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## Integrating Local Wisdom: Islamic Learning Management via Reyog Puppetry in Early Childhood Education

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### Abstract

Islamic religious education plays a vital role in shaping children's moral and spiritual foundations from an early age, particularly considering that early childhood is a developmental stage characterized by play, imagination, and active exploration. Integrating religious values into meaningful and enjoyable learning experiences is therefore essential. Aisyiyah Singosaren Kindergarten adopts an innovative approach by utilizing Reyog, a traditional art form from Ponorogo, as a pedagogical medium to instill Islamic values in young learners. This article seeks to examine and understand the management of Islamic religious education learning implemented through the integration of local Reyog Ponorogo culture. The study employs a descriptive qualitative method aimed at systematically describing and analyzing the planning, implementation, and evaluation of Islamic religious education at the kindergarten. Data were collected through classroom observations, documentation review, and in-depth interviews with teachers and school administrators. The findings reveal that learning management begins with careful planning aligned with themes, learning objectives, basic competencies, and measurable indicators. Classroom organization, including learning space arrangement and seating design, supports active engagement. Instructional strategies include lectures, dialogic interaction, and demonstrations. Evaluation is conducted through observation, recall activities, and reinforcement to consolidate children's understanding of Islamic values.

**Keywords:** Learning Management, Islamic Religious Education, Reyog Ponorogo, Early Childhood Education

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### Introduction

Islamic religious education in kindergarten needs to incorporate strategies based on local wisdom. This approach is not widely implemented in many schools. One school that utilizes the local wisdom-based learning media of Reyog Ponorogo art is Aisyiyah Singosaren Kindergarten. Reyog art has Islamic values, making it a strategic learning medium in the classroom, as children are already familiar with this art form, which is expected to have a positive impact on students. This media is expected to contribute to the improvement and development of Islamic religious education learning in kindergarten. (Mukarrumah et al., 2021).

Learning activities in kindergarten are essentially concrete curriculum development, consisting of a set of plans containing a number of play-based learning experiences provided to early childhood that must be mastered in order to achieve the competencies required by the child (Kresnawaty & Heliawati, 2019). The educational and learning process in kindergarten is directed at achieving child growth and development based on milestones categorized at ages 4-6, so that children are ready to continue their education, namely elementary school (SD) or Islamic elementary school (MI). (Safitri et al., 2020). The implementation of Islamic religious education in early childhood encompasses ideas for the child's total personal development. An Islamic

personality will emerge when Islamic values and knowledge are combined with a comprehensive child training and education program.

The program refers to the curriculum designed for kindergarten (TK) level, which must take into account the developmental characteristics of children at that age. Compared to curricula at higher levels of education, the kindergarten curriculum focuses on developing basic skills, enhancing communication skills, and fostering positive learning attitudes. This curriculum is designed to create a joyful, creative, and interactive learning environment (Direktorat PAI, 2024). Teaching implementation includes the following activities: (1) designing learning, (2) managing learning, (3) presenting learning, and (4) evaluating learning. These four activities are interconnected within the learning process and mutually influence learning outcomes (Eriyana et al., 2023).

This sequence is embodied in learning management to achieve educational goals. Thus, it can be seen that learning management is the activity of managing the learning process, making it one part of a series of activities in education (Mukarramah et al., 2021; Fadilah, 2008). Furthermore, to achieve learning quality, which is a benchmark for success in an educational process, and to create an effective and efficient teaching and learning process, an institution must have teachers who meet standards in accordance with academic qualifications and are competent in their fields to achieve quality teacher performance. Given that kindergarten teachers will interact directly with young learners, they are required to possess competencies including professional, pedagogical, personality, and social competencies. Teachers must also utilize varied and engaging learning (Hadiati & Fidrayani, 2019).

Aisyiyah Singosaren Ponorogo Kindergarten has several teachers who have expertise in the arts, one of whom was once a champion child puppeteer, so that it becomes a positive value in integrating Islamic religious learning based on local wisdom of Reyog art. Reyog art was chosen as an effort to instill a love for regional arts and also becomes an interesting medium in instilling Islamic values. This media is unique because it is presented in a distinct form and model, namely the Reyog Ponorogo puppet show. This is reminiscent of Sunan Kalijaga's strategy of utilizing art as a medium for da'wah (Islamic propagation), and this is also utilized to teach Islamic religious education to kindergarten-aged children. Based on this background, the purpose of this article is to examine the management of Islamic religious learning using Reyog art at Aisyiyah Singosaren Ponorogo Kindergarten.

## Methodology

The research uses qualitative research procedures that produce descriptive data in the form of expressions or writings from individuals and observable behavior (Arifudin, 2019). Qualitative research includes the process of data transcription, coding field notes, and data interpretation to draw conclusions (Abdurrahman, 2022), with several stages carried out which include the process of *silaturahmi* and observation at school. From these observations, researchers obtained a lot of information from the principal regarding learning activities at Aisyiyah Singosaren Kindergarten, one of the interesting things is the learning of Islamic Religious Education through Reyog Ponorogo carried out by a Kindergarten teacher named Mrs. Eni, she is one of the teachers who has good storytelling skills and has won a children's puppeteer competition. From this *silaturahmi*, we interviewed as data sources the principal, teachers and child representatives were chosen as important information for the analysis, because they are the people who are directly involved, while secondary data in the form of RPP was used, this research was carried out for one month according to the researcher's needs. The data analysis technique applied in this study was qualitative data analysis, guided by the concepts proposed by Miles and Huberman. The qualitative data analysis process was conducted interactively and continuously until the research reached its final stage, resulting in data that was considered saturated or no longer experiencing change (Safitri et al., 2020).

## Results and Discussion

Islamic Religious Education at Aisyiyah Singosaren Kindergarten implements four stages of learning management: First, learning planning involves preparing learning themes aligned with the kindergarten curriculum related to morals. Second, organizing through setting up the venue by creating an effective and

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efficient mini-stage. Third, implementation involves storytelling, demonstrations, and question-and-answer sessions. Fourth, evaluation is carried out through observation and recall to determine understanding of the material, as follows:

**Planning**

Learning planning management refers to the themes, objectives, and learning indicators based on the local wisdom of Reyog Ponorogo. This effort instills Islamic values within a learning environment that stimulates children's development and fosters good behavior based on religious values. This includes stories about heroism, mutual assistance, and struggle, tailored to children's understanding. This is reflected in an interview with Mrs. Eni, a teacher at Aisyiyah Kindergarten, who uses Reyog art and correlates the theme of moral learning through stories of Reyog figures in the lessons with the Quran and Hadith.

"Introducing students to characters like warok, who portray them as having a chivalrous spirit, striving to enjoin good and forbid evil, can explain to them the importance of doing good to others and preventing evil. This way, students can understand the role of a warok as a virtue. It's not overly ambitious, but the important thing is for students to understand. This is certainly in line with the commands of the Quran," said Ms. Eni, who once won a puppeteering competition for kindergarten teachers.

She also compiled several stories that correlate with the religious education values found in the Reyog Ponorogo story. The story contains several key points that need to be emphasized to students to provide valuable understanding of the play, characterization, and story elements, as follows:

**Table 1.** Reyog Story of Ponorogo

No	Story Theme	Indicator	Implications
1	Reyog Story Versi Wengker	Justice, Courage, Happiness	Just and prosperous government
2	Reyog Story Versi Panoragan	Prosperity, Islamic Da'wah, Patience	Da'wah is the Obligation of Every Muslim

The *Wengker* version features the character of *Warok Ki Ageng Kutu*, a chivalrous leader who defends the people against government policies that are not in their favor. Seeing this political situation, *Ki Ageng Kutu* gathers his powerful disciples, known as *warok*, to create art as a satire. The tiger symbolizes the king, but is controlled by the queen, symbolized by the peacock. This story conveys the essence of justice that must be fought for. The third story, *Panaragan*, is related to the founding of Ponorogo Regency, which tells of *Raden Batoro Katong* preaching using Reyog art media in the community to attract interesting attention. This Reyog is interpreted as *Riyoqun* which means *husnul khatimah* by *Batoro Katong* trying to integrate Reyog art with religion as the saints such as *Sunan Kalijogo* who used puppet as a medium of preaching. This *Panaragan* version of Reyog was later developed into one of the variants of *Reyog Santri*.

The two stories above become information, ideas, or stories using interesting and structured narratives. This is very effective as a medium for conveying messages to children (Fitriana, 2025). In general, children like stories, storytelling activities can also train children's analytical skills. In storytelling activities, mastery of the story's content can be conveyed well. Storytelling or storytelling is actually not just a joke, but also has its own purpose (Zuliana et al., 2023). As stated by Mahmudah (2020) storytelling has noble purpose: introducing children to the natural environment, morals, and encouraging positive behavior. Storytelling as the art or skill narrating stories in poetry or prose, performed or led by one person before a live audience (Pellowski, 1977). The story can be told or sung, with or without music, pictures, or other accompaniment. It can be learned orally, either through printed sources or mechanical recordings. Apart from theme planning, it is also related to basic competencies so that learning is directed as follows:

**Table 2.** Relevance of Reyog and Islamic Values

Basic competencies	Learning Theme	Reyog Relevant to Islamic Values
It is hoped that students will be able to explain the history of Reyog Ponorogo	Explaining the History of Reyog According to Wengker	Story Reyog Song Gending Traditional Clothing

art from various versions, including the character values contained therein.

Explaining the History of Reyog According to Panaragan  
Traditional Musical Instruments  
Dance Movements  
Reyog Characters

Reyog from the elements of dance movements from figures that contain moral values such as the *Dhadak Merak* Dance, *Kelana Sewandana* Dance, *Pujangganong* Dance, *Jathil* Dance and *Warok* Dance. These five things have characteristics, characters according to the figures inherent in the Reyog performance, these characteristics contain values that are relevant to Islamic Religious Education as follows: courage, strength, optimism. Aspects of traditional music such as the example of *Ketipung*. Derived from the Arabic "*katifun*" which means: recompense (Munawwir, 1984). Humans must be careful with every action they do, because everything must be accounted for before God and will receive a commensurate reward in the afterlife. Therefore, efforts must be made so that all actions are good and in accordance with religious guidance. This is in accordance with the word of Allah: "(Remember the day (when) every soul will receive (reward) for the good that it has done, (as well) the recompense for the evil that it has done (Ali Imran: 30) Aspects of Traditional Clothing such as *Baju Penadon*. comes from the Arabic "*fanadun*" which means: weakness (Munawwir, 1984). Realizing that humans as weak servants must have their own shortcomings and strengths, they must help each other, collaborate and synergize like the Reyog performance which is a combination of many elements such as dance, music, makeup, clothing, martial art and others to become a beautiful unity. This collaboration is necessary because humans cannot live alone and humans are in a weak condition as in the word of Allah. "Allah, He is the One who created you from a state of weakness" (Ar Rum: 54).

In excerpts from traditional *gending* songs such as *Adigang Ading lan Adiguna* which means relying on strength, power and intelligence, the proverb teaches humans to be humble or not arrogant. Arrogance is a trait that must be avoided by every human being, including the Reyog artists who are considered by others to possess supernatural powers. Therefore, to prevent arrogance from emerging, humans must be able to maintain self-control, as prohibited in the *Quran*. "And do not walk arrogantly on the earth, for you will never pierce the earth, nor will you reach the mountains in height." (Q.S. Al-Isra': 37) These various elements constitute several considerations when using Ponorogo Reyog art in Islamic religious education. This development of teaching materials contains numerous values of wisdom that need to be internalized in classroom learning. It is hoped that students will not only develop a love for regional culture but also a valuable understanding of the Islamic values contained within it, thus developing good character for civilized and cultured students.

#### Organization

This organization is based on teacher observations, employing several methods in delivering material, considering the situation and conditions to ensure it is on target. Accurate delivery will influence the desired outcome. This organization encompasses several technical aspects, namely method and space. As educators, we can implement storytelling in instilling religious values in children because the learning process requires appropriate methods. Selecting the right method will make the educational process, including Islamic religious education, run effectively using the following techniques (Tambak, 2016). Storytelling Techniques Using Puppets or puppet. Storytelling using puppets or wayang can be tailored to the theme. Puppetry can also be varied, such as finger puppets and hand puppets. In addition to attracting children's attention, the media will make it easier for them to understand the story (Fatimah & Harmanto, 2024).

Based on this opinion, in addition to organizing the story material using puppets or Reyog, it is necessary to prepare beforehand, such as creating a place for the characters in the Reyog Ponorogo art form in a lite or smaller version. These include the figures of *Pembarong*, *Jathil*, *Warok*, *Klanasewandana*, *Patih Pujangganong*, *Gunungan*, and others that represent the elements of the Javanese culture. The Reyog art form is designed to be similar. This organization also involves a presentation scheme that aligns with the storyline, making it easily understood by the audience. Organizing according to the storyline involves several factors, including time management, steps, methods, and materials, as follows:

**Table 3.** Learning Steps

Duration	Learning Steps	Method	Material
5 Minute	<i>Initial activity</i> Prayer, Explanation of SK, KD, and Indicators The teacher asks questions about Reyog as an introduction	Dialog	Puppet
15 Minute	<i>Core Activities</i> Students answer, the teacher gives praise. The teacher tells a story about the Reyog theme The teacher explains the values in Reyog	Storytelling	Books Story of Reyog
5 Minute	<i>Closing Activities</i> Learning Reflection The teacher asks short questions		

The lesson plan mentioned above is half the battle for success, so it needs careful planning. Reyog art, as a suitable learning model, generally consists of the following stages: First, a question-and-answer session about Reyog serves as an initial introduction to the art. This is important because some students may not be familiar with this art form. The second stage involves conveying the learning objectives, topic, and other information. At this stage, the teacher also shares the story of Reyog and identifies the Islamic values inherent in the art of Reyog Ponorogo. After completing the analysis and obtaining insights from the teaching materials presented, the teacher then develops a theme, the material to be developed according to the students' ability to understand the story (Syaputra & Eka Citra Dewi, 2020; Tanjung & Dahnia, 2024). Third, the lesson concludes with a reflection on the lessons learned from the story. In addition, the conditioning of the learning space or class is made as similar as possible to a mini puppet show stage with the arrangement of classroom tables decorated as attractively as possible with the principle of efficiency and effectiveness in the sense of saving the use of facilities available at school but also effective in conveying messages, both the distance between teachers and students facing each other. The teacher is in front, students sit cross-legged listening to the story told by the teacher. Occasionally, the teacher is also seen inviting student interaction with the puppet characters being presented to lighten the atmosphere happily. This organization is an effort to arrange the seating position, distance, and position that is comfortable for all, both teachers and students.

**Actuating**

The actuating stage of learning management represents the operational core of the entire instructional process, wherein all prior planning and organizational arrangements are translated into direct classroom interaction between teachers and students. In the context of Islamic religious education at Aisyiyah Singosaren Kindergarten, actuating is characterized by the deliberate application of storytelling through Reyog Ponorogo puppet media, which transforms the learning environment from a conventional instructional space into an immersive cultural performance setting. This approach aligns with the principle that effective learning implementation in early childhood requires not only the delivery of content but also the creation of emotionally engaging and contextually meaningful experiences that allow children to internalize values through active participation rather than passive reception (Rofiq et al., 2024). The teacher's role during this stage shifts from instructor to narrator and facilitator, guiding children through culturally embedded moral narratives while simultaneously maintaining responsiveness to children's reactions, questions, and spontaneous expressions of understanding.

The implementation of learning at this stage is further guided by the selection of appropriate storytelling techniques that correspond to the developmental characteristics of kindergarten-aged children. Research consistently affirms that young learners respond most effectively to multi-sensory, interactive, and visually stimulating instructional approaches, particularly those that incorporate familiar cultural elements as anchors for new knowledge (Benabbes & Abu Taleb, 2024; Rahiem, 2021). At Aisyiyah Singosaren Kindergarten, the teacher operationalizes these principles by integrating puppet characterization, dialogic questioning, role-playing elements, and physical interaction with Reyog figures into a cohesive learning sequence. This technique not only

sustains children's attention throughout the lesson but also activates their imaginative and affective capacities, enabling Islamic values, such as courage, humility, mutual assistance, and devotion to be experienced as vivid, memorable narratives rather than abstract doctrinal statements. The following figure illustrates the actuating process as observed during classroom learning at Aisiyah Singosaren Kindergarten.



Figure 1. Learning Process at Aisiyah Singosaren Kindergarten

Implementation by selecting learning materials that include local stories, proverbs, or sayings that contain local wisdom values that are in line with Islamic teachings. For example, the stories or stories that will be told are related to stories to show gratitude, hard work, togetherness and mutual assistance that are reflected in local culture so as to provide a positive impact on students. The stories related to the art of Reyog in Ponorogo are very diverse, not including the stories of supporting elements of Reyog Ponorogo, for example the story of Warok Suromenggolo, the story of Warok Guna Seco and so on can be implemented through fun learning. Learning with this media is very fun should be created in especially in Islamic Religious Education learning. In the implementation there are several storytelling techniques that can be used including 1) storytelling using the media of Reyog art puppets, and 2) storytelling by role-playing in a story. In this study the author used the technique of storytelling with picture media. Storytelling can also help children hone their listening skills. They become trained to be good listeners, thereby enhancing their memory of what has been told. This practice also actualizes the lessons or content of the story, along with the values instilled in students. For example, in the story of Reyog Panaragan, which tells the story of Batoro Katong's struggle to spread Islam, as Mrs. Eni introduced the characters to students through characterization, both in terms of their personality and physical appearance.

"Who is this, children? He has a thick beard, a strong physique, and a chivalrous spirit," the teacher asked.

"Mr. Warok," the students responded in unison.

"Yes, I am Mr. Warok, a knight who upholds virtue."

The dialogue excerpts from the performance serve to introduce children to the characters in Reyog Ponorogo, hoping to develop an understanding of the names and characteristics inherent in these characters. An initial introduction, before entering this story, is important because it is an integral part of the components of Ponorogo society, so that children are expected to feel proud of Ponorogo society and have values as exemplified, such as a chivalrous spirit, being helpful and kind.

#### Evaluating

Supervision in this learning context is done by conducting learning evaluation as a benchmark for success related to the material delivered to students. Based on the author's observations, the evaluation carried out in the learning process involves several things, namely observation of the learning process, such as activeness, and understanding of the material carried out through recalling, affirmation and repetition before the material is

finished. According to Mrs. Eni, this evaluation is observational because the Reyog performance is not held every day, meaning that at certain moments it is adjusted to the theme, objectives and indicators so that as a supplement for students so that they do not feel bored, this media is used so that students feel happy.

### Discussion

The integration of traditional storytelling into early childhood education has been consistently documented as an effective pedagogical strategy for holistic child development. Narrative-based learning, particularly through culturally embedded folktales, provides young learners with structured exposure to moral values, social norms, and cognitive frameworks that are difficult to convey through conventional didactic methods. Storytelling activities significantly contribute to both language development and the formation of social skills, enabling learners to engage critically with issues of coexistence, tolerance, and cultural diversity (Benabbes & Abu Taleb, 2024). In the context of Aisyiyah Singosaren Kindergarten, the use of Reyog Ponorogo narratives aligns with this body of evidence, as the stories of Warok and Batoro Katong carry deeply embedded moral messages that are simultaneously culturally resonant and religiously grounded, forming a natural bridge between local identity and Islamic values (Rahiem, 2021).

The effectiveness of storytelling in early childhood Islamic education is further reinforced by its alignment with children's developmental stage. Young children between the ages of four and six are at a critical phase in which moral reasoning, emotional intelligence, and language acquisition converge. Storytelling provides cognitive and expressive opportunities that contribute to children's resilience, positive worldview, and emotional processing (Ramamurthy et al., 2024). The Reyog-based learning observed in this study operationalizes these principles by engaging children not as passive recipients of moral instruction but as active participants who interact with puppet characters, respond to questions, and internalize values through vicarious identification. This participatory dimension is a key factor in the approach's effectiveness, as children are emotionally engaged rather than merely intellectually addressed (Windira & Loka, 2025).

The use of puppet-based storytelling as a medium for Islamic moral education reflects a broader pedagogical tradition that has gained increasing scholarly attention. Indonesian puppetry art carries core Islamic educational values; *akhlak*, *aqidah*, worship, and social ethics, embedded within characterization and narrative structure (Asrori et al., 2025). The Reyog Ponorogo art form studied here falls within this tradition, with characters such as Warok embodying virtues of courage, chivalry, and justice that directly mirror Quranic moral ideals. The teacher's ability to draw explicit connections between puppet characters and religious texts represents a sophisticated form of culturally contextualized religious pedagogy (Ilham et al., 2024). Character education through storytelling with puppet media in Indonesian kindergartens has further demonstrated that structured practical steps, character introduction, narrative delivery, discussion, and reflection are effective in instilling moral values and generating positive behavioral responses (Arifin et al., 2022).

Local wisdom-based education has emerged as a significant framework in Indonesian early childhood scholarship, particularly in relation to character formation. Integrating local wisdom into kindergarten education enhances children's cultural awareness and supports character development through culturally familiar learning experiences (Sakti et al., 2024). The case of Aisyiyah Singosaren Kindergarten presents a comparable model, where the familiarity of Reyog as a community art form reduces cognitive distance for children, allowing Islamic values to be received not as abstract doctrine but as lived cultural wisdom. Bibliometric analysis confirms that integrating local wisdom into educational practice not only supports cultural heritage preservation but also fosters educational relevance and student character development (Arjaya et al., 2024). This evidence positions the Reyog-based approach as consistent with emerging global and national educational priorities.

The character education dimensions of this study extend beyond religious values to encompass social competencies, aesthetic literacy, and cultural identity. Puppet-based learning media derived from indigenous culture effectively develops students' tolerance and social character when teachers skillfully link narrative content to real-life moral situations (Nurasiah et al., 2022). This finding resonates with the classroom practice observed at Aisyiyah Singosaren, where the teacher's dialogic facilitation inviting children to identify with Warok's chivalrous spirit and connecting it to Quranic commandments functioned precisely as this kind of moral

linkage. Furthermore, the multi-sensory nature of Reyog as a performance art, incorporating music, costume, dance, and narrative, stimulates multiple developmental domains simultaneously, a feature increasingly valued in contemporary early childhood pedagogy. Conservation and inheritance of traditional Javanese art forms through early childhood engagement fosters cultural pride, community belonging, and intergenerational transmission of values (Hartono et al., 2022). The integration of Islamic education values with local cultural arts in this way strengthens children's religious identity while preserving community heritage (Marwany et al., 2022).

The organizational and management dimensions of learning observed in this study including the transformation of the classroom into a mini performance stage, the sequencing of introduction, storytelling, and reflection, and the use of recall-based evaluation reflect principles of effective learning management that are well-supported in the literature. The structural design of the lesson, with its explicit alignment of themes, basic competencies, and learning indicators, reflects what scholars describe as intentional curriculum integration. A character education model through Wayang Kulit for early childhood has similarly demonstrated that structured lesson planning aligned to cultural narrative significantly improves both moral understanding and student engagement (Junaidi et al., 2024). The Reyog-based approach at Aisyiyah Singosaren closely mirrors this sequence, suggesting that the model's effectiveness is not incidental but reflects a principled pedagogical design. Local wisdom-based education in early childhood settings has further been shown to positively impact children's moral development when implemented with structured, teacher-facilitated frameworks (Marwany et al., 2022).

The affective and cognitive outcomes observed among learners in this study are consistent with what scholars identify as the dual function of culturally grounded storytelling. At the cognitive level, children demonstrated improved recall, comprehension, and analytical engagement with narrative content. At the affective level, enthusiasm, pride in local culture, and receptivity to Islamic values were evident throughout the learning process. Storytelling activates student enthusiasm, directs emotional convergence toward moral conclusions, and enables narratives to evoke feelings of devotion and moral scrutiny that deepen the learning experience (Rofiq et al., 2024). The Reyog narrative's emotionally engaging qualities, its heroic characters, dramatic conflicts, and spiritually resonant resolutions are particularly well-suited to achieving these outcomes with young learners whose affective engagement precedes and facilitates cognitive retention. Implementation of storytelling methods has further been shown to enhance emotional intelligence in early childhood, demonstrating its relevance not only to cognitive but also to socio-emotional development (Windira & Loka, 2025).

Taken together, the findings of this study contribute to a growing body of evidence demonstrating that culturally embedded, arts-integrated approaches to Islamic religious education are both theoretically grounded and practically effective in early childhood settings. The Reyog Ponorogo model developed at Aisyiyah Singosaren Kindergarten represents an exemplary case of culturally congruent pedagogy, where educational content is delivered through forms that children already recognize, value, and find meaningful. Global trends in local wisdom integration in education indicate that Indonesia leads international scholarly contributions to this field, retaining the country's rich diversity of local wisdom resources that can be mobilized as pedagogical tools (Arjaya et al., 2024). The integration of character education through local cultural arts represents a sustainable and scalable model for Islamic religious education that honors both religious depth and cultural identity (Ilham et al., 2024; Rasmini & Karta, 2021). Future research should examine the scalability of this model to other Indonesian cultural contexts, explore its long-term impact on children's religious character and cultural identity, and investigate how digital adaptations of traditional arts might extend its reach into contemporary learning environments (Rahiem, 2021).

## Conclusion

Based on the results and discussion above, it can be concluded that Aisyiyah Singosaren Ponorogo Kindergarten applies Islamic religious education learning management based on the local wisdom of Reyog Ponorogo art which refers to planning by adjusting learning materials according to the theme and learning indicators, learning management by preparing all tools to support the learning process in the classroom such as

designing the room to be a performance place and students sit cross-legged listening to the material, while in the realm of learning implementation using several methods such as lectures, demonstrations, dialogues and role-playing while controlling is more on learning in the classroom to measure student understanding with observation, recalling and affirmation patterns. PAI learning management using Reyog art is very effective and efficient in conveying messages so that students do not feel bored, they are very enthusiastic and feel happy and learning outcomes can be well received, so that the integration of PAI learning with local wisdom can be carried out significantly and provide a real contribution to the love and enjoyment of students towards Islam and local culture.

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