

Reconceptualizing *Ngadu Bedug* as a Cultural Civic Pedagogy: A Community-Based Civic Learning Model for Strengthening Civic Literacy

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This article reconceptualizes Ngadu Bedug as a model of Cultural Civic Pedagogy to address the limited scholarly understanding of local cultural traditions as community-based spaces for civic learning. Previous studies have primarily examined bedug traditions as performing arts, religious expressions, learning resources, or cultural transmission practices. The study employed a qualitative approach with a cultural ethnographic orientation. The data were drawn from a preliminary research report, research instrument responses, documentary review, thematic analysis matrices, and relevant literature on bedug traditions, culturally grounded pedagogy, and civic literacy. Data were analyzed through thematic coding, cultural interpretation, and conceptual triangulation. The findings demonstrate that civic learning is embedded in cultural practice through habituation, role modeling, participation, musyawarah (deliberative consultation), shared responsibilities, and the intergenerational transmission of cultural values. These processes strengthen five interrelated dimensions of civic literacy: awareness of shared norms, understanding of civic principles, civic participation, social responsibility, and local civic identity. The study contributes to civic education scholarship by reconceptualizing Ngadu Bedug as a model of Cultural Civic Pedagogy that explains how community cultural practices function as culturally grounded pathways for civic learning and the development of civic literacy.

Keywords: Ngadu Bedug; Cultural Civic Pedagogy; Civic Literacy.

Introduction

Civic education is not confined to classrooms, textbooks, or formal curricula. Within community life, civic values are also cultivated through traditions, social practices, religious activities, local arts, community organizations, and collective experiences that create spaces for communication, responsibility, and civic participation (Altaany & Abdelbary, 2024; Hajunilato, 2024; Sholichah et al., 2024; Wahlström, 2022). These social spaces enable citizens to learn about rules, responsibilities, participation, deliberation, and social identity through direct engagement.

Pandeglang, a regency in Banten Province, Indonesia, is well known for its drum-based cultural traditions centered on the *bedug* (a traditional Indonesian mosque drum). Historically, the *bedug* served as a marker for prayer times and a medium of religious communication. Over time, however, it has evolved into a form of artistic and cultural expression manifested in traditions such as *Nganjor*, *Ngadu Bedug*, and *Rampak Bedug* (Alfira et al., 2024; Aminuddin et al., 2023; Ayunda et al., 2025). This functional transformation demonstrates that the *bedug*

embodies not only religious significance but also aesthetic, social, and local identity values.

In this study, *Ngadu Bedug* is understood as a cultural practice of the Pandeglang community that integrates drumming performances, community interaction, social values, role distribution, and cultural transmission. The tradition brings together performers, instructors, cultural leaders, religious leaders, youth, local residents, organizing committees, and local government representatives within a shared cultural space. This pattern of multi-stakeholder participation reflects the communal nature of *Rampak Bedug*, which is transmitted across generations through community studios, schools, public performances, and social media (Alfira et al., 2024; Enawar et al., 2025; Ayunda et al., 2025).

For analytical consistency, this article uses *Ngadu Bedug* to denote the community cultural practice examined as a civic-learning space, while *Rampak Bedug* denotes the coordinated performance form and related training practices referred to by informants and previous studies. The terms are therefore not treated as fully interchangeable. Direct quotations retain the informants' reference to

Rampak Bedug, whereas the analysis situates those accounts within the broader Ngadu Bedug practice.

Previous studies on bedug traditions in Pandeglang have primarily examined their religious values, artistic transmission, cultural functions, and potential as local wisdom-based learning resources. Putri et al. (2022) demonstrated that Rampak Bedug embodies religious values reflected in its symbols, performers, rituals, and sociocultural context. Alfira et al. (2024) explained that the transmission of Rampak Bedug occurs through families, community studios, schools, workshops, performances, and social media. Meanwhile, Cahyhatini et al. (2023) and Aminuddin et al. (2023) showed that Rampak Bedug can be developed as a learning resource grounded in local wisdom. Nevertheless, studies that specifically conceptualize Ngadu Bedug as a Cultural Civic Pedagogy for strengthening civic literacy remain scarce.

This limitation is significant because civic literacy has traditionally been conceptualized within the context of formal education. In reality, citizens' capacities to understand rules, fulfill civic roles, engage in collective decision-making, participate actively, and preserve a shared identity may also emerge through cultural experiences (Hamid et al., 2021; Khoiriyah et al., 2025; Wahlström, 2022). More broadly, local civic practices are closely associated with the quality of social relationships, sense of belonging, mutual trust, and collective cooperation for the common good, all of which constitute essential dimensions of social cohesion (Aruqaj, 2023; Burchi et al., 2026; MacIsaac et al., 2023; Moustakas, 2023).

This article reconceptualizes Ngadu Bedug as a Cultural Civic Pedagogy by proposing a community-based model through which civic literacy is strengthened via culturally grounded learning experiences. Within this framework, tradition is viewed not merely as an object of cultural preservation but as a pedagogical space where citizens learn about social obligations, civic participation, respect for norms, collective responsibility, and their roles and identities as members of the Pandeglang community (Azizan et al., 2025; Jean-Pierre, 2021; Pedroso et al., 2023).

The novelty of this study lies in three principal contributions. First, it repositions *Ngadu Bedug* from being understood solely as a performing art toward its conceptualization as a space of cultural civic pedagogy. Second, it reconceptualizes civic literacy as a social

competence developed through lived cultural experiences rather than exclusively through formal educational processes. Third, it formulates a conceptual relationship between cultural practice, pedagogical processes, and the strengthening of civic literacy within local communities by drawing upon contemporary scholarship on cultural pedagogy, civic learning, and contextual civic literacy (Hamid et al., 2021; Khoiriyah et al., 2025; Pedroso et al., 2023; Wahlström, 2022).

Based on this background, this article aims to analyze *Ngadu Bedug* as a Cultural Civic Pedagogy for strengthening civic literacy in the Pandeglang community. Specifically, it addresses the following research questions: (1) How does the practice of *Ngadu Bedug* function as a cultural space within the Pandeglang community? (2) How do the mechanisms of cultural civic pedagogy operate within this tradition? and (3) How does *Ngadu Bedug* contribute to strengthening civic literacy among the people of Pandeglang?

Literature Review

Cultural Civic Pedagogy

In this article, Cultural Civic Pedagogy is conceptualized as a process of civic learning that occurs through community cultural practices. This perspective positions local culture as a pedagogical space in which citizens experience, interpret, and enact civic values. Such a perspective aligns with culturally responsive and culturally sustaining pedagogies, which emphasize the interconnectedness of learners' social experiences, cultural identities, and meaningful learning processes (Azizan et al., 2025; Jean-Pierre, 2021; Martadi & Sampurno, 2025; Paris, 2012).

As a form of cultural pedagogy, learning unfolds through habituation, role modeling, participation, dialogue, cultural symbols, and social interactions. Citizens learn from the ways in which communities organize collective activities, distribute responsibilities, adhere to shared norms, resolve communal issues, and safeguard the common good. These learning processes parallel findings suggesting that culturally responsive pedagogy fosters positive learning environments, sensitivity to diversity, collaboration, and active citizenship (Azizan et al., 2025; Pedroso et al., 2023).

Ngadu Bedug can be understood as a form of Cultural Civic Pedagogy because the tradition embodies collective practices, social values, role distribution, deliberation, social order, and intergenerational cultural

transmission. Community members do not merely observe the performances; they actively learn through direct engagement in a cultural space historically connected with *Rampak Bedug*, traditional drumming patterns, religious values, and the artistic identity of the Pandeglang community (Alfira et al., 2024; Aminuddin et al., 2023; Ayunda et al., 2025; Putri et al., 2022).

Civic Literacy

Civic literacy refers to citizens' capacity to understand, evaluate, and perform their roles within social and democratic life. It encompasses not only knowledge of the state, governance, and legal systems but also the competencies required for civic participation, awareness of rights and responsibilities, social responsibility, dialogical engagement, and the ability to live harmoniously within an orderly and civilized society (Hajunilato, 2024; Khoiriyah et al., 2025; Sholichah et al., 2024; Wahlström, 2022).

The International Civic and Citizenship Study (ICCS) framework conceptualizes civic literacy through four principal domains: civic institutions and systems, civic principles, civic participation, and civic roles and identities (Khoiriyah et al., 2025). These domains provide an analytical framework for examining how citizens understand institutional rules, principles of collective life, forms of participation, and their identities and roles within their communities.

Within the context of *Ngadu Bedug*, civic literacy extends beyond the ability to articulate civic concepts verbally. Instead, it is reflected in citizens' everyday practices, including adhering to the rules governing the tradition, respecting collective decisions, participating in the preparation and implementation of cultural events, and recognizing themselves as integral members of the Pandeglang community.

Local Tradition as a Civic Learning Space

Local traditions possess significant pedagogical value because they embody recurring social experiences through which learning naturally occurs. Through participation in these traditions, community members develop an understanding of social norms, communal roles, cultural symbols, leadership, and mechanisms of cooperation. Studies in Islamic education and local cultural practices likewise recognize tradition as an important medium for internalizing social, religious, moral, and communal identity values (Akin & Mardiah, 2025; Casrameko & Shalihah, 2024; Nopia et al., 2022).

In societies experiencing social transformation and the pressures of modernization, local traditions can serve as strategic spaces for strengthening civic literacy. They enable citizens to preserve their cultural identity, understand their social roles, and engage meaningfully in community life. Consequently, local traditions should not be viewed merely as cultural legacies of the past but rather as pedagogical infrastructures that continuously adapt to social change, digitalization, and intergenerational cultural transmission (Alfira et al., 2024; Enawar et al., 2025; Nopia et al., 2022; Ayunda et al., 2025).

Conceptual Relationship among Local Tradition, Cultural Civic Pedagogy, and Civic Literacy

The three concepts form an integrated analytical sequence. Local tradition provides the culturally meaningful setting, including recurring practices, actors, symbols, norms, and communal relationships. Cultural Civic Pedagogy explains how that setting becomes a process of civic learning through habituation, role modeling, participation, dialogue and *musyawarah*, role distribution, shared responsibility, and intergenerational transmission. Civic literacy denotes the capacities and dispositions developed through these processes, particularly understanding social systems and civic principles, participation in collective life, responsibility, and civic roles and identities (Hamid et al., 2021; Jean-Pierre, 2021; Khoiriyah et al., 2025; Martadi & Sampurno, 2025; Paris, 2012; Wahlström, 2022).

Applied to *Ngadu Bedug*, this relationship proceeds from local cultural practice, through pedagogical processes and civic experience, to the strengthening of civic literacy. The cultural practice supplies concrete situations in which community members encounter shared rules and social roles; the pedagogical mechanisms transform participation in those situations into learning; and repeated civic experiences support the development of civic knowledge, dispositions, participation, responsibility, and local civic identity. The relationship is also reciprocal because civic participation and a sense of responsibility may reinforce the continuity of the cultural practice. This integrated framework guides the analysis by linking what the community does, how learning occurs, and which dimensions of civic literacy are strengthened (Alfira et al., 2024; Azizan et al., 2025; Pedroso et al., 2023).

Method

This study employed a qualitative approach with a cultural ethnographic orientation. A qualitative approach was selected because the study seeks to understand the meanings, values, symbols, actors, and social processes embedded in the Ngadu Bedug tradition. Similar methodological approaches have been widely adopted in studies on local traditions, cultural transmission, and community experience-based pedagogy (Alfira et al., 2024; Casrameko & Shalihah, 2024; Humayroh et al., 2025; Nopia et al., 2022).

The data for this article were drawn from a preliminary research report on Ngadu Bedug, completed research instruments, interview responses, documentary materials, field notes, thematic analysis matrices, and relevant literature on bedug traditions, culture-based pedagogy, and civic literacy. The study is therefore positioned as an initial qualitative inquiry based on a preliminary ethnographic dataset. Its analytical scope focuses on the meanings, practices, and civic-learning mechanisms represented in those materials.

The preliminary dataset involved seven informants representing seven categories: a cultural leader or community studio manager, a religious leader, a bedug instructor or performer, a youth performer, a local resident, an event organizing committee member, and a representative of local government or a cultural institution. These categories were included because each occupies a distinct position in explaining the practices, values, social learning processes, and sustainability of the Ngadu Bedug tradition.

Data were collected through observation, in-depth interviews, documentation, field notes, and a literature review. Observation records documented the sequence of activities, actors, symbols, interactions, governing norms, and the overall social atmosphere. Interview responses explored participants' experiences and interpretations of the tradition. Documentary materials included archival records, photographs, videos, community

studio profiles, and supporting records. The literature review strengthened the theoretical foundation and enabled comparison between the preliminary findings and previous research.

Data were analyzed thematically through four stages. First, the data were organized according to the research objectives. Second, data reduction was undertaken to identify information relevant to cultural practices, pedagogical processes, and civic literacy. Third, thematic coding was conducted around key themes, including shared norms, civic principles, participation, social responsibility, deliberation, and local identity. Finally, cultural interpretation was employed to formulate a conceptual model of Ngadu Bedug as a Cultural Civic Pedagogy for strengthening civic literacy.

The trustworthiness of the analysis was ensured through source triangulation, methodological triangulation, and conceptual auditing. Source triangulation involved comparing perspectives from cultural leaders, religious leaders, artists, youth, community members, organizing committees, and local government representatives. Methodological triangulation was achieved by cross-examining observational data, documentation, field notes, and relevant literature. Conceptual auditing was conducted by relating the preliminary findings to theoretical perspectives on civic literacy and culture-based pedagogy.

Research Informant Profile

Based on the verification of interview data, the study involved seven categories of informants representing cultural practitioners, artists, religious leaders, youth, community members, event organizers, and government institutions. To ensure research ethics and protect participants' identities, all informants are presented using anonymous codes. These data were utilized to strengthen the interpretation of Ngadu Bedug, including its Rampak Bedug performance practices, as a culturally grounded civic learning space within the Pandeglang community.

Table 1. Interview Informant Profiles

Code	Informant Category	Brief Profile	Focus of Data
I-01	Cultural leader / community studio manager	Male, 62 years old	History, cultural meanings, religiosity, Islamic propagation (<i>syiar</i>), and mutual cooperation embodied in <i>Rampak Bedug</i> .
I-02	Bedug instructor / performer	Male, 56 years old	Intensive training, drumming patterns, discipline, role distribution, and audiovisual coordination.

Code	Informant Category	Brief Profile	Focus of Data
I-03	Religious leader	Male, 58 years old	Etiquette (<i>adab</i>), prayers, <i>salawat</i> , Islamic brotherhood (<i>ukhuwah</i>), moral responsibility, and Islamic propagation through performance.
I-04	Youth / <i>bedug</i> performer	Female, 16 years old	Learning experiences, youth participation, self-discipline, teamwork, and Pandeglang's local identity.
I-05	Community member	Male, 56 years old	Community support, audience discipline, sense of belonging, and social solidarity.
I-06	Event organizing committee	Female, 41 years old	Technical regulations, customary deliberation, coordination, task allocation, and successful event management.
I-07	Local government / cultural institution representative	Female, 49 years old	Institutional support, cultural development, digital documentation, and policies for safeguarding local cultural heritage.

Table 2. Summary of Interview Themes

Code	Major Theme	Summary of Informants' Statements
I-01	Ngadu Bedug and Rampak Bedug performance practices as cultural and religious practices	<i>Rampak Bedug</i> is understood as a distinctive percussion art of Pandeglang that integrates <i>bedug</i> drumming, dance, and <i>silat</i> (traditional martial arts), symbolizing religiosity, Islamic propagation, and community mutual cooperation.
I-02	Training discipline and role distribution	The performance requires intensive rehearsals, rapid drumming patterns, strict discipline, and clearly defined roles to achieve audiovisual harmony.
I-03	<i>Adab</i> and Islamic propagation	The tradition reflects <i>adab</i> , prayers, <i>salawat</i> , <i>ukhuwah</i> , and moral responsibility in communicating Islamic values through cultural performance.
I-04	Youth participation and local identity	Young people gain opportunities for learning, active participation, self-discipline, teamwork, and pride in Pandeglang's local identity.
I-05	Sense of belonging and community solidarity	Community support and orderly audience behavior demonstrate a strong sense of belonging and reinforce positive collective social experiences.
I-06	Deliberation and event governance	The implementation of the tradition is guided by established customary rules developed through deliberation, supported by effective coordination and clear task allocation.
I-07	Institutional support and digital documentation	The preservation of the tradition requires sustained institutional development, local government support, digital documentation, and cultural policies that safeguard local heritage.

The mapping of these findings indicates that the informants perceive *Rampak Bedug* not merely as a performing art but also as a social practice that embodies civic values. Their accounts reveal the interrelationship between cultural practice, social discipline, deliberative decision-making, youth participation, community support, and institutional development. Collectively, the interview data support the argument that the *bedug* tradition in Pandeglang can be conceptualized as a space of Cultural Civic Pedagogy.

Result and Discussion

The Practice of Ngadu Bedug as a Community Cultural Space

The findings indicate that Ngadu Bedug functions as a cultural practice characterized by a well-defined social structure. The tradition extends beyond the main performance itself, encompassing a series of interconnected activities, including group deliberation, rehearsals, instrument preparation, role allocation, opening prayers, public performances, community support, and

informal evaluation. This sequence reflects the characteristics of *Rampak Bedug* as a collective art form that embodies religious values, distinctive drumming patterns, cultural transmission, and culture-based learning functions (Aminuddin et al., 2023; Cahyahatini et al., 2023; Enawar et al., 2025; Putri et al., 2022).

During the preparation stage, performers, instructors, youth participants, and community members coordinate rehearsal schedules, the readiness of *bedug* instruments, the number of performers, technical requirements, and the distribution of roles. This process demonstrates that *Ngadu Bedug* is not an individual activity but rather a communal practice that depends on collaboration and collective agreement. Such learning through direct participation and socialization is likewise reflected in the cultural transmission system of *Rampak Bedug* at Sanggar Harum Sari (Alfira et al., 2024).

During the performance stage, *Ngadu Bedug* integrates *bedug* drumming, body movements, cultural symbols, prayers, performance protocols, audience support, and

the management of public space. Artistic and social dimensions operate simultaneously. Within the cultural context of Banten, *Rampak Bedug* is also recognized as an art form that embodies religious values, discipline, harmony, cooperation, and local identity (Enawar et al., 2025; Ayunda et al., 2025; Putri et al., 2022).

As a cultural space, *Ngadu Bedug* brings together a diverse range of social actors. Performers are responsible for maintaining the quality of the performance, instructors cultivate discipline and technical competence, cultural leaders preserve historical narratives and local identity, religious leaders uphold ethical conduct (*adab*), young people participate as performers and documentarians, while community members provide social support. This multi-stakeholder involvement is consistent with previous findings highlighting the importance of internal commitment, community participation, and governmental support in sustaining the *Rampak Bedug* tradition (Enawar et al., 2025; Ayunda et al., 2025).

The interview findings further reinforce these observations. One cultural leader explained:

Rampak Bedug is a distinctive percussion art of Pandeglang, Banten, combining the harmonious rhythms of bedug drums of various sizes with dance and silat (traditional martial arts) movements. Originating from the tradition of welcoming Ramadan, this collective performance has become a symbol of religiosity, Islamic propagation (*syiar*), and the spirit of mutual cooperation (*gotong royong*) within the local community. (I-01)

Mechanisms of Cultural Civic Pedagogy in Ngadu Bedug

Ngadu Bedug can be conceptualized as a form of Cultural Civic Pedagogy because civic learning takes place through cultural experience. Rather than acquiring civic knowledge through formal definitions, community members develop civic competence through active engagement in practices that require adherence to shared norms, role distribution, collaboration, deliberation, and social responsibility. This pattern is consistent with the premise that culturally responsive pedagogy enhances civic engagement, social awareness, and active citizenship (Azizan et al., 2025; Jean-Pierre,

2021; Martadi & Sampurno, 2025; Paris, 2012).

The first mechanism is habituation. Young performers routinely attend rehearsals, follow their instructors' directions, maintain rhythmic precision, respect rehearsal schedules, and care for the instruments. Community members likewise become accustomed to maintaining order within the performance space and complying with established regulations. This repeated practice is closely associated with the processes of socialization, internalization, and enculturation that characterize cultural transmission (Enawar et al., 2025; Nopia et al., 2022).

A *bedug* instructor emphasized:

"Rampak Bedug demands intensive rehearsals, rapid drumming patterns, strict discipline, and clearly defined role allocation in order to achieve complete unity through synchronized visual and auditory harmony" (I-02).

This statement illustrates that the cultivation of discipline, obedience to instructions, and responsibility for one's assigned role constitutes an integral component of civic learning within the tradition.

The second mechanism is role modeling. Instructors, cultural leaders, religious leaders, and senior community members serve as exemplary figures for younger participants. Young performers learn from the instructors' guidance, religious leaders' emphasis on *adab* (ethical conduct), and senior community members' commitment to supporting the tradition. Within the contexts of Islamic moral education and local traditions, exemplary conduct, ethical values, and community involvement are recognized as essential means of cultivating socio-religious character (Akin & Mardiah, 2025; Casrameko & Shalihah, 2024; Rambe et al., 2023).

A religious leader explained:

"Rampak Bedug reflects the beauty of *adab*, the recitation of *salawat*, the strength of *ukhuwah* (Islamic brotherhood), and the moral responsibility to disseminate Islamic teachings through performances rich in religious significance" (I-03).

This testimony demonstrates that moral exemplarity and ethical conduct provide the normative foundation underpinning the implementation of the tradition.

The third mechanism is participation. The tradition creates opportunities for community members to contribute according to their

respective capacities. Although not everyone performs as a drummer, individuals may support the event by providing venues, meals, documentation, informal security, publicity, or moral encouragement. Such participation constitutes a fundamental dimension of civic education, as it enables citizens to contribute meaningfully to the public life of their community (Hajunilato, 2024; Paris, 2012; Sholichah et al., 2024).

From the perspective of younger participants, one *bedug* performer stated:

"Through Rampak Bedug, young people gain valuable learning experiences and opportunities for active participation that cultivate self-discipline and strong teamwork while strengthening their pride in Pandeglang's local identity" (I-04).

This statement underscores that youth participation extends beyond technical performance skills to encompass the formation of local civic identity.

The fourth mechanism is deliberation (*musyawarah*). Community groups collectively determine rehearsal schedules, allocate responsibilities, organize performer lineups, manage equipment usage, and formulate performance strategies. Event organizers likewise establish the order of performances and operational guidelines. These processes serve as practical exercises in citizenship, enabling participants to express their views, accept collective decisions, and respect shared agreements (Altaany & Abdelbary, 2024; Hajunilato, 2024; Sholichah et al., 2024).

An event organizer stated:

"The technical implementation of Rampak Bedug is governed by established rules formulated through customary deliberation, where careful coordination and clear task allocation among performers are the primary determinants of a successful stage performance" (I-06).

This finding demonstrates that deliberation and collective governance function as important mechanisms of civic education within the community.

The fifth mechanism is intergenerational cultural transmission. Younger generations acquire drumming techniques, discipline, respect, and local identity from instructors and senior performers. This transmission occurs not through formal lectures but through continuous practice, repetition, constructive feedback, and shared experience. Similar mechanisms have been documented in studies

of *Rampak Bedug* transmission, culture-based learning, and the internalization of Islamic values grounded in local wisdom (Altaany & Abdelbary, 2024; Enawar et al., 2025; Nopia et al., 2022).

Strengthening Civic Literacy through Ngadu Bedug

Civic literacy within *Ngadu Bedug* is first reflected in participants' awareness of shared rules. Participants follow the designated performance sequence, comply with the organizers' instructions, respect audience boundaries, and adhere to established event regulations. Community members likewise contribute to maintaining a safe and orderly environment. These practices demonstrate that civic literacy develops through social experiences requiring knowledge, responsibility, and reflective action (Wahlström, 2022).

The second dimension concerns understanding the principles of communal life. Through *Ngadu Bedug*, participants learn to respect others, uphold *adab*, embrace differences among groups, and prioritize the common good. Civic principles are therefore experienced not as abstract democratic concepts but as practical dispositions enacted within a cultural setting. This finding is consistent with culturally responsive pedagogy, which promotes empathy, peaceful coexistence, dialogue, and socio-political awareness (Altaany & Abdelbary, 2024; Hajunilato, 2024; Pedroso et al., 2023).

The third dimension is civic participation. The tradition demonstrates that community members are not merely spectators but actively contribute to preparation, implementation, documentation, publicity, and cultural preservation. Such participation reflects citizens' capacity to engage in public life at the community level. Within civic education, participation is widely recognized as a key indicator of active and responsible citizenship (Azizan et al., 2025; Khoiriyah et al., 2025; Sholichah et al., 2024).

The fourth dimension is social responsibility. Performers are responsible for maintaining group cohesion, instructors for mentoring participants, organizing committees for managing the event, community members for preserving order, and local governments or cultural institutions for supporting and safeguarding the tradition. Each role illustrates how citizens learn to recognize their social obligations and collaborate for the common good (Burchi et al., 2026; Hajunilato, 2024; MacIsaac et al., 2023).

The fifth dimension is local civic identity. *Ngadu Bedug* reinforces participants' sense of belonging to the Pandeglang community. The *bedug* is understood as a symbol of religiosity, cultural heritage, communal communication, and regional pride. This local identity constitutes an essential component of civic literacy because citizens who understand and appreciate their cultural traditions are better equipped to recognize their roles and responsibilities within their communities (Hamid et al., 2021; Ayunda et al., 2025; Wahlström, 2022).

Overall, the civic literacy cultivated through *Ngadu Bedug* extends beyond textual or cognitive knowledge. Rather, it is experiential in nature, as community members practice shared norms, civic principles, participation, social responsibility, and local identity through cultural activities embedded in their everyday lives. This perspective underscores the importance of lived experience and social context in strengthening civic literacy (Hamid et al., 2021; Khoiriyah et al., 2025; Wahlström, 2022).

Table 3. Domains of Civic Literacy in the Practice of Ngadu Bedug

Civic Literacy Domain	Manifestation in <i>Ngadu Bedug</i>	Pedagogical Significance
Civic institutions and systems	Understanding the roles of the organizing committee, instructors, cultural leaders, religious leaders, community studios (<i>sanggar</i>), local communities, and local government.	Community members learn to recognize the social structure and governance mechanisms underlying collective activities.
Civic principles	<i>Adab</i> (ethical conduct), justice, responsibility, respect for others, social order, and adherence to shared rules.	Community members learn the principles of communal life through participation in cultural practices.
Civic participation	Participation in rehearsals, preparation, performances, documentation, logistical support, and the preservation of the tradition.	Community members learn to contribute actively to the public life of their community.
Civic roles and identities	Awareness of one's identity as a member of the Pandeglang community with a shared responsibility to preserve cultural traditions, local identity, and social solidarity.	Community members develop a local civic identity grounded in social responsibility.

Socio-Cultural Values as a Foundation for Civic Literacy

The strengthening of civic literacy through *Ngadu Bedug* cannot be separated from the socio-cultural values embedded within the tradition. The value of *ukhuwah* (brotherhood) reinforces social solidarity, *ta'awun* (mutual assistance) encourages community members to help one another, *musyawarah* (deliberation) cultivates collective decision-making, *adab* (proper conduct) ensures that activities are carried out in an orderly and respectful manner, and *amanah* (trustworthiness) instills responsibility for individual roles. These values are likewise emphasized in studies on Islamic moral education (*akhlak*) and local traditions grounded in educational values (Akin & Mardiah, 2025; Casrameko & Shalihah, 2024; Humayroh et al., 2025; Nopia et al., 2022; Rambe et al., 2023).

A community member emphasized that "the strong support from local residents and the orderly behavior of the audience reflect the community's deep sense of ownership of *Rampak Bedug*, creating a positive social experience that strengthens social cohesion among the people of Pandeglang" (I-05). This statement reinforces the analysis that a sense

of ownership, public order, and social solidarity are important indicators of civic literacy that emerge through cultural traditions.

These values provide an ethical foundation for the development of civic literacy. Community members not only recognize the importance of civic participation but also understand why such participation should be guided by *adab*, responsibility, and a commitment to the common good. Within the context of local Islamic traditions, social and religious values are expressed through collective practices such as togetherness, charity (*sedekah*), prayer, *silaturahmi* (maintaining social relationships), mutual respect, and collective action (Alfira et al., 2024; Casrameko & Shalihah, 2024; Humayroh et al., 2025; Nopia et al., 2022).

In this context, *Ngadu Bedug* demonstrates that civic literacy does not need to be detached from the local identity and religious values of the community. On the contrary, local cultural and religious values serve as effective bridges that make civic practices more meaningful and relevant to everyday community life. This finding is consistent with studies highlighting the effectiveness of culturally responsive learning models and the integration of Islamic values

into local traditions for strengthening civic learning and community engagement (Akin &

Mardiah, 2025; Casrameko & Shalihah, 2024; Enawar et al., 2025).

Table 4. Socio-Cultural Values Supporting Civic Literacy

Supporting Value	Forms of Practice	Contribution to Civic Literacy
<i>Ukhuwah</i> (brotherhood)	<i>Silaturahmi</i> (maintaining social relationships), intergroup support, and mutual respect.	Strengthens social solidarity, awareness of living together, and social responsibility.
<i>Ta'awun</i> (mutual assistance)	Providing assistance in preparing equipment, venues, refreshments, documentation, and informal security.	Encourages community participation, cooperation, and collective action.
<i>Musyawarah</i> (deliberative consultation)	Allocating responsibilities, determining schedules, organizing performances, and collectively resolving technical issues.	Develops collective decision-making skills, respect for consensus, and democratic participation.
<i>Adab</i> (ethical conduct)	Showing respect toward trainers, community leaders, fellow participants, organizers, and the outcomes of the event.	Cultivates orderly, respectful, and ethical civic behavior.
<i>Amanah</i> (trustworthiness)	Carrying out individual roles and responsibilities with commitment throughout the event.	Strengthens responsibility, accountability, and public trust within the community.
<i>Maslahah</i> (the common good/public welfare)	Orienting activities toward cultural preservation, social cohesion, and community well-being.	Fosters civic responsibility that prioritizes the common good and collective welfare.

Reconceptualizing Ngadu Bedug: A Community-Based Model of Cultural Civic Pedagogy

Based on the findings of the thematic analysis, a conceptual model of *Ngadu Bedug*

as a Cultural Civic Pedagogy for strengthening civic literacy within the Pandeglang community is proposed, as illustrated below.

Table 5. Conceptual Model of Cultural Civic Pedagogy in Ngadu Bedug

Stage	Analytical Description
Local Cultural Practice	<i>Ngadu Bedug</i> functions as a cultural tradition that integrates drumming performances, community interaction, socio-cultural values, and the local identity of Pandeglang.
Pedagogical Process	Learning occurs through habituation, role modeling, active participation, <i>musyawarah</i> (deliberative consultation), shared responsibilities, and the intergenerational transmission of cultural values.
Civic Experience	Community members experience collective norms, principles of coexistence, cooperation, social responsibility, and a shared sense of community identity.
Civic Literacy	The tradition strengthens citizens' understanding of social systems, civic principles, community participation, and their roles and identities as members of the local community.
Social Implications	The community gains a contextualized civic learning space that is culturally grounded and closely connected to everyday social life.

The proposed model demonstrates that *Ngadu Bedug* functions as a culturally grounded pathway for civic learning. The tradition provides a social learning environment in which community members learn to follow shared norms, assume collective roles, participate in communal activities, engage in *musyawarah* (deliberative consultation), and preserve their local identity. Such processes are consistent with the principles of cultural pedagogy, which emphasize participation, experiential learning, cultural relevance, and the development of social consciousness (Martadi & Sampurno, 2025; Pedroso et al., 2023; Wahlström, 2022).

These findings extend previous scholarship on the *bedug* tradition in Pandeglang. While earlier studies primarily highlighted its religious significance, artistic

transmission, drumming patterns, and its role as a cultural learning resource, this study demonstrates that *Ngadu Bedug* can also be understood as a form of **Cultural Civic Pedagogy** that cultivates civic literacy through community-based cultural practices (Aminuddin et al., 2023; Nopia et al., 2022; Putri et al., 2022).

From a practical perspective, these findings suggest that the preservation of *Ngadu Bedug* should not be limited to maintaining its performative aspects but should also strengthen its educational function in fostering civic values. Schools, cultural centers, local governments, and community organizations can utilize this tradition as a contextual learning resource for promoting civic participation, social responsibility, *musyawarah* (deliberative consultation), and

local identity. This is particularly relevant as the transmission of cultural heritage increasingly occurs through schools, workshops, public performances, and digital media (Alfira et al., 2024; Enawar et al., 2025; Ayunda et al., 2025).

A government representative emphasized that:

"Intensive guidance and institutional support from the local government are essential to ensure the preservation and digital documentation of Rampak Bedug, supported by cultural policies that prioritize the protection of local cultural heritage" (I-07).

This statement highlights the importance of sustained institutional support in ensuring that the pedagogical functions of the tradition can be maintained over time.

Conclusion

First, Ngadu Bedug functions as a community cultural space whose activities extend beyond performance to include deliberation, rehearsals, role allocation, prayer, public presentation, community support, and informal evaluation. These interconnected activities create a social setting in which community members encounter shared norms, collective roles, cooperation, and a sense of belonging.

Second, Ngadu Bedug operates as a Cultural Civic Pedagogy through habituation, role modeling, active participation, shared responsibilities, musyawarah (deliberative consultation), and intergenerational transmission. Civic learning is therefore embedded in lived cultural experience rather than delivered only through formal instruction.

Third, the tradition strengthens civic literacy through awareness of shared norms, understanding of civic principles, civic participation, social responsibility, and local civic identity. These dimensions show that civic literacy can develop through community practices that connect cultural meaning with everyday forms of collective action.

The principal theoretical contribution of this study lies in reconceptualizing Ngadu Bedug as a community-based model of Cultural Civic Pedagogy. By integrating local cultural practice, pedagogical mechanisms, civic experience, and civic-literacy outcomes into a single framework, the model explains how a local tradition can become a culturally grounded pathway for civic learning, civic identity, social responsibility, and meaningful community participation.

This study is limited by its reliance on a preliminary qualitative dataset and a small group of seven informants. The proposed model should therefore be treated as an analytically grounded initial formulation rather than a universally generalizable model. Further research should employ longer-term participant observation, additional in-depth interviews across different communities and performance groups, and comparative analysis to examine how the model operates in other cultural settings.

From a practical standpoint, the preservation of Ngadu Bedug should extend beyond safeguarding its performative dimensions to strengthening its educational role. Local governments, schools, cultural centers, and community organizations can develop it as a local civic-learning resource through systematic documentation, youth capacity-building initiatives, integration into contextual learning programs, and the strategic use of digital media.

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