The *Sansana* Tradition in Dayak Ngaju Culture

Sansana is a distinctive oral tradition of the Dayak Ngaju people, performed by a *panyansana* within the context of customary rituals. This tradition integrates narrative, musical, and ritual elements that collectively form a unified cultural meaning (Asi, 2016). According to Wijanarti et al. (2020), *sansana* embodies Dayak Ngaju cosmology, social structure, and ethical principles that serve as behavioral guidelines for the community.

As a cultural text, *sansana* is not static but lives within social interaction and ritual contexts. Therefore, interpretations of *sansana* must take into account its performative, symbolic, and social dimensions to avoid detaching it from its original meaning (Foley, 2021).

Ethnopedagogy and Education Based on Local Wisdom

Ethnopedagogy is an educational approach that positions local culture as a primary source of learning. Muzakkir (2020) explains that ethnopedagogy aims to extract instructional values from cultural practices and adapt them into formal educational contexts. This approach emphasizes the importance of contextualized learning, respect for cultural identity, and collaboration with communities as the owners of cultural heritage (Surya, 2011).



In its application to the *sansana* tradition, ethnopedagogy requires the identification of pedagogical values embedded in both the text and performance, an understanding of the ritual context, and the design of learning models that integrate traditional methods with contemporary pedagogies such as project-based learning and critical literacy (Nurfita & Gunansyah, 2018; Sibarani, 2018). This approach aligns with the principles of 21st-century education, which emphasize meaningful, contextual learning and character-oriented educational outcomes (Trilling & Fadel, 2009).

METHODS

This study employed a qualitative approach with an ethnopedagogical research design, focusing on the exploration of pedagogical values embedded in the Dayak Ngaju *sansana* oral tradition through direct field engagement. This approach was chosen because ethnopedagogy enables researchers to uncover, understand, and interpret forms of local knowledge as they are practiced within the social life and learning processes of the community. The research sites were purposively selected and consisted of five educational institutions in Kapuas Regency: SMAN 1 Kapuas, SMAN 2 Kapuas, SMAN 3 Kapuas, SMA IT Babussalam Kapuas, and SMA Muhammadiyah Kapuas. These schools were selected based on their commitment to local cultural preservation programs and the significant presence of students from Dayak Ngaju backgrounds.

Data were collected through participatory observation, in-depth interviews, and documentation involving Indonesian language teachers, local culture educators, and students who had experience participating in or witnessing *sansana* performances. In addition, the researcher engaged with several *panyansana* and customary leaders to obtain a more authentic understanding of the moral, spiritual, and social values transmitted through *sansana*. All data collection processes were conducted with careful attention to cultural research ethics, respect for customary norms, and informed consent from all participants.

Data analysis was carried out in three integrative stages. The first stage involved narrative analysis of the collected *sansana* texts to identify story structures, characters, symbols, and messages with pedagogical potential. The second stage consisted of performative context analysis to understand the function of *sansana* performances as a medium of community education, including the relational dynamics between the *panyansana*, the audience, and the socio-cultural environment. The third stage involved ethnopedagogical synthesis, which was used to formulate principles and learning models based on *sansana* that can be implemented in formal education in alignment with the Merdeka Curriculum and 21st-century competencies. The validity of the findings was strengthened through source and technique triangulation by comparing data obtained from observations, interviews, and relevant supporting documents.

This field-based research approach provides an opportunity to present a more comprehensive interpretation of how *sansana* functions as a medium of cultural education within the Dayak Ngaju community. Moreover, this method ensures that the integration of *sansana* into educational practices is not merely theoretical, but firmly grounded in the realities of living cultural practices and the experiences of younger generations as inheritors of their cultural identity.

RESULT AND DISCUSSION

Narrative Structure and Pedagogical Messages

1. Narrative Structure of *Sansana*

The narrative structure of *sansana*, including *Sansana Kayau*, demonstrates alignment with universal narrative models as described in classical folklore and narratology theories.



Propp (1928), in *Morphology of the Folktale*, argues that folktales generally follow specific stages and structural functions systematically arranged within the narrative flow. Propp's findings indicate that traditional stories exhibit patterns of introduction, the emergence of conflict, and resolution that convey moral messages. This pattern is also evident in *sansana*, where the conflict and climax typically present moral or social challenges faced by the main character, such as violations of customary law, disharmony among human relationships, or conflicts with natural forces.

This narrative structure corresponds with Todorov's model, which emphasizes that narratives move from an initial equilibrium to disruption (disequilibrium), followed by recognition of the problem, resolution, and ultimately the attainment of a new equilibrium (Todorov, 1969, 1971). Thus, the resolution in *sansana* functions not merely as the closure of the story, but also as an affirmation of the restoration of social order, adherence to customary norms, and the reestablishment of harmony within the life of the Dayak Ngaju community.

2. Pedagogical Messages (Character Education) through Narrative Structure

The narrative structure of *sansana*, which progresses from conflict to climax and concludes with resolution, enables this tradition to function effectively as a medium for the internalization of moral values within the Dayak Ngaju community. Propp (1928) emphasizes that folktales possess recurring and structured narrative functions that facilitate the systematic transmission of values through storytelling. Conflict within the narrative opens a space for listeners to reflect on moral and social issues, while the resolution presents culturally grounded solutions aligned with customary norms and the community's sense of justice (Danandjaja, 1997).

Character values such as courage, perseverance, responsibility, and obedience to rules and ancestral teachings are conveyed implicitly through the actions of characters as they confront narrative challenges. When characters resolve conflicts in accordance with customary values, the narrative indirectly teaches that integrity and respect for local wisdom are key to problem-solving (Hutomo, 2000; Bascom, 1965). In this way, *sansana* serves not only as entertainment but also as a vehicle for culturally based character education.

The narrative structure of *sansana* is also closely related to the principles of ethnopedagogy, namely the utilization of local wisdom as the foundation of learning (Kosim, 2018). Ethnopedagogy views local cultural values as resources that can be revitalized through living narratives within the community and contextualized in formal education (Suratno, 2020). Through the use of *sansana* in the classroom, educators can connect stories with the lived experiences and social realities of Dayak Ngaju students, thereby fostering character awareness grounded in cultural identity.

Studies on Indonesian folktales indicate that applying Propp's structural analysis helps identify character functions that embody moral values such as responsibility, empathy, solidarity, and adherence to social norms (Rohim, 2016). This demonstrates that traditional narrative models can be employed to strengthen character education relevant to contemporary contexts, in alignment with the policy direction of the *Kurikulum Merdeka*, which emphasizes creativity, collaboration, and value literacy rooted in local culture (Kemendikbud, 2022).



Findings

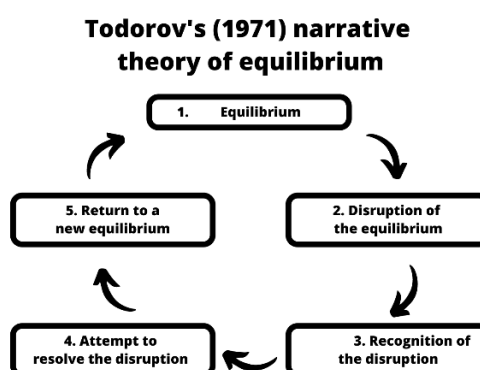
Narrative Structure of *Sansana*

Based on observations and textual analysis of *sansana* narratives at SMAN 1 Kapuas, SMAN 2 Kapuas, SMAN 3 Kapuas, SMA IT Babussalam Kapuas, and SMA Muhammadiyah Kapuas, it was found that each *sansana* story, including *Sansana Kayau*, exhibits a consistent narrative structure consisting of an opening, conflict, climax, and resolution. This structure aligns with the universal narrative model described by Propp, in which folktales contain specific “functions” of characters and events arranged in a particular sequence.

In the conflict and climax sections, the main character frequently encounters moral and social challenges, such as violations of customary law, disharmonious human relationships, or conflicts with natural forces. For example, in *Sansana Kayau*, a protagonist who violates customary norms faces consequences in the form of failure or temporary exile, prompting moral reflection among listeners.

The resolution of the story is designed to restore moral and social balance, in accordance with Todorov’s narrative theory: from equilibrium → disequilibrium → recognition → resolution → new equilibrium.

Figure 1
Todorov’s Narrative Theory



Field findings indicate that this resolution emphasizes adherence to customary law, respect for ancestors, and social collaboration as key elements in restoring harmony.

Pedagogical Messages through Narrative Structure

The narrative structure of *sansana* enables the internalization of moral and character values. Moral conflicts provide space for reflection, while the resolution presents the consequences and culturally grounded solutions to these values. Field data indicate that students who listen to or read *sansana* are able to understand the importance of courage, perseverance, responsibility, and integrity through its repetitive and systematic narrative flow.

Furthermore, the ethnopedagogical approach strengthens this pedagogical function. *Sansana* narratives serve as a medium for character education by linking stories to the local and cultural values of the Dayak Ngaju community. Contemporary research shows that the use of local narratives in education can revitalize children’s cultural values through direct experience (ScienceDirect, 2023). Analysis using Propp’s model also helps identify character functions that instill moral, humanitarian, and responsibility-based values.



The Performative Functions of *Sansana* in Learning

1. *Sansana* Performance as a Medium of Socio-Cultural Education

Sansana performances do not merely function as entertainment, but also serve as an essential medium of social and cultural learning for the Dayak Ngaju community. Through interactions among the *panyansana* (storyteller), the audience, and the surrounding social environment, *sansana* creates authentic and contextual learning experiences that are closely aligned with community life. This view is consistent with Finnegan (1992), who argues that oral traditions cannot be separated from their performative contexts, as cultural values and messages can only be fully understood through speech events and the accompanying social engagement. Similarly, Foley (2002) emphasizes that the performance of folklore functions as a means of identity construction and as an active space for cultural education within society.

Learners or community members who observe *sansana* performances do not passively receive narrative plots; instead, they are engaged in reflective processes that activate social, moral, and spiritual awareness. In this context, *sansana* becomes a medium for internalizing social norms, customary etiquette, and culturally appropriate approaches to conflict resolution within the Dayak Ngaju value system. This aligns with Bandura's (1986) social learning theory, which posits that individuals learn through observing the actions of others and their consequences. Consequently, *sansana* performances play a significant role in culture-based character education, as highlighted by Gay (2010) in the concept of culturally responsive teaching, which asserts that learning grounded in local cultural values enhances learner engagement and understanding.

2. Pedagogical Principles in *Sansana* Performances

Based on an analysis of the performative context, several important pedagogical principles emerge from *sansana* performances as a form of culture-based learning. First, experiential learning occurs through participants' direct involvement in the storytelling process observing conflicts and character behaviors, following narrative resolutions, and engaging in reflection after the performance. This corresponds with Kolb's (1984) experiential learning theory, which emphasizes that effective understanding is achieved through cycles of concrete experience, reflection, conceptualization, and application. Such processes strengthen the internalization of moral and cultural values conveyed through the narrative.

Second, collaborative learning is fostered through strong social interactions between the *panyansana* and the audience. Active dialogue, question-and-answer sessions, and opportunities for audience members to offer responses or interpretations facilitate collective meaning-making. Freire (1970) argues that dialogical education promotes critical consciousness and positions learners as active subjects in the learning process. In this sense, *sansana* serves as a collaborative arena for collectively interpreting customary norms and local wisdom.

Third, contextual learning arises because *sansana* narratives are deeply rooted in the social and ecological life of the Dayak Ngaju people. Values such as courage, solidarity, respect for nature, and adherence to customary law are not abstract concepts but are directly relevant to participants' lived experiences. This aligns with Vygotsky's (1978) social constructivist perspective, which emphasizes that learning becomes meaningful when it is connected to cultural contexts and real-life interactions. Thus, *sansana* fulfills an ethnopedagogical function by integrating local knowledge, character formation, and social realities into a living educational process.



3. Integration of Cognitive, Affective, and Psychomotor Dimensions

Sansana performances facilitate holistic learning by simultaneously engaging cognitive, affective, and psychomotor domains. Participants comprehend values and norms cognitively, experience empathy and respect for ancestors affectively, and actively engage in gestures and oral interactions psychomotorically. Danandjaja (1997) asserts that oral traditions do not merely entertain but also transmit cultural values and social rules that bind communities together. This parallels Freire's (1970) view that education is not simply the transfer of knowledge, but a process of liberation through dialogue and meaningful participation within social contexts.

Moreover, the learning processes embedded in *sansana* resonate with the theory of situated learning proposed by Lave and Wenger (1991), which posits that learning becomes effective when participants are integrated into communities of practice through authentic cultural engagement. Rohim (2016) also demonstrates that participation in folklore performances in Indonesia strengthens the internalization of character values, as learners acquire understanding through action and culturally grounded experience. Accordingly, in *sansana* performances, participants do not merely listen to stories; they enact social roles as cultural inheritors, consistent with the concept of legitimate peripheral participation (Lave & Wenger, 1991), which links learning, identity formation, and the sustainability of tradition.

4. Contributions to Community Empowerment

Sansana performances function not only as traditional entertainment but also as intergenerational dialogical spaces that foster active interaction between storytellers and listeners, both young and old. Through shared storytelling and collective listening, cultural values rooted in ancestral wisdom are transmitted to contemporary generations. As emphasized by Riwt (2003), Dayak Ngaju oral narratives serve as "spiritual and social bridges connecting the past with present community life," making their continuity essential to the preservation of cultural identity.

The collective experience of *sansana* performances cultivates strong cultural literacy, as transmitted values are not only cognitively understood but also emotionally felt through the atmosphere and social bonds formed during the event. According to Asi (2018), Dayak Ngaju oral traditions function as "media for the internalization of character values such as honesty, courage, and respect for nature." Thus, *sansana* is not merely a static cultural archive, but an active and dynamic instrument of community character education, continuously reinforced through performative practices that remain contextually embedded in everyday life. From this perspective, *sansana* can be understood as a cultural educational institution that enables community members to learn how to belong to their society through direct participation, deep engagement, and shared meaning-making.

Findings

Sansana performances within the Dayak Ngaju community do not merely function as entertainment, but also serve as an effective medium of socio-cultural education. Based on participatory observation and in-depth interviews, *sansana* performances create an authentic learning process because they involve direct interaction among the *panyansana* (storyteller), the audience, and the social context in which the stories are enacted. This is in line with Bauman's (1977) view that the performance of oral traditions constitutes an arena of cultural communication capable of constructing social understanding within a community. Participants who witness the performance are given opportunities to learn social norms, spiritual values, and conflict-resolution strategies embedded in the narratives. When the main characters encounter moral crises, listeners



are invited to reflect on the causes and consequences of such actions, thereby stimulating reflection and post-performance discussion.

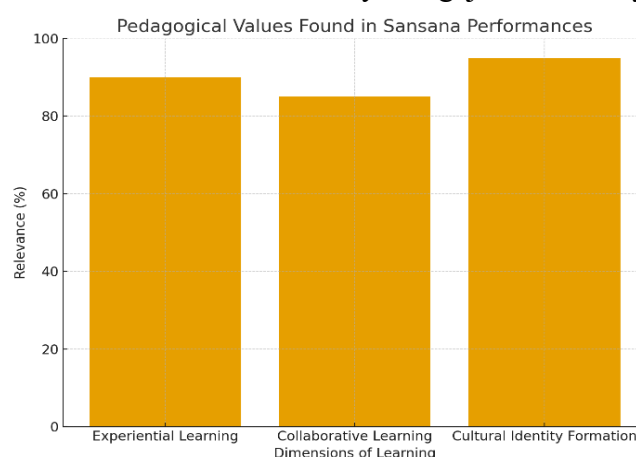
An analysis of the performative context of *sansana* reveals three main pedagogical principles. First, experiential learning, as proposed by Kolb (1984), is evident in the processes of listening, discussing, and directly reflecting on the narrative messages. Second, collaborative learning emerges through dialogue between the *panyansana* and the audience, in which knowledge is not merely transmitted but also jointly negotiated, in line with Freire's (2005) concept of dialogical and emancipatory education. Third, contextual learning is apparent, as the content of the stories is closely related to customs, nature, and the everyday life of the Dayak Ngaju people. This corresponds with Lave and Wenger's (1991) theory of situated learning, which emphasizes that meaningful learning occurs within communities of practice.

Furthermore, *sansana* performances facilitate holistic learning that encompasses the cognitive, affective, and psychomotor domains. Participants not only understand cultural values cognitively, but also experience empathy, respect for ancestors, and a sense of social responsibility affectively, while engaging in gestures and mini performances psychomotorically. Sumardjo (2003) emphasizes that traditional Indonesian arts essentially function as "media for character education within their social contexts." Thus, *sansana* becomes a means of active and sustainable value internalization.

More broadly, the performativity of *sansana* contributes to community empowerment. Intergenerational dialogue that occurs during the performances strengthens social cohesion and ensures the continuity of cultural transmission from ancestors to younger generations. The process of collective meaning-making positions *sansana* as a space for the formation of a dynamic, adaptive, and contemporary Dayak Ngaju cultural identity. Therefore, *sansana* should be understood not only as a cultural heritage, but also as an ethnopedagogical instrument that supports cultural literacy and character formation among future generations of the community.

Figure 1.

Participants' perceptions of the effectiveness of *sansana* performances as a learning medium within the Dayak Ngaju community



Explanation of the Figure

The figure illustrates participants' perceptions of the effectiveness of *sansana* performances as a learning medium within the Dayak Ngaju community. Three main indicators were measured: experiential learning, collaborative learning, and cultural identity. All three indicators show effectiveness percentages in the High category, reflecting that the educational value of *sansana* is very well received by the audience.



1. Experiential Learning

The experiential learning indicator shows a relevance level of approximately 90%, indicating that most participants perceive *sansana* as providing meaningful direct learning experiences. This high percentage reflects participants' engagement in observing the performance, post-performance reflection, and interaction with the surrounding social and cultural environment. Thus, *sansana* functions as an experiential learning medium that enables learners to construct knowledge through direct involvement.

2. Collaborative Learning

The collaborative learning indicator reaches approximately 85%, indicating that *sansana* is quite effective in facilitating collaborative learning. Active audience involvement through dialogue, question-and-answer sessions, and shared meaning-making positions *sansana* as a space for social interaction and intergenerational knowledge exchange. Although slightly lower than the other indicators, this percentage still confirms the important role of *sansana* in fostering learning based on togetherness and active participation.

3. Cultural Identity Formation

The cultural identity formation indicator shows the highest percentage, at approximately 95%, signifying that *sansana* plays a very strong role in fostering cultural identity awareness. This finding indicates that participants are able to understand customary norms, cultural values, and develop a sense of pride in ancestral heritage through the narrative and performative structures of *sansana*. The high percentage underscores the strategic function of *sansana* as a medium for transmitting and strengthening cultural identity.

In conclusion, the graph affirms that *sansana* serves not only as a form of traditional entertainment but also as an effective, holistic, and sustainable educational medium within the Dayak Ngaju community. The performance contributes to cognitive, affective, and social domains, making it worthy of being positioned as a culturally based learning method relevant to strengthening community character.

Ethnopedagogical Synthesis and the Sansana-Based Learning Model

Based on the combined results of narrative and performative analyses of the oral tradition of *Sansana* among the Dayak Ngaju community, a number of ethnopedagogical principles can be formulated as the foundation for Sansana-based learning. The first principle is the internalization of cultural values, in which learners are not merely expected to know the story, but also to grasp the moral, spiritual, and social meanings embedded within it. Through this process, learners develop a deep understanding of the norms and ethics that are upheld within the Dayak Ngaju community (Basori, 2021).

The second principle is local contextualization, whereby learning materials are directly linked to learners' real-life experiences, such as traditional ceremonies, customary rituals, and community norms. By connecting *Sansana* to everyday life contexts, learning becomes more relevant and applicable in social practice (Wurdianto, Norsandi, & Fitriana, 2022). The third principle is reflective interaction, which encourages learners to reflect on the messages conveyed in *Sansana* in relation to their own lives. This reflective process not only fosters cognitive understanding but also strengthens affective and social dimensions, making learning meaningful, profound, and sustainable (Wijanarti, 2021).



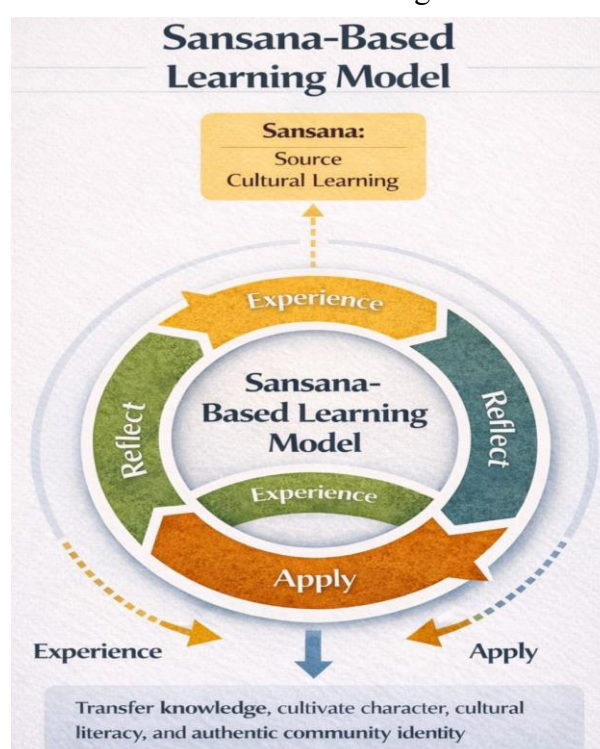
The implementation of a Sansana-based learning model in Indonesian language classes or local cultural content can be carried out through several practical strategies. First, teachers facilitate discussions on conflicts and resolutions found in the stories, enabling learners to critically analyze and understand moral messages. Second, learners rewrite the stories from a modern perspective, which enhances creativity as well as critical and adaptive thinking skills. Third, mini *Sansana* performances in the classroom can serve as a form of performative learning, in which learners actively participate, interact, and directly internalize cultural values. This approach aligns with the objectives of the *Merdeka Curriculum*, which emphasizes the development of 21st-century competencies, including creativity, collaboration, communication, and values literacy (Kemendikbudristek, 2022; Suherman, 2023). Therefore, the Sansana-based learning model functions not only as a means of knowledge transmission, but also as a medium for character formation and the development of authentic cultural identity among learners.

Findings

Ethnopedagogical Synthesis and the Sansana-Based Learning Model

The combined results of narrative and performative analyses indicate that *sansana* is not merely a form of folklore, but a culturally rich source of learning imbued with deep meaning. Based on these findings, several ethnopedagogical principles were formulated to serve as the foundation for a sansana-based learning model. The Sansana-Based Learning Model presented in this study is grounded in the pedagogical framework proposed by Ngalimun (2025), which emphasizes active, reflective, contextual, and transformative learning. Within this framework, *sansana* is positioned as a cultural learning resource that structures the learning process into stages of experience, reflection, and application. This structure enables the meaningful integration of cultural values in the development of character, cultural literacy, and authentic community identity.

Figure 1
Sansana-Based Learning Model





The figure above illustrates the *Sansana-Based Learning Model* developed based on the pedagogical framework proposed by Ngalimun (2025). The figure represents a learning model grounded in *sansana* as a form of cultural narrative/oral tradition, designed as a cyclical learning model. This model positions *sansana* as the primary source of cultural learning that is systematically integrated into formal educational processes.

Structurally, the model consists of three main components: learning resources, stages of the learning process, and learning outcomes.

1. Sansana as a Source of Cultural Learning

At the top of the figure, *sansana* is positioned as the “*Source of Cultural Learning*.” This placement emphasizes that:

- a. *Sansana* functions not merely as a cultural artifact or traditional story,
- b. but as a contextual source of knowledge containing values, norms, collective identity, and local wisdom of the community.

Accordingly, *sansana* serves as the point of departure that provides a meaning framework for the entire learning process.

2. The Cycle of the Sansana-Based Learning Model

The central part of the figure presents a circular model, indicating that learning is process-oriented, reflective, and iterative. The cycle consists of three core stages:

a. Experience

The *Experience* stage represents direct learning experiences obtained through students’ engagement with *sansana*, such as:

1. listening to or reading *sansana* narratives,
2. observing the social and cultural contexts embedded within the narratives, and
3. relating the stories to personal experiences or the surrounding environment.

This stage emphasizes that knowledge is constructed through concrete experiences rather than merely through verbal transmission of information.

b. Reflect

The *Reflect* stage involves critical reflection on the learning experience. At this stage, students:

1. interpret the values, moral messages, and cultural symbols embedded in *sansana*,
2. analyze the relevance of these values to contemporary life, and
3. develop cultural awareness and ethical understanding.

Reflection functions as a bridge between experience and conceptual understanding, ensuring that learning does not remain at a purely descriptive level.

c. Apply

The *Apply* stage emphasizes the application of acquired values and knowledge in real-life contexts. Implementation may take the form of:

1. project-based assignments,
2. social practices within the school or community environment, and
3. value-based decision-making grounded in cultural principles.

This stage ensures that learning outcomes manifest as changes in attitudes and behaviors, rather than merely cognitive understanding.

3. Interrelationships among Stages and the Cyclical Nature of Learning

The circular arrows depicted in the figure indicate that the three stages:

- a. are not linear or closed processes,



b. but rather form a continuous learning cycle.

Outcomes from the *Apply* stage generate new experiences, which subsequently re-enter the *Experience* stage. In this way, the model supports adaptive and context-sensitive learning.

Learning Outcomes of the Sansana-Based Learning Model

The lower section of the figure summarizes the primary learning outcomes resulting from the implementation of this model:

1. Transfer of Knowledge

The model facilitates meaningful transfer of cultural knowledge and social values, as students:

- a. understand the original cultural context of the values,
- b. rather than merely memorizing abstract concepts.

2. Character Development

Through reflection and application of values embedded in *sansana*, the learning process contributes to:

- a. character formation,
- b. strengthening moral and ethical awareness grounded in local culture.

3. Cultural Literacy

Students develop cultural literacy, defined as the ability to:

- a. understand,
- b. interpret, and
- c. appreciate the traditions and cultural identity of their community.

4. Authentic Community Identity

The model fosters an authentic sense of community identity because learning:

- a. is rooted in local cultural experiences,
- b. strengthens students' sense of belonging to their community and traditions.

Overall, the figure demonstrates that the *Sansana-Based Learning Model* is a pedagogical framework that:

- a. is grounded in experiential learning,
- b. utilizes cultural narratives as primary learning resources,
- c. integrates reflection and value application, and
- d. produces holistic learning outcomes encompassing cognitive, affective, and socio-cultural dimensions.

This model offers a relevant conceptual framework for culture-based education and aligns with contemporary educational demands for character development and cultural literacy.

CONCLUSION

Based on the results of narrative and performative analyses of *sansana*, it can be concluded that this oral tradition plays a strategic role in character education and culture-based learning.

First, the narrative structure of *sansana*, which consists of an introduction, conflict, climax, and resolution, forms a clear and systematic framework for conveying moral messages. The conflicts and climactic moments in the stories present moral and social challenges that can serve as reflective media for students, while the resolutions emphasize adherence to customary norms, respect for ancestors, and social collaboration. Thus, this structure enables the implicit internalization of character values such as courage, perseverance, responsibility, and integrity through repetitive and consistent narrative patterns.



Second, the performative function of *sansana* as a medium for socio-cultural learning underscores that storytelling performances are not merely a form of entertainment, but a holistic learning medium. Field observations indicate that interactions among the *panyansana*, the audience, and the surrounding social environment create authentic and contextual learning experiences. Students not only comprehend social norms and spiritual values, but also engage affectively and psychomotorically through reflection, discussion, and active participation in mini performances.

Third, the ethnopedagogical synthesis demonstrates that *sansana*-based learning integrates the internalization of cultural values, local contextualization, and reflective interaction. By connecting the narratives to local experiences such as customary ceremonies, rituals, and community norms, students are able to understand cultural values in a deeper and more relevant manner for their daily lives. Its implementation through discussions of narrative conflicts and resolutions, creative rewriting from modern perspectives, and classroom mini performances fosters creativity, collaboration, communication, and value literacy, in alignment with the objectives of the Merdeka Curriculum.

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