

Design of Monopoli Jelajah Lestari Tanah Jawa Tengah Educational Media to Enhance Cultural Literacy and Cultural Awareness Among Elementary School Students

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ABSTRACT

The low level of cultural literacy and national awareness among elementary school students is a significant issue in IPAS instruction, particularly regarding the topic of Indonesia's cultural diversity. Instruction remains text-based and focused on written materials, leading to a lack of contextual understanding of local culture. The limited use of interactive learning media based on local culture results in low student engagement in understanding local cultural identity. This study aims to develop a suitable Jelita Monopoly game to enhance cultural literacy and national awareness among elementary school students. The study employs the ADDIE model for development, with the research focus on IPAS instruction for the "Indonesiaku Kaya Budaya" module in 4th-grade elementary school. Data were collected through observation, interviews, a student needs questionnaire, and expert validation sheets, and the validation data were analysed using a percentage formula. The developed media integrate a Central Java regional board, cultural literacy cards, higher-order thinking skills (HOTS)-based case cards, and QR codes linked to digital cultural content that support students' cultural and digital literacy. Expert validation yielded scores of 96% for media, 93% for content, 92% for language, 95% for the cultural literacy questions, and 93% for the cultural awareness questionnaire (mean 93.8%), all within the "highly valid" category. These findings position JELITA as a hybrid analog-digital, region-based board game that shifts IPAS cultural learning from memorising cultural facts toward interpreting and appreciating local values, offering teachers a ready-to-use model for integrating local culture into deep learning in elementary schools.

Keywords: Monopoli Jelita; Cultural Literacy; Cultural Awareness

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INTRODUCTION

Basic education plays a strategic role in shaping the nation's character through the internalization of values, attitudes, and knowledge rooted in local culture (Atmaja, 2024; Hekmatyar et al., 2025; Qudwatullathifah et al., 2025; Rasidi et al., 2025). In the era of globalisation and massive digitalisation, elementary schools serve not only as institutions for the transfer of knowledge, but also as agents for the preservation of culture and the strengthening of national identity (Arsenijević & Perić, 2025; Asmawati et al., 2024; Mulyana, 2024; Rivaldi & Benhar, 2025; Sabila et al., 2025). A curriculum based on a deep learning approach emphasizes the importance of achieving the Graduate Profile Dimensions (DPL), which encompass mastery of knowledge, skills, and attitudes as the final outcomes of the learning process. One of the dimensions within the DPL is citizenship, which involves students' ability to recognize and appreciate cultural diversity as part of the nation's identity. This dimension requires students to possess cultural literacy, that is, the ability to recognize, value, and appreciate the cultural diversity of the archipelago (Hidayanto & Mulawarman, 2024; Kusdiani & Tirtoni, 2025; F. D. C. Putri & Nurhasanah, 2023). The reality on the ground shows that the implementation of these values has not yet been fully integrated into the IPAS learning process in elementary schools.

This situation calls for a deep understanding of the indicators of cultural literacy and cultural awareness that need to be developed in students starting in elementary school. Cultural literacy serves to build students' ability to recognize, appreciate, and interpret the meaning behind local cultural practices (Haniifah, 2024; Nawir et al., 2025; Rahman & Abdulkarim, 2024). Cultural awareness broadens students' understanding of sociocultural diversity as a national identity (Indrawati & Sari, 2024; Julyta et al., 2024). These two aspects are key components of the Graduate Profile Dimensions (DPL) in the Merdeka Curriculum, which is focused on fostering students who embody the values of Pancasila. However, various studies indicate that efforts to

strengthen cultural literacy in elementary schools are still limited to a superficial introduction to cultural elements, and have not yet reached the stage of reflecting on values and applying them in daily life (Nawir et al., 2025; Septiana & Rachmadyanti, 2025). As a result, a “culture lag” or a delay in cultural adaptation has occurred, in which the younger generation has lost its sensitivity to local cultural values due to the massive influence of globalization (Kusno, 2023; Swastiwi, 2024; Widiyanto et al., 2024). This phenomenon underscores the need for pedagogical innovations that can provide students with active, interactive, and meaningful cultural learning experiences.

Classroom teaching practices still show a predominance of teacher-centered approaches and a reliance on print media such as textbooks (Ndomondo, 2024; Setiawan & Hasanah, 2025; Shah, 2025). Many teachers teach cultural topics in a purely textual manner without incorporating exploratory activities that foster meaningful learning experiences (Gumilang et al., 2024; Halamury et al., 2025; Kamal et al., 2025). Based on field observations, when discussing the topic “Indonesia-ku Kaya Budaya” in the IPAS class, students were asked to list types of art and traditional clothing without understanding the symbolic meanings or social values behind them. On the other hand, the influence of global culture through digital media has made children more familiar with foreign popular culture than with their own local traditions (Byrkovych et al., 2023; Gammon, 2025; A. Rahmawati et al., 2025). As a result, students’ cultural literacy and cultural awareness have declined because many students are unfamiliar with local cultural figures, traditional ceremonies, or local wisdom in their communities. This is evidenced by the low scores students achieved on the “Indonesia-ku Kaya Budaya” module; only 6 out of 21 students (28.6%) met the minimum competency criteria. This situation underscores a disconnect between the ideal goals of culture-based education and the reality of its implementation, which remains informative rather than transformative. At the same time, students’ strong familiarity with digital media represents an opportunity: if their digital access is directed toward local cultural sources, it can support rather than erode cultural literacy.

Theoretically, various studies underscore the importance of culturally responsive teaching in enhancing students’ conceptual understanding and social character (Hani & Rokhmaniyah, 2025; A. Y. Putri & Aisyah, 2025). Vygotsky’s (1978) theory of social constructivism explains that learning occurs through social interaction and cultural contexts that shape meaning. Meanwhile, Bruner (1966) states that new knowledge is built upon students’ existing experiences and cultural frameworks. In the context of cultural literacy, understanding does not stop at the cognitive level (knowing cultural facts), but also encompasses the affective (appreciating) and psychomotor (practicing) aspects of those cultural values (Muttaqin et al., 2024; Rahman & Abdulkarim, 2024). However, in the practice of basic education, this theory has not yet been fully implemented. Teachers often interpret culture-based learning as merely the incorporation of cultural elements, rather than a comprehensive pedagogical framework.

On the other hand, cultural literacy cannot develop without contextual and interactive learning materials. These materials serve as a bridge of experience that connects concepts with the socio-cultural realities surrounding students. According to Heinich et al. (2002), media is not merely a visual aid, but an integral part of the learning system that facilitates the interpretation and transfer of values. In this context, educational games represent a promising approach (Dinihari et al., 2024; Yuniastuti & Khoiron, 2021). Games can create a joyful learning environment while fostering collaboration, healthy competition, and curiosity (Fonseca et al., 2023; Grace D et al., 2025; Halamury et al., 2025; E. Rahmawati, 2025; Sannathimmappa et al., 2022). However, the use of culture-based games in elementary school education remains very limited. Most teachers rely primarily on conventional digital or visual media without leveraging the power of games as a reflective and recreational learning tool.

Previous studies consistently show that Monopoly-based media can improve learning outcomes and motivation in elementary social studies. Sela et al. (2023) reported that a Monopoly game on Indonesian culture for Grade IV was valid (91.2%), practical (92.4%), and effective (92.24%); Rahayuningsih et al. (2025) reported a validity of 85.54% for the culture-themed Smart Monopoly (MONCER), with learning outcomes rising from 62.42 to 83.55; and Anggraini and Kristin (2022) reported media and content validity of 89.3% and 87.5%, with scores rising from 44.33 to 73.67 and motivation from 42.3% to 87.97%. Read together, however, these studies share three structural limitations. First, their cultural content is largely national and general, so students seldom encounter the culture of their own region, where cultural awareness is most easily anchored. Second, the media are print-based and their question cards are mostly recall-oriented, so the cultural information available is limited to what fits on a card and students have no route for further exploration. Third, the outcomes measured are learning achievement and motivation rather than cultural literacy or cultural

awareness as such. Internationally, research on cultural literacy in schools emphasises multimodal and dialogic meaning-making rather than the transmission of facts (Lähdesmäki et al., 2021), and a systematic review of analog game-based learning shows that board games are most effective when play is combined with discussion or debriefing and when game mechanics are aligned with learning objectives (Sousa et al., 2023).

Responding to these gaps, this study developed the JELITA (Jelajah Lestari Tanah Jawa Tengah, or Exploring the Sustainable Land of Central Java) Monopoly as a hybrid analog–digital educational game. Its novelty lies in three design decisions that address the limitations above. First, regional grounding: the board maps the regencies and cities of Central Java grouped by geographical–cultural character (industrial areas, northern coast, highlands, agricultural inland, and southern coast), so students learn culture from the region in which they live. Second, layered tasks: literacy cards provide cultural information, while HOTS-based case cards require students to interpret, compare, and justify the values behind a tradition, targeting cultural literacy and cultural awareness rather than recall. Third, a digital extension: QR codes on the literacy cards link to Wordwall-based content, so that the digital habits students have developed through globalised media are redirected toward local cultural sources, while the face-to-face board game preserves the social interaction that purely screen-based media lack. Accordingly, this study aims to describe the analysis, design, and development of the JELITA Monopoly and to determine its validity as IPAS learning media for strengthening the cultural literacy and cultural awareness of fourth-grade elementary school students.

Thus, this study holds both theoretical and practical significance. Theoretically, the findings are expected to enrich the body of research on the development of game-based media within the framework of cultural literacy and cultural awareness. Practically, the JELITA Monopoly game, in which Wordwall serves as the digital platform accessed through the QR codes to present cultural literacy materials and short interactive quizzes, is expected to serve as an innovative alternative for teachers in integrating local cultural values into deep learning in line with the spirit of the Merdeka Curriculum. Furthermore, this study is expected to inspire efforts to preserve local culture through a pedagogical approach that is creative, interactive, and relevant to the characteristics of 21st-century elementary school students.

METHOD

This research and development (R&D) study followed the ADDIE framework (Branch, 2009); only the procedures actually carried out are reported here. The study was conducted in the fourth-grade class of SD Negeri 4 Gulang during the first semester of the 2025/2026 academic year. The participants were 21 students (10 boys and 11 girls) and their class teacher, who took part in the needs analysis. This article reports the analysis, design, and development stages, with formative evaluation carried out at each stage through validator feedback; the implementation and summative evaluation stages are planned as a follow-up study.

In the analysis stage, the researchers (a) observed IPAS lessons on the “Indonesiaku Kaya Budaya” topic, focusing on teaching strategies, media use, and student engagement; (b) conducted a structured interview with the fourth-grade teacher; (c) distributed a needs questionnaire to the 21 students; and (d) examined the students’ module assessment results, the Phase B IPAS learning outcomes, and the textbook content. In the design stage, these findings were translated into learning objectives, a selection of Central Javanese cultural content, the board layout, literacy cards, case cards, QR-linked digital content, game rules, and the validation instruments. In the development stage, the prototype was produced, validated by experts, and revised according to their recommendations until every aspect reached the “highly valid” category.

The instruments consisted of an observation sheet; a structured interview guide covering the difficulties of teaching cultural content, the media available, and the characteristics of the media expected by the teacher; a student needs questionnaire covering learning preferences, interest in games, and familiarity with Central Javanese culture; and five expert validation sheets (media, content, language, cultural literacy questions, and cultural awareness questionnaire). Each validation item was rated on a four-point Likert scale (1 = poor, 2 = fair, 3 = good, 4 = very good), and each sheet provided space for qualitative comments. The media were validated by two media experts and one content expert.

Qualitative data from observations, interviews, and validator comments were analysed through data condensation, data display, and conclusion drawing (Miles et al., 2014), and the resulting points served as the basis for design decisions and revisions. Quantitative data from the validation sheets were analysed descriptively using the following formula (Akbar, 2013):

$$P = (\Sigma x / \Sigma xi) \times 100\%$$

where P is the validity percentage, Σx is the total score given by the validator(s) for an aspect, and Σx_i is the maximum possible score for that aspect. The result was interpreted as follows: 85.01%–100% = highly valid (usable without revision); 70.01%–85.00% = valid (usable with minor revision); 50.01%–70.00% = less valid (major revision required); and 1.00%–50.00% = invalid (not usable) (Akbar, 2013). The media were considered feasible when every validation aspect reached at least the “valid” category.

RESULTS AND DISCUSSION

This section presents the results of the analysis, design, and development stages of the JELITA (Jelajah Lestari Tanah Jawa Tengah) Monopoly, followed by a discussion that interprets the findings and compares them with previous national and international studies.

The analysis stage mapped the gap between the expected and actual conditions of cultural learning (Branch, 2009) in the fourth-grade class of SD Negeri 4 Gulang. Its results are summarised below for the students, the teacher, and the content.

The student data yielded three findings. First, achievement on the “Indonesiaku Kaya Budaya” module was low: only 6 of the 21 students (28.6%) reached the minimum mastery criterion, while 15 students (71.4%) did not. Second, classroom observation showed that learning was dominated by listing cultural items; students could name dances or traditional clothing but could not explain their meanings or the values behind them. Third, the needs questionnaire showed that most students had little interest in local cultural material presented mainly through textbooks and expressed a need for more enjoyable and interactive learning, while many of them were unfamiliar with the cultural figures, traditional ceremonies, and local wisdom of their own region. These data indicate that students need a medium that moves them from memorising cultural facts to interpreting them through enjoyable, interactive activities, which is consistent with the finding that purely informative cultural education produces low emotional engagement (Qudwatullathifah et al., 2025).

The interview with the fourth-grade teacher revealed three concrete complaints: (1) cultural material is taught mainly from the thematic textbook, so lessons are text-heavy and students quickly lose interest; (2) it is difficult to present local cultural contexts in an engaging and meaningful way; and (3) no ready-to-use media are available to trigger reflective discussion about the values of Central Javanese local wisdom. The teacher expected media that are practical, relevant to students’ daily lives, and able to encourage two-way discussion. This gap between the curriculum’s demand to strengthen the citizenship dimension and teachers’ readiness to implement culture-based learning has also been reported in other elementary schools (Haluti, 2024; Oskar et al., 2025; Sonia et al., 2025; Umar, 2025).

Analysis of the “Indonesiaku Kaya Budaya” material against the Merdeka Curriculum learning outcomes identified six cultural elements of Central Java suitable for game content: traditions, traditional houses, regional attire, dances, local cuisine, and traditional ceremonies. Current learning, however, addresses these elements only at the level of naming, whereas cultural literacy requires understanding, appreciation, and internalisation of values (Hung, 2025; Saepudin et al., 2020). The JELITA content was therefore organised into missions, literacy cards, and case cards that require students to explain and reflect on the values behind each element.

The design phase is the process of developing educational media that integrates the results of needs analyses of students, teachers, and subject matter into a conceptual design of the product. In this phase, the researcher begins to develop the game flow, media components, and learning support tools relevant to the social studies learning objectives regarding cultural diversity and regional characteristics in Central Java. The design of the JELITA Monopoly game includes the creation of a game board featuring a map of the regencies in Central Java, case cards containing context-based questions rooted in local culture, and game instructions that stimulate students’ critical thinking and communication skills. Additionally, this stage produced designs for colors, layouts, and visually appealing symbols to ensure the media is easy to understand and motivates students to engage in active learning (Fajrie et al., 2023; Imaniar Purbasari, 2025). The outcomes of this design phase serve as a reference for the product development process in the subsequent stage.



Figure 1. Media Jelita Prototype

The design phase focused on creating an initial draft of the JELITA (Jelajah Lestari Tanah Jawa Tengah) Monopoly game, which combines elements of an educational game with social studies learning materials on the cultural diversity and regional characteristics of Central Java. During this phase, the prototype was developed based on the results of an analysis of student and teacher needs, ensuring that the game's design facilitates active, contextual, and enjoyable learning. The game board is designed to resemble a Monopoly board, featuring squares representing the districts and cities of Central Java, such as Kudus, Jepara, Rembang, Pati, Semarang, Solo, and Purworejo as the final destination of the game. The regional layout on the Monopoly board is organized based on the classification of Central Java's geographical characteristics, divided into five groups: a) industrial regions (Semarang, Kudus, Surakarta); b) northern coast (Pati, Rembang, Jepara, Demak); c) mountainous/highland areas (Wonosobo, Banjarnegara, Magelang); d) agricultural inland areas (Klaten, Boyolali, Sragen); and the southern coast (Cilacap, Kebumen, Purworejo). This division is intended to enable students to recognize the diversity of regional characteristics in Central Java through a visual approach and interactive gameplay. In addition, the literacy cards feature a barcode containing literacy materials on the unique culture of Central Java. This feature provides students with the opportunity to engage in independent digital exploration, ensuring that learning extends beyond mere play to broaden cultural understanding through engaging and contextually relevant learning resources. Consequently, the design phase resulted in a media prototype that is not only aesthetically and educationally appealing but also strengthens the development of cultural literacy among elementary school students.



Figure 2. Prototype of the Jelita Media Literacy Card

In addition to displaying a map of the regency, the design also includes case cards featuring questions based on local culture, a magnifying glass icon symbolizing challenges, and simple game instructions. Soft colors and illustrative elements were chosen to foster a love of learning and provide an enjoyable visual experience. As a result, the design phase produced a Monopoly-style game prototype that is not only aesthetically appealing but also aligned with the social studies learning objectives in elementary school.



Figure 3. Prototype of the Jelita Media Case Card

The case cards in the JELITA (Jelajah Lestari Tanah Jawa Tengah) Monopoly game are designed as a key component to stimulate students' critical thinking, communication, and collaboration skills. Each card contains contextual questions related to local wisdom, traditions, and regional potential across various regencies in Central Java. For example, a card might feature a question about the Dandangan tradition in Kudus, the existence of Borobudur Temple in Magelang, or the agricultural potential in Boyolali. Through these questions, students are encouraged to explore factual knowledge while connecting it to cultural values and regional identity. The visual design of the cards uses soft colors and a magnifying glass icon to reinforce the exploratory feel in line with the theme of sustainable exploration. Thus, the case cards serve not only as a game tool but also as a medium for reflection and for strengthening students' understanding of cultural diversity in Central Java.

The development of the Jelita Monopoly game involves transforming a conceptual design into an IPAS educational product to strengthen cultural literacy among elementary school students. The visual and functional prototype integrates educational elements, local culture, and interactive gameplay. The development of the Jelita Monopoly game prioritizes cultural principles while providing an enjoyable learning experience for students. The gamification in this medium adapts mechanisms for playing, discussing, and solving cultural challenges. The development of this medium impacts the transfer of cultural values and the formation of students' cultural identity. The development process of the Jelita Monopoly board is designed with visualizations of districts/cities in Central Java, highlighting regional cultural diversity. The grouping of cultural region coastal areas, highland mountains, lowland agricultural areas, and the cultures formed within them is integrated with IPAS materials to go beyond basic cultural literacy (Hodgson, 2024; Lähdesmäki et al., 2021; Ochoa & McDonald, 2020). This visual design development demonstrates cultural literacy representation through cultural aesthetics. The development of literacy card sets is used to provide brief information about regional cultures, local traditions, arts, and the wisdom of Central Java communities. The integration of barcodes or QR codes on the literacy cards indicates the development of digital literacy-based learning that supports students' independent exploration. The use of QR codes allows students to access additional material such as images and cultural information digitally in a multimodal format.

The pedagogical aspects of the development of the Jelita media demonstrate the application of Vygotsky's (1978) social constructivist theory (Hausfather, 1996; Shabani, 2016). Knowledge is constructed through social interaction and contextual learning experiences. Game-based activities encourage collaborative methods. Group discussions, the negotiation of answers, and the exchange of cultural understanding reflect a two-way learning experience that positions cultural concepts as a bridge to students' knowledge.



Figure 4. Development Monopoli Jelita

Table 1 and Figure 5 summarise the expert validation results. Each percentage was obtained with the formula described in the Method section, that is, the total score given by the validator(s) for an aspect divided by the maximum possible score for that aspect and multiplied by 100%. The media aspect reached 96%, content 93%, language 92%, cultural literacy questions 95%, and the cultural awareness questionnaire 93%, giving an overall mean of 93.8%.

Table 1. Validation of Jelita Monopoly Media

No	Validation Aspects	Criteria	Recommendations
1	Clarity of Usage Instructions, Media Layout Design, Media Proportions, Media Content, Ease of Use, Media Originality	96% (Highly recommended)	The media is well-suited to the students' cognitive level, featuring visual and textual icons that accurately and clearly represent the culture of Central Java.
2	Comprehensiveness of Content, Breadth of Content, Accuracy of Content	93% (Highly recommended)	The game mechanics encourage students to explore cultural information and foster their appreciation for addressing cultural issues
3	In accordance with the rules, it has a clear meaning and uses communicative language	92% (Highly recommended)	Some unique cultural terms require a glossary with brief descriptions to aid understanding
4	Understanding cultural complexity, cultural identity, and cultural sensitivity	95% (Highly recommended)	Cognitive level corresponding to an understanding of the concept of cultural literacy
5	National Awareness, Cultural Preservation, and National Defense	93% (Highly recommended)	Cognitive level in line with cultural and national perspectives
Mean of the five aspects		93.8% (Highly valid)	All aspects meet the "highly valid" criterion

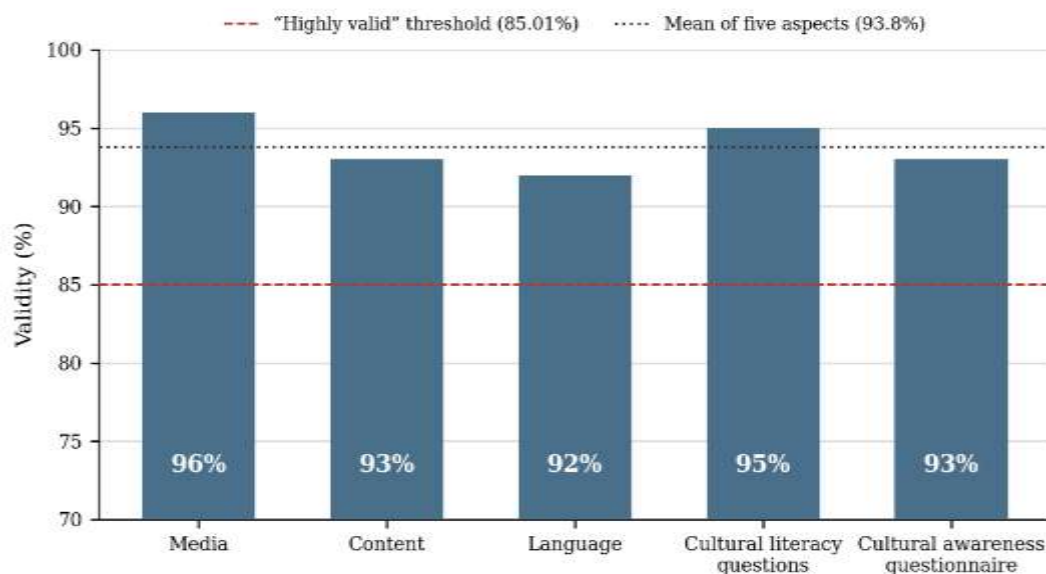


Figure 5. Expert validation results for each aspect of the JELITA Monopoly

All five aspects fall within the “highly valid” category (85.01%–100%), so the Jelita Monopoly media is suitable for use in learning. The main revision requested by the validators was a glossary with brief descriptions of unique cultural terms, which was added to the literacy cards. The high validation results indicate that the development of the media has met the criteria for visual design, content appropriateness, language clarity, and the relevance of the evaluation instruments. This indicates that the media is visually appealing and possesses adequate academic and pedagogical quality. The results of the development of the “Jelita” monopoly game demonstrate that the game is ready for use in integrating educational games with the exploration of Central Java’s local culture, employing pedagogical strategies for the preservation of local culture through elementary education.

The highest score was obtained for the media aspect (96%), which the validators linked to visual and textual icons that represent Central Javanese culture accurately and clearly. This can be explained by dual coding theory (Paivio, 1986) and the multimedia principle (Mayer, 2009): cultural concepts that are abstract for fourth graders, such as the meaning of a ceremony or the philosophy of a traditional house, are easier to understand when verbal information is paired with a concrete image and a location on a map. By grouping the regencies into five geographical–cultural zones, the board also makes visible why cultures differ, for example why coastal communities have maritime traditions while agricultural inland communities have harvest rituals, thereby linking IPAS content on the environment with cultural content.

The case cards are designed to address the sociocultural barriers identified in the analysis stage, namely students’ unfamiliarity with local traditions and their greater exposure to foreign popular culture. Each case card presents a situation from a real regency (e.g., the Dandangan tradition in Kudus) and asks students to decide or explain rather than recall. Because answers are negotiated in groups, students who know more about local culture scaffold peers who know less, which is the mechanism described by Vygotsky’s (1978) zone of proximal development. Using students’ own cultural environment as a learning resource, rather than as a topic to be memorised, is also the core of culturally relevant and culturally responsive pedagogy (Gay, 2018; Ladson-Billings, 1995). Whether these mechanisms actually improve students’ cultural literacy and cultural awareness still needs to be tested in the implementation stage.

Compared with previous Monopoly-based media in Indonesia, the validity of JELITA (mean 93.8%) is comparable to or higher than that reported by Sela et al. (2023) (91.2%), Anggraini and Kristin (2022) (89.3% and 87.5%), and Rahayuningsih et al. (2025) (85.54%). Its main advantage, however, lies in its design rather than its score. Lähdesmäki et al. (2021) show that cultural literacy develops through multimodal and creative practices in which students construct meaning dialogically; JELITA operationalises this by combining a physical board, printed cards, and QR-linked digital content within a single activity, whereas the earlier Indonesian media relied on print alone. Reviews of board-game-based learning likewise report that board games support learning best when play is coupled with discussion and reflection and when game mechanics are aligned with learning objectives (Bayeck, 2020; Sousa et al., 2023), and meta-analytic evidence shows that

game-based learning outperforms non-game instruction, with design features strongly influencing its effect (Clark et al., 2016). In JELITA, moving across the board, answering case cards, and scanning QR codes are all tied to cultural learning objectives. Finally, QR codes have been identified as a low-cost bridge between printed materials and online resources in education (Law & So, 2010), which allows JELITA to extend the content of each card without enlarging the game itself.

CONCLUSION

This study produced the JELITA Monopoly, a hybrid analog–digital educational game for the IPAS topic “Indonesiaku Kaya Budaya” that combines a Central Java regional board, literacy cards, HOTS-based case cards, and QR codes linked to Wordwall content. The analysis stage confirmed the need for such media, as only 28.6% of students reached the minimum mastery criterion and learning relied on the textbook; the design and development stages translated these needs into region-based and value-oriented game components; and expert validation showed that the media are highly valid (media 96%, content 93%, language 92%, cultural literacy questions 95%, and cultural awareness questionnaire 93%; mean 93.8%). Practically, JELITA offers teachers a ready-to-use medium for integrating local culture into deep learning in line with the Merdeka Curriculum, and it can be adapted to other regions by replacing the board map and cards. This study is limited to the analysis, design, and development stages in one school and to expert judgement; the implementation and evaluation stages, including practicality tests with teachers and students and effectiveness tests on cultural literacy and cultural awareness with a larger sample, are recommended for future research.

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