

The Didactic Value of the Tari Kiamat: A Source of Cultural Literacy to Strengthen the Cultural Identity of the People of Lampung, Indonesia

Fitri Daryanti¹✉, Risma Margaretha Sinaga¹, Amelia Hani Saputri¹,
Muhammad Fazli Taib²

¹Universitas Lampung, Indonesia

²Universiti Pendidikan Sultan Idris, Malaysia

Submitted: March 17, 2025. Revised: April 17, 2025. Accepted: December 10, 2025

Abstract

Traditional dance, as part of cultural heritage, not only functions as an artistic expression but also as a medium for transmitting values, knowledge, and a society's collective memory through structured symbols. One of the main challenges in the preservation of traditional arts is the change in the mechanism of cultural inheritance, which has undergone a shift from communal and hereditary patterns to patterns that are increasingly fragmented due to modernization and social change. This condition demands a more in-depth study of how cultural values can be maintained and transformed in a relevant way for the younger generation. This study examines the dimension of didactic values in the inheritance of the Tari Kiamat, particularly in the context of traditional marriage ceremonies in Keratuan Darah Putih, a customary institution with historical significance in Lampung society. Using a qualitative descriptive method, data were collected through observation, in-depth interviews, field notes, and documentation studies, then analyzed using Miles and Huberman's interactive analysis model. The results of the study show that the Tari Kiamat, contains didactic values such as sacredness, exclusivity, leadership, responsibility, tolerance, wisdom, and politeness. These values not only regulate social relations among indigenous peoples but also serve as ethical models for younger generations. In the context of education, didactic values should be integrated as a learning resource grounded in local wisdom to strengthen students' cultural literacy, character, and identity.

Keywords: didactic values; Tari Kiamat; cultural literacy; Lampung society; Keratuan Darah Putih

How to Cite: Daryanti, F., Sinaga, R. M., Saputri, A. H., & Taib, M. F. (2025). The Didactic Value of the Tari Kiamat: A Source of Cultural Literacy to Strengthen the Cultural Identity of the People of Lampung, Indonesia. *Harmonia: Journal of Arts Research and Education*, 25(2), 364-378

INTRODUCTION

Traditional dance as a traditional dance is spread in various regions in Lampung Province, the existence of Lampung traditional dance has a different historical background, social system, and cultural

value from one another. Traditional dances among the Lampung people, including Saibatin and Pepadun customs, exhibit distinct characteristics in their performance practices and philosophical meanings. The position of traditional dance in the traditional context of Lampung functions

✉ Corresponding author:
E-mail: fitri.daryanti@fkip.unila.ac.id

as entertainment and also as a guideline for the values of life for the people. The attachment between traditional dance and community life is very strong, especially during traditional ceremonies, and even serves as a marker of the legitimacy of an event. In fact, the symbols and values of the Lampung traditional dance are inherited across generations through direct lineage, supporting the continuous transmission of knowledge within their indigenous communities (Daryanti, 2010). Traditional dance forms are passed down through ceremonies. The Lampung people of Pepadun have the Cangget dance (Martiarra, 2012, 2014), the traditional Saibatin in the West Coast has the Kipas Nyambai dance (Daryanti, 2021), and the Tari Kiamat is owned by the Saibatin indigenous people in the village of Kuripan, South Lampung Regency (Daryanti et al., 2025).

Of the several forms of traditional dance, the Tari Kiamat as one of the traditional dances, is a real example. This dance was performed at the Bujenong Jakhu Margga *marriage ceremony* organized by the Keratuan Darah Putih. The uniqueness of the Tari Kiamat lies not only in the philosophical meaning and didactic values contained in its movement structure and function, but also in its role as a representation of the cultural identity of the Keratuan Darah Putih. Another feature that emphasizes its exclusivity is the restriction of performers, where this dance can only be performed by the people of Kuripan Village who are direct descendants of the Keratuan Darah Putih. This exclusivity factor places the Tari Kiamat as a cultural phenomenon that is different from a number of other traditional Lampung dances, such as the Nyambai Dance, the Cangget Dance, and the Melinting Dance, which have experienced an expansion of the context of the performance outside their home region.

The exclusivity of the Tari Kiamat can be understood through various theoretical perspectives on cultural identity and the inheritance of traditions, which place art as a medium of social and symbolic legitimacy within a community. Hall (2021)

asserts that cultural identity is reproduced through symbolic practices preserved from generation to generation, thereby restricting the Kiamat Dance to the descendants of the Darah Putih Dynasty to maintain authenticity, genealogical authority, and the continuity of collective memory. This view is in line with Shils, who states that customary traditions are often legitimized through genealogical lines in order to maintain the authority of meaning (Hall, 2021; Jacobs, 2007).

Geertz (1973), also argues that the exclusivity of the Tari Kiamat also shows the existence of *cultural boundary maintenance*, where the dance is only fully meaningful if practiced in the social space of the Keratuan. This opinion is reinforced by Hanna's ethnochoreographical perspective, which holds that the dancer's body becomes a representation of social identity, such that only the rightful heir may perform the dance (Geertz, 1973, 1988; Hanna, 1989).

In the context of Lampung, the social system of the Darah Putih Dynasty that places lineage as a source of cultural legitimacy that determines who has the right to practice a tradition. Thus, restricting the performance of the Tari Kiamat only to the descendants of the Darah Putih Dynasty is not just a customary rule, but a cultural strategy to maintain the authenticity of the values, symbols, and functions of the dance ritual. Therefore, the exclusivity of the Tari Kiamat not only distinguishes it from other more open forms of Lampung dance, but at the same time affirms its position as a marker of identity, legitimacy, and cultural continuity in the Keratuan Darah Putih.

The Tari Kiamat is still maintained in its inheritance system because the indigenous people strongly uphold cultural values as an ancestral heritage of the Darah Putih Dynasty which has a ritual meaning, as a means of internalizing identity, forming social ethics, and cultural learning media for the younger generation.

However, the development of digital technology in the era of globalization has brought significant changes to the lifestyles

of the younger generation. Common problems that often occur, such as increasing gadget addiction, declining direct social interaction, and weakening cultural literacy, cause the younger generation to move further away from the roots of local culture. The homogenization of global culture, accelerated by social media, has eroded the meaning of regional traditions, diminished their relevance, and marginalized them from educational spaces and daily life. This condition underscores the need to revitalize local cultural values as the foundation for the development of the younger generation's character and identity. In the context of Lampung culture, various forms of traditional arts have a strong cultural function as a medium for value education, identity strengthening, and collective historical inheritance. One of these art forms is the Tari Kiamat, a traditional dance that has a distinctive philosophical, symbolic, and didactic meaning. The Tari Kiamat is not only a representation of the identity of the Darah Putih Dynasty, but also preserves the educational values that continue to be inherited.

Although it has a strong pedagogical value, the use of the didactic value of the Tari Kiamat in the context of formal education has not been explored optimally. In fact, the principles of education of Ki Hadjar Dewantara emphasize that education must be rooted in national culture, and the national education curriculum also emphasizes the importance of cultural literacy and the formation of students' character. Thus, learning that integrates local cultural values, such as the Tari Kiamat has high relevance to answer the challenges of globalization, while encouraging the formation of the character of the young generation with integrity and culture (Insani et al., 2024; Wiryopranoto et al., 2017).

Previous studies on the Tari Kiamat have generally focused on aesthetic, historical, or functional aspects (Daryanti et al., 2025; Wayan Mustika, 2024; Tasyadhila et al., 2022; Wulandari, 2026; Yoga Saputra et al., 2023).

The explicit relationship between

the didactic value of the Tari Kiamat, the implementation of learning in schools, curriculum integration, and their relevance to contemporary issues has not been explored in depth. Therefore, this study seeks to identify the didactic values of the Tari Kiamat and relate it to the context of character education and its implications for cultural arts learning in schools, especially in strengthening cultural literacy and forming students' identities. With a theoretical approach that combines the concept of cultural values (Schwartz, 2012), and culture-based education (Suparlan, 2015), as well as the relationship between dance movements and community culture.

This research is expected to provide a strong scientific foundation for integrating local traditions into education and to make an essential contribution to the preservation of Lampung's cultural identity amid the challenges of modernity. Cultural identity and educational models will encourage theoretical innovation and practical development in dance education. (Liu et al., 2024). Dance education emphasizes the preservation and development of local culture, with particular attention to the formation of cultural identity and a sense of belonging to cultural heritage, as well as to professional development for educators and dancers. Learning traditional dance is not only aimed at mastering dance skills (Sato et al., 2021), but it will also be to understand and appreciate the cultural values contained in it. Through learning traditional dance, students can recognize and appreciate the cultural heritage of their region, so that they can strengthen the identity and cultural literacy of the younger generation (Yang, 2024).

This article presents novelty by systematically revealing the didactic values of the Tari Kiamat and relating it to cultural literacy, making a new contribution by identifying and categorizing the educational values (didactic) in the Tari Kiamat that have not previously been studied in the Lampung dance literature. The Tari Kiamat is not only a legacy of the Darah Putih Dynasty ritual but also a medium for

internalizing values and cultivating cultural literacy among students. This approach is rarely found in the study of Lampung dance, which usually only emphasizes aspects of form, history, aesthetics, or ritual. This research demonstrates the relevance of Tari Kiamat as a counterbalance to the impacts of globalization, cultural homogenization, and digital disruption on the identity of the younger generation. The integration of contemporary problems with the analysis of traditional dance is a new approach in the study of Lampung ethnopedagogy. This study also interprets the value of exclusivity of the performers and the dance environment that can only be danced by the descendants of Darah Putih from Kuripan Village as a form of inheritance of traditional values, socio-cultural control, and strategies to maintain identity. This meaning has not been widely discussed in the study of Lampung ethnochorography. This article also offers a design of pedagogical implications relevant to strengthening the curriculum based on local wisdom.

METHOD

This research is a qualitative descriptive study, which aims to obtain relevant, accurate, and valid information about the status of a phenomenon based on empirical findings in the field. This research was carried out by investigating phenomena in the context of their natural environment (J. W. Creswell, 2018; J. W. 2009 Creswell, 2009; John. Creswell, 2015).

The qualitative descriptive method is used to study and analyze in depth the didactic values contained in the Tari Kiamat as well as to comprehensively understand the socio-cultural phenomena that develop in the Saibatin indigenous people, especially in the environment of the Keratuan Darah Putih this approach allows researchers to uncover the meaning and cultural values that live in traditional art practices as part of the social system of the Lampung Society.

The target and focus of this research

are the traditional art form of indigenous peoples which is still maintained during the onslaught of globalization, namely the Tari Kiamat. This dance functions as part of the traditional ceremony in the Keratuan Darah Putih and is the object of study in this study to explore the didactic values contained in it. The data sources in this study were obtained from dancers, musicians, traditional leaders, and indigenous peoples. The determination of informants is based on their respective roles in dance performances and in the implementation of traditional ceremonies, so that the data collected is relevant and in-depth related to the meaning and function of the Tari Kiamat in the social and cultural context of the community.

Data collection in this study was conducted through three main methods: direct observation, interviews, and document analysis. Observations were carried out at Lamban Balak, Keratuan Darah Putih and Sanggar Intan as the main location for art and traditional activities. Interview data was obtained from various participants, one of which was Mr. Budiman Yakup, who acted as an advisor at the Darah Putih Palace. From these speakers, important information was obtained about the history of the Tari Kiamat, the process of inheriting traditions, and the social and cultural life of indigenous peoples. In addition, interviews were also conducted with the descendants of the Darah Putih Dynasty who inherited and passed on their skills as dancers and musicians in traditional dance performances.

The data analysis in this study was conducted using three main techniques: source triangulation, *peer review*, and *member check*. Source triangulation is carried out by comparing and verifying data obtained from interviews, observations, and documentation. *Peer review* is conducted by members of the research team with relevant scientific backgrounds, who evaluate the results of data analysis to obtain a more objective and in-depth interpretation.

Meanwhile, *member checks* are conducted by reconfirming the data with in-

formants who have similar information to ensure its accuracy and validity. Thus, the data produced can be scientifically accounted for. The data analysis stage follows the Miles and Huberman interactive model, which includes data reduction, data presentation, and conclusion drawing activities. The data reduction process is conducted concurrently with data collection, with irrelevant data filtered to focus on data that support the research objectives. After the data is collected, the reduction process is carried out again, presented in narrative or visual form, and ends with the drawing of conclusions based on the overall research findings.

RESULT AND DISCUSSION

Form of Tari Kiamat Performance

The Lampung indigenous people of Saibatin Keratuan Darah Putih live in Kuripan Village, South Lampung Regency, Indonesia. The indigenous people of Saibatin adhere to a hereditary aristocratic system in which leadership is hereditary and held by a blue-blooded descendant known as a "Saibatin." In the implementation of traditional ceremonies, the Saibatin people highly uphold sacred values, manners, and symbols of honor attached to the figure of traditional leaders. Thus, in the context of traditional dance performances, there are symbolic elements that are sacred, closed, and exclusive. This indicates that the cultural values that develop among indigenous peoples are not only a collective identity but also an important source of learning for maintaining originality and strengthening local identity.

Based on the results of observations and interviews with several traditional leaders of the Keratuan Darah Putih, it is known that the Tari Kiamat is a traditional dance that is only performed at the marriage ceremony of the descendants of the Keratuan Darah Putih. As part of the traditional tradition, this dance is passed down from generation to generation through the learning process of families and local indigenous communities. The term *Apocalypse*

often elicits a mixed response from outside society.

Many people believe the title refers to the concept of "the day of the end" or the last day, thereby sparking curiosity about the show's form. However, according to the traditional leader, Mr. Budiman Yakup, the term *Apocalypse* is unrelated to the eschatological description of the last days. The naming comes from an expression in the Lampung language, namely *Apocalypse khadu kiamat* which means "finished" or "it has ended". This term denotes that the dance is performed at the end of the series of ceremonies and serves as the closing of the entire traditional procession. Therefore, the community came to know it as the Tari Kiamat.

Traditional collective art is a form of social expression of taste, *karsa*, and ideas, manifested through symbols considered good, beautiful, and valuable. These symbols are passed down from generation to generation, forming a collective agreement on the meaning and practice of specific cultures. In this context, the term Tari Kiamat emerged as a form of community consensus for the dance performed at the end of a series of traditional wedding events at night. As stated by Putra and Baiduri (2020), a symbolic device can be called a tradition if it is passed down from generation to generation continuously without interruption (Baiduri, 2020; Putra, 2015). Thus, the sustainability of the Tari Kiamat as the closing dance of the traditional ceremony is part of the symbolic inheritance mechanism that confirms its existence as a traditional tradition of the Keratuan Darah Putih.

The Tari Kiamat is a cultural practice of the indigenous people of Kuripan Village, passed down from generation to generation and a marker of the distinctive identity of the Darah Putih Clan. The existence of this dance confirms genealogical limitations that are not found in other traditional Lampung dances, which are generally more universal and not tied to a specific lineage. In the broader cultural context, traditional art serves as an identity construct

inherent in the society that supports it and as part of a nation's collective identity. This is consistent with Anderson's (1983) view, which emphasizes that traditional art serves as a medium for representing collective identity (Anderson, 1983).

Therefore, the Tari Kiamat as a traditional dance of the Keratuan Darah Putih not only functions as a symbol of local culture, but also as a manifestation of the identity of the Saibatin indigenous people in Kuripan, South Lampung. This identity is manifested through the symbols in the performance, in which each element carries cultural meaning that reflects the local structure of values, norms, and knowledge of its people.

The results of the research on the form of the Tari Kiamat were obtained through an in-depth analysis of documentary data and an examination of the performance's elements and supporting elements. Based on the structure of the performance, Tari Kiamat comprises three main parts: the opening movement (prefix), the core movement, and the closing movement. At the basic movement level, this study identified four main types of movements: lapah tebeng, worship movement, kenuy floating, and ukel. This finding indicates an improvement in understanding compared with previous research, which identified only two types of movements: the worship movement and the floating *kenuy* (Wulandari, 2026; Yoga Saputra et al., 2023). This difference is very likely to arise due to the focus of previous research which focused more on the observation of performance in general without conducting a detailed analysis of the movement structure and execution techniques carried out by the dancers. Thus, this research makes an essential academic contribution by identifying motion structures. A more comprehensive and verified Tari Kiamat.

At the closing of the performance, the gesture of worship becomes the final element that marks the form of respect, then continues with the movement of lapah tebeng that surrounds the *talam*. This movement pattern reflects the principle of

structured repetition, as the dancer repeats the formation when entering the stage. The inner dancer remains in the leading position, leading the Prince dancers in the off-stage formation, thus emphasizing his role as a central figure in the show's hierarchy. This continuity of space structure and body position indicates that the Tari Kiamat is built on a consistent symbolic logic from the beginning to the end of the performance.



Figure 1. Inner muli dancers, a symbol of leadership in the *Apocalypse* dance.
(Source: Daryanti 2024).

Based on the results of the analysis of the Tari Kiamat, it can be affirmed that the meaning and symbolism of this dance are structured around the inner dancer as the centre of the performance's visual and philosophical orientation. The placement of the inner dancer in a central position is not merely an artistic decision but also reflects the hierarchical structure of the Darah Putih Palace's society. This element signifies that cultural authority in the Tari Kiamat is represented not only through movement but also through spatial arrangement and body position. The

uniqueness of the involvement of the inner dancer as a direct representation of the Keratuan confirms that the Tari Kiamat functions as a medium of political and cultural legitimacy, something that is not found in other dances in the Keratuan Darah Putih environment, which is fully performed by the Prince. These differences make it clear that the Tari Kiamat has a more complex symbolic structure and has a deeper social function.

The distinction between makeup and fashion further affirms the identity of the *batin* dancer. The number of bracelets and necklaces that reached 12, compared with the nine worn by dancers on the Prince's side, was not merely an ornament but a symbolic code indicating status stratification. Furthermore, the position of the inner dancer dancing on the golden *talām* articulates a symbol of spiritual superiority and authority, while showing that leadership status is not only expressed narratively but also materially manifested in the performance. Thus, all artistic choices in the Tari Kiamat operate as a sign that maps the relationship between power and cultural identity.

This analysis shows that the symbolic structure of the Tari Kiamat is a manifestation of the cultural literacy of the Lampung people, namely the collective ability to encode, understand, and inherit symbols, values, and social structures through aesthetic practices. The presence of inner dancers is the primary channel for transmitting values such as hierarchy, honours, and the identity of the Darah Putih Clan, which are passed down across generations. Through this cultural literacy, the younger generation can read that the elements of the performance, ranging from the composition of the dancers' positions, the number of accessories, to the use of gold *talām*, are not decorative aspects, but representations of knowledge systems that bind the community.

Thus, the Tari Kiamat cannot be reduced to a mere ritual spectacle; it must be understood as an educational device that actively shapes, nurtures, and reconfigures

the collective memory of its people. This dance serves as a cultural mechanism that affirms communal identity while ensuring the sustainability of traditions through symbolic practices that are passed down through generations. Within this framework, dance art serves as a living archive of a medium that dynamically records and reproduces the relationship among aesthetics, social structures, and cultural values of the Keratuan Darah Putih community. Through its performativity, the Tari Kiamat not only maintains cultural heritage but also reactivates the social meanings that sustain the Monarchy's identity over time.

In addition to the role of dancers, the variety of movements in the Tari Kiamat also contain values and meanings that have an important position in the cultural system of indigenous peoples. Cultural values in the context of indigenous communities not only function as normative guidelines but also as instruments for the formation of self-identity, mental strengthening, and positive behavioral development among the younger generation. This is in line with the view of Schwartz (1994), who states that values are fundamental beliefs related to certain behavioral preferences and life goals that are considered essential by a group (Schwartz, 1994).

The Tari Kiamat movement is understood as a medium that internalizes didactic values that reflect ideal guidelines for community members' lives. These values are not explicitly present, but are inserted through hidden symbolism. Each component of dance functions as a semiotic device that conveys moral messages, social ethics, and idealized concepts about one's behavior and position within the social order of the Keratuan Darah Putih.

The didactic value is conveyed through a network of symbols that intertwine to form a coherent meaning.

The property of *talām* used by the inner dancer is not just a decorative element, but a symbol of genealogical status and the position of the descendants of the Prince. As a representation of the leader figure,

the inner dancer not only displays authority but also embodies the values of independence, responsibility, and politeness.

This value is evident in the use of movement levels when the dancer sits on the *talam*: despite playing the role of the Queen, she still shows respect for those beneath her, reflecting the concept of respect, or *nemuy nyimah*, in Lampung culture. This polite attitude is reinforced by a variety of worship gestures that serve as symbols of respect, underscoring the importance of social ethics within indigenous societies.

The democratic value in this dance is illustrated through the movement of the floating *kenuy*, which is philosophically associated with the character of the eagle as a symbol of flexibility, alertness, and the ability to see in various directions as a representation of the principle of balance. Through this symbolism, the Tari Kiamat teaches that a leader should not take sides unilaterally but must consider diverse perspectives and maintain fairness in decision-making. Thus, each element in the Tari Kiamat serves as a medium for cultural education that conveys an idealized view of behavior, leadership, and social ethics within the Darah Putih Dynasty.

Based on the analysis in Table 1, each element of the performance from the varie-

ty of movements, properties, to the design of floor patterns reflects didactic values that support the process of character formation, especially for the younger generation who are the successors of tradition.

The concept of leadership that is rooted in the local wisdom of the Saibatin indigenous people through the Tari Kiamat needs to be appreciated as a form of cultural product that develops culture-based leadership values. The findings regarding the didactic value in the Tari Kiamat clearly show the existence of a leadership concept that is in line with the ideas of Ki Hadjar Dewantara, as reflected in Trikon's leadership trilogy that is widely known in the world of education: Ing Ngarso Sung Tulodho (in front of setting an example), Ing Madya Mangun Karso (in the middle of building enthusiasm), and Tut Wuri Handayani (behind giving encouragement) (Fika et al., 2023; Mujahid et al., 2021; Soeratman, 1989; Wiryopranoto et al., 2017).

This alignment indicates that the leadership values of the indigenous people of the Keratuan Darah Putih not only have strong historical roots, but are also relevant to modern leadership principles that emphasize the importance of humanist values, character building, and community involvement (Amma et al., 2024). When

Table 1. Analysis of the didactic value of the Tari Kiamat

Elements of Dance	Meaning	Didactic Values
Dancer	Royalty and Prince	Leader
Dance Moves		
Squirrely	Stepping forward for sure	Responsibility
Worship	Respect	Polite
Kenuy Floats	Broad insights	Wise
Ukel	Sincerity of heart	Tolerance
Level Design	Social status	Collaborate
Floor Pattern	Take care of each other.	Collaborate
Talam Property	Social status	Wise
Fan Properties	Social Status	Appreciate
Bracelet accessories	Social Status	Bear answer
12		
Necklace 12	Social Status	Responsibility
Tabuh Ganjor	Slow	Democratic
Current Flow	Fast	Resolute

associated with the educational context, these principles affirm that a teacher's behavior serves as a behavior model for their students. In this framework, teacher leadership is not only understood as the ability to manage learning but also as a manifestation of humanist values that emphasize the development of potential, empowerment, and the strengthening of each individual's character. Thus, the Tari Kiamat not only strengthens the cultural identity of the Keratuan Darah Putih but also makes an important contribution through pedagogical perspectives relevant to leadership development and character education. The values articulated through this dance can serve as a reference for contemporary leadership practices, particularly in building an educational ecosystem rooted in local wisdom yet adaptable to contemporary needs.

The Didactic Value of the Tari Kiamat in the Curriculum in Schools

The Tari Kiamat, a traditional dance of the Lampung people, has significant potential for integration into school art education curricula. In addition to serving as a medium for character values, the inclusion of the Tari Kiamat in teaching materials also helps strengthen the cultural identity of the multicultural people of Lampung and increase students' cultural awareness (Dimova & Sarafova, 2011; Guo & Li, 2025). This integration aligns with Ki Hajar Dewantara's educational philosophy, particularly the educational trilogy, or Tri Education Center, which encompasses education in the family, community, and school. The concept of the trilogy aligns with the pattern of inheritance in traditional arts among the indigenous people of Lampung, where the process of learning dance begins in the family environment, with the inner family as the first center of socialization of cultural values. The next stage takes place in an indigenous environment that reinforces the internalization of values through communal practices.

Finally, schools serve as formal institutions that ensure the sustainability and

preservation of traditions through formalized learning. Third, the family, community, and school environment have a crucial role in shaping the character of students (Anggreini et al., 2024; Insani et al., 2024), while the indigenous community environment plays a central role in building and developing value education (Maulana & Anggraheni, 2024). Thus, the integration of Tari Kiamat into art education not only strengthens local cultural identity but also realizes the principles of holistic education grounded in local wisdom and supports the development of the character of the younger generation.

The Tari Kiamat, as part of the local social and cultural order, serves as an important resource for strengthening cultural literacy in both formal and non-formal education. The cultural practices contained in it reflect the knowledge systems, values, and perspectives of the indigenous people of Lampung and can serve as a reference for the development of education grounded in local wisdom. The government, through various cultural and educational institutions, plays a strategic role in promoting the use of these values, so that traditional arts are understood not only as aesthetic heritage but also as an educational instrument relevant to today's students' needs. The educational values embedded in Lampung's traditional arts can be articulated as a source of cultural literacy, which can then be strengthened through digital technology to support the development of digital literacy, a competency that is increasingly important in the modern educational ecosystem.

The Tari Kiamat can be integrated into the art education curriculum through various approaches, such as thematic learning, collaborative projects, or as part of character education. In practice, teachers can use dance as a medium to form positive behavior in students while instilling a sense of pride in local cultural identity. Furthermore, the application of the Project-Based Learning model through exploration, reconstruction, or performance activities of the Tari Kiamat can strengthen

21st-century skills, including creativity, collaboration, communication, and critical thinking. Thus, integrating Tari Kiamat into education not only preserves culture but also makes a substantive contribution to the development of students' competencies in an increasingly digital and multicultural society. In the context of today's challenges including cultural erosion, globalization flows, and technological dependence. The Tari Kiamat can function as a medium for recontextualizing identity. Young people influenced by global popular culture often lose emotional attachment to their local culture. Through learning the Tari Kiamat, both directly and through educational media, the younger generation can build an emotional connection to tradition and understand the importance of maintaining cultural sustainability. This is part of cultural literacy that is oriented towards *cultural resilience for sustainability*.

Pedagogical Implications of the Tari Kiamat in Strengthening Cultural Literacy for the Young Generation

Fostering cultural literacy of a wide range of knowledge across existing boundaries will be a major challenge for the education system and professional life in the coming years. Cultural literacy is just as important to the survival of society in the global world, as is the ability to read, write, and count. According to the World Economic Forum there are basic skills such as reading and arithmetic, they also require competencies such as collaboration, creativity and problem-solving, as well as character qualities such as perseverance, curiosity, and initiative (WEF, 2015).

Cultural literacy is the ability to understand and behave towards Indonesian culture as the nation's identity. Cultural literacy is very important to be applied to students at various levels of education. The main goal is to teach and implement cultural values in the community, because, in fact, the culture that exists in Indonesia has noble values that must continue to be passed on to the younger generation. Upholding the noble values and social

life of the nation needs to be instilled as an identity and a fortress of defence so that the nation's culture is not corroded (Diba Catur Putri & Nurhasanah, n.d.)

The entrance to developing the nation's literacy culture is through the provision of reading materials and increasing children's interest in reading. High reading interest, supported by the availability of quality and affordable reading materials, will encourage reading and writing habits, both at school and in the community. One of the cultural literacies based on local wisdom among the people of Lampung is embodied in traditional arts. There are six basic literacies that are 21st-century skills that the younger generation must master. The six literacies include: literacy, numeracy literacy, science literacy, digital literacy, financial literacy, cultural literacy, and civic literacy (Grotlüsche et al., 2016; Kai et al., 2017; Nugraha & Octavianah, 2020; WEF, 2015, 2020).

This cultural literacy makes a positive contribution to the society where we live and builds national unity (Anning, 2010; Hodgson & Harris, 2022; Shliakhovchuk, 2021). Research findings on the didactic value of the Tari Kiamat can serve as a source of cultural literacy within the family, community, and school. The importance of providing learning for the younger generation to overcome contemporary problems that often occur in the surrounding environment. Through the introduction of cultural values contained in traditional dances taught to children, it is cultural capital that can strengthen the nation's identity, especially the identity of the people of Lampung (Baiduri, 2020; Putra, 2015).

Fostering cultural literacy in contemporary global society is an urgent epistemological and pedagogical need. Cultural literacy is not only understood as the ability to recognize and appreciate cultural products, but rather as a multidimensional skill that allows individuals to navigate social change and cross-disciplinary knowledge (Rizal et al., 2024; Taina Kaivola & Melén-Paaso, 2007).

In the era of globalization, when information flows are transnational and local values are under pressure to homogenize, cultural literacy serves as a mechanism of cultural resistance that maintains identity stability while creating space for intercultural dialogue. The World Economic Forum, emphasizes that 21st-century competencies include basic literacy, cognitive competencies such as collaboration, creativity, and problem-solving, as well as character qualities such as perseverance and curiosity (WEF, 2015).

In the context of national education, the urgency of cultural literacy is strengthened by the phenomenon of degradation of reading interest and weakening of the internalization of local values. The availability of quality and affordable reading materials is a prerequisite for the development of literacy habitus, as emphasized by. This literacy habit is important to build (Diba Catur Putri & Nurhasanah, n.d.). Cultural capital that allows students to access, understand, and interpret cultural traditions critically. From a sociological perspective, cultural capital plays a strategic role in maintaining the sustainability of collective identity in the midst of rapid social change (Kebudayaan, 2017.)

The traditional arts of the Lampung people, including the Tari Kiamat, are a form of cultural capital. Traditional art not only reflects aesthetics but also preserves social values, leadership ethics, customary structures, and local cosmology. Thus, the Tari Kiamat can be positioned as a pedagogical artifact that teaches tolerance, politeness, balance, and social responsibility. When traditional art is positioned as a source of cultural literacy, education becomes not only a process of knowledge transmission but also one of internalizing values and reconstructing identity.

The integration of the didactic values of the Tari Kiamat in the art education curriculum in schools can be done through a thematic, transdisciplinary, and project-based approach. The Project-Based Learning model allows students to construct knowledge through the interpretation of

movement, staging, and symbolic studies. The activity not only develops cultural literacy but also strengthens 21st-century skills such as creativity, communication, collaboration, and problem-solving (Grotlüschen et al., 2016; WEF, 2015, 2020). Furthermore, the use of digital technology in dance documentation and learning has the potential to enhance digital literacy while ensuring the sustainability of tradition within the modern educational ecosystem.

The values contained in the Tari Kiamat also make a substantive contribution to character education. Referring to the concept of cultural capital (Bourdieu), local cultural values internalized through art learning can function as a positive social reproduction mechanism, namely, strengthening collective ethics, solidarity, and local wisdom. Thus, traditional arts not only strengthen the cultural identity of the people of Lampung, but also contribute to the national education agenda in shaping a globally competitive generation without losing its cultural roots. By considering these various aspects, the didactic value of the Tari Kiamat can be used as a source of cultural literacy in the family, community, and school environment. The importance of introducing cultural values to the younger generation is not only related to efforts to preserve traditions but also to their epistemic and moral capital for addressing contemporary challenges. Traditional arts, as a basis of cultural literacy, serve to strengthen students' identity, reflective abilities, and critical thinking, particularly among Lampung people, who have strong cultural roots. Thus, cultural literacy grounded in traditional arts can be regarded as a relevant, transformative, and sustainable educational strategy.

The interpretation of the didactic values of the Tari Kiamat has several important implications for the development of culture-based learning in schools. Integrating local cultural values into the educational process not only enriches learning materials but also strengthens students' character through a deeper understanding of their cultural identity. First, the Tari

Kiamat can be used as a contextual learning resource in the subject of cultural arts in schools, especially in competencies related to understanding the function, meaning, and value of a traditional dance performance artwork. Through this learning, students can develop cultural appreciation skills, symbolic interpretation skills, and skills in assessing the relationship between art and the social structure of Lampung society.

Second, didactic values in the Tari Kiamat, such as respect for ancestors, discipline, collective responsibility, and spiritual sensitivity, can be integrated into character learning. This model aligns with the concept of culture-based education and the Pancasila Student Profile, particularly in the dimensions of noble character, global diversity, and mutual cooperation.

Third, the Tari Kiamat provides opportunities to develop culture-based learning projects (Project-Based Learning grounded in local wisdom). Students can conduct field explorations, interviews with Kuripan traditional leaders, or textual analysis of the history of the Keratuan Darah Putih. This activity strengthens cultural literacy as well as critical reasoning competencies.

Fourth, traditional dance instruction based on the Tari Kiamat can serve as a vehicle for cultural revitalization in schools. Students not only learn about traditional Lampung dances in general, but also gain direct insight into Lampung culture through the cultural practices of the indigenous people of Kuripan. It broadens their horizons of cultural identity and provides real experiences.

Fifth, by utilizing digital learning media in learning such as documentation videos, or AR platforms, it can make learning the Tari Kiamat more adaptive, interesting and fun following the learning style of generation Z. This approach supports digital transformation that remains based on local cultural values, so that it becomes a superior strategy in dealing with cultural erosion in the midst of the rapid flow of globalization. Through this pedagogical

implementation, the Tari Kiamat can function not only as an object of cultural study but also as an instrument of character education, cultural literacy development, and strengthening the identity of the younger generation.

By making the Tari Kiamat a contextual learning resource, students not only memorize dance movements but also learn about the history, philosophy, social values, and cultural identity of Lampung in an integrated manner. However, the Tari Kiamat plays a strategic role in strengthening the cultural literacy of the younger generation by connecting them to the historical roots, customary values, social structure, and cultural symbolism of the Lampung people. Through in-depth reading and the use of culture-based pedagogy, learning the Tari Kiamat can serve as a means of cultural revitalization relevant to contemporary educational needs.

CONCLUSIONS

This study concludes that Tari Kiamat plays a strategic role in strengthening cultural literacy among the younger generation. Through the didactic values contained in every movement, ceremonial structure, and symbolism of the Tari Kiamat, the younger generation can develop a deep awareness of the cultural identity of the people of Lampung, especially those rooted in the Keratuan Darah Putih in Kuripan Village. The exclusivity of the Tari Kiamat is not only a marker of genealogical identity but also a mechanism for transmitting traditional values, respect for ancestors, and social cohesion. Understanding these aspects enables the younger generation to build emotional and intellectual connections with local cultural heritage amid the currents of globalization and digital disruption. In addition, the Tari Kiamat can be integrated into cultural arts education, character education, and projects grounded in local wisdom in schools. This integration strengthens the Pancasila Student Profile and enriches students' cultural literacy competencies through con-

textual and reflective approaches. Thus, the Tari Kiamat is not only an aesthetic object or ritual, but also an effective pedagogical instrument to instil cultural values, strengthen identity, and foster cultural literacy of the younger generation in a sustainable manner.

ACKNOWLEDGMENTS

The research was supported by the University of Lampung and the Ministry of Education, Culture, Research, and Technology through a grant under the Fundamental Research Scheme for the 2024 fiscal year, with contract number 057/E5/PG.02.00.PL/2024. Thank you to the research resource persons consisting of indigenous community leaders in the Keratuan Darah Putih, to the late Mr. Budiman Yakup in Kuripan village who has been willing to provide the data needed in this research, to dancers and musicians who are willing to participate in dance documentation, Unila Dance Education students have helped in collecting data, and thank you to the beloved institution of the University of Lampung.

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