

# ***FROM LOCAL TO CLASSROOM: ADAPTING ENVIRONMENT-BASED OSING CULTURAL PRACTICES FOR CULTURALLY RESPONSIVE LITERARY LEARNING***

***(Dari Ranah Lokal ke Ruang Kelas: Mengadaptasi Praktik Budaya Osing Berbasis Lingkungan dalam Pembelajaran Sastra Responsif Budaya)***

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**Abstract:** *This research aims to integrate environment-based Osing local wisdom in literary learning with a culturally responsive approach. In particular, this research focuses on: (1) identify relevant elements of local Osing wisdom integrated in literary learning, (2) designing an environment-based Osing culture-responsive literary learning model, and (3) testing the feasibility of an environment-based Osing culture-responsive literary learning model. The research method used is Research and Development (R&D) with the ADDIE (Analysis, Design, Development, Implementation, Evaluation) model. The data was collected through observation, interviews, questionnaires, and document analysis, then analyzed in a qualitative descriptive manner. The results of the study show that some elements of Osing culture that are relevant to be integrated in literary learning include traditional arts (Gandrung, Seblang, Barong Ider Bumi, Angklung Paglak), Osing language, and folklore (Sri Tanjung). The designed learning model emphasizes creative projects, reflective discussions, and the use of multimodal media based on local culture. The implementation of limited tests in Banyuwangi showed a positive response. Students feel more enthusiastic, easily understand literary texts, and are more proud of the local culture. Teachers consider this model to help deliver relevant learning, although they still face obstacles in the form of limited teaching materials, learning media, and training support.*

**Keywords:** *Culturally Responsive; Ecopedagogic; Literary Teaching; Local Wisdom; Osing Culture*

## ***A. INTRODUCTION***

Integrating local environment-based cultural practices into literary learning is increasingly recognized as a transformative approach to education. By connecting literary studies with local ecological knowledge and community practices, educators can foster cultural responsiveness, deepen student engagement, and promote environmental awareness. This synthesis explores how such adaptations can revitalize literary curricula, support identity formation, and address pressing environmental and social challenges in diverse educational contexts (Rhodes, 2021; Thomas et al., 2014; Xay et al., 2025).

The integration of local wisdom in language and literature learning is one of the strategic approaches to realize contextual, meaningful, and culturally rooted learning. In the context of the Osing community in Banyuwangi, local cultural practices such as Gandrung art, Seblang rituals, and Sri Tanjung folklore are cultural treasures that not only represent local identity, but also contain educational values that are relevant for literary learning in

schools. The literature shows that literary texts can serve as cultural tools that enrich contextual and culturally oriented learning strategies (Castro-Caliboso et al., 2025).

Several basic frameworks support culturally responsive literature learning. 1) Socio-Cultural Theory: emphasizing the role of cultural identity and social context in learning (Rhodes, 2021) Cultural Modeling: harnessing students' everyday cultural knowledge for literary reasoning (Lee, 2006), 3) LIST (Language, Identity, Space, Time) paradigm: analysis of multicultural literary structures, aligning texts with cultural perspectives (Colossus, 2024), 4) D.A.N.C.E Framework: Integrating differentiation, assessment, and community engagement for responsive literacy teaching (Arnold, 2018), and 5) Cultural Ecology: linking literature to local/global environmental issues (Grimm & Wanning, 2016). This framework provides the conceptual scaffolding for integrating environmental cultural practices into the literary curriculum, ensuring that learning is culturally and ecologically responsive.

The application of culturally responsive learning has been shown to increase empathy, engagement, and social justice in the learning process, especially when it is associated with literacy (Colossus, 2024). This is in line with the idea that culturally responsive teaching is able to create more relevant learning spaces, appreciate diversity, and foster students' appreciation of their cultural identity (Ciampa & Reisboard, 2021). Furthermore, this approach can connect literacy with students' social experiences, so that literature is not understood as just a text, but also as a medium of cultural reflection (Belarde, 2025).

On the other hand, the study of cultural ecology in the teaching of literature emphasizes the importance of literature in maintaining continuity between the environment, culture, and education (Grimm & Wanning, 2016; Löschnigg, 2020). Thus, integrating local Osing wisdom into literary learning not only enriches the teaching material, but also strengthens the sustainable ecopedagogy dimension. This culture-based approach is in line with innovative pedagogical practices that view teaching as an imaginative, learner-centered co-creation process (Santucci, 2024).

Within the framework of the Independent Curriculum that emphasizes the relevance, context, and independence of learning, the development of an Osing culture-based literary learning model through a culturally responsive teaching approach is becoming increasingly urgent. This is because learning is not only aimed at improving literacy skills, but also to form cultural awareness, strengthen identity, and build students' social awareness. Previous research has confirmed that local literature can be an important foundation in building teaching methods that are rooted in culture and have a real impact on student engagement (Belarga et al., 2025).

Related to this background, this study seeks to adapt the practice of Osing culture into culturally responsive literary learning in schools with the aim of increasing students' engagement to literary texts while fostering appreciation for their local wisdom. There are three objectives in this study, namely (1) identifying relevant elements of Osing local

wisdom to be integrated in literary learning in schools, (2) designing a literary learning model integrated with environment-based local wisdom with the Culturally Responsive Teaching approach, (3) testing the feasibility of the literary learning model with the integration of environment-based local wisdom with the Culturally Responsive Teaching approach.

## ***B. METHOD***

This research uses a Research and Development (R&D) approach with the ADDIE (Analysis, Design, Development, Implementation, Evaluation) development model. This model was chosen because it is able to provide systematic stages in designing, developing, and evaluating learning products that are in accordance with the local cultural context and the needs of students.

In the Analysis Stage, the needs of literary learning in secondary schools are identified, including curriculum analysis, student characteristics, and the potential of local wisdom of Osing that can be integrated. The data was obtained through documentation studies, field observations, and interviews with Osing teachers and cultural experts.

In the Design Stage, the initial design of the Osing culture-based learning model was prepared. The design includes the selection of materials (Gandrung art, Seblang, Sri Tanjung, and so on), learning strategies (project-based learning and reflective discussion), and multimedia-based learning media relevant to the Independent Curriculum.

In the Development Stage, the design of the learning model is developed into teaching modules, teaching materials, learning media, and assessment tools. In the Implementation Stage, the learning model that has been developed is piloted on a small group of students (25 people) in Banyuwangi. Teachers are involved as facilitators, while students play an active role in culture-based learning activities. Implementation was carried out on a limited basis (pilot study) to assess implementation and initial response.

In the Evaluation Stage, which includes the analysis of teacher and student responses, the achievement of learning objectives, and the improvement of students' understanding of literary texts and cultural values.

Data collection techniques in this study include: (1) observation to observe cultural practices in the community, and also to find out the learning process and student involvement, (2) interviews, with teachers and Osing culturalists related to perceptions and experiences, (3) questionnaires, to measure the response of students and teachers to the learning model. The analysis of documents, in the form of curriculum, folklore manuscripts, and Osing cultural resources. The data analysis uses a qualitative descriptive approach, by interpreting data based on emerging thematic categories, such as cultural relevance, student engagement, and learning effectiveness.

## C. FINDINGS AND DISCUSSION

### 1. Identification of Relevant Elements of Osing Culture Integrated in Literary Learning in Schools

This research identifies three main aspects of the local wisdom of the Osing Tribe that have the potential to be integrated in literary learning. Each aspect is outlined along with ecological values and integration strategies into the literary learning process, in accordance with the principles of CRT (Garza, 2020; Lara-Morales, 2024; Zaky, 2022).

First, Art and Cultural Traditions: *Gandrung, Seblang, Barong Ider Bumi, and Angklung Paglak*. This tradition is a typical expression of Osing culture that is full of philosophical meaning. **The Gandrung Dance** was born after the Osing people were freed from suffering (after the Puputan Bayu War) and also became a form of gratitude after the harvest. The ecological value in the Gandrung Legend can be captured from the origins and cultural practices of the Osing people which are closely related to nature, agriculture, and life cycles. The legend of Gandrung contains the message that nature and culture cannot be separated. Gratitude, harmony, and nature preservation are the basis of the life of the Osing people. The **Seblang** is a traditional dance ritual that is considered one of the sacred traditions that have been passed down from generation to generation to ask for salvation, reject reinforcements, and maintain a balance between humans, nature, and the spiritual world. In the Seblang performance, a dancer selected through a special process — usually a woman who is considered "chosen" — dances in a trance accompanied by Osing gamelan music and ritual verses. The Seblang ritual contains ecological values in the form of awareness of natural balance, respect for produce, environmental cleansing, collective responsibility, and biodiversity conservation. **Barong Ider Bumi** is an annual ritual of the Osing community in Kemiren Village, Banyuwangi, which is held every second day of Eid al-Fitr. In this tradition, Barong goes around the village (ider bumi) to repel the army, cleanse the village, and bring blessings. Barong Ider Bumi is a form of local wisdom of the Osing people who affirm that environmental cleanliness, natural balance, and social togetherness are the keys to achieving a safe and prosperous village. **Angklung Paglak** is one of the typical arts of the Osing people in Banyuwangi which is played on paglak, which is a bamboo substation that is usually built in the middle of rice fields or fields. The angklung musical instrument used is made of bamboo, played in groups, and produces a distinctive rhythmic rhythm. This art shows the connection of humans with nature, that art grows from agricultural activities and ecological spaces. The angklung musical instrument is made of bamboo, a natural material that is easy to grow and environmentally friendly. The selection of bamboo emphasizes the practice of local wisdom in using natural resources without damaging them.

Second, **the Osing language**. The Osing language is a derivative of the Old Javanese language with phonological and morphological characteristics that distinguish it from the standard Javanese language. This language is still used in everyday conversation in rural Banyuwangi. If we talk about the use of the Osing language in literary learning, there is

actually an ecological value that not only touches nature, but also concerns the ecology of language and culture. In ecolinguistics, language is also part of an "ecosystem" that must be maintained. The use of the Osing language in literary learning not only preserves culture, but also teaches social ecology and the environment through literature, as well as training students to see the relationship between language-culture-nature.

Third, *the Folklore of Sri Tanjung*. This story contains elements of myth, legend, and local history. The legend of Sri Tanjung, became the origin of the name Banyuwangi. The ecological value in the folklore of Sri Tanjung (the origin of Banyuwangi) is very strong when read from the perspective of cultural ecology. This story is not only the story of a wife's faithfulness, but also holds a message about man's relationship with nature. The legend of Sri Tanjung teaches that water is the center of life, and human behavior will determine whether the environment remains fragrant (sustainable) or becomes rotten (damaged).

All of these traditions (Gandrung, Seblang, Barong Ider Bumi, Angklung Paglak, Osing Language, and Sri Tanjung Folklore) are not only cultural expressions, but can also be a source of literary learning that is rich in ecological, aesthetic, and character values. Implications in Literature Learning in School, this tradition can be used as: (1) Appreciation Material: students can read, hear, and watch the Osing tradition, then discuss literary elements (themes, characters, symbols, values), (2) Expression Materials: students can write short stories, poems, or drama scripts by taking inspiration from these traditions, (3) Reflection Materials: students are invited to relate the Osing tradition to current environmental issues (for example: polluted river vs the purity of water in the legend of Sri Tanjung), (4) Character Material: teaching cultural love, mutual cooperation, gratitude, and environmental concern. The following is explained about the elements of Osing culture and its relation to ecological values and its integration in literary learning.

**Table 1. Elements of Osing Culture, Ecological Values, and Its Integration in Literary Learning**

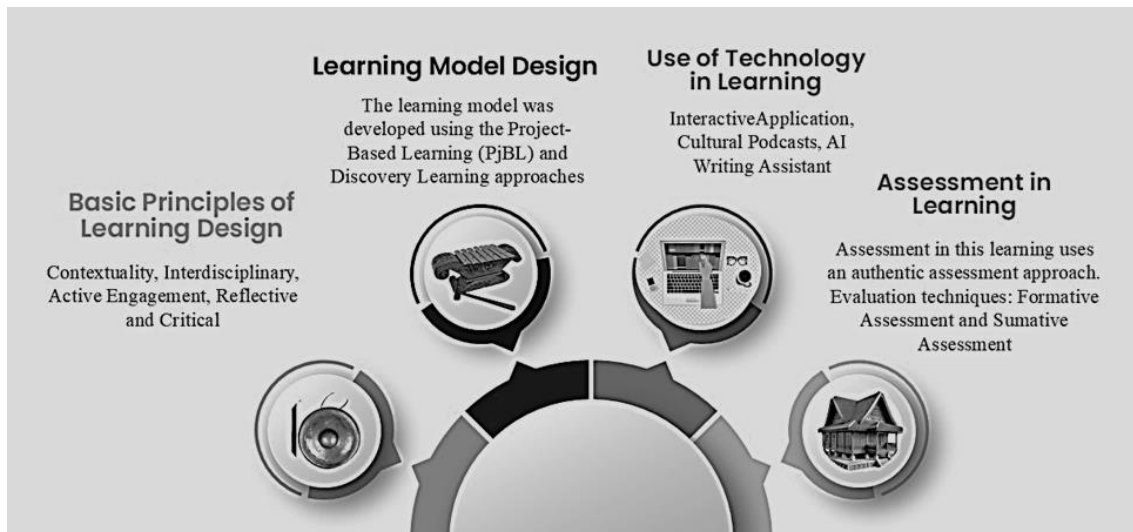
Elements of Osing Culture	Ecological Value	Integration in Literary Learning
<b>Gandrung</b> (post-harvest thanks giving dance and folk entertainment)	<ul style="list-style-type: none"> <li>• Gratitude for the produce of the earth</li> <li>• Harmony with the natural cycle (planting-harvesting)</li> <li>• Art as a form of sustainability</li> </ul>	<ul style="list-style-type: none"> <li>• Inspiration to write poems/short stories with the theme of gratitude and nature</li> <li>• Symbolic analysis in drama/dance as a literary text</li> <li>• Discussion of cultural and environmental values in the arts</li> </ul>
<b>Seblang</b> (sacred ritual of village purification)	<ul style="list-style-type: none"> <li>• Purification of the village &amp; environment, human - nature - ancestors</li> <li>• The use of local flora/fauna as an offering as a form of respect for the produce</li> <li>• Collective responsibility, and biodiversity conservation.</li> </ul>	<ul style="list-style-type: none"> <li>• Writing ethnographic prose/drama</li> <li>• Analysis of sacred narratives and symbols in texts</li> <li>• Mini-drama stage with the theme of human-nature relationship</li> </ul>
<b>Barong Ider Bumi</b>	<ul style="list-style-type: none"> <li>• Purification of living spaces</li> </ul>	<ul style="list-style-type: none"> <li>• Modern context-themed fairy</li> </ul>

<b>Elements of Osing Culture</b>	<b>Ecological Value</b>	<b>Integration in Literary Learning</b>
(ritual of repelling the bullets, going around the village)	<ul style="list-style-type: none"> <li>• Collective awareness of protecting the environment</li> <li>• Marking the ecological boundaries of the village</li> <li>• Sustainability of tradition = sustainability of nature</li> </ul>	<ul style="list-style-type: none"> <li>• tales/folklore materials</li> <li>• Reflective essay writing exercises on clean environment</li> <li>• Drama/Symbolic Tale: "Barong Penjaga Bumi"</li> </ul>
<b>Angklung Paglak</b> (musical instrument played on a bamboo paglak/substation)	<ul style="list-style-type: none"> <li>• Conservation of bamboo as a natural resource</li> <li>• Human-nature harmony through music – art grows out of agricultural activities and ecological spaces.</li> <li>• The selection of bamboo as a musical instrument emphasizes the practice of local wisdom in using natural resources without damaging them.</li> </ul>	<ul style="list-style-type: none"> <li>• Write poems or poems with the theme of nature music</li> <li>• Analysis of bamboo symbols in literary texts</li> <li>• Musical drama/poetry staging with angklung as the background</li> </ul>
<b>Sri Tanjung</b> (legend of the origin of Banyuwangi)	<ul style="list-style-type: none"> <li>• Water as a symbol of purity and life</li> <li>• Nature as a moral witness of man</li> <li>• Regional identity is inherent in environmental conditions</li> <li>• Environmental education through folklore</li> </ul>	<ul style="list-style-type: none"> <li>• Read &amp; discuss folklore</li> <li>• Rewriting fairy tales with a new perspective</li> <li>• Drama/fairy tale with the theme "holy water as a source of life"</li> </ul>

These findings show that the local wisdom of the Osing Tribe is very rich and varied and can be integrated in learning, including literary learning. This integration of local culture not only supports literary mastery, but also fosters identity awareness, cultural empathy, and appreciation for Indonesia's diversity, in line with the principles of *Culturally Responsive Teaching*.

## **2. Literature Learning Model with Integration of Environment-Based Local Wisdom with a Culturally Responsive Teaching Approach**

The developed model includes four main components, namely the basic principles of design, learning model design, the use of technology, and assessment in learning.



**Figure 1**  
**Designing Indonesian Language Learning Based on Osing Culture**

First *Basic Principles of Learning Plans*. This learning design is rooted in four main principles that aim to present Literary learning that is contextual, meaningful, and characterful. (1) Contextuality: the learning material is directly linked to the local culture of Osing, making students learn from their own socio-cultural environment. This contextualization aims to make students not feel that the material is abstract, but connected to their everyday experiences. According to (Arjaya et al., 2024), contextual learning based on local culture strengthens student engagement and encourages the preservation of local values in education. (2) Interdisciplinary: Literary material is not taught as a material separate from the context of life. The learning material integrates historical elements (e.g. the history of the struggle of Osing figures), literature (folklore and local poetry), art (Gandrung dance, Angklung Paglak music), and socio-culture (traditional ceremonies such as Seblang, Kebo-keboan). This approach supports a culture-based curriculum and encourages the development of cross-disciplinary competencies. (3) Active Engagement: students are encouraged to explore the Osing culture directly, both through field observations, interviews with cultural figures, and the creation of creative works. This strategy reinforces the principle of constructivism, in which students build their own knowledge through experience. (4) Reflective and Critical: learning does not only stop at understanding the local culture, but also encourages students to compare the values of Osing culture with other cultures in Indonesia. Reflective activities such as discussion and essay writing strengthen critical and evaluative thinking skills.

Second, *the design of learning models*. The learning model developed uses a combination of Project-Based Learning (PjBL) and Discovery Learning, which is focused on finding meaning and creating authentic works. Stage 1: Exploration of Osing Culture related to environmental education (Initial Understanding). Students get to know various aspects of Osing culture through observation, interviews, documentary video screenings, and descriptive text readings. The goal of this stage is to build background knowledge and

curiosity. Stage 2: Analysis of Local Wisdom in Language and Literature (In-Depth Understanding). Students analyze the structure and meaning in Osing folklore, local poetry, idioms in the Osing language, as well as the values contained in traditional ceremonies. It strengthens students' interpretive and analytical competencies. Stage 3: Production of Works Based on Osing Culture (Application and Creativity). Students produce authentic works such as narrative texts, short stories, short documentary videos, podcasts, or short plays based on Osing culture. This is the implementation of an authentic and productive approach to language learning. Stage 4: Presentation and Evaluation (Reflection and Feedback). The resulting work is presented in the classroom or in a school cultural exhibition. Students get feedback from teachers and peers, as well as reflect on the learning process.

Third, *the Use of Technology in Learning*. The technological approach in Osing's cultural learning shows the integration between tradition and digitalization, in line with the demands of 21st century digital literacy. (1) Interactive Application, used for the exploration of Osing culture through: Digital culture map containing the location of Osing cultural sites, Recordings of interviews with local cultural experts, Online learning platform featuring Osing culture-based modules. (2) Cultural Podcasts, students create podcasts that contain Osing folklore, interviews with community leaders, or reflections on cultural values. This media trains speaking skills, drafting, and digital mastery. (3) AI Writing Assistant. This tool is used by students to write and revise texts. Students may ask for suggestions on appropriate paragraph structure, spelling, or language style when writing narrative, descriptive, or essay texts of Osing culture. This is in line with the utilization of AI technology in learning that encourages more accurate and efficient writing skills.

Fourth, *Assessment in Learning*. Assessments are designed with an authentic assessment approach, where assessments are conducted in a real, process-based context. (1) Formative Assessment: Reflective Journal: Students write a diary about their understanding of the Osing culture and learning process; Class Discussion: Used to evaluate students' understanding of a text based on local culture and discuss its meaning critically. (2) Summative Assessment: Cultural Project Presentation: Assessment on the ability to convey cultural ideas and understanding orally and visually; Argumentative Essay: Students are asked to write an essay on the relevance of Osing culture in the modern era, evaluating the challenges and opportunities of cultural preservation; Osing Folklore Drama Staging: Measuring collaborative skills, understanding of folklore content, and language expression.

The development of a literature learning model with the integration of environment-based local wisdom is an important innovation in linking the strengthening of local identity with the development of students' literacy competencies. The integration of contextual principles, PjBL models, technology, and authentic assessments shows the synergy between modern pedagogy and cultural preservation.

## **The Feasibility of an Integrated Literature Learning Model of Environment-Based Local Wisdom with a Culturally Responsive Teaching Approach**

The Osing culture-based learning model was piloted on 67 (two classes) 8th grade students in Banyuwangi by involving 2 Indonesian teachers as facilitators. Initial Findings: students look enthusiastic because learning is associated with the local culture they are familiar with. The implementation of the model is 80% as planned, although there are still time constraints in the preparation of student work. The most fun teaching material for students is Folklore/Legend (52%). The most fun learning method is Project-Based Learning (PjBL) (48%). The most interesting learning medium is the real environment, which is to see the tradition/culture for themselves (48%). This is in accordance with the teacher's opinion, that the most fun teaching material is in the form of folklore, the right method is PjBL and the teachers prefer documentary videos about culture as learning media.

Limited implementation results (*Pilot Study*) shows a positive response from students and teachers. Students find that the learning process is more interesting, relevant, and close to everyday life. They admitted that it was easier to understand literary texts because they were associated with the culture they were already familiar with. In addition, culture-based learning fosters pride in Osing's identity and encourages them to be more active in discussions and creative projects. This supports the findings (Belarde, 2025) that local literature is able to increase students' connection with the text and strengthen cultural reflection.

The teacher's response are as follows: the teachers said that the learning model helped them present literary material in a more contextual and fun way. Teachers also feel helped by the existence of culture-based modules because it makes it easier to arrange learning activities according to the Independent Curriculum. This is in line with the view (Ciampa & Reisboard, 2021) that culturally responsive teaching reinforces relevant and inclusive pedagogical practices in the classroom.

Although the results of the pilot study have generally gone well, there are some challenges faced. First, the teacher's limited knowledge and understanding of Osing culture. Not all Osing culture is well known to teachers. As a result, teachers have difficulties exploring philosophical meanings and ecological values to integrate into literary learning. Second, the lack of teaching materials that are integrated with local culture. Indonesian national textbooks rarely contain Osing culture. Teachers must create or find their own teaching modules, which require extra time and creativity. Third, there are still limited learning media related to Osing local wisdom so that the teachers need to be creative to complement the media. Fourth, the variety of students' backgrounds. There are students who are familiar with the Osing culture, but there are also those who are less familiar due to family factors or social environment. Fifth, the burden of the curriculum. Teachers need to manage their time well to integrate local wisdom in learning so as not to interfere with the

curriculum targets that have been written in the design. From here, teachers hope that there will be training related to integrating local wisdom related to the environment.

This study found that Osing local wisdom, such as traditional arts (Gandrung, Seblang, Barong Ider Bumi, Angklung Paglak), the Osing language, and folklore *Sri Tanjung* can be a source of contextual literary learning. These elements represent the interconnectedness between people, culture, and the environment. Grimm & Wanning (2016) emphasizes that *Cultural Ecology* see literary works as a reflection of the relationship between culture and nature. The Osing tradition can be positioned as a literary text that is full of ecological value, for example Gandrung as an expression of gratitude for the harvest, or Barong Ider Bumi as a ritual of environmental cleanliness. This is in line with the view from Bartosch (2021) that literature is able to integrate the dimension of sustainability in language and literature education.

In addition, Osing folklore such as *Sri Tanjung* contains the symbol of water as the source of life. According to Löschnigg (2020), a system of native knowledge (*Native Knowledge Systems*) functions as a cultural ecology that can enrich literary and environmental understanding. Thus, the identification of elements of Osing culture in this study strengthens that literary learning can be an ecopedagogic means as well as the preservation of local wisdom.

The learning model designed in this study uses the *culturally responsive teaching* (CRT). According to (Ciampa & Reisboard, 2021) Culturally responsive pedagogy makes students more connected to the material because it fits their identity and experiences. In the context of Osing, the students are invited to explore local culture through text analysis, bilingual poetry, and the staging of folklore-based dramas.

Castro-Caliboso et al. (2025) emphasizing that literary texts can be used as cultural tools (*Cultural Tools*) to facilitate contextual learning strategies. In this study, the Osing tradition functions as a cultural tool that strengthens students' literacy while developing critical thinking skills. In addition, Santucci (2024) asserts that imaginative and culture-centered teaching encourages co-creation between teachers and students, which is also reflected in Osing culture-based projects.

Furthermore, Xay et al. (2025) show that the connection of art, culture, and ecology in education is able to produce innovative learning practices. Therefore, Osing's culture-based learning model not only meets the demands of the Independent Curriculum, but is also in line with the sustainability education paradigm.

Students' responses to this model showed that it increases the engagement and appreciation for literature as well as pride in their cultural identity. Belarde (2025) emphasizing that teaching local folk literature has a positive impact on students' connection to the text and strengthens reflective learning. The findings of this study

support that the students are more enthusiastic about reading, rewriting, and staging Osing literary texts because they feel close to their cultural experiences.

Furthermore, the teachers also give a positive response, although they acknowledge that there are obstacles such as lack of training, limited teaching materials, and lack of learning media. In this study, it turns out that there are indeed challenges in culturally responsive learning. The main challenges are institutionalization, teacher preparedness, and best practice constraints. Institutional Constraints: limited support, curricular rigidity, and financial barriers (Belarde, 2025; Belarga et al., 2025; Wright et al., 2021). Teacher preparedness: inadequate training and resources (Belarga et al., 2025; Xay et al., 2025). Best Practice Constraints: selection of culturally relevant literature, reflective writing, community collaboration, sustainable professional development (Belarga et al., 2025; Castro-Caliboso et al., 2025; De Jesus-Reyes, 2024; Xay et al., 2025). Therefore, according to Uribe-Zarain (2025), continuous professional development is indispensable so that teachers are able to implement culturally responsive education consistently.

Moreover Simonds et al. (2024) emphasizes the importance of environmental health literacy for the younger generation through a relationality and place-based knowledge approach (*place-based knowledge*). The responses of teachers and students in this study show that when local culture is used as a context for literary learning, they not only learn texts, but also internalize the value of human-nature-cultural relationality.

Overall, the results of this study confirm that: (1) elements of Osing culture are a source of literary texts that are rich in aesthetic, ecological, and philosophical value (Bartosch, 2021; Grimm & Wanning, 2016; Löschnigg, 2020), (2) CRT-based learning model and *Deep Learning* Enabling literature to be a means of cultural preservation and sustainability education (Castro-Caliboso et al., 2025; Ciampa & Reisboard, 2021; Santucci, 2024; Xay et al., 2025) and (3) the positive response of students and teachers shows the effectiveness of the model, although teacher training support and the development of teaching materials are still needed (Belarde, 2025; Simonds et al., 2024; Uribe-Zarain, 2025). Thus, the integration of Osing culture in literary learning has implications for strengthening literacy, cultural preservation, and the formation of students' ecological awareness, in line with the direction of sustainable education.

This research resulted in several recommendations. For teachers: (1) integrate elements of local Osing wisdom in literary learning systematically through texts, creative projects, and reflective discussions, (2) develop innovative teaching materials, such as modules, worksheets, and digital media based on Osing culture to enrich learning, (3) participate in training or workshops on culturally responsive teaching and deep learning to be better prepared to implement local culture-based learning models. For schools: (1) providing support in the form of facilities, time, and policies for literary learning activities based on local culture, (2) collaborating with the Osing cultural community, art studios, and community leaders so that students can learn directly from cultural sources, incorporating learning based on local wisdom into the Ecological Project program to be more integrated

with the Independent Curriculum. For students: (1) encouraging students' active involvement in exploring Osing culture through literary works, such as writing short stories, bilingual poetry, or drama performances, (2) utilizing local culture-based learning to foster a sense of pride in cultural identity as well as awareness of protecting the environment. For curriculum developers and the government: (1) developing literary learning guides based on local wisdom that can be used in various regions according to their cultural context, (2) providing policy support and funding for the development of local teaching materials and teacher training, (3) integrating local cultural values, such as Osing, into education policies as part of cultural preservation and sustainable education efforts. For further research: conducting follow-up research with a wider scope, for example in various schools or other regions, to test the consistency of the effectiveness of the model, (2) developing an authentic evaluation instrument that is able to comprehensively assess aspects of students' literacy, culture, and ecological awareness, (3) examining the long-term impact of Osing culture-based learning on the formation of students' character and environmental awareness.

#### ***D. CONCLUSION***

There are three main findings in this study. First, elements of Osing local wisdom that are relevant for learning literature in secondary schools include traditional arts (Gandrung, Seblang, Barong Ider Bumi, Angklung Paglak), Osing language, and folklore (Sri Tanjung). These elements have proven to be a source of literary texts that enrich the material while fostering appreciation for local culture. Second, the Osing culture-based literary learning model developed with a culturally responsive teaching approach is able to associate literary learning with students' cultural identity. This model emphasizes project-based activities, reflective discussions, and the use of multimodal media that make learning more contextual, creative, and meaningful. Third, the response of students and teachers to the learning model was very positive. The students feel more enthusiastic, easily understand literary texts, and are more proud to the local culture. The teachers consider this model to help deliver relevant learning. Teachers consider this model to help deliver relevant learning. In practice, teachers still face obstacles in the form of limited teaching materials, learning media, and training support. This research also found that the integration of Osing culture in literary learning has implications for strengthening literacy, cultural preservation, and the formation of students' ecological awareness, in line with the direction of sustainable education.

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