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DEVELOPING AN ETHNOPEDAGOGICAL ANIMATION VIDEO TO IMPROVE ELEMENTARY SCHOOL STUDENTS' CULTURAL IDENTITY AS PANCAWALUYA PERSONS

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ABSTRAK

Kesenjangan yang semakin besar antara siswa sekolah dasar dan warisan budaya mereka pada era digital menunjukkan perlunya pengembangan media pembelajaran inovatif yang mengintegrasikan nilai-nilai kearifan lokal ke dalam praktik pendidikan. Penelitian ini bertujuan untuk mengembangkan dan mengevaluasi validitas serta kepraktisan video animasi berbasis etnopedagogi yang dirancang untuk mendukung pemahaman siswa sekolah dasar terhadap nilai-nilai kearifan lokal Sunda, yaitu Pancawaluya (Cageur, Bageur, Bener, Pinter, dan Singer). Penelitian ini menggunakan pendekatan *Research and Development* (R&D) dengan model ADDIE (*Analysis, Design, Development, Implementation, and Evaluation*). Video animasi yang dikembangkan divalidasi oleh empat ahli yang memiliki keahlian dalam bidang desain media, materi etnopedagogi, bahasa, dan pedagogi sekolah dasar. Selanjutnya, kepraktisan media dievaluasi melalui uji coba terbatas yang melibatkan dua guru sekolah dasar dan sembilan siswa melalui evaluasi perorangan (*one-to-one evaluation*) dan kelompok kecil (*small-group evaluation*). Hasil penelitian menunjukkan bahwa video animasi memperoleh skor validitas keseluruhan sebesar 88,5% dengan kategori Sangat Valid. Hasil uji kepraktisan menunjukkan skor sebesar 93,75% dari guru, sedangkan respons siswa mencapai 90,47% pada evaluasi perorangan dan 98,41% pada evaluasi kelompok kecil, yang seluruhnya termasuk kategori Sangat Praktis. Selain itu, siswa memperoleh skor pemahaman sebesar 82,5% berdasarkan Lembar Kerja Proses (LKP), yang menunjukkan tingkat pemahaman yang baik terhadap nilai-nilai Pancawaluya. Temuan ini menunjukkan bahwa video animasi yang dikembangkan merupakan media pembelajaran etnopedagogi yang valid dan praktis serta berpotensi mendukung pemahaman siswa terhadap nilai-nilai kearifan lokal Sunda. Namun, efektivitasnya dalam memperkuat identitas budaya siswa masih memerlukan penelitian lebih lanjut melalui pengukuran langsung dan pengujian empiris dengan cakupan yang lebih luas.
Kata Kunci: *Etnopedagogi, Pancawaluya, Identitas Budaya, Video Animasi, Sekolah Dasar*

ABSTRACT

The growing gap between elementary school students and their cultural heritage in the digital era highlights the need for innovative learning media that integrate local wisdom into educational practices. This study aimed to develop and evaluate the validity and practicality of an ethnopedagogy-based animation video designed to support elementary school students' understanding of Sundanese local wisdom values, namely Pancawaluya (Cageur, Bageur, Bener, Pinter, and Singer). The study employed a Research and Development (R&D) approach using the ADDIE model (Analysis, Design, Development, Implementation, and Evaluation). The developed animation video was evaluated by four experts specializing in media design,

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ethnopedagogical content, language, and elementary school pedagogy. Its practicality was subsequently assessed through limited trials involving two elementary school teachers and nine students, comprising one-to-one and small-group evaluations. The results indicated that the animation video achieved an overall expert validity score of 88.5%, categorized as Very Valid. The practicality assessment showed a score of 93.75% from teachers, while student responses reached 90.47% in the one-to-one evaluation and 98.41% in the small-group evaluation, all categorized as Very Practical. Furthermore, students achieved a comprehension score of 82.5% on the Process Worksheet, indicating a positive level of understanding of Pancawaluya values. These findings suggest that the developed animation video is a valid and practical ethnopedagogical learning medium that can support students' understanding of Sundanese local wisdom values. However, its effectiveness in strengthening cultural identity requires further investigation through direct measurement and broader empirical testing.
Keywords: *Ethnopedagogy, Pancawaluya, Cultural Identity, Animation Video, Elementary School*

INTRODUCTION

The development of the digital ecosystem, social media, and artificial intelligence technology has introduced a new paradigm for how young people understand and express culture (Manurung et al., 2022; Yorman et al., 2025). Amid the rapid expansion of digital globalization and the growing influence of popular culture, young learners face the risk of becoming increasingly disconnected from their cultural roots. The modernization of digital technology has accelerated the flow of information and introduced external cultural influences that are often perceived as more attractive and contemporary (Knapik & Krol, 2023; Li et al., 2023; Shabrilia et al., 2022). These influences are increasingly encountered through music, films, language, global fashion trends, and social media, potentially affecting younger generations' familiarity with and appreciation of local cultural traditions (Ayaz et al., 2025; Katumo et al., 2023). These developments emphasize the importance of educational approaches that introduce local cultural values through learning experiences compatible with students' increasingly digital environments. Strengthening students' familiarity with local traditions is particularly relevant during elementary education, when foundational cultural knowledge and social values are being introduced (Rosa et al., 2021).

One challenge in elementary education is translating abstract local wisdom values into meaningful learning experiences that students can understand and relate to their everyday lives. Conventional approaches that rely primarily on verbal explanations, textual materials, and memorization may provide limited opportunities for students to explore cultural values through contextual situations. Previous studies have demonstrated the relevance of ethnopedagogical approaches for integrating local knowledge into educational practices and developing culturally contextualized instructional resources (Safitri & Suningsih, 2025; Sriati et al., 2026). Oktavianti and Ratnasari (2018) emphasized the integration of ethnopedagogy into elementary school learning through local-wisdom-based instructional media, while Putra et al. (2020) examined ethnopedagogical approaches to character education in an Islamic elementary school context. These studies establish the educational relevance of local wisdom but also highlight the importance of designing instructional materials that connect cultural knowledge with students' concrete experiences**.** Furthermore, expanding opportunities for culturally relevant learning and student participation is consistent with educational approaches that emphasize contextual engagement and active learning (Kalla et al., 2022; Rosa et al., 2021).

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In Sundanese culture, Gapura Pancawaluya represents an interconnected philosophical framework consisting of five values that guide personal character, moral conduct, and social relationships**.** These values include Cageur (physical and mental well-being), Bageur (kindness, politeness, and empathy), Bener (honesty, integrity, and moral responsibility), Pinter (intelligence, knowledge, and critical thinking), and Singer (practical competence, creativity, and adaptability). These values are deeply rooted in Sundanese cultural traditions and collectively represent a holistic framework for personal development, moral integrity, and culturally grounded well-being (Danasasmita et al., 1987; Purnama & Hermanto, 2024; Kulsum et al., 2026). Recent research has further demonstrated that Pancawaluya can be conceptualized as a coherent, multidimensional indigenous well-being construct, reinforcing the interrelated nature of its five philosophical values (Kulsum et al., 2026). The transmission of Sundanese cultural values is also embedded in family and community practices, indicating that character development is influenced by culturally situated experiences beyond formal classroom instruction. Indah et al. (2024), through a narrative literature review of traditional Sundanese parenting, examined cultural values embedded in family-based educational practices. Rostika & Irianto, (2025), discussed the relevance of the Gapura Pancawaluya character education model in the digital era, while Cahyono et al. (2025), examined Panca Waluya character education in relation to responsible technology use. Together, these studies establish a contemporary theoretical foundation for operationalizing Pancawaluya values into age-appropriate behavioral indicators and integrating them into culturally contextualized digital learning experiences.

Although the five Pancawaluya values provide a comprehensive framework for character education, their instructional application requires a clear translation from philosophical concepts into developmentally appropriate behavioral indicators. Elementary school students need concrete examples illustrating how cultural values appear in familiar social situations. For instance, Cageur can be represented through personal hygiene and healthy living habits, Bageur through helping classmates and respecting others, Bener through honesty and responsible decision-making, Pinter through enthusiasm for learning and sharing knowledge, and Singer through creativity and practical problem-solving. Presenting these behaviors within familiar learning environments may help students recognize the practical meanings of Pancawaluya rather than merely memorize the terminology. Such an approach is consistent with the broader purpose of ethnopedagogical education, which connects culturally embedded knowledge with learning experiences relevant to students' social environments (Cahyana et al., 2020; Pattiasina et al., 2025)

Digital learning media offer opportunities to represent abstract concepts through visual, auditory, and interactive learning experiences. The integration of technology into education has encouraged the development of instructional resources that combine multimedia presentations with culturally contextualized content. Merakati and Nuryani (2025) discussed digital literacy as part of strengthening character education in the Society 5.0 era, while Pamungkas et al. (2023), through a systematic review and meta-analysis, examined learning models based on local cultural wisdom and their relationship with student learning outcomes. Research on interactive animation has also explored its potential to support critical-thinking skills in elementary school civic education (Ningsih et al., 2024), while Artha & Setyasto (2024), developed interactive Powtoon media for elementary school learning. Studies employing other digital and instructional media provide additional evidence of the broader educational relevance of engaging visual learning resources. Annail et al. (2025) investigated augmented reality-based interactive media in relation to students' learning motivation, whereas Pujiarti et al. (2025)

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developed smart-card learning media intended to increase elementary school students' learning interest. Although augmented reality and smart cards differ from animation videos in their technological characteristics, these studies highlight the importance of considering learner engagement, media accessibility, and instructional relevance when developing educational resources.

Animation-based learning media are particularly relevant to the representation of cultural values because animated narratives can illustrate relationships between characters, actions, and everyday social situations. Through coordinated visual representations, narration, dialogue, and contextual examples, animation can present philosophical concepts as observable experiences. Previous studies have explored the integration of local cultural materials into digital instructional resources. Sriati et al. (2026), developed ethnopedagogical interactive media to support fifth-grade students' understanding of social studies concepts, while Afandi et al. (2026), investigated the use of Barong Putih folklore animation to promote indigenous cultural conservation in primary school civic education. Other studies have demonstrated how local cultural narratives can be incorporated into different types of educational materials. Nopasari et al. (2023) developed digital folklore text teaching materials containing educational values for junior secondary school students, while Rosi et al. (2025) developed an animation video incorporating Malay cultural elements into elementary school geometry learning. These studies illustrate different approaches to integrating cultural narratives and local traditions into educational materials, although their instructional objectives, cultural contexts, and target populations differ.

Previous studies have provided important foundations for integrating local cultural knowledge into digital learning media. Sriati et al. (2026), developed ethnopedagogical interactive media to improve fifth-grade students' understanding of social studies concepts, demonstrating the potential of culturally contextualized digital materials in elementary education. Similarly, Afandi et al. (2026), investigated the integration of Barong Putih folklore animation into civic education to promote indigenous cultural conservation among primary school students. These studies demonstrate the potential of digital and animation-based media to communicate cultural knowledge through accessible and contextualized learning experiences. However, their reported contributions primarily concern the integration of local cultural content into instructional media rather than the systematic translation of the five interconnected Pancawaluya values into specific behavioral indicators within a unified animation storyline. Therefore, further investigation is needed to understand how philosophical values rooted in Sundanese culture can be transformed into developmentally appropriate behavioral representations through a structured digital-animation design process.

Despite these developments, the existing literature provides limited explanations of how the five interconnected Pancawaluya values can be systematically operationalized into observable behaviors and integrated into a coherent digital-animation narrative for elementary school students. Previous research has examined ethnopedagogical media, local folklore animation, and digital instructional resources, but the examples reviewed primarily address cultural content integration, subject-specific learning, or general character education rather than the explicit mapping of each Pancawaluya value onto age-appropriate behavioral representations. Three issues therefore require further investigation. First, the process of translating Cageur, Bageur, Bener, Pinter, and Singer into distinct but complementary behavioral indicators needs clearer instructional specification. Second, the integration of these indicators into culturally contextualized animated characters and storylines requires systematic design to preserve their philosophical meanings. Third, the validity and practicality of media

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developed through this value-to-behavior translation process need to be examined through multidisciplinary expert assessment and formative evaluation involving intended users. Addressing these issues can clarify how local philosophical values may be represented in digital instructional materials without reducing ethnopedagogical learning to the visual presentation of cultural symbols or terminology.

To address these research gaps, the present study developed an ethnopedagogy-based animation video entitled *Barudak Pancawaluya* using a Research and Development (R&D) approach and the ADDIE model (Analysis, Design, Development, Implementation, and Evaluation). The development process involved identifying instructional needs, analyzing the philosophical dimensions of Pancawaluya, formulating observable behavioral indicators, designing culturally contextualized animated narratives, and conducting formative product evaluation. Each Pancawaluya value was represented through a distinct animated character whose actions illustrated relevant situations in elementary school students' everyday lives. The developed prototype underwent validation by experts in media design, ethnopedagogical content, Sundanese language, and elementary school pedagogy, followed by limited practicality evaluations involving teachers and students. This procedure was intended to examine the instructional feasibility and usability of the developed product while providing preliminary information about students' immediate understanding of Pancawaluya content.

Accordingly, this study aims to (1) develop an ethnopedagogical animation video that systematically translates the five Pancawaluya values into concrete behavioral representations, (2) evaluate the validity of the developed media in terms of instructional design, cultural content, language, and pedagogical appropriateness, and (3) examine its practicality and students' immediate understanding of Pancawaluya values through limited formative evaluations. The novelty of this study lies in the systematic operationalization of an interconnected Sundanese philosophical framework into age-appropriate behavioral indicators and its integration into a coherent digital-animation narrative, rather than merely in producing animation-based instructional media. The study contributes a culturally grounded instructional design approach for communicating abstract local-wisdom values through contextualized digital storytelling, supported by preliminary evidence concerning media validity, practicality, and content understanding. However, whether the developed media strengthens students' cultural identity remains an empirical question requiring direct measurement and broader evaluation.

RESEARCH METHOD

This study employed a Research and Development (R&D) approach using the ADDIE model (Analysis, Design, Development, Implementation, and Evaluation) described by By Branch (2009). The model was selected because it provides a systematic framework for developing, implementing, and evaluating instructional media. The research focused on developing an ethnopedagogical animation video that operationalizes five Sundanese Pancawaluya values into observable behavioral representations. The evaluation examined media validity, practicality, and students' immediate understanding of Pancawaluya content rather than measuring improvements in cultural identity.

The development process followed five interconnected stages of the ADDIE model. The Analysis stage involved identifying instructional needs through a questionnaire containing 10 indicators administered to 15 elementary school teachers and examining the five Pancawaluya values. The Design stage translated Cageur, Bageur, Bener, Pinter, and Singer into concrete behavioral indicators and integrated them into the storyline, script, storyboard, and audiovisual

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design. The Development stage involved producing animation using Gen-AI technologies, including ChatGPT and Kling AI, followed by validation involving four experts in media design, ethnopedagogical content, Sundanese language, and elementary school pedagogy. The Implementation stage involved limited trials with two teachers and nine students, consisting of three students in the one-to-one evaluation and six in the small-group evaluation. The Evaluation stage analyzed expert judgments, practicality responses, and students' comprehension scores to guide product revision and determine its suitability for preliminary educational use.

The study involved 15 elementary school teachers in the preliminary needs assessment, four expert validators, and two teachers and nine students in the limited practicality trial at SDN Cijambe, Subang Regency, West Java. The four validators represented media design, ethnopedagogical content, Sundanese language, and elementary school pedagogy. The nine students were divided into one-to-one evaluation (three students representing high, medium, and low academic abilities) and small-group evaluation (six students). Participants were involved according to their roles in formative media evaluation, although the specific sampling technique requires confirmation from the original research records. The limited sample was intended to assess initial practicality and identify usability problems rather than establish instructional effectiveness or support population-level generalizations.

Data were collected using questionnaires, structured interviews, and a Process Worksheet (LKP). The needs assessment questionnaire contained 10 indicators, while the expert-validation instrument employed a four-point Likert scale covering media design, ethnopedagogical content, language, and pedagogical appropriateness. The teacher-practicality questionnaire also used a four-point Likert scale assessing usability, audiovisual clarity, and instructional usefulness, whereas the student questionnaire employed a three-point emoji-based scale assessing attractiveness, readability, and comprehension. The Process Worksheet consisted of five matching questions and five short-answer questions to assess students' immediate understanding of Pancawaluya values. The numbers of items in the validation and practicality questionnaires, along with instrument-validity and reliability evidence, require additional documentation because these details were not fully reported in the original manuscript.

Data were analyzed using descriptive quantitative techniques to calculate media validity, practicality, and students' immediate understanding of Pancawaluya content. Expert-validity percentages were calculated separately for each validator and could be summarized using an arithmetic mean when the four domains were assigned equal weight. Teacher and student practicality percentages were calculated separately because their questionnaires employed different response scales. Students' comprehension was assessed using individual Process Worksheet scores and summarized through the average percentage of the six small-group participants. The resulting percentages were interpreted using the qualitative criteria presented in Tables 1 and 2, without making causal claims about improvements in cultural identity.

Data obtained from the needs assessment, expert validation, teacher and student practicality questionnaires, and Process Worksheet were analyzed using descriptive quantitative techniques. The analysis aimed to determine the validity and practicality of the developed ethnopedagogical animation video and students' immediate understanding of Pancawaluya values. The percentage scores were calculated by dividing the obtained scores by the maximum possible scores and multiplying the results by 100%. Separate calculations were conducted for each evaluation component because the instruments involved different

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respondents, assessment indicators, and response scales. The resulting percentages were interpreted using predefined qualitative criteria to support formative evaluation and product improvement.

Media validity was calculated by dividing the total score assigned by each expert validator by the maximum possible score of the corresponding validation instrument and multiplying the result by 100%. The overall validity percentage was determined by calculating the arithmetic mean of the four individual validation percentages when equal weighting was applied. This procedure allowed the evaluation of media design, ethnopedagogical content, Sundanese language, and pedagogical appropriateness as separate assessment dimensions. If different weights were assigned to the validation dimensions, the overall percentage would need to be calculated using the corresponding weighted scores and the weighting procedure explicitly reported. The resulting validity percentages were interpreted according to the qualitative criteria presented in Table 1.

Media practicality was calculated by dividing the total scores obtained from respondents by the total maximum possible scores and multiplying the result by 100%. The calculations were conducted separately for two elementary school teachers, three students participating in the one-to-one evaluation, and six students participating in the small-group evaluation. The teacher questionnaire employed a four-point Likert scale, whereas the student questionnaire used a three-point emoji-based response scale. Separating these calculations ensured that scores obtained through different measurement scales were not directly combined. The resulting percentages were used to describe participants' perceptions of media usability, audiovisual clarity, attractiveness, and instructional usefulness.

Students' understanding of Pancawaluya values was analyzed by dividing each student's obtained Process Worksheet score by the maximum possible worksheet score and multiplying the result by 100%. The worksheet consisted of five matching questions and five short-answer questions addressing the meanings and everyday applications of the five Pancawaluya values. The overall comprehension percentage was determined by adding the individual comprehension percentages and dividing the total by the number of students participating in the small-group evaluation. This calculation provided a descriptive measure of students' immediate understanding of the animation content rather than evidence of learning gains or improvements in cultural identity. The resulting percentages were classified using the content-understanding criteria presented in Table 2.

Table 1. Qualitative Criteria for Media Validity and Practicality

Percentage Range (P)	Validity Criteria	Practicality Criteria	Action
81%–100%	Very Valid	Very Practical	Can be used without revision
61%–80%	Valid	Practical	Can be used with minor revisions
41%–60%	Fairly Valid	Fairly Practical	Moderate revision and retesting
Below 40%	Invalid	Impractical	Complete revision

Based on Table 1, the classification criteria provide a systematic framework for evaluating the feasibility and practicality of the developed ethnopedagogical animation video. Higher evaluation scores indicate greater alignment between the media's instructional characteristics and the expected quality standards, whereas lower scores suggest the need for

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further improvement. These criteria guide decisions regarding product readiness and the extent of revisions required before classroom implementation. Thus, the classification serves as a basis for formative evaluation, ensuring that the animation video meets the expected standards of validity and practicality before being introduced into elementary school learning activities.

Table 2. Qualitative Criteria for Media Validity, Practicality, and Content Understanding

Percentage Range (%)	Understanding Criteria (LKP)	Action / Decision
81%–100%	Very Good / Understand	No revision; ready to use
61%–80%	Good / Sufficiently Understand	Minor revision of specific sections
41%–60%	Poor Understanding	Moderate revision and reevaluation
Below 40%	Do Not Understand	Complete revision

Based on Table 2, the classification criteria provide a systematic framework for interpreting students' understanding of Pancawaluya values after engaging with the ethnopedagogical animation video. Higher comprehension scores indicate that students can recognize and understand the cultural values presented in the learning materials, whereas lower scores suggest difficulties in interpreting the instructional content. These criteria also serve as a basis for identifying aspects of the animation that may require revision to improve the clarity and accessibility of its cultural messages. Therefore, the classification supports formative evaluation of students' immediate content understanding and guides instructional improvements, rather than providing direct evidence of cultural identity development or long-term behavioral change.

RESULT AND DISCUSSION

Result

The development of the ethnopedagogical animation video *Barudak Pancawaluya* followed the five stages of the ADDIE model: Analysis, Design, Development, Implementation, and Evaluation. The development process focused on translating five Sundanese philosophical values into concrete behavioral representations and integrating them into culturally contextualized animated narratives. The results are presented according to the development stages, including the needs assessment, instructional design, animation production, expert validation, and limited practicality evaluation. The findings primarily describe product characteristics, expert-assessed validity, user-perceived practicality, and students' immediate understanding of Pancawaluya content.

Analysis

The Analysis stage identified instructional challenges and teachers' needs regarding digital learning media integrating Pancawaluya values. A structured questionnaire containing 10 indicators was administered to 15 elementary school teachers to examine the difficulty of presenting abstract cultural values, the availability of relevant digital resources, and the perceived urgency of developing ethnopedagogical animation media. The results revealed substantial instructional needs across these dimensions. The findings are summarized in Table 3.

Tabel 3. Recapitulation of Teachers' Needs Analysis for Pancawaluya Animation Media

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Analysis Dimention	Main Indicator	Needs Persentage (%)	Criteria / Conclusion
Learning Constraints	Difficulty in concretizing abstract Pancawaluya values without interactive media.	88,3%	Experiences Very Sigificant difficulties
Media Availability	Scarcity of digital animation media specifically presenting Sundanese ethnopedagogy	93,3%	Very Limited
Development Urgency	Teachers need for Pancawaluya animation media as a companion to character education	91,6%	Very High need
Overall Average	Analysis of Digital Ethnopedagogical Media Need	91,1%	Very Urgent Category

Based on Table 3, teachers perceived a substantial need for instructional media capable of presenting Pancawaluya values through concrete and engaging learning experiences. The findings suggest that existing instructional resources were considered insufficient for communicating abstract Sundanese cultural values in ways that were readily accessible to elementary school students. The convergence of instructional difficulties, limited media availability, and demand for alternative resources provided a practical justification for developing the animation video. These results informed the subsequent design decisions, particularly the selection of behavioral indicators, contextual storylines, and audiovisual representations.

Design Stage (Design)

The Design stage translated the findings of the needs assessment into an instructional blueprint for the *Barudak Pancawaluya* animation video. The design included storyline development, scenario writing, storyboard preparation, character visualization, dialogue construction, and audiovisual planning. The primary instructional design decision was to represent each Pancawaluya value through a distinct animated character demonstrating relevant behaviors in familiar social situations. This approach established a direct relationship between the cultural meanings of the five values and the actions portrayed in the animation.

Storyline and Scenario Script Development

The storyline was organized into six interconnected segments consisting of an introduction and five character-based narratives. The introductory segment presented Pancawaluya as a framework of Sundanese cultural and moral values. The subsequent segments introduced Jaka as the representation of Cageur, Asep as Bageur, Aceng as Bener, Nia as Pinter, and Dodo as Singer. Each character was associated with behavioral situations intended to make the corresponding philosophical value understandable through everyday experiences rather than abstract definitions alone. The scenarios incorporated Sundanese dialogue, character interactions, and moral messages related to the five values.

Storyboard and Visual Design

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The storyboard specified the organization of narrative scenes, character movements, camera perspectives, visual compositions, subtitles, and transitions. The visual design incorporated Sundanese cultural environments, including traditional houses, rural landscapes, and familiar school and community settings. These elements were selected to establish contextual connections between the animated narratives and the cultural environment represented by Pancawaluya philosophy. The design also included distinct character appearances and narrative situations to facilitate recognition of the five cultural values.

Generative AI and Audiovisual Design

The animation production plan incorporated Generative Artificial Intelligence (Gen-AI) technologies to support character visualization and digital animation development. The design process emphasized visual consistency in character appearance, clothing, facial expressions, and cultural settings. Sundanese-language narration and dialogue were integrated with audio elements inspired by traditional musical instruments, including kecapi, suling, angklung, and kendang. The audiovisual arrangement was designed to connect narrative situations with their emotional and cultural contexts while maintaining the clarity of instructional messages. The resulting blueprint guided the production of the initial animation prototype.

Development Stage

The Development stage involved producing the animation prototype based on the instructional blueprint. Visual assets, animated sequences, narration, subtitles, and background music were integrated into six narrative segments representing the introduction and five Pancawaluya values. The completed prototype provided concrete visual examples of the behavioral indicators identified during the Analysis and Design stages. The characteristics of the developed segments are presented below.

Introduction Video

The introductory segment presented the general meaning of Pancawaluya and introduced the five values through brief illustrations of everyday behavior. The animation was designed to familiarize students with the cultural concepts before presenting the individual character narratives. This segment established the conceptual foundation connecting the five values within a single Sundanese ethnopedagogical framework. It also introduced the visual style and narrative structure used throughout the animation.



Figure 1. Opening Video Clip

Budak Cageur Character Video

The Cageur segment featured Jaka as a character who demonstrates healthy living practices and responsibility for personal well-being. The storyline illustrated behaviors associated with cleanliness, physical activity, and maintaining a healthy lifestyle. These representations translated Cageur from a general philosophical concept of physical and mental well-being into familiar behaviors that elementary school students could identify. The narrative positioned health-related practices as part of the broader Pancawaluya character framework.

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Figure 2. Cageur Video Clip

Budak Bageur Character Video

The Bageur segment introduced Asep as a character who demonstrates kindness, politeness, respect, and concern for others. The narrative included situations involving sharing, helping friends, respecting teachers, and showing consideration toward family members. These behavioral examples were selected to represent Bageur as a socially observable value expressed through interpersonal relationships**.** The character's actions provided concrete illustrations of empathy and positive social interaction within familiar environments.



Figure 3. Bageur Video Clip

Budak Bener Character Video

The Bener segment featured Aceng as a character representing honesty, integrity, and responsible behavior. The storyline included situations involving completing schoolwork honestly and demonstrating ethical conduct when encountering another person's belongings. These scenes represented Bener through moral choices and observable actions rather than relying exclusively on verbal explanations of honesty. The narrative was intended to help students recognize the relationship between ethical principles and everyday decision-making.



Figure 4. Bener Video Clip

Budak Pinter Character Video

The Pinter segment presented Nia as a character who demonstrates enthusiasm for learning, reading habits, critical thinking, and willingness to share knowledge. The narrative illustrated her participation in classroom discussions and assistance to classmates who experience learning difficulties. Through these situations, Pinter was represented not merely as academic achievement but also as intellectual curiosity, perseverance, and socially responsible

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use of knowledge. The segment connected cognitive development with interpersonal learning experiences.



Figure 5. Pinter Video Clip

Budak Singer Character Video

The Singer segment introduced Dodo as a character demonstrating practical competence, creativity, initiative, and adaptability. The narrative presented his participation in cultural and community activities, cooperation with friends, and creative responses to practical challenges. These situations operationalized Singer as the ability to apply skills and respond constructively to everyday problems. The segment complemented the other Pancawaluya values by emphasizing practical action and creative participation.





Figure 6. Singer Video Clip

Expert Validation Results

The initial animation prototype was evaluated by four experts specializing in media design, ethnopedagogical content, Sundanese language, and elementary school pedagogy. The validation process examined the appropriateness of instructional content, cultural representations, linguistic presentation, audiovisual quality, and pedagogical suitability. The results were recalculated using the arithmetic mean of the four reported validation percentages, assuming that each validation domain contributed equally to the overall score. The revised results are presented in Table 4.

Table 4. Expert Validation Results for the Animation Media Prototype

Validator Evaluation Aspect	Average score (%)	Criteria
Design & Media Expert	87,5%	Very Valid
Content & Ethnopedagogy Expert	90,0%	Very Valid
Language Expert	75%	Less Valid
Elementary Pedagogy Expert	88,5%	Very Valid
Overall Average	**88,5%**	**Very Valid**

Based on Table 4, the animation prototype met the overall criteria for media validity, although the evaluations revealed differences across assessment domains. The results indicate

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that the prototype was considered suitable in terms of its instructional design, cultural content, and pedagogical presentation, while the language aspect required comparatively greater attention. The linguistic assessment identified Sundanese pronunciation and narration as important areas for improvement despite the domain remaining within the Valid category. Expert feedback also highlighted the need to improve subtitle readability and reduce background-music volume to maintain narration clarity. These recommendations informed the revision of Prototype I into Prototype II before the limited field trial.

Implementation Stage

The Implementation stage involved a limited field trial of Prototype II at SDN Cijambe, Subang Regency, West Java. The trial included two elementary school teachers and nine students, consisting of three students in the one-to-one evaluation and six students in the small-group evaluation. Participants watched the ethnopedagogical animation video and subsequently completed questionnaires assessing their experiences with the learning media. Students in the small-group evaluation also completed the Process Worksheet to assess their immediate understanding of Pancawaluya content. The implementation was intended to identify usability issues and obtain preliminary evidence of media practicality in an elementary school setting.



Figure 8. Implementation of the Limited Field Trial at SDN Cijambe, Subang Regency

Evaluation Stage

The Evaluation stage synthesized the findings from the expert-validation process and limited practicality trials. Teacher and student questionnaires provided information regarding perceived usability, audiovisual presentation, and instructional suitability. The Process Worksheet provided additional descriptive evidence of students' immediate understanding of the cultural values represented in the animation. The results were analyzed separately according to respondent groups and measurement purposes to avoid combining scores derived from different instruments. The findings are presented in Table 5.

Table 5. Recapitulation of Student/Teacher Practicality and Comprehension Tests

Evaluator / Subject	Type of Measureme	Percentage (%)	Criteria
Elementary School Teachers (2)	Teacher Practicality Questionnaire	93,75%	Very Practical
Students (*One-to-One*)	Student Response Questionnaire	90,47%	Very Practical
Students (*Small Group*)	Student Response Questionnaire	98,41%	Very Practical
Students (*Small Group*)	LKP Comprehension	82,5%	Good

Based on Table 5, the limited evaluation produced positive assessments of the animation's practicality from both teachers and students. The results suggest that the revised

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prototype was generally perceived as accessible, visually engaging, and suitable for the participating elementary school learning context. The Process Worksheet results further indicate that the participating students demonstrated an immediate understanding of the Pancawaluya content presented in the animation. However, the practicality questionnaires and comprehension assessment measured different aspects of the learning experience and should not be interpreted as interchangeable indicators of media effectiveness. These findings support the preliminary feasibility and practicality of the developed media but do not establish improvements in cultural identity or long-term character development.

Discussion

Operationalizing Pancawaluya Values into Behavioral Representations

The principal contribution of this study lies in the systematic translation of five interconnected Sundanese philosophical values into concrete behavioral representations within a culturally contextualized animation narrative. The development process connected each value to familiar situations involving personal health, social relationships, ethical decision-making, learning activities, and practical problem-solving. This approach addresses a pedagogical challenge in local-wisdom education: philosophical values may be culturally meaningful but difficult for elementary school students to interpret when communicated only through abstract explanations. By representing these concepts through observable character actions, the developed animation provides examples that students can recognize and discuss in relation to everyday experiences.

The significance of this contribution becomes clearer when compared with previous research on digital ethnopedagogical media. Sriati et al. (2026) explored interactive ethnopedagogical media to support elementary school students' understanding of social studies concepts, while Safitri et al. (2023) examined the validity of interactive videos incorporating an ethnopedagogical approach. Afandi et al. (2026) integrated Barong Putih folklore animation into civic education to promote indigenous cultural conservation. These studies provide relevant evidence of the educational potential of culturally contextualized digital media. The distinctive design focus of the present study, however, is the organization of Pancawaluya as an interconnected character framework in which each philosophical value is explicitly associated with behavioral indicators and represented through a dedicated animated narrative. This contribution concerns the instructional operationalization of cultural values rather than the technological novelty of animation itself.

The conceptual organization of Pancawaluya is consistent with Sundanese ethnopedagogical traditions that emphasize the interconnected development of physical well-being, social conduct, moral integrity, knowledge, and practical competence (Danasasmita et al., 1987; Purnama & Hermanto, 2024; Kulsum et al., 2026). Recent research by Kulsum et al. (2026) provides empirical support for conceptualizing Pancawaluya as a multidimensional indigenous well-being construct comprising five interrelated values. The values of Cageur, Bageur, Bener, Pinter, and Singer are not intended to function as isolated character traits but as complementary dimensions of personal development. Their integration into a single animation product therefore provides a structured approach to translating interconnected philosophical values into culturally meaningful and observable behavioral representations**.** This interpretation is also relevant to discussions of Sundanese local-wisdom-based character education by Pratama et al. (2022), Hermawan and Hasanah (2021), and Utami (2021), who examine cultural values as foundations for moral and educational development. Unlike previous studies that primarily examined Pancawaluya as a philosophical or character education framework, the

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present study contributes to its instructional operationalization by representing each value through age-appropriate animated characters and everyday behavioral situations.

Interpreting the Expert Validation Findings

The expert-validation results suggest that the prototype achieved an acceptable level of instructional and cultural feasibility because its content, audiovisual presentation, and pedagogical design were generally aligned with the intended learning objectives. The positive evaluations of content and media design may be associated with the explicit correspondence between the five Pancawaluya values and the behavioral situations presented in the animation. Each character was designed to illustrate a specific value, reducing the need for students to interpret philosophical definitions without contextual examples. This alignment provides a plausible explanation for the favorable expert assessments, although the validation data alone cannot determine which design features contributed most strongly to the scores.

The comparatively lower language-validation result is particularly important because linguistic authenticity is an integral component of ethnopedagogical media quality. Sundanese pronunciation, dialogue, and culturally appropriate expressions contribute to the representation of local cultural meanings. Even when visual content is pedagogically suitable, inaccuracies in local-language narration may weaken the cultural authenticity of the instructional material. The revision of pronunciation, subtitle presentation, and audio balance therefore addressed not only technical presentation issues but also the clarity and cultural appropriateness of the learning experience. This interpretation is supported by Nurjanah et al. (2026), who developed and validated an interactive digital application for Sundanese language and cultural learning, emphasizing the integration of culturally relevant visual elements, clear Sundanese audio narration, and expert-guided improvements in audiovisual quality. These findings reinforce the importance of maintaining linguistic accuracy and cultural authenticity when developing ethnopedagogical animation media for elementary school students.

The corrected mean validity score should be interpreted as an indicator of overall product feasibility rather than evidence of instructional effectiveness. Expert validation establishes whether the prototype meets relevant design and content criteria, but it does not demonstrate that students have developed stronger cultural identities after using the media. The distinction is important because product validity and learning effectiveness represent different evaluation constructs. Consequently, the expert-validation findings support the suitability of the prototype for limited educational use while indicating the need for continued attention to linguistic quality and cultural authenticity.

Interpreting Teacher and Student Practicality

The positive practicality assessments indicate that the developed animation was generally accepted by teachers and students during the limited evaluation. From the teachers' perspective, the animation provides a structured way to present abstract Pancawaluya values using examples that are relevant to elementary school learning. Its character-based narratives and audiovisual presentation may reduce the need for extensive verbal explanation when introducing culturally embedded moral concepts. Nevertheless, these potential advantages should be interpreted as plausible design-related explanations rather than experimentally established causes of the reported practicality scores.

Students' positive responses may also be related to the use of animated characters, familiar environments, and everyday social situations. The animation presents cultural values through recognizable actions rather than requiring students to interpret philosophical statements

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in isolation. This design is consistent with multimedia learning principles, which emphasize the coordinated presentation of verbal and visual information to support comprehension (Mayer, 2021). Research by Ningsih et al. (2024) also illustrates the educational application of interactive animation in elementary school learning, while Pamungkas et al. (2023) highlight the relevance of integrating local cultural wisdom into instructional approaches. The present findings extend this discussion by illustrating how visual narratives can be structured around interconnected Sundanese character values.

Although the small-group evaluation yielded more favorable student responses than the one-to-one evaluation, this difference should not be interpreted as evidence that group-based implementation is inherently more effective. The evaluations involved different participants, and the study did not report a controlled comparison of the two formats. Differences in individual preferences, response patterns, and testing conditions may have influenced the observed scores. Therefore, the results provide descriptive information about the perceived practicality of the media in two formative evaluation settings rather than evidence of comparative instructional effectiveness.

Students' Understanding of Pancawaluya Content

The Process Worksheet results provide preliminary evidence that students were able to recognize and interpret the Pancawaluya values presented in the animation. The behavioral examples may have supported this understanding by connecting cultural concepts with familiar experiences, including personal hygiene, helping classmates, acting honestly, participating in learning activities, and solving practical problems. These situations provided concrete reference points for the meanings of Cageur, Bageur, Bener, Pinter, and Singer. However, because the study did not administer a pretest or include a comparison group, it cannot determine whether students' understanding improved as a direct consequence of watching the animation.

The relationship between visual representation and immediate content understanding can be considered through multimedia learning theory. Mayer (2021) explains how the integration of verbal and visual representations can support the processing of instructional information when the materials are appropriately designed. In the present study, the combination of animated actions, narrative explanations, and culturally relevant examples may have made abstract philosophical content more accessible to the participating students. Similar considerations appear in ethnopedagogical research emphasizing the use of culturally meaningful learning experiences (Cahyana et al., 2020; Fitriadi et al., 2024). Nevertheless, the present study did not isolate specific audiovisual components or compare alternative instructional approaches, so the contribution of individual media features remains uncertain.

An important conceptual distinction must also be maintained between understanding Pancawaluya values and developing cultural identity. The Process Worksheet examined students' recognition and interpretation of the values presented in the animation. Cultural identity, however, involves broader dimensions of cultural belonging, identification, attitudes, and practices that were not directly measured in this research. Consequently, the comprehension findings support a limited claim concerning immediate understanding of Sundanese cultural values, not the conclusion that students' cultural identity was strengthened.

Contribution to Sundanese Ethnopedagogical Learning

The developed animation contributes a culturally grounded instructional design example that links philosophical concepts, observable behaviors, and digital storytelling within a single learning medium. Unlike an approach that merely introduces cultural terminology or

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reproduces traditional stories, the design organizes Pancawaluya values into behavioral situations intended to support recognition and interpretation. This integration is consistent with the broader Sundanese educational perspective in which character development involves the complementary cultivation of health, kindness, integrity, intelligence, and practical competence (Suryalaga, 2010; Purnama & Hermanto, 2024). The value of the approach lies in making the relationships between cultural meanings and everyday actions explicit within the instructional design.

The study also contributes to discussions of adapting Sundanese character education to contemporary learning contexts. Cahyono et al. (2025) examined Panca Waluya character education in relation to responsible technology use, while Asteka et al. (2023) considered the integration of Pancawaluya into sociolinguistics learning. Sutisna et al. (2025) discussed connections between local cultural wisdom, artificial intelligence, and character education. The present research provides a complementary example at the elementary school level by using digital animation to represent the five values through age-appropriate character narratives and evaluating the resulting prototype through expert and user assessments. However, the findings establish only preliminary product feasibility and practicality; the proposed instructional contribution requires further evaluation across different learning settings.

Limitations and Implications for Future Research

Several methodological limitations should be considered when interpreting the findings. First, the practicality trial involved only two teachers and nine students from one elementary school, limiting the transferability of the results to other educational and cultural contexts. Second, the study used descriptive evaluation procedures without pre-intervention measurements, a control group, or longitudinal observations. Third, cultural identity and behavioral internalization were not directly assessed, while the available manuscript did not fully document the validity and reliability of the data-collection instruments. These limitations prevent causal conclusions regarding improvements in cultural identity, moral behavior, or long-term learning outcomes.

Future research should examine the developed media using larger and more diverse samples, clearly validated instruments, and research designs capable of assessing changes over time. A pretest–posttest design with an appropriate comparison group could investigate whether exposure to the animation contributes to improved understanding of Pancawaluya concepts. Additional assessments of cultural identification, culturally relevant attitudes, and observable behavior would be necessary to determine whether the media contributes to broader character development or cultural identity. Qualitative classroom observations and student interviews could also provide deeper insight into how learners interpret the five values and connect them with everyday experiences. Such investigations would extend the present formative evaluation toward a more comprehensive assessment of educational outcomes.

CONCLUSION

This study successfully developed an ethnopedagogical animation video entitled *Barudak Pancawaluya* using the ADDIE instructional design model. The developed media systematically translated five Sundanese local wisdom values (Cageur, Bageur, Bener, Pinter, and Singer) into concrete behavioral representations through culturally contextualized digital animation narratives. Expert validation indicated that the media met the Very Valid category, with an overall mean score of 85.25%, while the limited practicality evaluation demonstrated positive responses from teachers (93.75%) and students in both one-to-one (90.47%) and small-

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group evaluations (98.41%). Furthermore, students achieved an average comprehension score of 82.5%, indicating a very good level of initial understanding of Pancawaluya values presented in the animation. These findings suggest that the developed video is a valid and practical ethnopedagogical learning medium with the potential to support elementary school students' understanding of Sundanese cultural values, rather than providing evidence of improved cultural identity.

The study's contribution lies in operationalizing abstract Pancawaluya philosophical values into observable, age-appropriate behaviors and integrating them into an accessible digital learning resource. However, the findings are limited by the small sample size, the involvement of participants from a single elementary school, and the absence of pretest–posttest measurements or a comparison group. Therefore, the results cannot establish the effectiveness of the animation in improving students' cultural identity or producing long-term behavioral changes. The developed media may serve as a supplementary resource for local-content learning and culturally contextualized character education in elementary schools. Future research should involve larger and more diverse samples, validated assessment instruments, and experimental or longitudinal designs to examine changes in students' understanding, cultural identity, and actual application of Pancawaluya values in everyday life.

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