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Representing Character Values Through Dialogue, Narration, and Action in Room on the Broom: A Qualitative Content Analysis

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Abstract

This study examines the representation of character values in the children's animated film Room on the Broom and their relevance to character education within the Merdeka Curriculum. Unlike studies that primarily examine moral lessons or dialogue, this study analyzes character values through the integrated representation of narration, dialogue, and character actions. A qualitative descriptive approach was employed using qualitative content analysis. The film was viewed repeatedly, relevant narration and dialogue were transcribed, observable character actions were recorded, and the data were coded according to character values and data sources. The findings identified five character values: helpfulness, cooperation, caring, bravery, and respect, comprising 49 coded data units. Helpfulness was the most frequently identified value, accounting for 23 data units, and was mainly represented through character actions. Cooperation was reflected in collective efforts to solve problems, caring through concern and support for others, bravery through responses to danger and challenges, and respect through dialogue, narration, and actions showing politeness and consideration. The findings suggest that these values can be related to several dimensions of the Pancasila Student Profile, particularly mutual cooperation and noble character, while bravery can be cautiously related to independence. The findings also suggest that Room on the Broom has potential as supplementary material for character-based English learning, particularly for contextualizing expressions of helping, thanking, apologizing, cooperation, and caring.

1. Introduction

Animated movies are familiar to children in many nations. Through television and digital media, animation is a part of children's everyday life in addition to being a kind of entertainment. Animated movies have a big impact on children's comprehension of language, attitudes, and social conduct because they are often seen. Several studies have indicated that children's animated films can operate as media for character education since

they communicate moral ideals through narrative and character interactions (Wahyuni & Jamin, 2024).

Children can also get real English input via English-language animated films. Along with learning vocabulary and sentence structures, children also learn how to utilize language in social situations, such saying hello, requesting assistance, and expressing thanks. According to study, children can learn to grasp language use naturally and develop favorable social attitudes through the use of audiovisual media, such as animated films (Surya et al., 2024). The systematic representation of character values through linguistic and visual aspects in children's animated films has not yet received enough attention, even though animated films have been acknowledged as promising tools for both language learning and character education.

Room on the Broom is an English-language animated short film that was selected for this study because its content is relevant to the research focus. The film presents various social interactions among characters through which character values can be observed. These values are conveyed not only through dialogue, such as asking for assistance, giving compliments, and expressing gratitude, but also through narration and observable character actions. For example, the Witch allows other creatures to join her on the broom, demonstrating a willingness to help others. The narrator also contributes to the presentation of character values by describing events and highlighting the characters' behaviors.

These characteristics make *Room on the Broom* a suitable object for examining how character values are represented through dialogue, narration, and character actions. Furthermore, its relatively simple English expressions and clear narrative provide a relevant context for discussing the potential use of animated films in English language learning. Previous research also suggests that character values in animated films can be conveyed through the combination of dialogue and character actions (Febrianti et al., 2025).

Several previous studies have examined character values in children's animated films. One study investigated character values in the animated film *Up* and discussed their relevance to character education for elementary school students (Lailiyah & Sukartiningsih, 2022). Another study examined the representation of eighteen character values in *Jumbo*, focusing on how these values were presented through characters, conversations, and conflicts (Febrianti et al., 2025)More recently, a study analyzed moral values in the animated series *Nussa and Rara* through dialogues, storylines, and scenes, and discussed their relevance to children's character education (Arifzapni et al., 2026). These studies demonstrate that animated films have been examined as sources of character and moral values relevant to children's education.

Despite these contributions, further analysis is needed to examine dialogue, narration, and observable character actions as three clearly differentiated sources of data within one analytical framework. In addition, the relationship between identified character values and the Pancasila Student Profile within the Merdeka Curriculum deserves further consideration. Therefore, this study examines five-character values represented in Room on the Broom through dialogue, narration, and character actions, and discusses their potential educational relevance in the context of character-based English language learning.

Animation can be a useful aid for learning English, according to earlier research. According to Khairuna & Ismahani, (2024), the usage of animated films greatly boosted students' willingness to study and made it easier for them to pick up English because the language was taught in a fun and relevant way. In a related study, Pujiani et al., (2022) found that young learners' English proficiency, especially in spelling and vocabulary acquisition,

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was enhanced by the integration of visual and auditory components in animation-based learning.

These results show that animated movies have great potential to be combined with character education in addition to supporting language acquisition. To optimize their pedagogical potential in English learning, it is crucial to analyze animated films from both linguistic and character-based viewpoints.

To fill in these gaps, this work presents two key innovations. First, it applies an integrated analytical approach by examining character values through narration, dialogues among characters, and character actions as a unified system in conveying meaning. This technique gives a more thorough understanding of how character values are entrenched in children's animated films.

Second, this study places the analysis in the context of the most current Merdeka Curriculum, specifically about character education and primary school English language instruction. Children's animated films are positioned as sources of moral lessons and as character-based English learning materials that are pertinent to the needs of the present curriculum by connecting the findings with the Pancasila Student Profile. This curricular alignment sets the current study apart from other investigations.

As a result, the purpose of this study is to identify the character values portrayed in the animated film Room on the Broom and investigate how these values are transmitted through narration, dialogue, and character actions. The research focuses on five character traits: helpfulness, collaboration, caring, bravey, and respect. In addition to addressing these goals, the findings are examined in terms of the Pancasila Student Profile and their possible pedagogical significance as supplemental material for character-based English instruction within the context of the Merdeka Curriculum. This educational relevance is viewed as an inference of the findings rather than a distinct research goal.

Despite earlier research on character values in animated films, there has been little attention given to evaluating how such values are expressed through dialogue, narration, and character actions within a unified analytical framework. To fill this vacuum, the current study seeks to identify the character values portrayed in Room on the Broom and investigate how these values are transmitted through these three complementing modes of presentation. As a result, the study addresses two research questions: (1) What character values are represented in *Room on the Broom*? and (2) How are these character values conveyed through narration, character dialogue, and character actions?

By combining various kinds of representation, the study adds to a more thorough understanding of character-value representation in animated movies. The findings' relevance to the Pancasila Student Profile and potential for character-based English learning are presented as curricular and pedagogical consequences, not as core study aims.

2. Literature Review

Character Education in Indonesia and the Pancasila Student Profile

Character education refers to the deliberate process of developing moral values, positive attitudes, and ethical behaviors that guide individuals in their interactions with others. (Singh, 2019) defines character education as the deliberate, proactive endeavor of states, districts, and schools to inculcate in their children fundamental, moral principles like compassion, integrity, justice, accountability, and respect for oneself and others. In practice, character education is successfully supported by explicit teaching, teacher role modelling, and structured learning activities (Lin et al., 2025). Character education is increasingly recognized as an approach aimed at developing positive personal characteristics and moral abilities rather than merely transmitting knowledge (Oldham & McLoughlin, 2026).

This study draws on the concept of character education proposed by Lickona, as discussed in (Izzati et al., 2019). This concept emphasizes three interconnected components of character education: moral knowing, moral feeling, and moral action. These components indicate that character education involves not only understanding moral values but also developing positive feelings toward them and demonstrating them through behavior. This perspective is relevant to the present study because character values in *Room on the Broom* are examined through the characters' dialogue, the narrator's descriptions, and their observable actions. The five values investigated in this study—helpfulness, cooperation, caring, bravery, and respect—are identified based on relevant literature on character education and prosocial behavior, rather than being treated as categories directly proposed by Lickona.

Character education is not limited to teaching moral knowledge but also involves developing character values that can be reflected in students' attitudes and behaviors. Values like accountability, collaboration, integrity, and respect for others are highlighted as crucial components of character development in the Indonesian educational setting (Fahira & Ramadan, 2021). Students are inspired to adopt positive attitudes in their everyday social interactions by these principles, which also assist them in understanding proper behavior. As a result, character education need to provide pupils the chance to not only identify moral principles but also exhibit them via visible actions like respect, accountability, teamwork, and offering assistance when required. These ideals apply to language education as well since character development may be incorporated into other subject areas. Through meaningful conversation and engagement, children can experience and practice desirable social behaviors.

In the Indonesian educational context, character education is an important part of the educational process that aims to develop students not only academically but also morally and socially. By encouraging students to exhibit good attitudes and behaviors in their everyday interactions, character development is included into educational methods. This approach places a strong emphasis on the idea that education should help students acquire the information, beliefs, and behaviors necessary to engage in social life in a responsible manner. The Pancasila Student Profile, which offers a framework for creating students with traits and skills in line with Pancasila ideals, is another example of Indonesia's dedication to character development (M. Hasan Asy'ari et al., 2024). As a result, the Pancasila Student Profile offers a crucial national background for comprehending the place of character values in Indonesian education.

The Pancasila Student Profile consists of six dimensions: faith and devotion to God Almighty and noble character, global diversity, mutual cooperation, independence, critical reasoning, and creativity. Religious consciousness and noble character, such as integrity, humility, empathy, and regard for others, are highlighted in the first dimension. Understanding cultural differences, tolerance, and the capacity to engage politely with others from diverse origins are all key components of global diversity. While independence entails self-awareness, self-regulation, and accountability for one's own conduct and learning, mutual cooperation stresses cooperation, caring, sharing, assisting others, and contributing to common objectives.

While creativity is coming up with novel ideas, expressing ideas creatively, and coming up with solutions to problems, critical thinking refers to the capacity to gather, analyze, and evaluate information objectively in making responsible judgments. When taken as a whole, these six characteristics offer a framework for helping students improve their knowledge, attitudes, and actions in line with Pancasila ideals (M. Hasan Asy'ari et al., 2024).

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Based on their behavioral traits, the five character qualities this study looked at—helpfulness, cooperation, caring, bravery, and respect—can be theoretically linked to a number of Pancasila Student Profile categories. The mutual cooperation factor, which emphasizes cooperation, sharing, caring, assisting others, and contributing to common objectives, is closely linked to helpfulness and cooperation. While cooperation is working together to accomplish a shared goal, helpfulness indicates the willingness to aid others. Because they entail empathy, compassion, and proper treatment of others, caring and respect can be linked to the noble character characteristic. While respect is valuing and treating others with attention, caring shows concern for their well-being. Bravery requires a more cautious interpretation because it is not explicitly identified as a separate element of the Pancasila Student Profile.

However, it can be associated with the independence dimension when it involves self-regulation and the willingness to face challenges and act responsibly in difficult situations. Therefore, these relationships are treated as conceptual alignments based on shared behavioral characteristics rather than as direct equivalences between the five character values and the dimensions of the Pancasila Student Profile (M. Hasan Asy'ari et al., 2024).

Character development is not taught as a stand-alone subject in the Merdeka Curriculum, but rather is incorporated into relevant learning activities. The Pancasila Student Profile Strengthening Project (P5), which offers chances for students to interact with pertinent topics through contextual and project-based learning activities, is one strategy utilized to enhance students' character (N. Rahayu et al., 2025).

This method places a strong emphasis on helping students develop their character and abilities via active engagement in educational activities related to their social environments. Because of the Merdeka Curriculum's flexibility, educators may enhance meaningful learning experiences by utilizing contextual learning resources, such as audiovisual materials. These resources can give children opportunities to experience language and character-related activities in circumstances that are easy to grasp (Fajri & Yarmi, 2023). As a result, the Merdeka Curriculum's incorporation of character development offers an educational framework for thinking about audiovisual products as possible extra resources for character-based language acquisition.

Multimodal Representation of Character Values in Film

Multimodality refers to the way meaning is communicated through more than one mode rather than through language alone. Linguistic, visual, auditory, and gestural resources—such as spoken or written words, pictures, sounds, gestures, and movements—can all be used to convey meaning in communication. When creating meaning, these many forms might cooperate and offer complementing information. According to Tyrer, (2021), for instance, voice, text, and visual components may all work together as semiotic resources and have distinct potentials for meaning-making. According to Firmansyah & Julia, (2024) and Gacumo et al., (2026) , new research highlights that multimodal texts integrate several resources to convey meanings that might not be adequately expressed through a single modality. As a result, a multimodal viewpoint acknowledges that comprehending meaning entails taking into account not just what is written or said but also how meaning is conveyed through behavioural, auditory, and visual resources.

Film provides a clear example of multimodal communication because meaning is constructed through the combination of verbal, visual, and auditory resources. Spoken dialogue and narration provide verbal information, while character movements, gestures, facial expressions, images, music, and sound can provide additional information that contributes to viewers' interpretation of a scene. Firmansyah & Julia, (2024) show that

meaning in cinema may be created by the interaction of words, visuals, music, sound, and movement, rather than just vocal language.

Similarly, Ali, (2024) shows how voice and visual aspects combine to create meaning, demonstrating that vocal information cannot always be separated from its visual context. According to research on animated texts, visual perspective and other representational choices influence how viewers understand characters and narrative events (Unsworth, 2024). Thus, comprehending meaning in cinema demands paying attention not just to what people say, but also to how actions, visual information, and other factors contribute to the presentation of the tale.

Character values are not always required to be clearly stated verbally, but can also be communicated through characters' actions, gestures, interactions, and other visual components. Observing how characters interact to other characters and certain situations in animated films may help viewers discover virtues such as assisting, collaboration, caring, and bravery. Gacumo et al., (2026) show that animated short films can communicate ethical ideas like fairness, cooperation, and caring by combining visual and sensory resources including gesture, movement, sound, and colour. Character education ideals in animated films may also be expressed through characterisation and visual portrayals of characters' activities (Artini et al., 2025). These results suggest that character-related concepts may be transmitted both vocally and visually. As a result, understanding how character values are portrayed in animated films requires an examination of various types of representation, particularly when the values are demonstrated through observable behaviour rather than being communicated directly in words.

According to this multimodal perspective, evaluating verbal language alone may not adequately convey how character values are expressed in animated films. Dialogue and narration can provide linguistic information about characters, events, and social interactions, whereas character actions can give observable behavioural data that aids in the understanding of character-related meanings. Recent study on multimodal cinema comprehension shows that characters, objects, environments, and character behaviours may establish meaningful connections that help viewers perceive narrative events (Markhabayeva & Tseng, 2024).

As a result, taking into account various modes of representation can give a more complete picture of how character values are expressed in a film. Based on this viewpoint, the current study looks at dialogue, narration, and character actions as three complementing types of representation to determine how character values are transmitted in *Room on the Broom*. Thus, multimodality serves as a conceptual framework for comprehending the various ways in which character-related meanings may be conveyed, while the analysis is carried out via qualitative content analysis.

Movies in ELT as Audiovisual Context for Language and Character Learning

Language functions as a social interaction tool that allows people to express their views and character values in addition to being a way of communicating information. Social values like respect, empathy, collaboration, and thoughtfulness may be reflected in how people talk and react to others in daily interactions. As a result, language in educational settings gives pupils the chance to see how these ideas are communicated and interacted with. For instance, in educational settings, using courteous language and respectful communication may promote values like collaboration and empathy as well as foster pleasant social interactions (Islami, 2016). Therefore, the social function of language offers a crucial foundation for comprehending how verbal engagement in language-learning environments might convey character qualities.

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Character-related meanings can be conveyed in movie settings through dialogue, narration, and actions of the characters. Characters engage verbally through dialog, which can demonstrate how social values like appreciation, decency, and helpfulness are communicated. According to Rosyida et al., (2025), narration helps viewers comprehend the choices made by characters and their repercussions by providing contextual information that arranges events and can frame moral problems within the development of a tale. Character actions, such as lending a hand to others or cooperating to overcome obstacles, offer visible instances of social conduct in addition to verbal and narrative components (Jalaluddin et al., 2025). In order to show and comprehend character-related meanings within the framework of a movie, dialogue, narration, and character actions serve as complimentary sources.

Because they present language in contextualized social situations, movies can be used as audiovisual resources in English language instruction. Instead of exposing students to linguistic forms in isolation, movies provide them the chance to see how language is employed for various communication objectives by fusing spoken language with situational and visual information. Learners may comprehend how phrases are utilized in specific situations and make connections between language forms and their social purposes with the aid of this contextual presentation. The pedagogical use of English movies in language classes is supported by a systematic study by (Pavithra & Gandhimathi, 2024), which emphasizes their ability to offer contextualized possibilities for language acquisition and relevant audiovisual input. As a result, films might offer a pertinent setting for introducing students to English as it is used in significant social and communicative contexts.

Animated films, among other audiovisual materials, are especially pertinent to young language learners because they blend spoken language with understandable narrative frameworks and visual representations. Combining visual and auditory information might assist learners make connections between spoken statements and the contexts in which they occur and promote language understanding (Intisari et al., 2025; Siregar et al., 2021). By teaching vocabulary and social language usage through captivating narratives and identifiable scenarios, animated materials can also aid in contextual language acquisition (Kheryadi & Permata, 2022). The ability of animated media to enhance young learners' motivation, story comprehension, vocabulary, and language abilities, including speaking and listening, has also been documented in earlier research (Rahmawati & Siswana, 2025; Wati et al., 2025).

Additionally, learners can get linguistic input related to relevant circumstances through the mix of conversation, narrative, character actions, and visual settings (Azizah et al., 2025). The stories, characters, and events seen in animated movies may also be transformed into educational exercises that include students in several subject areas (Del Moral-Pérez et al., 2024). Animated movies can therefore be used as additional audiovisual materials to offer contextualized and interesting English language input, especially for younger students.

Through their narratives, characters, and interactions, animated films can convey social behaviours and character qualities in addition to their potential as language-learning tools. Situations where people react to issues, engage with others, and exhibit certain social behaviours can serve as examples of character values. Children's understanding of moral and emotional lessons can be influenced by the way prosocial behaviours are modelled in animated content, according to research on children's prosocial media. This suggests that character behaviour and its presentation are crucial components in conveying moral meanings (Krcmar et al., 2026).

Therefore, through scenarios that are understandable to young viewers, animated entertainment may offer observable examples of virtues like collaboration, helping others, caring, responsibility, and courage. According to N. N. S. Rahayu et al., (2024), children's social skills and engagement with good behaviours through participation and observation have been positively impacted by 3D animation learning materials that incorporate character qualities. These results imply that animated media can offer significant settings where character qualities are reflected in the actions and social interactions of the characters.

Character values in a variety of animated films have been studied in the past, and it has been demonstrated that these values may be expressed through the actions, interactions, and personality of the characters. For instance, Arafah et al., (2023) used characteristics and behaviours to identify character qualities in The Golden Compass, while Lailiyah & Sukartiningsih, (2022) looked at values including friendship, responsibility, social concern, and innovation in Up. In a similar vein, (Sihombing, 2023) noted that Pororo the Little Penguin exhibited collaboration, politeness, and respect, especially in light of the characters' straightforward interactions and talks.

More recently, Febrianti et al., (2025) noted that Jumbo exhibited virtues including empathy, tenacity, and inventiveness through character interactions and problem-solving techniques. When combined, these studies show how verbal exchange, characterisation, social interactions, and observable behaviour may all be used in animated movies to convey a variety of character qualities. However, the investigations also show that rather than methodically taking into account several sources of representation within a single analytical framework, prior analyses have tended to concentrate on identifying certain character values or looking at specific features of their representation.

Despite these contributions, the representation of character values in dialogue, narration, and character actions within a unified analytical framework has received relatively little attention. This distinction is crucial because narrative descriptions and observable actions can convey character-related meanings in animated films in addition to what characters say. In order to close this gap, the current study looks at the character values that are shown in Room on the Broom and explores the ways in which these values are communicated via character actions, dialogue, and narration.

The study offers a more comprehensive explanation of how character values are portrayed in the movie by taking into account these three sources collectively. The highlighted values' applicability to the Pancasila Student Profile and their potential as additional settings for character-based English learning within the Merdeka Curriculum are also taken into account in the study.

3. Method

This study employed a qualitative descriptive approach and qualitative content analysis to examine the representation of character values in a children's animated film. Qualitative content analysis was selected because this study aimed not only to identify character values but also to interpret how they were represented through dialogue, narration, and character actions. This method allows the researcher to systematically examine qualitative data, classify relevant information into predetermined categories, and interpret its meaning within the context of the material (Schreier, 2014). It was considered appropriate for this study because the research focused on interpreting verbal and behavioral representations in the film rather than measuring their effects or testing a hypothesis.

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The data source was the 2012 English-language animated short film Room on the Broom, which has a runtime of around 26 minutes. The studied version was obtained via YouTube and copied to a local video file for subsequent watching, transcription, and coding. The film was selected because its storyline presents various social interactions and situations involving the characters. It contains clear narration, relatively simple English dialogue, and observable character actions that provide opportunities to examine how character values are represented through different forms. These characteristics make the film relevant to the focus of this study, which investigates character values through dialogue, narration, and character actions.

To fully comprehend the plot and setting, information was gathered by frequently seeing the movie. After that, the dialogue and narration were transcribed, and the acts of the characters that were consistent with their ideals were closely watched and recorded. The data for analysis was limited to utterances and sceneries that showed signs of character values. The unit of analysis was defined according to the type of data source. For dialogue, one data unit was a full character utterance that provided adequate proof of a character value. For narration, one data unit was a coherent narrative segment that described an event or behaviour associated to a character value. For character actions, one data unit was an observable action or a continuous action sequence that represented a single meaningful behaviour.

A new data unit was produced anytime the speaker, action, behavioural goal, or narrative event changed. Only units with adequate contextual evidence for one or more character values were coded. To analyze the data, qualitative content analysis was employed. Character values were identified in each data unit, and the way these values were expressed through language and actions was examined. The data was categorized into narration (N), dialogue (D), and character actions (A). The researcher classified each data unit using a coding system in order to streamline and organize the investigation. The coding system consisted of three components: character value, data source, and data number. For example, HE-D-01 refers to helpfulness character value found in dialogue number 1, while CO-A-02 refers to cooperation character value identified in action number 2. This coding system helped the researcher systematically categorize, organize, and analyze the data.

The five character-value categories were established before the film analysis using a deductive approach. Their selection was guided by relevant literature on prosocial behaviour and character education, as well as consideration of character values reflected in the Pancasila Student Profile. Based on these considerations, this study focused on five values: helpfulness, cooperation, caring, bravery, and respect. These values were selected because they represent observable social and personal behaviours that could be identified through dialogue, narration, and character actions in the film. The five categories served as predetermined analytical categories throughout the coding process. Although their selection considered the Pancasila Student Profile, they were not intended to represent all character dimensions within it. The Pancasila Student Profile was also used as a curricular framework to discuss the educational relevance of the identified values after the analysis.

Before coding, each predetermined character value was operationally defined to ensure consistent classification of the data. Helpfulness (HE) referred to voluntary assistance provided to another character to complete a task, solve a problem, or overcome a difficulty. Cooperation (CO) referred to two or more characters working together or contributing toward a shared goal. This distinction supports research that distinguishes between collaboration, which is actively working toward a common goal, and helping, which is supporting others in reaching their goals(Eriksson et al., 2021). Caring (CA)

referred to behavior showing concern, attention, or support for another character's physical or emotional well-being, reflecting its broader association with other-oriented and prosocial behavior.

Respect (RS) referred to polite, considerate, appreciative, or accepting behavior toward another character, consistent with its recognition as an important value in character education(Muhtar et al., 2020). Bravery (BR) referred to the willingness to face danger, difficulty, or fear when responding to a challenge or protecting others, consistent with character-strength literature that places bravery within the broader virtue of courage in facing challenges and difficulties (Shoshani & Shwartz, 2018).

These operational concepts were consistently employed to separate the five categories during the coding procedure. When a data unit contained more than one possible value, the primary code was assigned according to the dominant behavioral intention shown in the scene. Overlapping codes were only assigned when two values were independently supported by clear contextual evidence. Consequently, a single data unit could contribute to more than one character-value category when both values were independently observable in the same event.

To strengthen the trustworthiness of the analysis, the initial coding was conducted by the researcher and the coded data were reviewed repeatedly to maintain consistency in applying the predetermined character-value categories. The researcher re-examined the assigned codes by comparing them with the relevant dialogue, narration, and character actions in the film. The coding results were then reviewed by the research supervisor to check the appropriateness and consistency of the assigned character values. Feedback from the supervisor was used to reconsider and refine unclear or potentially overlapping codes where necessary.

The quantitative frequencies reported in the findings were generated from the final qualitative coding dataset. After the dialogue and narration had been transcribed and relevant character actions recorded, each potential data unit was examined using the predetermined operational definitions of the five character values. Units that did not provide sufficient verbal, narrative, or behavioral evidence of the predetermined values were excluded. Following the identification and screening process, 47 unique data units were retained for analysis. Because a data unit could receive more than one character-value code when two values were independently supported by clear contextual evidence, these 47 data units resulted in 49 coded character-value instances. Each retained unit was then categorized based on its character value category and source of representation (dialogue, narration, or action). Frequencies were determined by counting the coded units in each category and source.

These counts were used descriptively to describe the distribution of the coded data, rather than to indicate the relative moral importance of one value over another. Following the coding procedure, the selected character values were conceptually compared to key characteristics of the Pancasila Student Profile to determine their pedagogical relevance within the Merdeka Curriculum. Helpfulness and cooperation were linked to mutual cooperation, but caring and respect were associated with noble character. Bravery was cautiously associated with independence when the coded behaviour demonstrated self-regulation, responsible conduct, or a desire to face difficult conditions. These links were viewed as conceptual alignments rather than direct equivalences.

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4. Results

The results of this study identify five character traits—helpfulness, cooperation, caring, bravery, and respect—that are reflected in the animated film Room on the Broom. The dialogue, narration, and character actions in the film were qualitatively content analysed to determine these values. A coding scheme including the character value and the data source was used to categorize each finding: dialogue (D), narration (N), and action (A). A straightforward interpretation process is supported, and methodical data arrangement is made easier by the coding system.

Table 1 presents the overall distribution of the identified character values. The findings are then discussed in detail according to each character's value, supported by representative data and their interpretations.

Table 1. Summary of Character-Value Instances Identified in Room on the Broom

Character Value	Dialogue	Narration	Action	Total
Helpfulness (HE)	0	0	23	23
Cooperation (CO)	1	0	6	7
Caring (CA)	0	0	6	6
Bravery (BR)	0	0	4	4
Respect (RS)	4	3	2	9
Total	5	3	41	49

Table 1 shows that helpfulness was the most frequently coded character value, with 23 of the 49 coded instances. Respect (nine data), cooperation (seven data), caring (six data), and bravery (four data) come next. The results show that while dialogue and narration predominantly emphasize the value of respect, the film primarily encourages prosocial conduct through the behaviours of its characters.

Character Value 1: Helpfulness (HE)

Helpfulness was the most frequently coded value, with 23 instances, all of which were represented through character actions. In HE-A-01, the cat picks up and returns the witch's fallen hat. This action was coded as helpfulness because the cat voluntarily assists the witch in recovering her lost possession. A similar pattern appears in HE-A-08, when the dog returns the lost hat, and HE-A-17, when the frog retrieves the wand. These examples show that helpfulness is primarily represented through observable assistance in response to another character's immediate need.

Other instances extend helpfulness beyond retrieving lost objects. For example, in HE-A-18, the dog helps stabilize the broom to protect the group. This action demonstrates assistance directed toward another character's safety rather than the recovery of an object. Taken together, the coded instances indicate that helpfulness is consistently represented through observable actions rather than verbal statements.

Character Value 2: Cooperation (CO)

Situations when two or more characters cooperate to accomplish a common objective. In contrast to helpfulness, which prioritizes individual aid, cooperation necessitates the characters coordinated efforts and joint involvement.

In CO-A-01, the witch and the cat cooperate to fold the tent after resting, providing an early example. Despite being straightforward, the exercise highlights the value of sharing duties. When both characters work together to find the witch's misplaced hat in CO-A-02, cooperation is still evident. Joint effort is used to finish the work rather than depending on a single person. Cooperation becomes increasingly evident as more individuals join the adventure. Every animal in CO-A-03 and CO-A-04 takes part in the hunt for the witch's

misplaced possessions. Each character contributes to the best of their abilities, proving that working as a team improves problem-solving efficiency. In CO-A-05, the animals pose as a gigantic monster to terrify the dragon, which is the best example of cooperation. Planning, communication, and mutual trust are all necessary for this situation.

Cooperation is represented through the interaction of dialogue and collective action near the end of the film. In CO-D-01, the instruction *"Find something. Everyone, throw something in*" verbally coordinates the characters' contributions, while the surrounding action shows them participating in the shared process of creating a new broom (CO-A-06). The dialogue therefore provides verbal direction, whereas the characters' coordinated actions visually realize the shared goal. Together, these elements construct cooperation as both verbal coordination and collective participation.

Character Value 3: Caring (CA)

Characters' caring, empathy, and emotional support for others are examples of caring. This virtue places more emphasis on being sensitive to the emotions and welfare of other characters than on finishing duties.

In CA-A-01, the witch shares her potion with little insects, exhibiting the first instance of caring. Despite its briefness, the deed demonstrates caring and goodwill toward other living things. In CA-A-02 and CA-A-03, when the dog and bird console the cat following a distressing circumstance, caring becomes more overt. They show empathy and emotional care in their answers.

In CA-A-04, the animals approach the sad cat rather than leaving it alone, providing another illustration. Their presence suggests that they are providing emotional support during trying times. Lastly, CA-A-05 and CA-A-06 show caring by giving the witch a hug after her rescue and supporting one another with everyday tasks.

These results imply that supportive connections and emotional engagement are how caring is expressed in Room on the Broom. The characters show how empathy fosters a healthy social atmosphere and fortifies friendships.

Character Value 4: Bravery (BR)

Bravery is very prevalent in conflict or dangerous situations. This value is less common than the others, yet it is essential to resolving the main conflict of the tale. The first instance is in BR-A-01, where the cat rescues the witch from peril. The cat shows courage by taking a chance on its own safety to defend another character. Another example is BR-A-02, where the witch demonstrates confidence and tenacity by continuing to fly despite hazardous circumstances.

BR-A-03 and BR-A-04, in which the witch faces the dragon and the animals join to tackle the threat by disguising themselves as a great monster, symbolize the pinnacle of bravery. These events show that bravery encompasses not just physical bravery but also self-assurance, tenacity, and a readiness to defend others. Overall, bravery functions as the value that enables the characters to overcome fear and successfully resolve the story's main conflict.

Character Value 5: Respect (RS)

Respect can be seen by polite communication, appreciation, acceptance, and regard for others. Respect is expressed through conversation, storytelling, and action, in contrast to the earlier values. Respect is represented through narration in RS-N-01 when the narrator states, *"he dropped politely".* The use of the word *"politely"* explicitly frames the character's behavior as courteous, providing verbal evidence of respect.

Dialogue is another way to show respect. in RS-D-01, RS-D-02, and RS-D-03, when different animals ask for permission to join the witch on the broom and she responds, "Yes."

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Although the utterance is brief, its meaning is interpreted within the interactional context. In each case, the witch accepts the animal's request and allows it to join the group; therefore, the responses were coded as respect because they reflect acceptance and consideration toward others. Respect is more explicitly expressed in RS-D-04 through the utterance "Thank you," which directly communicates gratitude and appreciation for another character's assistance.

5. Discussion

Helpfulness and Prosocial Behavior

The findings show that helpfulness is the most frequently identified character value in *Room on the Broom*, with 23 data. Interestingly, all the helpfulness data are represented through character actions rather than dialogue or narration. The characters demonstrate helpfulness by assisting others, returning lost belongings, carrying objects, searching for missing items, and helping other characters in difficult situations. This finding suggests that helpfulness in the movie is mainly communicated through concrete and observable behaviors. Rather than simply telling the audience that helping others is important, the movie shows the characters practicing helpfulness through their actions. The exclusively action-based representation of helpfulness is particularly meaningful in the context of children's animation.

Rather than depending on explicit verbal explanations of what constitutes helpful behavior, the film makes the value observable through concrete character actions. Such behavioral representation may make an abstract moral value more accessible to young viewers because helping is presented as something characters actually do in recognizable situations. In this sense, the visual representation does not merely illustrate helpfulness but provides behavioral examples through which viewers can recognize how helping may be enacted in social situations.

The idea of prosocial conduct is intimately linked to the predominance of helpfulness. Helping, sharing, consoling, and cooperating are examples of prosocial conduct, which is commonly defined as activities meant to benefit or aid others. The present finding confirms previous research identifying helping and cooperation as recurring forms of prosocial behavior in children's media. Similar to Zhang et al., (2021), the film presents characters assisting others in solving problems and responding to social needs. Because the characters in Room on the Broom frequently engage in ways that assist other characters, the helpfulness observed in the story might be interpreted as a type of prosocial conduct.

Therefore, the repeated behaviors in Room on the Broom reinforce the character value of helpfulness in the context of this research. Throughout the narrative, the characters exhibit helpful conduct on several occasions rather than just one. One of the animation's most obvious characteristics is helpfulness because of its recurrence. The result also explains why, among the five character values found in this study, helpfulness is the most prevalent, whereas cooperation, bravery, caring, and respect show up at varying frequencies and via different types of contact. Even though helpfulness was the most often coded value in the data set, this does not necessarily mean that it is more ethically significant than the other values. Instead, the frequency suggests that helpful behaviour shows more frequently in the analysed film.

From a perspective of character education, this result implies that Room on the Broom may be seen as an additional tool for teaching young students' helpful conduct. Simple questions like "Who helped the witch?" "What did the character do?" and "Why did the character help?" can be posed to students by teachers using specific scenarios. "How can we support our friends?" These exercises allow pupils to relate the animation's visual motions to their personal experiences. In this approach, the movie is viewed as both

entertaining and a contextual source for talking about character development and prosocial conduct.

Cooperation and Caring as Social Character Values

The results show that Room on the Broom exemplifies two crucial social character traits: cooperation and caring. Seven data showed cooperation, while six data showed care. These characteristics are less common than helpfulness, but their existence demonstrates that the characters build connections based on cooperation, emotional support, and care for others in addition to helping people on an individual basis. Although they reflect different types of social activity, these two qualities are closely connected since they both entail pleasant interactions with other characters. While caring stresses paying attention to the needs, feelings, and well-being of others, cooperation focuses on working together to accomplish a common objective.

The cooperative pattern suggests that societal problem-solving is portrayed in the movie as a collaborative effort as opposed to an individual one. Characters use their behaviours to further shared objectives, especially when resolving issues or handling challenging circumstances. Theoretically, prosocial conduct, which encompasses good social interaction behaviours like collaboration, sharing, and empathy, might be used to explain this pattern. Similar emphasis is placed on the importance of prosocial engagement in children's social development by Liu et al., (2024). Therefore, the current result lends credence to the idea that cooperation entails coordinated efforts toward a common goal rather than just benefiting one person.

In contrast, responses to the needs, emotions, and situations of other characters serve as a symbol of caring. Caring entails identifying another character's circumstances and reacting with worry or emotional support, as opposed to being mostly focused on finishing a common job. Because it separates goal-oriented cooperation from other-oriented emotional reactivity, this distinction is theoretically significant. Therefore, while both cooperation and caring support prosocial interactions, they reflect distinct aspects of social behaviour: cooperation stresses group effort toward a shared objective, whereas caring stresses awareness of and response to others' well-being.

The study's key conclusion is that while cooperation and caring are complementary, they shouldn't be viewed as synonymous since the latter is more sensitive to the state of another character, and the former is primarily focused on goals and collective. This distinction can also be seen in terms of prosocial activity as a whole. Despite being other-oriented social activities, cooperation and caring have distinct immediate social objectives. While caring is focused on the emotional or physical well-being of another individual, cooperation means coordinated contributions toward a common goal.

The social aspect of Room on the Broom is further strengthened by the confluence of these two ideals. The characters aren't presented as lonely people. Rather, their connections grow because of their mutual support, cooperation, concern, and assistance. This trend aligns with a more comprehensive theory of prosocial development, which views collaboration, empathy, caring, and helping as interrelated components of healthy social connections. Recent research on socially themed children's reading materials also found that exposure to social themes can support children's prosocial behavior and empathy, with empathy functioning as an important mechanism in this relationship(Chen et al., 2025).

The results imply that cooperation and caring can serve as significant role models for young students in the context of character education. Teachers can utilize cooperative situations to address questions like "How did the characters work together?" "What did each character contribute?" and "Why was teamwork important?" In a similar vein, caring moments may be utilized to address questions such "How did the character know that

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someone needed help?" "How did the character respond?" and "How can we show care to our friends?" These kinds of exercises might assist students in making connections between the actions of the characters and circumstances in their own life.

Therefore, Room on the Broom's depiction of social character development is enhanced by cooperation and caring. Caring emphasizes empathy and care for others, whereas cooperation shows how important it is to work together toward a common goal. Despite being less common than helpfulness in the current data, both values offer significant social features that support the animation's predominant helpful conduct.

Bravery and Respect in Character Development

The results demonstrate that, despite their varying frequencies and purposes in the narrative, bravery and respect are also depicted in Room on the Broom. Respect was found in nine data, whilst bravery was found in four. The disparity in frequency suggests that the two values have distinct functions in the narrative's progression. Respect is more often shown via regular encounters between the characters, whereas bravery is mostly seen in times of risk and conflict. Therefore, respect is shown as a more constant aspect of social interaction, whereas bravery might be regarded as a momentary characteristic.

The four-bravery data mainly occur when the characters face dangerous situations. The characters demonstrate bravey by responding to danger, protecting one another, and confronting difficulties rather than avoiding them. These actions show that bravery in the movie is not simply about being fearless. Instead, it is represented through the willingness to act when another character is in danger or when a difficult situation needs to be faced. In this sense, bravery is connected to responsibility because the characters' bravery is often directed toward protecting themselves or others.

While being less common than the other characteristics, bravery plays a significant role in the narrative. Its association with specific conflict scenes rather than everyday encounters might account for the little amount of bravery data. In contrast to helpfulness or respect, which might manifest in straightforward circumstances, bravery emerges when the characters face a significant obstacle. As a result, the frequency of occurrence shouldn't be used to determine how important character value is. Even when a value appears less frequently, it always plays a crucial role in the story's progression.

Research on animation media and character education can benefit from Room on the Broom's portrayal of bravery. One of the moral and educational elements that may be portrayed through characters and settings in animated films is bravery, according to recent research. For instance, studies on animated movies have identified bravey, collaboration, respect, self-assurance, and mutual aid as educational values that animated characters might convey (Zhao et al., 2025). This validates the current discovery that characters' actions, rather than just their words, may convey bravery.

A particularly important finding is that respect is the only character value in the dataset represented across all three data sources: dialogue, narration, and action. This pattern suggests that respect is constructed more explicitly across different forms of representation than the other identified values. Dialogue provides direct verbal expressions of acceptance and gratitude, narration explicitly frames particular behaviors as polite, while character actions make consideration for others visually observable. The convergence of these three forms of representation demonstrates how a single character value can be reinforced through complementary verbal, narrative, and behavioral cues.

Respect is not restricted to a specific kind of behavior, as seen by its wider dispersion throughout discourse, narrative, and action. Rather, it is built via many facets of the narrative. This conclusion is significant since basic and frequent social interactions are frequently used to teach respect in children's character education. Youngsters can witness

respect when characters embrace, listen to, help, or consider the demands of others in addition to when they utilize overtly courteous language.

The representation of respect across dialogue, narration, and action also extends previous research on moral and prosocial messages in children's animated media. Krcmar et al., (2026) demonstrated that the way prosocial behavior is modeled in a cartoon can influence children's comprehension of narrative, emotional, and moral lessons. The present study supports the broader importance of prosocial representation in children's animation but extends this line of research by examining how a character value is constructed through different forms of representation within the film itself. Similarly, recent research on animated films as moral-learning media suggests that animation can present moral values through characters and situations that are accessible to children (Bella et al., 2025). These findings support the interpretation that the respectful interactions in Room on the Broom can provide concrete examples of social behavior for young learners.

The way that bravery and respect are used in the story therefore reveals a crucial difference between the two ideals. Respect is linked to preserving good relationships by regular conduct and communication, whereas bravery is mostly related to responding to difficulties, danger, and conflict. While respect demonstrates how characters treat one another throughout encounters, bravery demonstrates the characters' readiness to confront challenging circumstances. The five character categories in the current study are kept from becoming ideas that overlap thanks to this differentiation.

Both values can offer worthwhile educational opportunities from the standpoint of character education. Questions like "What danger did the character face?" "Why did the character decide to act?" and "How did the character protect others?" might be used to analyze bravery. Questions like "How did the character show respect?" "What words did the character use to show politeness?" and "How did the characters respond to one another?" might be used to examine respect. These kinds of inquiries can assist students in making connections between the actions depicted in the animation and their personal experiences.

Respect can be specifically linked to the Merdeka Curriculum's dimension of religion and noble character, notably the elements of compassion, empathy, and respect for others. More caution should be used when interpreting the connection between bravery and the independence feature. Here, bravery is not regarded as being on par with independence. Instead, certain examples of bravery demonstrate a conceptual congruence with elements of independence when individuals behave responsibly, control their reactions, or voluntarily confront difficult circumstances. Consequently, rather than a direct correlation between the character value and the Pancasila Student Profile dimension, this link is understood as a contextual and instructional connection.

Therefore, both bravery and respect contribute to the development of character qualities that are pertinent to children's education, even though they manifest in different ways and at different frequencies. Overall, the results show that in Room on the Broom, bravery and respect offer complementing facets of character development. Bravery contributes to the portrayal of characters who are willing to face danger and difficulties, while respect contributes to the development of positive relationships through polite and considerate behavior. Their different forms of representation demonstrate that character values in children's animation can be communicated through different narrative situations and modes, including dialogue, narration, and action.

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Alignment with the Pancasila Student Profile and Implications for English Learning

The five character values found in Room on the Broom show how the Merdeka Curriculum, especially the Pancasila Student Profile, relates to character development. Because helpfulness and cooperation include lending a hand to others, collaborating, and advancing common objectives, they are intimately associated with the cooperation dimension. The dimension of confidence in God Almighty and noble character is linked to caring and respect, especially when it comes to demonstrating care and treating people well. Bravery, on the other hand, can be connected to the independence dimension when the characters show a readiness to confront challenging or perilous circumstances. These linkages demonstrate that the five ideals depicted in the animation may be understood as specific activities pertinent to character education rather than as discrete moral qualities.

The findings also suggest several potential applications of Room on the Broom in English learning. The contextual situations presented through dialogue, narration, and character actions could be used to connect language practice with character-related themes. For example, scenes involving helpfulness may provide contexts for practicing expressions of offering and requesting assistance, while scenes representing respect may support activities involving gratitude, polite responses, and other socially appropriate expressions. Cooperation and caring may also provide contexts for practicing expressions of concern and discussing teamwork. In this way, selected scenes from the film could provide contextual material for integrating language practice with discussion of character values.

However, rather than being proven learning outcomes, these options should be seen as possible educational uses. The current study did not use the movie in a real classroom, engage teachers or students, or evaluate how students' English proficiency or character development changed. Consequently, the results show how the movie may be utilized as additional content for character-based English learning, but they don't show how successful it is as an educational intervention.

This study has several limitations. First, the analysis focused on a single children's animated film, *Room on the Broom*, and the identified patterns therefore should not be generalized to children's animation as a whole. Second, the study relied on qualitative content coding, which involves interpretive judgments in identifying and classifying character values, although the coding was repeatedly reviewed and checked by the research supervisor to strengthen analytical consistency. Third, the study analyzed representations within the film rather than audience responses. It did not examine whether viewing the film influences children's character development, moral understanding, or English-language proficiency.

Consequently, the pedagogical implications proposed in this study should be understood as possibilities derived from content analysis rather than evidence of classroom effectiveness. Future research could apply the analytical framework to several children's animated films and conduct classroom-based studies to examine whether film-based activities can support both English learning and character education.

6. Conclusion

This research examines five character values—helpfulness, cooperation, caring, bravery, and respect—that are depicted in the animated movie Room on the Broom. Each of these values is represented in a distinct way through dialogue, narration, and action. Respect is conveyed through dialogue, narration, and action, whereas cooperation and caring are mostly shown through the characters' cooperative and emotionally supporting behaviours. Helpfulness and bravery are conveyed nearly exclusively through character actions. This variant demonstrates how character qualities in children's animation are

incorporated in the interaction between the narration the actions of the characters, and the dialogue of the characters rather than being expressed through a single method.

These results are significant because they demonstrate that Room on the Broom creates character values throughout the story rather than just mentioning them in passing, which is in line with the character education objectives supported by the Pancasila Student Profile and the Merdeka Curriculum. The dimension of mutual collaboration is shown in helpfulness and cooperation, the dimension of faith and noble character is reflected in caring and respect, and the factor of independence is reflected in bravery. This congruence suggests that the movie provides tangible, observable examples of the character traits that Indonesian character education aims to develop in young students.

These results suggest that Room on the Broom has a lot of promise as an additional resource for character-based English instruction in elementary schools. Instead of treating language skills and character values as distinct educational objectives, teachers can use specific scenes to concurrently reinforce language skills and character values because the movie combines basic English expressions with obvious displays of helpfulness, cooperation, caring, bravery, and respect.

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