Volume 7 Number 2 (2026) Pages 118 – 129
Permata : Jurnal Pendidikan Agama Islam
Email Journal : *permata.bbc@gmail.com*
Web Journal : *https://journal.ljpi.bbc.ac.id/permata*

Reconstructing Methods of Moral Education through Film Media Based on Exemplary Behavior and Reflection

Mustapha Mohammed Lawal[1]✉, Hasan Nurdin[2]

[1]Tilburg University, Netherlands [2]Universitas Islam Negeri Siber Syekh Nurjati Cirebon, Indonesia

Corresponding Email ✉ : *M.m.lawal@tilburguniversity.edu*

DOI: https://doi.org/10.47453/permata

Submitted: 2026-08-30; Accepted: 2026-09-16; Published: 2026-09-20

Abstrak

Moral education should not be limited to the acquisition of knowledge about values but should encourage students to understand, internalize, and actualize those values in their everyday lives. The development of digital media provides opportunities to use film as a medium for moral learning because films present characters, conflicts, choices, and the consequences of actions in concrete and accessible forms. However, the use of film in moral education often remains limited to conveying moral messages and has not been systematically integrated with role modeling and reflection. This study aims to reconstruct a method of moral education through film-based learning that integrates role modeling and reflection. The study employs library research with a qualitative-conceptual approach. Data were drawn from the relevant international literature on moral and character education, film- and narrative-based learning, role modeling, moral exemplars, and reflective and experiential learning. The literature was analyzed through concept identification, categorization, comparative analysis, synthesis, and methodological reconstruction. The analysis resulted in a six-stage model comprising moral representation, role-model observation, value interpretation, personal reflection, dialogical reflection, and moral actualization. The model positions film as a medium for moral experience, characters as symbolic role models, reflection as a mechanism for meaning-making, and actualization as an orientation toward action. The novelty of this study lies in integrating these three components into a coherent pedagogical sequence that connects the experience of viewing film with the internalization and actualization of moral values. The proposed model provides a conceptual framework for developing more reflective, contextual, and transformative moral education. However, as the model is conceptually derived from the literature, further empirical research is required to examine its implementation and effectiveness across different educational contexts.

Keywords: *Moral Education; Film; Role Modelling; Reflection; Moral Learning; Character Education*

Copyright © 2026 Authors

This is an open-access article under the CC BY 4.0

INTRODUCTION

Moral education is fundamentally concerned with more than merely enabling students to distinguish right from wrong. A more significant challenge lies in how knowledge about values develops into awareness, orientation, and habitual action. Within the discourse of moral and character education, this issue has long received attention, as character is not formed merely through the transmission of rules or normative knowledge. Character formation involves a more complex relationship among moral knowledge, experience, habits, emotions, identity, and action (Kristjánsson, 2013; McGrath et al., 2021). Therefore, moral education should provide students with opportunities to experience, consider, and make meaning of values rather than simply receiving them as a set of norms to be obeyed.

This need has become increasingly important in contemporary educational contexts. Students live in an environment where they encounter diverse figures, narratives, behaviors, and values through digital media. Learning about human behavior no longer occurs solely through direct interaction with teachers, parents, or the school environment. Media have also become spaces in which students observe how individuals deal with problems, make decisions, treat others, and experience the consequences of their actions. From the perspective of social learning, observing others' behavior can serve as a source of learning, as individuals do not necessarily need to experience an action themselves to develop an understanding of that behavior (Bandura, 1986). This changing learning environment presents both opportunities and challenges for moral education: media can enrich students' moral experiences, but they can also expose them to behavioral models that are not always aligned with the values that education seeks to develop.

In this context, film has the potential to serve a role that extends beyond that of a mere illustrative medium in moral education. Film narratives present actions, conflicts, and moral consequences in forms that students can observe and interpret. Laugier (2021) views film as a form of cultural experience that can open possibilities for moral transformation through encounters with new situations and perspectives. This perspective is reinforced by Marple (2024), who argues that narrative media can enhance sensitivity to morally relevant aspects of a situation and, under certain conditions, support the development of practical wisdom.

This potential suggests that film should not be treated merely as a visual aid. In moral education, film can be positioned as a medium of moral experience. When students observe a character facing a dilemma, choosing between personal interests and the interests of others, maintaining honesty in difficult circumstances, or demonstrating concern for others, they are given opportunities to encounter values in the form of concrete action. Thus, film can create situations that encourage students to ask not only what values are represented in a story, but also why a particular action is considered good, what motivates it, and what consequences follow from that choice.

However, this is also where an important pedagogical problem emerges. Watching a film does not automatically result in moral learning. A film containing moral messages does not necessarily lead students to understand or internalize the values it presents. If learning stops at asking students to identify the moral message of a film, the activity risks reverting to a one-way transmission of values. Students may be able to state that honesty, responsibility, or compassion are desirable values. However, they may not necessarily be able to explain how these values operate in real-life situations or how they relate to their own lives. In other words, the issue is not simply selecting films that "*contain values*," but designing a pedagogical process that transforms the experience of watching into moral learning.

At this point, the concept of role modeling becomes particularly relevant. Moral education takes place not only through what educators say but also through what students observe in others' actions. Sanderse (2013) argues that role modeling is an important component of moral education; however, the process is not as simple as merely asking students to imitate a model's behavior. Students need to understand why certain qualities or actions carry moral significance and how those qualities can be developed within themselves. Role modeling, therefore, is more appropriately understood as a process involving attention, observation, evaluation, and the possibility of self-development based on the models being observed.

This understanding of role modeling becomes even more relevant when it is associated with film. Characters in films can function as symbolic moral models, but such a function should not be equated with imitation. Research on role modeling indicates that students need to recognize the moral qualities embodied by a model and relate them to their own development (Sanderse, 2013). More recent studies further suggest that emulation involves students' efforts to cultivate themselves through figures they consider meaningful. In contrast, the relationship between a model's actions and students' responses is not always direct (Sanderse, 2024, 2025).

Developments in the study of role modeling also demonstrate the importance of allowing students to select and evaluate their own moral models. Sanderse (2024) shows that adolescents can develop their character through processes of emulation directed toward figures they regard as meaningful. This finding also reminds us that the figures who serve as students' moral models do not always originate from teachers or the school environment. In this regard, film is particularly relevant because it provides a range of symbolic figures that students can observe, compare, and evaluate. The use of film can therefore extend the concept of role modeling beyond direct relationships between teachers and students toward learning experiences mediated through audiovisual narratives.

Nevertheless, observing a model alone is insufficient. Students may admire a particular character without genuinely understanding the moral reasons underlying that character's actions. They may also imitate certain behaviors without understanding the context that gives them moral significance. Reflection is therefore needed as a bridge between experience and meaning-making. From the perspective of experiential learning, experience becomes a source of learning when individuals reflect on what they have encountered, connect it with broader understandings, and use it as a basis for determining subsequent actions (Kolb & Kolb, 2011).

In moral education, reflection enables students to move beyond merely observing a character's actions toward questioning their own positions and experiences. For example, after watching a character maintain honesty despite personal disadvantages, students can be encouraged to consider whether they have encountered a similar situation, how they made their decisions, and what they might do in such circumstances. Through this process, values no longer remain entirely external to the students. Instead, they become connected to students' own experiences, considerations, and possible courses of action.

Reflection is also important because moral issues in real life rarely appear in entirely simple forms. Different circumstances, motives, social relationships, and consequences may influence a particular action. Therefore, film-based moral learning should not always be directed toward discovering a single predetermined moral answer. Students need opportunities to explain the reasons behind their judgments, listen to others' perspectives, and reconsider their own understanding. In this context, personal reflection helps students connect values to their own experiences, whereas dialogical reflection enables them to examine and expand their interpretations by engaging with different perspectives.

The relationship among film, role modeling, and reflection thus reveals an important methodological possibility. Film provides a representational experience; characters serve as models to be observed, and reflection enables students to transform their observations into understanding and self-awareness. These three elements have each developed substantial theoretical foundations within their respective bodies of literature. Studies of film in moral education emphasize the importance of narrative and representation in presenting ethical issues (Wonderly, 2009); research on role modeling explains the importance of figures and actions as sources of moral learning (Sanderse, 2013, 2024); and experiential learning approaches position reflection as a crucial process through which experience is transformed into learning (Kolb & Kolb, 2011).

The problem, however, is that these three perspectives have more often been discussed as separate pedagogical resources. Literature on film primarily highlights the potential of narrative and audiovisual media to initiate discussions of moral issues; literature on role modeling examines the relationship among models, observation, and emulation; while literature on reflective learning focuses on how experience is processed into understanding. What still requires further development is a framework that integrates these three elements into a method of moral education with a clear pedagogical sequence. This gap provides the conceptual space for the present study.

Accordingly, the central research question is no longer whether film can be used in moral education. The more important question is how the experience of watching a film can be designed as a learning process that enables students to observe moral exemplars, interpret values, reflect on their experiences, and connect these processes with concrete action. This question is important because the ultimate goal of moral education is not merely to produce students who can recognize values, but to develop individuals who are capable of using those values as a basis for decision-making and action.

In response to this problem, the present study proposes a reconstruction of moral education methods through film media, grounded in role modeling and reflection. This reconstruction positions film not merely as a medium for delivering instructional content, but as a medium of moral experience; role modeling not simply as a process of imitation, but as a process of observing and identifying moral qualities; and reflection not merely as a concluding activity, but as a mechanism that connects experience with awareness and orientations toward action. This synthesis is subsequently organized into six pedagogical stages: moral representation, role-model observation, value interpretation, personal reflection, dialogical reflection, and moral actualization.

The novelty of this study, therefore, does not lie in the use of film in moral education itself, as its potential has already been discussed in previous research. Rather, it lies in reconstructing the methodological relationship among film, role modeling, and reflection as an integrated learning sequence directed toward moral actualization. Within this framework, film does not remain merely an object of viewing, role modeling does not end with imitation, and reflection is not confined to an evaluative activity. Instead, these three components are positioned as interconnected elements: film provides a moral experience; role modeling directs attention to the qualities embodied in action; reflection creates space for meaning-making; and actualization connects values to students' lived experiences.

On this basis, this study aims to reconstruct a method of moral education through film media, grounded in role modeling and reflection, and to formulate pedagogical stages that connect the moral experiences represented in film with the processes of value internalization and actualization.

RESEARCH METHODOLOGY

This study employed a library research design with a qualitative-conceptual approach. This approach was selected because the study was not intended to test the effectiveness of film use in learning empirically. Rather, it sought to identify, interpret, and synthesize theoretical ideas concerning moral education, the use of film as a medium for moral learning, role modeling, and reflection in the learning process. In literature-based research, the literature review is not merely a preliminary stage of the study but a research process through which new understandings can be developed by mapping and synthesizing existing knowledge (Snyder, 2019; Alexander, 2020).

Sources and Criteria for Literature Selection

The sources of this study consisted of international literature, including scholarly journal articles, academic books, and other academic documents directly relevant to the research focus. The literature was organized into four main areas: (1) moral and character education, (2) film and narrative-based moral learning, (3) role modeling and moral exemplars, and (4) reflective and experiential learning. This categorization was intended to avoid treating the literature as a set of isolated bodies of knowledge and to facilitate the identification of conceptual relationships across these areas.

The literature was selected purposively based on three considerations. First, substantive relevance, referring to the extent to which a source addressed moral or character education, film and narrative as learning media, role modeling, or reflection. Second, academic authority is primarily indicated by publication in reputable scholarly journals or by established international academic publishers. Third, conceptual contribution, referring to the capacity of a source to provide concepts, arguments, or findings that could contribute to the reconstruction of a method of moral education. Literature that discussed the technical use of media without a substantive connection to moral learning was not used as a primary basis for the analysis.

Priority was given to recent publications, particularly those from 2020 to 2026, without disregarding foundational works that remain theoretically relevant. This strategy was adopted because conceptual reconstruction requires a dialogue between contemporary developments and established theories that have provided the foundations for research on moral education, role modeling, and experiential learning.

Analytical Procedure

The analysis was conducted through four interconnected stages. *The first stage* was concept identification, which involved identifying the main ideas related to the aims of moral education, the mechanisms of moral learning, the function of film in presenting moral experiences, the concept of role modeling, and the role of reflection in the learning process.

The second stage involved categorization and mapping of the literature. The selected literature was grouped by conceptual focus. At this stage, the study compared how each field explained the process of moral development. The film literature was analyzed to identify the functions of narrative, characters, conflict, and action representation. Literature on role modeling was examined to understand the processes of observation and emulation. In contrast,

literature on reflection was used to explain how experience can be transformed into meaning-making and orientations toward action.

The third stage was comparative analysis and synthesis. Concepts from each body of literature were compared to identify their points of convergence, differences, and limitations. The analysis was not intended to determine which theory was most dominant, but rather to explore the possible relationships among the study's three main components. Through this process, the study developed the argument that film provides representational moral experiences, role modeling offers an object of observation through which the qualities embodied in action can be examined, and reflection enables students to connect these experiences with their own understanding and orientations. Such a synthesis process is essential in literature review research because the study's contribution lies not in repeating previous findings but in integrating dispersed knowledge into a coherent conceptual framework (Snyder, 2019; Alexander, 2020).

The fourth stage was methodological reconstruction. The results of the synthesis were used to formulate learning stages that connect the experience of watching a film with the process of moral development. At this stage, the concepts identified in the literature were not directly converted into instructional procedures. Instead, they were interpreted according to their respective pedagogical functions. This process resulted in six stages that constitute the study's methodological proposition: moral representation, role-model observation, value interpretation, personal reflection, dialogical reflection, and moral actualization.

Trustworthiness of the Analysis

The trustworthiness of the analysis was maintained through conceptual triangulation by comparing arguments across different bodies of literature and avoiding the formulation of propositions based on a single source. In addition, the interpretation was conducted reflexively, taking into account each source's theoretical context to ensure that the resulting concepts remained faithful to their original meanings. These principles are consistent with the characteristics of qualitative research, which emphasize transparency in the interpretive process, coherence between the research questions and analytical strategies, and the traceability of the relationship between sources and the conclusions drawn (Yadav, 2022; Wilson & Anagnostopoulos, 2021).

Through this procedure, the study was not intended to produce statistical generalizations regarding the effectiveness of film in moral development. The primary outcome of the study was a conceptual construction in the form of a film-based method of moral education integrating role modeling and reflection. The proposed model may subsequently serve as a foundation for empirical research examining its implementation across different educational levels, learner characteristics, and learning contexts.

RESULTS AND DISCUSSION

A. Film as a Medium for Moral Experience in Education

The synthesis reveals that film achieves its strategic potential in moral education when viewed not as a visual substitute for lectures, but as a medium that renders moral experience representational. Film immerses learners in realistic scenarios featuring characters, moral dilemmas, choices, and consequences. Thus, its primary pedagogical value lies not in delivering explicit moral lessons but in creating a structured space to encounter ethical complexities in concrete contexts.

This finding aligns with Wonderly (2009), who positions film as a powerful instrument because narrative experiences engage both cognitive reasoning and affective empathy. By providing contextual background to a character's choices, film allows students to evaluate why an action occurred rather than merely classifying it as good or bad. Consequently, narrative film offers clear advantages over purely declarative or didactic instructional value.

However, the analysis demonstrates that watching a film with moral content does not automatically induce moral learning. Cinematic narrative provides the raw experiential material that must be systematically processed through pedagogy. If instruction ends at recalling "the moral of the story," learning remains superficial. Moral education aims to develop moral judgment and practical action, not mere recall of values.

Thus, film functions effectively as a moral learning environment. It allows students to observe values in social action. For instance, "*honesty*" is understood not as an abstract definition, but through a character's decision to tell the truth despite severe personal risk. Likewise, "*responsibility*" gains clarity when learners observe a character bearing the consequences of a bad decision.

This conceptualization expands film selection criteria. Selected films need not feature flawless protagonists. Characters who make mistakes, experience moral conflict, or undergo flawed growth offer rich learning opportunities. In moral pedagogy, representations of moral failure encourage critical reflection, preventing students from falling into naive binaries of "*good*" versus "*bad*" characters.

This perspective aligns with character education frameworks emphasizing that value formation requires active engagement, critical reflection, and practical reasoning (Berkowitz et al., 2023; McGrath et al., 2021). Film usage becomes meaningful when teachers move beyond passive viewing and guide student focus toward the moral dimensions represented on screen.

In summary, film serves a threefold pedagogical role:

1. Representation: Presenting concrete moral situations and actions.
2. Observation Target: Providing observable characters and behaviors for critical analysis.
3. Reflection Catalyst: Prompting students to link narrative scenarios with personal values and choices.

Film does not replace teachers or real-world social interaction; rather, it broadens students' moral horizons, providing rich material for role modeling and reflection.

B. Integrating Role Modeling and Reflection in Value Internalization

The findings indicate that role modeling and reflection perform distinct yet complementary pedagogical functions: role modeling provides the observable target, while reflection provides the processing mechanism for meaning-making. Simply observing positive behavior does not automatically produce virtuous action.

Role modeling literature demonstrates that observing exemplars is foundational to moral learning. Sanderse (2013) emphasizes that true role modeling cannot be reduced to mechanical copying. It requires learners to recognize specific moral virtues in a model and to comprehend their significance for their own character development.

When applied to cinema, film characters function as symbolic moral role models. However, their exemplar status must not be accepted uncritically. Students should be guided to examine the character's virtues and question whether their actions are worthy of emulation. This critical discernment is itself a vital goal of moral education.

Sanderse's (2024) work on moral self-cultivation through emulation supports this argument. Emulation involves an active effort to cultivate virtues inspired by an admired figure, rather than uncritical imitation. Film provides diverse symbolic figures, but structured pedagogy is necessary to help students extract and emulate worthy qualities.

Here, reflection serves as the indispensable link. While role modeling answers "What behavior is observed?", reflection answers "What does this mean for me?". According to experiential learning theory, reflection transforms external observation into internal value formation (Kolb & Kolb, 2011).

Personal reflection begins with targeted questions: What would I do in the character's position? Have I faced a similar conflict? Which value do I struggle with most? Such prompts bridge the gap between cinematic narrative and personal reality. Values cease to belong solely to the character; they become relevant to the student's own life.

Furthermore, reflection must extend beyond individual contemplation. Dialogical reflection allows students to test their evaluations against peers and educators. Divergent interpretations force students to articulate their ethical reasoning, turning classroom discussion into a collaborative space for testing moral claims, understanding context, and refining practical wisdom.

The structural flow between these components operates as follows:

Film Media → Character/Behavior → Observation → Interpretation → Reflection → Meaning-Making → Action Orientation

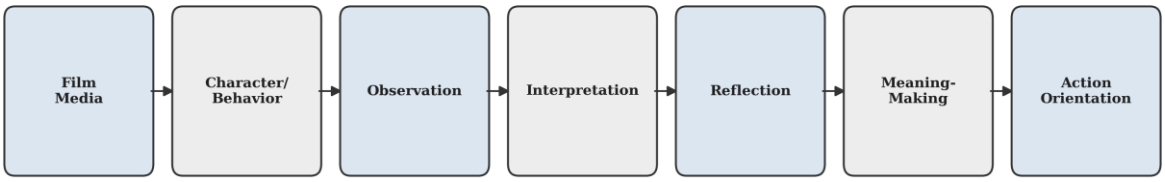


Figure 1. Structural Flow from Film Exposure to Moral Action Orientation

This sequence confirms that film is the starting point, not the endpoint of learning. Omitting any element destabilizes the process: film without reflection becomes mere entertainment; role modeling without reflection risks blind imitation; and reflection without concrete narrative anchors devolves into abstract lecture.

C. Reconstructing Methods of Moral Education Based on Film, Role Models, and Reflection

Synthesizing these domains, this study presents a reconstructed six-stage pedagogical model for film-based moral education. The model operates on the principle that moral growth requires moving systematically from representational experience, through analytical processing, to practical action.

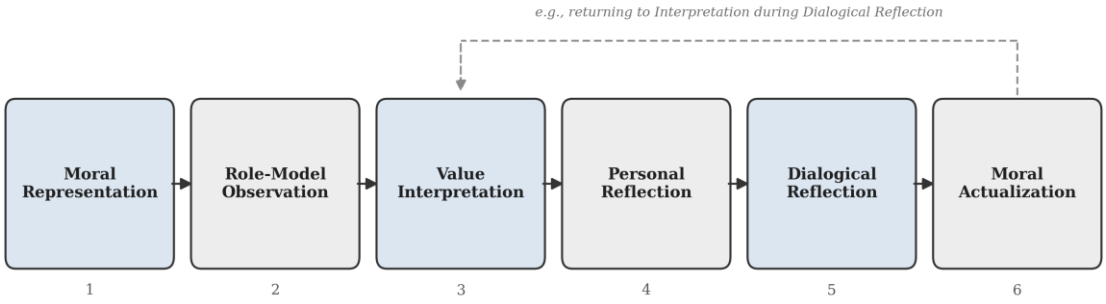


Figure 2. The Six-Stage Pedagogical Model of Film-Based Moral Education

Table 1. The Six-Stage Pedagogical Model of Film-Based Moral Education

Stage	Learning Activities	Pedagogical Focus	Expected Outcome
1. Moral Representation	Viewing selected films or curated scenes	Presenting concrete ethical scenarios	Heightened moral awareness and situational sensitivity
2. Role-Model Observation	Identifying characters, choices, actions, and consequences	Recognizing moral virtues within character behavior	Identification of symbolic moral exemplars
3. Value Interpretation	Analyzing motives, contextual constraints, and moral conflicts	Grasping underlying ethical reasoning	Contextual understanding of moral values
4. Personal Reflection	Relating cinematic narrative to personal experiences and self-positioning	Cultivating internal moral consciousness	Deepened personal value internalization
5. Dialogical Reflection	Engaging in structured debate, dialogue, and peer perspective-taking	Testing and broadening moral evaluations	Refined moral reasoning and perspective expansion
6. Moral Actualization	Formulating concrete personal action commitments	Linking internalized values to real-world conduct	Action orientation and moral commitment

Note: The model is non-linear and iterative. Educators may revisit earlier stages (e.g., returning to Interpretation during Dialogical Reflection) if analytical gaps surface.

1. Stage 1 (*Moral Representation*): The teacher selects film segments based on value relevance, age appropriateness, and thematic complexity. The objective is to expose students to realistic ethical dilemmas.
2. Stage 2 (*Role-Model Observation*): Student focus is directed toward character actions and outcomes. Students analyze the choices made and evaluate their moral qualities critically rather than accepting the characters uncritically.
3. Stage 3 (*Value Interpretation*): Moving beyond simple observation, students unpack the motives, social contexts, and consequences of character choices. Teachers introduce formal ethical concepts in response to the narrative context.
4. Stage 4 (*Personal Reflection*): Students connect narrative themes to their own lives through reflective writing, journaling, or self-assessment, examining their personal strengths, weaknesses, and moral choices.
5. Stage 5 (*Dialogical Reflection*): Individual insights are shared through facilitated group discussion. Students justify their views, encounter alternative perspectives, and learn that moral decisions require contextual nuance and sound reasoning.
6. Stage 6 (*Moral Actualization*): Learning culminates in practical commitments. Students identify realistic, everyday actions aligned with the analyzed values, translating cognitive and affective insights into real-world behavior.

The primary novelty of this model lies in unifying media representation, symbolic exemplarism, and multi-layered reflection into a single pedagogical framework. It demonstrates that moral actualization does not follow automatically from media exposure; it requires structured interpretation and reflection to bridge the gap between watching a narrative and living a moral life.

CONCLUSION

This study demonstrates that film-based moral education must be structured as a comprehensive pedagogical process rather than a passive transmission of moral themes. While film offers rich representational media for concrete moral experiences, cinematic exposure alone does not ensure the internalization of value. Pedagogical intervention is required to guide learners through observation, analysis, and personal synthesis.

By integrating role modeling and reflection, this study articulates a six-stage model comprising moral representation, role-model observation, value interpretation, personal reflection, dialogical reflection, and moral actualization. Within this framework, film provides representational moral context, character exemplars highlight actionable virtues, reflection facilitates internal meaning-making, and actualization directs insights toward real-world conduct.

The primary contribution of this research is the conceptual reconstruction of these three elements into an integrated pedagogical sequence. The model moves film media beyond simple illustration, turning it into a catalyst for reflective, contextual, and transformative moral education. Because this model is conceptually derived from literature, future empirical studies—both qualitative and quantitative—are recommended to evaluate its practical application, contextual adaptations, and operational efficacy across varied educational environments.

REFERENCE

Alexander, P. A. (2020). Methodological Guidance Paper: The Art and Science of Quality Systematic Reviews. *Review of Educational Research, 90*(1), 6–23. https://doi.org/10.3102/0034654319854352

Bandura, A. (1986). *Social Foundations of Thought and Action: A Social Cognitive Theory*. Prentice-Hall.

Berkowitz, M. W., Johnson, K., Bier, M. C., McGrath, R. E., & Brown, M. (2023). A Comprehensive Meta-Analysis of Character Education Programs. *Journal of Moral Education, 52*(2), 119–138. https://doi.org/10.1080/03057240.2022.2060196

Croce, M. (2020). Moral Exemplars in Education: A Liberal Account. *Ethics and Education, 15*(2), 186–199. https://doi.org/10.1080/17449642.2020.1731658

Gulliford, L., Coates, O., & Brooks, E. (2024). The Use of Biographical Narratives in Exemplarist Moral Education. *Journal of Moral Education, 53*(1), 176–194. https://doi.org/10.1080/03057240.2021.1964451

Kolb, A. Y., & Kolb, D. A. (2011). Experiential Learning Theory. In N. M. Seel (Ed.), *Encyclopedia of The Sciences of Learning* (pp. 1215–1219). Springer.

Kristjánsson, K. (2013). Ten Myths About Character, Virtue and Virtue Education—Plus Three Well-Founded Misgivings. *British Journal of Educational Studies, 61*(3), 269–287. https://doi.org/10.1080/00071005.2013.778386

Kristjánsson, K. (2020). Aristotelian Character Friendship as A 'Method' Of Moral Education. *Studies in Philosophy and Education, 39*(4), 349–364. https://doi.org/10.1007/s11217-020-09717-w

Laugier, S. (2021). Film As Moral Education. *Journal of Philosophy of Education, 55*(1), 263–281. https://doi.org/10.1111/1467-9752.12551

Marple, C. A. (2024). Mechanisms By Which Narrative Media Facilitates Practical Wisdom in Audience Members: Insights from Media Psychology. *Journal of Moral Education, 53*(3), 357–373. https://doi.org/10.1080/03057240.2023.2208308

McGrath, R. E., Han, H., Brown, M., & Meindl, P. (2022). What Does Character Education Mean to Character Education Experts? A Prototype Analysis of Expert Opinions. *Journal of Moral Education, 51*(2), 219–237. https://doi.org/10.1080/03057240.2020.1862073

Nucci, L. P., Narváez, D., & Krettenauer, T. (Eds.). (2014). *Handbook of Moral and Character Education*. Routledge.

Oldham, P., & McLoughlin, S. (2025). Character Education Empirical Research: A Thematic Review and Comparative Content Analysis. *Journal of Moral Education*. Advance online publication. https://doi.org/10.1080/03057240.2025.2480185

Sanderse, W. (2013). The Meaning of Role Modelling in Moral and Character Education. *Journal of Moral Education, 42*(1), 28–42. https://doi.org/10.1080/03057240.2012.690727

Sanderse, W. (2024). Adolescents' Moral Self-Cultivation Through Emulation: Implications for Modeling in Moral Education. *Journal of Moral Education, 53*(1), 139–156. https://doi.org/10.1080/03057240.2023.2236314

Sanderse, W. (2024). Taking Modeling Beyond 'Teaching Morally' And 'Teaching Morality'. *Journal of Curriculum Studies, 56*(6), 692–703. https://doi.org/10.1080/00220272.2024.2342828

Sanderse, W. (2025). Blurring The Lines Between Imitation and Emulation in Moral Development. *Theory and Research in Education, 23*(1), 43–60. https://doi.org/10.1177/14778785241304317

Snyder, H. (2019). Literature Review as A Research Methodology: An Overview and Guidelines. *Journal of Business Research, 104*, 333–339. https://doi.org/10.1016/j.jbusres.2019.07.039

Tham, P. H.-H., & Sim, J. B.-Y. (2025). Demystifying Character Education for The Singapore Context. *Journal of Moral Education, 54*(2), 203–219. https://doi.org/10.1080/03057240.2023.2260957

Vaidya, R., & Osman, Y. (2024). Disney Characters As Moral Role Models: A Discourse Analysis of Coco and Encanto. *Frontiers in Communication, 9*, 1375133. https://doi.org/10.3389/fcomm.2024.1375133

Wonderly, M. (2009). Children's Film as An Instrument of Moral Education. *Journal of Moral Education, 38*(1), 1–15. https://doi.org/10.1080/03057240802601466

Yadav, D. (2022). Criteria For Good Qualitative Research: A Comprehensive Review. *The Asia-Pacific Education Researcher, 31*, 679–689. https://doi.org/10.1007/s40299-021-00619-0