

Revitalising Local Language and Literature through the Ethnopedagogical Practice of Cultural Saturday in Elementary Education

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ABSTRACT

Globalisation and the prevalence of national and international languages have progressively sidelined the utilisation of local languages and literature in educational institutions, jeopardising linguistic and cultural diversity. This research seeks to rejuvenate the acquisition of local language and literature by implementing the ethnopedagogical initiative of Cultural Saturday in primary education. Based on an ethnopedagogical framework, this study utilised an educational ethnography design to document the lived experiences, cultural significances, and pedagogical values inherent in the Cultural Saturday program. Data were gathered over six months through participant observation, comprehensive interviews, and documentation from an elementary school implementing the program. The results show that Cultural Saturday is an effective way to incorporate formal education by incorporating local language and literature through six main cultural activities: wearing traditional clothing, listening to Sasak stories, singing regional songs, playing traditional games, dancing, and learning about traditional food. These exercises not only improve students' ability to speak and write in Sasak, but they also help them feel more connected to their culture and other cultures. The research provides a contextual framework for ethnopedagogical integration, fostering linguistic and cultural sustainability in early education. The results suggest that Cultural Saturday may serve as a replicable framework for multilingual and multicultural education globally, aligning with UNESCO's initiatives to preserve endangered languages and promote inclusive cultural education.

Keywords: Ethnopedagogy; Cultural Saturday; Local Language Revitalization; Cultural-Based Learning; Elementary Education; Language Sustainability

INTRODUCTION

Culture and humanity are two inseparable entities. Humans create culture, and humans live and develop through their culture. Since language is a primary medium through which culture is transmitted across generations, language is considered one of the main elements of culture (Guessabi, 2022). In the context of Indonesia as a multicultural nation, language serves not only as a means of communication but also as an identity and symbol of cultural pride (Muslim & Brown, 2016). Indonesia boasts Bahasa Indonesia as its unifying language, but also hundreds of regional languages that serve as markers of ethnic and cultural diversity (Ilma & Rohmah, 2024). Regional languages are always present alongside their concrete form of expression, namely, regional literature. Thus, regional languages and literature are two sides that strengthen each other and reflect the feelings, creativity, and intentions of a cultured society. As emphasised by Mbatha et al. (2025), regional languages serve as markers of community membership and collective identity.

The fact that Indonesia has numerous regional languages demonstrates the richness of its culture. SIL found 707 active regional languages out of a total of 719 that had been mapped by different groups (Lewis et al., 2014). Every regional language has its own literature, local knowledge, and cultural values. However, due to globalisation,

urbanisation, and the rise of national and international digital media, many regional languages are changing and may perhaps become extinct. When regional languages die out, so do the literary works and local knowledge they hold (Gaubá & Phadke, 2023; Harrison, 2010; Ilma & Rohmah, 2024). UNESCO (2024) warns that every two weeks, a language in the world disappears, and the loss of a language means the loss of humanity's cultural heritage and collective knowledge. In Indonesia, this situation highlights the importance of conserving regional languages as a means to protect national identity and cultural diversity. The community and the government are two key groups that have worked together to protect regional languages and literature. The Indonesian government emphasises the importance of developing, promoting, and safeguarding regional languages as part of national cultural development, as outlined in Law of the Republic of Indonesia Number 24 of 2009 and Government Regulation Number 57 of 2014.

One surviving regional language, with over one million speakers, is Sasak, the language of the indigenous inhabitants of Lombok Island, West Nusa Tenggara. The Sasak people have their own set of traditional values, norms, and beliefs (Yaqin, 2023). However, in a multicultural environment where the Sasak people live among the Balinese, Javanese, Samawa, Mbojo, and other ethnic groups, cultural acculturation occurs, and regional languages are often used less frequently. In big towns like Mataram, young people tend to speak Indonesian in everyday situations, and there are fewer and fewer media in Sasak. In formal education, there is also very little learning of the Sasak language and literature. This is exacerbated by the fact that there are limited teaching materials available for regional languages (Habiburrahman, 2016). This shows that the transfer of regional languages is not going smoothly across generations.

The West Nusa Tenggara Provincial Education and Culture Office initiated the "Cultural Saturday" program to rekindle students' interest in their local language, literature, and culture. This program aims to teach students about other cultures by having them wear traditional clothes, listen to Sasak stories, perform regional songs, play traditional games, dance regional dances, and try local foods. These events aim to promote appreciation for local culture and foster a sense of national identity in a diverse society. This approach aligns with the notion that teaching is the most effective way to preserve regional languages and literature (Ghofur, 2018).

In this situation, an ethnopedagogical approach is quite important. Ethnopedagogy is a teaching method that utilises local knowledge, incorporating values, norms, and culture into the learning process (Firmansyah et al., 2021). Through ethnopedagogy, learning not only transfers knowledge but also builds students' cultural awareness and character (Rahmawati et al., 2020; Sakti et al., 2024). Therefore, the use of Cultural Saturdays can be considered a way to incorporate ethnopedagogy in elementary schools, where local values are revitalised in multicultural settings like Mataram City.

Mataram City, the seat of a province with a diverse range of ethnic groups, is a good example of how to preserve native languages and customs. The introduction of "Cultural Saturdays" in elementary schools creates opportunities for innovative research to investigate how an ethnopedagogical approach can serve as a strategy for revitalising regional languages and literature, as well as a conduit for multicultural education and national character development.

This study seeks to delineate and examine the implementation of "Cultural Saturdays" as an ethnopedagogical approach in the instruction of regional languages and literature in primary schools within Mataram City. This study aims to develop a contextual learning model that can be replicated in various settings as a technique for preserving regional languages and fostering cultural identity in the face of globalisation.

METHOD

This study employed an educational ethnography design aimed at understanding educational activities within their cultural and social contexts. The ethnographic approach was selected due to the Cultural Saturday program's profound integration with local customs, exemplifying a dynamic kind of cultural teaching. This design enabled the researchers to investigate the manifestation, negotiation, and experience of cultural values and language aspects in daily school life. The research highlights the importance of detailed descriptions to clarify the meanings underlying observed cultural practices.

The study took place in a public elementary school in Mataram City, Indonesia, which regularly utilised the Cultural Saturday program with assistance from local education authorities. Participants consisted of one school principal who offered insights on policies and programs, ten teachers engaged in both classroom and extracurricular activities, and thirty students from grades 4 to 6, chosen through purposive sampling due to their active participation. By including multiple stakeholders, the viewpoints of institutions, teachers, and students were compared and contrasted.

Data were collected over a six-month duration (March–August 2025) employing three principal ethnographic methodologies:

1. *Observing Participants*

The researchers participated in and observed Cultural Saturday activities every week, documenting in detail how students interacted, used language, followed traditions, and became involved.

2. *Interviews in depth*

The researchers conducted semi-structured interviews with principals, teachers, and students to gain insight into their perspectives on and perceptions of the program's cultural and educational significance.

3. *Analysing Documents*

The researchers examined lesson plans, school circulars, cultural event documentation, and student reflections to provide context for the observed activities.

Data analysis in this study followed Spradley's (1980) ethnographic analysis model, which was applied systematically to uncover the cultural meanings embedded in the Cultural Saturday practice. The process began with domain analysis, aimed at identifying cultural domains related to language, tradition, and learning practices observed during the program. This stage was followed by taxonomic analysis, in which the identified domains were classified to reveal the relationships among various cultural elements and practices. Next, componential analysis was conducted to compare variations in how cultural meanings were interpreted and enacted by different participants, such as teachers, students, and school leaders. Finally, through cultural theme analysis, recurring patterns and values were synthesised to construct a comprehensive interpretive model that explains how Cultural Saturday functions as an ethnopedagogical practice for revitalising local language and literature within elementary education.

FINDINGS

Wearing traditional Sasak clothing, such as '*tangkong*', '*tongkək*', '*lempot*', '*kereng*', '*cappuq*', '*pegon*', and '*dodot*', is an enactment of cultural semiotics and embodied language acquisition rather than just a fashion choice. Students learn about the local names and symbolic meanings of these traditional garments while being escorted through their wearing on Cultural Saturday. Teachers purposefully explain each article of clothing, its purpose, and proper wear in Sasak. To create a dynamic interplay between language, body, and identity, students then mimic the procedure and repeat the word aloud.

Through this method, clothes become a living text that teaches students words while also helping them embrace Sasak-based values of humility, respect, and aesthetic sensitivity. The ethnopedagogical concept of '*ngayah*', which means learning through communal cultural engagement, aligns with the performative pedagogy that the act of clothing embodies. It demonstrates how engaging in real cultural encounters fosters the simultaneous development of linguistic proficiency and cultural awareness.

Teachers have noticed that students exhibit greater passion and language retention when they participate in the preparation and donning of the clothing. In their peer talks, they frequently employ the Sasak words without prompting, such as '*le pang tangkongmu*' (fix your shirt) or '*le pang kerengmu*' (tidy up your linen). When language is used contextually, it indicates situated learning, in which language serves as a tool for social behaviour rather than just lexical information.

Different components of the traditional Sasak attire worn by men and women on Cultural Saturday represent various levels of social, spiritual, and aesthetic significance. A thorough anthropological description of the clothing components is given in Table 1.

Table 1. Ethnographic Description of the Attire Components

Gender	Name (Sasak Term)	Description and Function	Cultural Meaning / Educational Value
Women	<i>Tangkong</i>	Derived from the Sasak word meaning "shirt" or "blouse." Traditionally black, symbolising simplicity and humility, though modern versions include pink and green.	Represents modesty and identity; it teaches vocabulary and colour terms in Sasak.
	<i>Tongkək</i>	A long, belt-like cloth wrapped around the waist to secure the skirt (<i>kereng</i>). Rarely used by children due to practical reasons.	Symbolises diligence and discipline; encourages understanding of traditional clothing functions.
	<i>Lempot</i>	A woven shawl draped over the shoulder, often handmade with distinctive Lombok patterns.	Symbol of grace and cultural artistry; introduces students to local weaving terminology.
	<i>Kereng</i>	A cloth wrapped from waist to ankle, usually made of ' <i>songkeet</i> ' or ' <i>tenun</i> '.	Represents continuity between tradition and adaptation, enhancing

		Modern versions are sewn as skirts for convenience.	vocabulary through the description of pattern and texture.
	<i>Accessories</i>	Optional ornaments such as earrings (<i>gimang</i>), necklaces, and belts are seldom used by students.	Embody aesthetic appreciation; introduces traditional material culture vocabulary.
Men	<i>'Cappuq / Sapuk'</i>	A headcloth folded into a crown-like shape and tied around the head.	Symbolises dignity, intelligence, and respect; reinforces male cultural identity.
	<i>'Pegon'</i>	A black traditional shirt used as upper wear.	Represents simplicity and discipline; it is often associated with community elders and wisdom.
	<i>'Leang / Dodot'</i>	A cloth worn around the waist to hold a <i>'keris'</i> (dagger). Traditionally made from <i>'songket'</i> , but not used by children for safety reasons.	Symbol of courage and protection; fosters awareness of cultural artefacts and their meanings.

These clothes are presented as both traditional items and verbal starting points for comprehending cultural metaphors. For example, *'lempot'* (shawl) signifies warmth and respect, whereas *'tongkake'* (belt) stands for "holding firm" or discipline. Students learn to link words with embodied experience through observation, repetition, and physical interaction. This process is known as cultural literacy.

Teachers noted that students' curiosity about the origins and relevance of the words to everyday life had grown throughout the class reflection periods. Some students even spoke with their grandparents about the role these garments played in traditional occasions, such as *'Lebaran Topat'* and *'Nyongkolan'* (wedding procession). This illustrates the broad learning component of ethnopedagogy, in which cultural activities conducted in schools foster intergenerational communication and cultural transmission. Students are active participants in cultural embodiment, learning the language as they experience it, rather than passively absorbing vocabulary lists, making the Cultural Saturday program a real ethnolinguistic laboratory in this regard.

Taxonomic Analysis: Oral Tradition as Linguistic and Moral Transmission

Oral tradition, which includes storytelling (*'pantunan'*, *'caritan'*) and song (*'tembang Sasak'*), emerged as a taxonomic category that represents the junction of moral instruction and language acquisition during the anthropological observation of Cultural Saturday. In addition to maintaining Sasak as a living language, these oral traditions serve as moral discourse frameworks that pass on virtues such as integrity, modesty, and social harmony from one generation to the next.

Teachers at SD Negeri 2 Mataram intentionally incorporate traditional melodies and Sasak folktales into their weekly lessons. The stories are told using regional lexical patterns, rhythmic intonation, and idiomatic expressions in real Sasak dialects. The stories are meant to be heard, recounted, and discussed by students using a combination of Sasak and Indonesian. Through the development of metalinguistic awareness, this multilingual negotiation enables students to comprehend Sasak-specific pragmatics, idiomatic metaphors, and semantic subtleties.

Folktales as Ethical and Linguistic Narratives

Some of the stories that are often told are Cupak Gerantang, Dewi Anjani, and Putri Mandalika. Different moral archetypes and linguistic patterns that support cultural and ethical identity are encapsulated in each story.

Putri Mandalika

This folktale tells the tale of a stunning princess who transforms into a nyale (a type of sea worm) in order to sacrifice herself for the integrity of her realm. The story is full of Sasak words that deal with emotions (*'sedih'*, *'tabab'*, *'tulus'*), nature (*'laut'*, *'nyale'*, *'batu bolong'*), and moral behaviour (*'setia'*, *'ikblas'*, *'pengorbanan'*). Students are exposed to descriptive adjectives and narrative verbs in Sasak through Putri Mandalika's storytelling, which enhances their lexical diversity and syntactic fluency. It resonates with the ethnopedagogical ideal of *mesiang* (living harmoniously) and instils in culture the value of sacrifice for harmony. During narration, teachers frequently halt to get answers from the students, such as *'Apa artine nyale?' (What is 'Nyale' referring to?)*—thus strengthening understanding through contextual education.

Cupak Gerantang

Two brothers are shown in the story: Gerantang, who is honest and hardworking, and Cupak, who is avaricious and sluggish. The lesson of the story—that truth prevails over deceit—is conveyed through the contrasting character attributes. From a linguistic perspective, this story presents evaluative vocabulary and contrastive phrases such as *'jujur'* (honest), *'bohong'* (lying), *'bagus'* (good), and *'jeleg'* (bad). Moral phrase repetition, such as *'Cupak jeleg atiqne, Gerantang bagus kelakuan'* (Cupak has a bad heart, Gerantang acts well), improves pronunciation and

semantic recall. This speech pattern and repetition are prime examples of what Gee (2015) refers to as oral formulaic learning, a process in which oral cultures benefit from the rhythm and redundancy of language acquisition.

Dewi Anjani

The spiritual journey of Mount Rinjani's guardian spirit, Dewi Anjani, is described in this story. Her persona epitomises patience, purity, and reverence for the natural world. The story introduces pupils to Sasak's eco-spiritual lexicon by using spiritual and ecological terminology such as *'gunung'*, *'angin'*, *'banyu'*, *'sejuk'*, and *'sembahyang'*. Teachers relate these terms to environmental ethics in the conversations that follow the tale, demonstrating how language encodes worldview (*'bahasa ngemu makna budaya'*). In addition to studying cultural cosmology, students practice interpretive retelling—a technique that improves fluency, inferencing abilities, and emotive connection to the language—through Dewi Anjani's story.

Songs as Rhythmic Linguistic Reinforcement

Students and teachers join together to sing traditional songs, such as Kadal Nongak and Kembang Mawar, to accompany the storytelling sessions. The amusing yet instructive lyrics of the song Kadal Nongak describe a lizard that disobeys sage advice and suffers as a result. Ancient terms like *'kesambiq'* (kesambi tree) and *benang kataq* (raw thread) are used in its verses to pique readers' interest and encourage vocabulary growth.

Students' phonological awareness is strengthened by the rhythmic repeating of lyrics, which aids in their internalisation of Sasak rhyme, intonation, and emphasis. According to Purnomo (2019), singing in groups fosters emotional ties and promotes implicit language learning, in which linguistic structures are internalised via repetition and joy. Furthermore, discussing the moral lesson of the song—respect for elders and the importance of listening to counsel—connects language use with moral contemplation, exemplifying the dual educational purpose of oral tradition.

Cultural Saturday is established as a living site of language socialisation from an ethnolinguistic standpoint, utilising both storytelling and song. Youngsters acquire the Sasak vocabulary that is infused with significant cultural contexts, thereby enhancing their proficiency and emotional connection with the language. Fishman (1991) defined this process as the intergenerational transmission of minority languages, and the oral histories serve as mnemonic anchors, guaranteeing that linguistic forms are connected to moral and cultural schemas.

These oral traditions foster character education naturally rather than through impersonal moral teaching, according to ethnopedagogical theory. Through narrative empathy, students experience virtues such as honesty, humility, and compassion, in addition to learning rules by heart. To ensure that the Sasak language and culture develop in tandem, teachers act as cultural mediators, converting traditional knowledge into modern educational opportunities. Thus, Cultural Saturday operationalises ethnopedagogy, storytelling strengthens lexical and narrative competence, teaching moral reasoning, singing improves phonological and rhythmic awareness, fostering emotional-cultural attachment, and discussion deepens semantic understanding and ethical interpretation. The taxonomic relationship between oral tradition, linguistic learning, and moral transmission demonstrates this. Together, these activities create a networked system of cultural-linguistic ecology in which joy, performance, and collective meaning-making—rather than just formal education—are used to conserve the Sasak language.

Componential Analysis: Cooperative Learning through Traditional Games

'Selodor', *'bekel'*, and *'engklek'* are examples of traditional games (*'game anak-anak tradisional Sasak'*) that provide lively environments for kids' moral, social, and language development. In addition to being enjoyable pastimes, these games provide real-time educational opportunities for language, teamwork, and cultural ethics.

Students naturally employ Sasak idioms like *'tepel-tepel selodor, sapa salah tegangkep'* (go quickly through the gate, whoever is wrong will be caught) when playing the game Selodor, which has players trying to pass through a gate constructed by two children's arms while singing. The rhythm and repetition in these sentences support semantic comprehension, intonation, and phonological awareness. Students instinctively practice using contextual vocabulary, imperative patterns, and rhythmic speech coordination by repeating these culturally embedded statements.

This game fosters pragmatic competence in language by teaching children when and how to use expressions for cooperation, teasing, and giving orders. For example, when one player uses the term *'singgub malu ta'* (you'll be embarrassed!) to taunt another, the meaning is socially nuanced and not just lexical; it represents humorous engagement that fosters social solidarity rather than shame.

In terms of ethnopedagogy, traditional games such as selodor represent the ideals of *'ngayah'* and *'begibung'*, which emphasise unity, mutual assistance, and joyful engagement. Traditional play encourages face-to-face engagement, empathy, and language use connected to movement, in contrast to digital games that isolate students.

In this situation, play becomes a language-based space where children use their mother tongue to create shared experiences, communicate their feelings, and negotiate meaning.

Furthermore, teachers frequently observe and then discuss the terminology used during play sessions, transforming unstructured verbal expressions into formal linguistic reflections. This link between play and contemplation strengthens students' metalinguistic awareness, as they begin to understand that the words and phrases they employ have cultural and historical significance.

All things considered, traditional games in the Cultural Saturday program demonstrate that Sasak language acquisition can occur outside of official classroom settings, where play transitions into pedagogy—a combination of moral instruction, cultural memory, and language practice. In addition, every traditional game incorporates moral development and language negotiation in addition to physical coordination. Children absorb grammatical rules and cultural values through the interaction of language and action. Thus, traditional games serve as a living curriculum, fostering language acquisition, cultural engagement, and ethical development in a lighthearted and social environment.

Table 2. Traditional Games

Traditional Game	Linguistic Expressions Used	Ethnopedagogical Values	Description and Context
Selodor	<i>'Tepel-tepel selodor, sapa salah tegangkep!'</i>	Cooperation, empathy, solidarity	A group of children form a gate with their arms while others try to pass through, chanting. The game ends with laughter and catching.
Bekel	<i>'Tampung! Lempas!'</i>	Coordination, concentration	A ball-and-shell game that improves timing and linguistic response during turns.
Engklek	<i>'Satu kaki jangan jatuh, ayo lanjut!'</i>	Perseverance, balance, focus	A jumping game using chalk boxes, where students use turn-based language for motivation.
Ular naga	<i>'Siapa takut, ular naga datang!'</i>	Courage, cooperation	Group chant game simulating a mythical chase, reinforcing the rhythm of oral storytelling.

The Cultural Saturday program culminates in culinary and performative expressions, especially traditional dance performances and food-sharing customs, which together foster an inclusive sense of identity and aesthetic solidarity among students. With its roots in the ethnopedagogical ideals of *'tatakrama budaya'* (cultural decorum) and *'kebersamaan'* (togetherness), these embodied practices show how language, art, and culture come together to form a comprehensive learning environment.

In addition to practising body motions, students learn the vocabulary of Sasak gestures and orders through traditional dance activities, such as Beriuk Tinjal and Gandrung Sasak. Terms like *'lendang tanganmu pelan'* (move your hands slowly), *'senyum lembab'* (soft grin), or *'jangan lupa tunduk hormat'* (don't forget to bow politely) are used by teachers to give instructions. These instructions convey cultural semiotics by teaching humility, respect, and harmony in addition to physical coordination.

The Beriuk Tinjal dance represents the blending of rhythm, language, and emotion and is customarily performed by young girls to show appreciation and group happiness. Students experience Sasak as music and identity while unconsciously reinforcing pronunciation, melody, and syntax through recurrent song lyrics such as *'beriuik tinjal, senyum malu-malu'* (graceful movement, shy smile). The ethnopedagogical idea that learning occurs through beauty, emotion, and a shared cultural rhythm aligns with this artistic expression of language (Pillai, 2022).

The group food-sharing event, which includes regional specialities like *'abuq'*, *'cerorot'*, and *'jaje tujak'*, goes well with the dance. As students discuss components, preparation techniques, and symbolic meanings, language interaction naturally arises. One student says, for instance, that *'abuq ne dadi dari tepung beras sama santan'* (*abuq* is produced from rice flour and coconut milk), and another adds, *'cerorot ni bentuknyo kayak kerucut, tanda syukur'* (*cerorot* is cone-shaped, signifying appreciation). Language becomes a tool for cultural narrative and emotional connection through these kinds of interactions.

Students of various ethnic backgrounds—Sasak, Balinese, Javanese, and Bima—participate equally in performing and sampling local customs, which exemplifies inclusive ethnopedagogy. By erasing ethnic boundaries through aesthetic and sensory experiences, cultural arts education becomes a means of teaching coexistence—a phenomenon known as "pedagogical multiculturalism." The children understand that the Sasak culture doesn't belong to one group—it belongs to everyone.

The exercises promote pragmatic flexibility and semantic expansion from a linguistic perspective. While the collaborative discussion serves pragmatic purposes, the naming of foods, ingredients, and gestures introduces contextual vocabulary, enriching the conversation. Students practice explaining, comparing, joking, and expressing

appreciation in Sasak and Indonesian alternately, reflecting translanguaging practices that support multilingual competence. Smiling, laughing, and sharing portions are examples of nonverbal and spoken expressions that represent the corporeal form of solidarity. Emotionally, the shared dining experience enhances sympathetic communication. In this sense, cultural practices integrate aesthetic expression, language use, and moral development, acting as both the subject matter and the medium of instruction.

Ultimately, these aesthetic and cultural exercises transform the classroom into a microcosm of intercultural harmony, where community, language, and art converge. Every learner becomes both a steward and a celebration of culture, and the overriding cultural theme that emerges is one of "aesthetic solidarity"—a collective beauty produced from diversity—and "inclusive identity." The objectives of ethnopedagogical education, which prioritise affective and communal development through cultural involvement in addition to cognitive learning, are best illustrated by such transformation (Jaafara, 2022; Pillai, 2022).

Table 3. Cultural Activity

Cultural Activity	Example Expression	Linguistic Function	Ethnopedagogical Meaning	Description and Context
Beriuk Tinjal Dance	<i>'Lendang tanganmu pelan, senyum malu-malu'</i>	Instructional commands, rhythmical repetition	Grace, discipline, respect	A traditional dance expressing gratitude, performed with poetic Sasak lyrics.
Gandrung Sasak Dance	<i>'Tepuk tangan, beriuk serentak'</i>	Collective imperative	Unity, synchrony	Group choreography enhances social coordination and linguistic rhythm.
Abuq and Cererot Food Sharing	<i>'Abuq ne dadi dari tepung beras sama santan'</i>	Descriptive explanation	Gratitude, sharing, cultural appreciation	Students explain ingredients and symbolism during communal eating.
Food Naming Discussion	<i>'Cererot bentuknyo kayak kerucut, tanda syukur'</i>	Symbolic metaphor	Value of thankfulness	Discussion connects culinary language with cultural meaning.

CONCLUSION

According to the findings of this ethnographic study, the Cultural Saturday program serves as a successful ethnopedagogical model for reviving regional literature and language in elementary school. The curriculum turns cultural traditions into meaningful learning experiences that connect language, moral, and aesthetic education by using traditional attire, storytelling, songs, games, dances, and food-sharing customs.

According to the findings, students learn and absorb the Sasak language by participating in cultural activities such as dressing traditionally, telling folktales, playing games, dancing, and discussing regional cuisine. This process is known as cultural embodiment. In addition to improving verbal skills and vocabulary retention, these embodied activities help students internalise cultural values like humility, appreciation, cooperation, and respect for others. Students from all ethnic backgrounds participate equally and cooperatively in the program, which promotes aesthetic unity and inclusive identity, as shown by the ethnographic analyses. This strengthens the national goal of *Bhinneka Tunggal Ika* (Unity in Diversity).

According to pedagogical theory, the Cultural Saturday practice represents a novel approach to culture-based learning that aligns with ethnopedagogical ideas, which view culture as both the medium and the ultimate objective of education. Through lived experience, emotional involvement, and social interaction—all crucial components that are frequently overlooked in traditional language education—this method revives the endangered indigenous language (Sasak) rather than relying on rote learning.

By demonstrating how school-based cultural immersion can maintain linguistic diversity in the face of globalisation, this study theoretically adds to the expanding conversation on ethnopedagogical methods to language preservation. From a practical standpoint, it provides a reproducible structure for incorporating indigenous knowledge into formal education in other multicultural areas of Indonesia.

Ultimately, the Cultural Saturday model serves as a reminder that reviving regional languages and literatures requires more than just curriculum inclusion; it also necessitates aesthetic appreciation, cultural engagement, and collective responsibility. Schools can produce generations that not only speak their native tongues but also embody their cultural values with pride, compassion, and inclusivity by putting culture at the centre of their education.

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