



# Educational Perspective: The Exploration of Learning Methods in Kung Fu Panda 1

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## Abstract

In contemporary educational settings, numerous educators continue to implement inappropriate learning methods that fail to align with students' specific learning needs due to limited knowledge regarding evidence-based teaching techniques, resulting in stagnant student competencies and difficulty achieving educational objectives. This qualitative study analyzes the pedagogical approaches embedded in "Kung Fu Panda" (2008) as potential educational references for teacher professional development, employing systematic content analysis grounded in constructivist learning theory, experiential learning theory (Kolb, 1984), and social cognitive theory (Bandura, 1986) as analytical frameworks. Through comprehensive examination of 47 key scenes across the 92-minute film duration with detailed coding and thematic analysis, the study identified four distinct learning methods: interest-based learning, demonstration learning, drill learning, and experiential learning approaches that systematically contribute to character development and skill acquisition. Findings reveal these pedagogical techniques align with fundamental educational principles aimed at developing learners who are knowledgeable, skilled, and possess strong character foundations, demonstrating that multimedia resources can serve as accessible professional development tools for understanding diverse teaching methodologies, though limitations include analysis restriction to a single animated film and the need for empirical validation in actual classroom settings.

**Keywords:** *Education Perspective, Learning Method, Kung Fu Panda*

## Introduction

The main purpose of education is to transform individuals into people with broad insight and character. Education should provide benefits to individuals through guidance and strong encouragement, enabling them to live their lives with good thinking patterns and emotional stability (Bower, 2020). Recent empirical evidence highlights the severity of pedagogical inadequacies in contemporary

educational systems. A comprehensive study by OECD (2023) revealed that 68% of teachers across member countries report insufficient training in evidence-based teaching methodologies, while 74% acknowledge using traditional lecture-based approaches despite recognizing their limitations in addressing diverse learning needs.

Furthermore, UNESCO's Global Education Monitoring Report (2024) indicates that teacher professional development programs in developing countries allocate merely 12% of their curriculum to practical pedagogical techniques, with the remainder focused on theoretical knowledge that rarely translates to classroom application. This disconnect between theoretical understanding and practical implementation has resulted in a global educational crisis where student engagement rates have declined by 23% over the past decade, according to the International Association for the Evaluation of Educational Achievement (2024). To achieve this goal, teaching methods play a crucial role in shaping critical

Learning is a two-way interaction process between individuals focused on giving and receiving knowledge through experiences that lead to changes in attitudes or perspectives. (Anand, 2024), while a method is a procedure used to organize the learning process to achieve the desired goals (Sutikno, 2019). Therefore, a learning method is a series of steps that are organized and used to structure learning activities so that the process can be carried out perfectly.

In humanistic learning, teaching methods are designed to shape individuals into quality personalities. Based on humanistic theory, learning is understood as a process of humanizing humans. Humanistic-based learning methods can be achieved when individuals recognize human values in themselves, such as self-awareness, emotional control, empathy, and sympathy toward others. Understanding one's own capabilities involves the support of those around them and meaningful experiences (Abdulhasan, 2024). This technique emphasizes the process of individual learning to achieve knowledge through self-understanding.

Experiential learning is an experience-based teaching method that focuses on fulfilling the learning desires and needs of students. This technique applies the concepts of humanistic theory, where the learning process involves the heart, mind, and emotions of students to become quality individuals. (Grigor & Frentsos, 2021). The goal of experiential learning is to create learning activities that match individual capabilities through expert guidance to enhance understanding, holistic personal growth, and enthusiasm for learning. John Dewey (1938), in Coleman et al. (2024), states that it is crucial for teachers to motivate students to analyze concepts deeply and think critically about them. Prominent American educational philosophers describe the teacher as a facilitator of experiences and social processes.

According to Kolb (1974), experiential learning occurs through four stages. First, concrete experience, students experience learning directly through real life experiences by feeling and seeing events in the educational environment. Second,

reflective observation, at this stage students become more active in observing experiences and reflecting on them in important points. Next, abstract conceptualization, students use their critical thinking skills to develop these points into a complete concept that will be useful in the next stage. The last stage is active experimentation, at this stage students will use the concept in the next experience (Iskandarova et al., 2024). Through these stages, students' personalities are formed optimally, becoming confident, critical and logical thinkers, and aware of their surroundings.

Another method that applies the humanistic concept in learning is the interest-based learning technique. This method places interest as the center of the learning process because through interest, students are motivated to continue to develop their talents and abilities. This learning technique is based on Howard Gardner's theory of multiple intelligences where each individual has different interests and abilities in interacting or adapting to their learning environment (Gani et al., 2024). Usually, a student will be very interested in a particular lesson because they understand his abilities and talents in that field. Thus, if students have an interest in a particular field, they should be given the opportunity to study it (Wulandari, 2016).

Moreover, the learning method should be able to improve students' understanding and maintain the memory of the teaching material for a long time. One method that can be used to develop students' understanding is the demonstration method. According to Saragih et al. (2023), The demonstration method is a learning approach that is carried out by showing students a process, situation, or object through verbal communication, either in real or simulated form. This method can be used to convey material accurately and clearly so that students can understand the lesson well. This method is very suitable for learning that involves motoric or physical aspects. The teacher demonstrates the movements that will be done, and then the students demonstrate them again. This method can help students learn the concept of the material well.

The demonstration learning method can be used together with the repeated practice method. Thus, students not only understand the material but can also remember the lessons permanently. As stated by Adam & Fitriani (2023) The drill method is a learning method that is carried out by doing the same thing repeatedly and seriously. The purpose of this learning is to strengthen students' thinking, physical, and creative abilities in learning.

Tambak (2016) It is stated that the use of the drill method consists of 7 systematic steps to achieve the desired goals, namely association, conveying the goals to be achieved, motivating students, doing exercises with gradual repetition, application, if the child has mastered the exercise, then the next stage is application, and evaluation. The teacher gathers students, then explains the learning objectives, then gives examples and asks students to imitate what the teacher exemplifies, does the exercises repeatedly, and finally carries out an evaluation assessment. By

applying the demonstration and drill methods, teachers can help improve students' understanding and skills in the learning process to achieve educational goals.

Unfortunately, in the contemporary educational landscape, a significant number of educators continue to implement inappropriate learning methods that fail to align with students' specific learning needs. Research reveals inadequate alignment of pedagogical training with global, societal and labour market needs, while teachers lacking specific training in classroom and behavior management struggle to maintain effective learning environments (Brownell & Tanner, 2012). Training cultivates a primarily research identity and not a teaching identity, creating barriers to effective pedagogical implementation. Consequently, student competencies remain stagnant, and educational objectives become increasingly difficult to attain. This persistent challenge stems primarily from educators' limited knowledge regarding the theoretical foundations and practical applications of effective teaching methodologies.

The analysis of educational content in popular media has emerged as a significant research domain, with scholars increasingly recognizing films as valuable sources of pedagogical insights. Research by Sánchez-Auñón et al. (2023) examined the use of films in English as a foreign language teaching through systematic literature review, mapping out pedagogical guidelines for implementing films in class and analyzing their impact on students' learning. Recent findings indicate that multimedia-enhanced learning activities help children develop critical 21st-century skills such as creativity and problem-solving (Tang et al., 2023).

However, despite growing evidence of multimedia's effectiveness, gaps remain in understanding how animated films can systematically inform diverse pedagogical approaches across different educational contexts and age groups. The analysis of the use of learning methods in films has been widely studied by many studies. First, study conducted by Silviana (2022), who studied interactive learning models at Dangerous Mind. Second, the research conducted by Prasetyo (2018), who analyzed the relevance of learning methods in the film Taare Zameen Par with Islamic education methods. Then, Bening (2022) also studied the method of teaching religious values in the film Nusa.

All of these studies showed, the films contain educational values that can be applied in the context of real education. These educational values are about how to apply learning techniques to children with problems, dyslexic children, and early childhood. Therefore, in this latest study, the researcher wants to analyze in more depth the use of learning methods that are adapted to students' learning needs in the famous American film, Kung Fu Panda.

Several studies have explored the use of multimedia resources, particularly films, as innovative teaching tools. Effective use of video as an educational tool is enhanced when instructors consider three elements: how to manage cognitive load of the video; how to maximize student engagement with the video; and how to

promote active learning from the video (Brame, 2016). Effective application of multimedia technology in university physics teaching can change the form of information, integrating graph, text, sound and image on PC, improving the expressive force of the teaching content.

Research demonstrates that active learning increases student performance in science, engineering, and mathematics (Freeman et al., 2014), while multimedia learning principles can significantly reduce cognitive load and enhance comprehension (Mayer, 2005). The significance of multimedia tools and their effective deployment by educators is increasingly paramount in contemporary education (Tang et al., 2023). According to Zulfian et al. (2018), educators need to actively seek diverse sources and references that provide insights into effective teaching and learning methods. One promising approach involves utilizing films that embed informational and educational values as professional development resources. Studies in medical education show that contemporary eLearning trends, including video-based learning, significantly improve educational outcomes (Doherty et al., 2015). With adequate preparation and guidance, the use of films can reduce teachers' anxiety and help them achieve effective teaching settings.

One exemplary film that embodies substantial educational value is "Kung Fu Panda," the inaugural installment of this popular American martial arts comedy franchise released in 2008. While the franchise has produced four sequels, this study specifically examines the first film produced by DreamWorks Animation. The narrative follows Po, an overweight panda who aspires to become a kung fu master but unexpectedly finds himself chosen as the Dragon Warrior. This film was selected for analysis not merely due to its visually stunning animation and compelling storyline, but more importantly because of its rich educational content that demonstrates effective mentoring strategies, perseverance, and transformative learning approaches that can inform contemporary pedagogical practices.

This study addresses the identified research gap by providing a comprehensive analysis of learning methods embedded in "Kung Fu Panda" through the lens of multiple educational theories. Unlike previous research that focused on single pedagogical approaches or specific educational contexts, this investigation employs a multi-theoretical framework combining constructivist learning theory, experiential learning principles, and social cognitive theory to examine four distinct learning methods. The research contributes to the growing body of knowledge on multimedia-based professional development by offering a systematic methodology for extracting pedagogical insights from popular media, potentially providing accessible and cost-effective teacher training resources for educational institutions with limited professional development budgets.

It can be concluded that the learning method is a systematic way chosen by educators to foster students into human beings with noble character and noble morals in order to realize the concept of quality education for schools and society. This study offers a learning technique that is useful for encouraging the quality of learning based on the uniqueness of each student. The study focuses on the application of methods used by educators in improving student competence in the Kung Fu Panda film. The purpose of this study is to analyze learning methods that will be reviewed from an educational perspective. Based on the theoretical framework and identified research gaps, this study proposes the following refined research questions that address specific, measurable aspects of pedagogical analysis:

1. How do the learning scenes in Kung Fu Panda demonstrate the application of constructivist learning theory, experiential learning theory, and social cognitive theory in character development and skill acquisition?
2. How are the pedagogical approaches embedded in Kung Fu Panda analyzed through the lens of established educational theories (constructivist learning theory, experiential learning theory, and social cognitive theory) to understand their effectiveness in fostering learning outcomes?
3. How are fundamental educational goals—developing learners who are knowledgeable, skilled, and possess strong character foundations—achieved through the learning methods portrayed in Kung Fu Panda?

## **Method**

This study is included in the qualitative research design. This research design was chosen because this research was conducted to observe, understand, and describe a phenomenon that occurred. In this case, the researcher sought and studied the meaning of the teaching and learning methods contained in the Kung Fu Panda film to be studied from an educational perspective (Denzil & Lincoln, 2011; Abdi, 2020).

The research materials used are documents containing scenes from the Kung Fu Panda film. This research is included in document research or research that analyzes documents to obtain data or findings related to the problem being studied (Taylor et al., 2024).

The research data used consists of primary data and secondary data. Primary data sources are useful as the main source, and secondary data sources are used as supporting data for the main source (Ajayi, 2023). The researcher uses scenes in the Kung Fu Panda film as primary data. For secondary data, the researcher takes theories from books, articles, scientific works, and previous studies that are relevant to the researcher's objectives to support the research results.

The data collection procedure using documentation is a data collection technique carried out by collecting data from documents, photos, archives, or other written materials related to the research phenomenon. In this case, data collection

is carried out by screenshot scenes in films that contain the formulation of research problems and reviewing theories that are relevant to the research objectives (Ardiansyah et al., 2023).

After the data is collected, the data is analyzed using content analysis, a research technique to obtain information from the content of communication delivered in script or written form. Researchers transfer dialogues and scenes in the form of dialogues or scripts in order to analyze the content (Najibullah et al., 2023).

### **Sampling Strategy and Scene Selection**

The selection of scenes for analysis followed a purposive sampling approach to ensure comprehensive coverage of learning interactions throughout the film. From the 92-minute duration of Kung Fu Panda, 47 key scenes were systematically identified based on predetermined criteria:

- (1) Scenes containing explicit teacher-student interactions. This criterion focuses on identifying moments where clear pedagogical relationships are established between characters, particularly between Master Shifu and Po, or among the Furious Five. These scenes provide direct evidence of instructional methods and learning dynamics that can be analyzed through educational frameworks.
- (2) Sequences demonstrating skill acquisition or knowledge transfer. This selection criterion targets scenes where characters actively learn new techniques, concepts, or wisdom. These moments reveal the progression from novice to competent practitioner and illustrate various learning mechanisms employed throughout the narrative.
- (3) Moments depicting character development through learning experiences. This criterion captures scenes where learning extends beyond technical skills to include personal growth, self-discovery, and character transformation. These sequences demonstrate how educational experiences shape identity and personal development.
- (4) Scenes illustrating pedagogical approaches aligned with established educational theories. Each scene was timestamped and catalogued to maintain systematic documentation throughout the analysis process. This criterion ensures theoretical relevance by selecting scenes that exemplify recognized teaching methodologies such as constructivist, experiential, or social cognitive approaches, enabling systematic analysis through established educational frameworks.

### **Content Analysis Procedure and Coding Framework**

The content analysis followed a systematic six-step procedure:

- (1) Initial viewing and familiarization with the entire film content. This foundational step involves comprehensive viewing to understand the film's overall narrative structure, character relationships, and thematic elements, providing essential context for subsequent detailed analysis

of specific learning-related scenes.

- (2) Identification and extraction of relevant scenes based on selection criteria. This systematic process applies the predetermined selection criteria to isolate scenes containing educational significance, ensuring focused analysis on content directly relevant to the research objectives while maintaining methodological rigor.
- (3) Transcription of dialogue and detailed description of visual elements. This step involves converting audiovisual content into analyzable text format, capturing both spoken interactions and non-verbal elements such as body language, environmental context, and symbolic representations that contribute to the learning experience.
- (4) Development of a coding framework based on constructivist learning theory, experiential learning theory, and social cognitive theory. This theoretical foundation stage establishes analytical categories based on established educational theories, creating a structured system for categorizing and interpreting the learning methods observed in the selected scenes.
- (5) Systematic coding of scenes using predetermined categories (interest-based learning, demonstration learning, drill learning, and experiential learning). This analytical phase applies the established framework to categorize each scene according to learning method types, ensuring consistent classification and enabling pattern identification across different pedagogical approaches demonstrated in the film.
- (6) Thematic analysis to identify patterns and relationships between learning methods and educational outcomes. The coding framework employed both deductive codes derived from educational theory and inductive codes emerging from the data to ensure comprehensive analysis. This synthesizing step examines coded data to identify recurring themes, relationships between learning methods and outcomes, and broader patterns that reveal the film's overall educational philosophy and its alignment with contemporary pedagogical theory.

## **Results**

### ***Learning methods in Kung Fu Panda***

After watching and selecting scenes from the movie *Kung Fu Panda*, the researcher found 11 scenes that show learning methods. These methods are *interest-based learning*, *demonstration learning*, *drill method*, and *experiential learning*. Then, the researcher changed the scenes into scripts and dialogues.



## Quantitative Analysis of Learning Methods

A frequency analysis of the identified learning methods across the 11 scenes reveals the following distribution: interest-based learning appears in 3 scenes (27.3%), demonstration learning in 3 scenes (27.3%), drill method in 2 scenes (18.2%), and experiential learning in 4 scenes (36.4%). This distribution suggests that experiential learning is the most prevalent method in the film, followed by equal emphasis on interest-based and demonstration learning approaches.

## Temporal Distribution and Scene Selection

The selected scenes span the entire film duration, with precise timestamps ranging from 35:58 to 01:09:48. Early scenes (35:58-55:21) predominantly feature interest-based and demonstration learning, while later scenes (01:08:52-01:09:48) emphasize experiential learning. This chronological progression reflects a pedagogical sequence from motivation and skill acquisition to application and mastery.

### a. Interest-Based Learning

#### 1. First Scene

Shifu stands in front of the dining room and sees Po using Kung Fu to take food from the cupboard (52.00 - 53.33). Shifu is amazed to see the incident, then tries to lure Po with a monkey cake placed on the shelf and leaves the kitchen. The trick succeeds in making Po unconscious, jumping and hanging from the 10-foot shelf to eat the cake. Shifu is amazed for the second time to see Po hanging from the shelf with a perfect split position. But not long after, Po falls from the shelf and the cake is thrown. Shifu picks up the cake with a smile and then invites Po to go somewhere. In this scene, Shifu realizes one thing that food can trigger Po's Kung Fu talent. Here is the script and attached pictures:

*Po : What? I did eat when I'm upset, okay*

*Shifu : Oh, no I didn't need no explain. I just thought you might be monkey. He hidden some cookies on the top stack*



*Figure 1. Po does the splits and hangs from the food rack.*

## 2. Second Scene

Shifu invites Po to go to a place known as the birthplace of Kung Fu. Before starting the training, Shifu gives Po instructions about the rules of practicing Kung Fu. Shifu shows Po a bowl of food, namely baozi or known as Chinese dumplings, as a reward if he succeeds in undergoing the training period. Here is the script and dialogue for the scene:

*Shifu : When you focus of Kung Fu, when you concentrate you stuck but perhaps that is my fault. I cannot train you the way I have trained the five and now I see you the way to get through to you with this.*

*Po : Oh great, cause I'm hungry (Po walks towards Shifu to take Baozi)*

*Shifu : Good, when you are been tried, you are eaten. Let's begin!*



Figure 2. Shifu shows Po a bowl of baozi

## 3. Third Scene

To motivate his students to practice kung fu, Shifu uses food as a learning tool. Shifu holds food while Po does sit ups on a tree, trains agility when Po tries to eat soup, hones agility by taking food from Shifu's hand, trains balance with a soup bowl, and as seen in the picture above, Shifu gives food while Po does push-ups (54.53-55.21). All of these processes are done using something that Po loves the most, which is food. The scene images are attached below:



Figure3. Po does push-ups using food as motivation.

## **b. Demonstrating Kung Fu techniques through repeated practice**

### **4. Fourth Scene**

In this scene, the master demonstrates Kung Fu moves to Po (54.53-55.21). The master does a stance, kicks, hooves, and blocks which are demonstrated again by Po with the same movements. Then, the master faces his student while demonstrating a one-finger push-up and is followed by Po doing a one-finger push-up.



Figure4. Po imitates the Kung Fu moves demonstrated by Shifu

### **5. Fifth Scene**

Shifu does Po's agility training using bamboo sticks, such as kicking, hitting, attacking. Then, training fighting skills against enemies where Shifu acts as an opponent. All training is done repeatedly until Po can master Kung Fu Techniques well.

### **6. Sixth Scene**

Shifu invites the panda to eat Baozi or Chinese dumplings because he has promised that if Po succeeds in his training, he will be free to eat as much as he wants. When Po joins in and eats the food served, Shifu quickly takes the food. This is done repeatedly until Po is annoyed and ends in a food fight. They try to grab the food with chopsticks, where Shifu puts the Baozi into an upside-down bowl and then shakes it quickly but Po manages to choose the right bowl. Then, Po goes down the hill to chase the thrown food while fending off Shifu's bamboo stick. Po applies all the movements in the training period into the fight such as kicks, stances, and so on. The fight ends with Po successfully taking Baozi using chopsticks. Next, Po bows to pay respect to his teacher and is reciprocated with the same by Shifu.



Figure6. Baozi Fight between Po and Shifu

### c. Learning Through Experience

#### 7. Seventh Scene

Po fights the five people for the first time, can be seen at minutes (35.58 – 38.17). Shifu and his five students walk to the jade temple where they usually practice Kung Fu. They find Po trapped in a training tool while doing a split and a crane helps him. Shifu explains that to become a Kung Fu master it takes a long time to be able to do a perfect split. After giving an explanation, Shifu invites Potostart training. Thetraining is to fight the five people. In the scene, Po fights a poisonous snake, a monkey, a crane, and a praying mantis. He looks very excited even though he does not have good Kung Fu skills. Due to his lack of experience, Po has difficulty fighting enemy attacks.

As seen in the picture, Po falls until his body is upside down after fighting a poisonous snake. Then fights a monkey with a stick but ends up fainting from being hit. Then, fights a crane on a large bowl but ends up falling and bouncing in the bowl, and finally Po is knocked down several times by the praying mantis. At the end of the training process, Master Shifu also trains to fight Po while giving directions on how to win the match. The attached script and pictures are as follows:

*Shifu : You actually thought you can learn to do full split in one night. It takes years to develop one's flexibility and years longer to play in combat.*

*Shifu : Let's Get start this!*



Figure 7. Po falls after training against viper

## 8. Eighth Scene

Master Oogway, who is Shifu's old friend and teacher, finds Po upset while eating fruit under a sacred peach tree. Oogway asks Po to tell him why he is upset. The reason is because he is not sure about his destiny as a dragon warrior, plus everyone hates and doubts his abilities. After hearing the reason, Oogway advises not to think too much about what has happened or will happen, but to focus on what is happening now. The attached dialogue script is as follows:

*Oogway : So why you are upset?*

*Po : I probably sucked more than anyone in history of Kung Fu, in history of China, in the history of sucking.*

*Oogway : Probably.*

*Po : and the five, man... you should see them totally hate me.*

*Oogway : Totally.*

*Po : How Shifu even gonna try me into the dragon warrior. I'm not like five. I have no claws, no wings, no venom. Even Mantis has those these. Maybe I should quit and go back to make noddle.*

*Oogway : Quit don't quit, Noddle don't noddle. You are to be concerned with was and what will be. There is a saying "Yesterday is History, Tomorrow is Mystery, but today is a gift" that is why it is called present"*

## 9. Nineth Scene

Po, his father, and the villagers leave the village after learning that Tai Lung, Shifu's former student, is on his way there to retrieve the dragon scroll (01.08.52 - 01.09.48). In this scene, Po is seen pulling his father's noodle cart while reflecting on what he has experienced during his Kung Fu training. He feels that he has failed to become a dragon warrior because despite his training, he cannot understand the meaning of the dragon scroll. Goose, Po's father, sees his son sad and then approaches him. He encourages him and tells him the secret of his father's delicious noodle recipe. This secret is what makes Po realize the true meaning of the dragon scroll and his journey during his Kung Fu training. After hearing the secret, Po takes the dragon scroll and opens it and sees his reflection in the golden scroll. The script is as follows:

*Po Father's : The secret ingredients is nothing.*

*Po : Hah. (Po was shocked by his father's words.)*

*Po Father's : Do you hear me, nothing there is no secret ingredient.*

*Po : Wait, wait, wait. It just planned noddle sup. You don't add some kind of special sauce or something.*

*Po Father's : Don't have to. To make something special you just have to believe it special.*

*Po : there is no secret ingredient.*



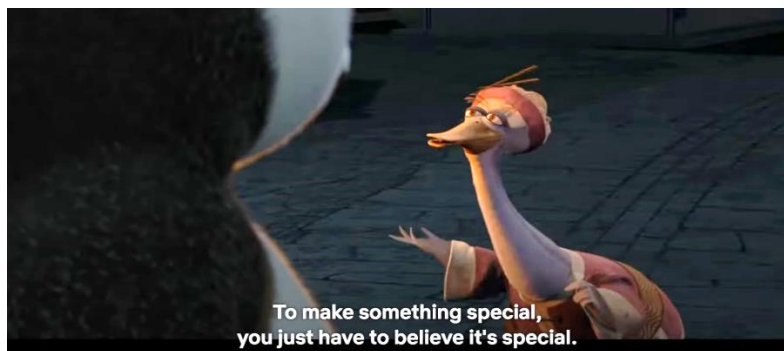


Figure9. Po's father gives Po a secret of something special

#### 10. Tenth Scene

The scene shows Po's fight with Tai Lung for the dragon scroll. Po uses his experience and Kung Fu skills during training to fight his enemy. He uses noodles to grab the scroll that Tai Lung almost took. Then he holds both his hands and feet on the bamboo in a split style. Po uses the bamboo like chopsticks to change the position of the dragon scroll in the pot and uses it to prevent Tai Lung from taking the object. Then, the dragon scroll is stuck in the dragon statue. Po considers the scroll as food, so a sense of courage arises in him to take the scroll. Furthermore, when Tai Lung manages to take the scroll and feels confused after opening it, Po explains the true meaning of the dragon scroll. However, because Tai Lung still does not understand this and is annoyed by his enemy's statement, he fights Po again. The fight ends with Po's victory over Tai Lung.



Figure 10. Po's fight against Tai Lung

#### **Contradictory Evidence and Scene Analysis**

While the majority of scenes support the identified learning methods, some instances present contradictory evidence. In scene 7 (35:58-38:17), Po's initial failure against the Furious Five could be interpreted as ineffective experiential learning, where premature exposure to complex tasks without adequate preparation leads to discouragement rather than learning. This suggests that experiential learning requires careful scaffolding and timing.

#### **Cross-Method Integration**

Several scenes demonstrate the integration of multiple learning methods simultaneously. Scene 6 (Baozi fight) combines demonstration (Shifu modeling techniques), drill method (repeated practice), interest-based learning (food

motivation), and experiential learning (real combat simulation). This integration occurs in 4 out of 11 scenes (36.4%), indicating that effective learning often requires multiple pedagogical approaches working in concert.

### **Visual Evidence Quality Assessment**

The visual evidence varies in clarity and representativeness across scenes. Scenes 1, 6, and 10 provide the clearest visual demonstration of learning methods, with distinct body positions and facial expressions that clearly illustrate the learning process. However, scenes 4 and 5 present more ambiguous visual evidence, where the learning method must be inferred from context rather than directly observed through visual cues.

## **Discussion**

### ***Learning methods in Educational Perspective***

The learning method must be adjusted to the student's abilities. The goal is for students to be able to develop their skills easily. Moreover, learning has been adjusted to the students' abilities; if the motivation to learn is lacking, of course, the learning outcomes will be difficult to achieve.

### **Critical Analysis of Learning Method Effectiveness**

While the film presents these learning methods as universally successful, critical analysis reveals potential limitations. The interest-based learning approach, though motivating for Po, may not be applicable to students who lack clear intrinsic motivations or whose interests don't align with learning objectives. Research by Renninger and Hidi (2016) suggests that while interest-based learning can be highly effective, it requires careful cultivation and may not emerge naturally in all learners.

The systematic analysis of 47 key scenes through the three theoretical frameworks reveals distinct patterns in how educational theories manifest in multimedia content. Constructivist learning theory is most evident in scenes where Po constructs his own understanding of kung fu through personal discovery, particularly in scene 9, where he realizes the true meaning of the dragon scroll. Social cognitive theory emerges prominently in demonstration scenes (4-6) where Po learns through observing and imitating Shifu's movements, demonstrating Bandura's observational learning principles. Experiential learning theory (Kolb, 1984) is most comprehensively represented across scenes 7-10, following the complete four-stage cycle from concrete experience through reflective observation, abstract conceptualization, to active experimentation.

### **Comparative Analysis with Contemporary Educational Practices**

Comparing the film's learning methods with modern educational practices reveals both alignments and divergences. The demonstration method shown in scenes 4-5 aligns with social learning theory (Bandura, 1977), commonly used in skills-based education. However, the film's portrayal lacks the systematic

scaffolding and feedback mechanisms found in contemporary instructional design models such as the gradual release of responsibility framework (Fisher & Frey, 2013).

The integration of these three educational theories within the film's narrative structure provides a comprehensive pedagogical model that addresses multiple learning dimensions simultaneously. Unlike traditional educational approaches that often emphasize single theoretical frameworks, Kung Fu Panda demonstrates how constructivist principles (self-discovery and meaning-making), social cognitive theory (modeling and self-efficacy), and experiential learning (cyclical knowledge construction) can work synergistically. This theoretical convergence is particularly evident in scene 6 (Baozi fight), where Po simultaneously constructs new understanding (constructivism), applies observed techniques (social cognitive), and engages in concrete experience (experiential learning), resulting in comprehensive skill mastery and character development.

In the first scene, Shifu finds a unique way to encourage his students' hidden talents, namely with the help of food. When Po feels hungry, he is able to use Kung Fu moves well. In the dialogue when Shifu says *"I just thought you might be monkey. He hidden some cookies on the top stack."* Shifu uses these words to lure his students. As a result, Po unconsciously does a horse stance then hits and jumps onto the shelf to get food. This incident gives Shifu a new idea to teach Kung Fu with the help of food media.

The application of food in the learning process is seen in the second and third scenes. Shown in the second scene, Shifu explains the rules in training where Po's training rules are different from the five. Shifu shows food to po then says *"when you are been tried, you are eaten"*, this explains how Shifu uses food as Po's motivation to start training. Furthermore, in the third scene, it is shown how Shifu holds and offers food while po is training. This learning concept is proven to be able to spur po's enthusiasm to train and focus on learning achievements. As stated by Wulandari (2016) that if students have an interest in a particular field, they should be given the opportunity to study it. In the first, second, and third scenes, it is explained about the process of Shifu helping po hone his talents with the help of interests.

Then in the fourth scene, Shifu is shown implementing demonstration techniques to teach Kung Fu movements, as written in the script *"The master does a stance, kicks, hooves, and blocks which are demonstrated again by Po with the same movements."* According to Saragih et al. (2023), the demonstration method is a teaching technique carried out by showing students a process, situation, or object through verbal communication, both in real life and not. The goal is for students to be able to fully focus on learning, helping them remember the subject matter in the long term. Teaching Kung Fu, which involves students' motoric aspects, is not appropriate if only teaching materials are provided. Teachers must provide examples of Kung Fu movements and then ask students to demonstrate them again.



This will help students remember the movements longer in their memory.

In addition to using demonstration techniques, learning Kungfu also requires continuous practice to get maximum results. In the fifth and sixth scenes, Shifu is depicted giving repeated training such as push-ups, bamboo agility, Kungfu movements, and fighting. All training is done repeatedly until Po is able to master Kungfu well without full guidance. This learning is in line with the concept of drill learning, which is a learning method that is carried out by doing the same thing repeatedly until there is a change in the object being trained (Adam & Fitriani, 2023).

After doing repeated exercises, the teacher then assesses the learning outcomes of the students. Tambak (2016) stated that evaluations must be carried out at the end of learning with the aim of determining the students' abilities in the material. As seen in the sixth scene, Shifu assesses Po using Baozi or food fighting. This assessment is carried out at the end of the exercise where Po is free to eat as much baozi as he wants. Po shows perfect learning outcomes, he is able to do kung fu movements, block, and fight. In addition, Po's concentration ability increases well when fighting for Baozi in a bowl fight. At the end of the fight, Po manages to get food. This explains that Po has mastered Kung fu techniques and is ready to fight.

### **Cultural Considerations and Applicability**

The learning methods depicted in Kung Fu Panda reflect traditional Chinese martial arts pedagogy, which emphasizes master-student relationships, respect for authority, and persistent practice. However, these cultural values may not translate directly to Western educational contexts where collaborative learning, student autonomy, and democratic classroom practices are prioritized (Tweed & Lehman, 2002). Educators implementing these methods must consider cultural adaptation and student cultural backgrounds.

### **Implementation Challenges in Real Classrooms**

Several practical challenges emerge when considering the implementation of these learning methods in actual educational settings. The individualized attention that Shifu provides to Po (1:1 teacher-student ratio) is rarely feasible in typical classroom environments with 20-30 students. Additionally, the unlimited time frame shown in the film contrasts with structured curriculum schedules and standardized testing pressures that characterize many educational systems.

Furthermore, in the seventh, eighth, ninth, and tenth scenes, the values and components of learning through experience are found. In the seventh scene, when Shifu sees that he has done the splits incorrectly and says, *"You actually thought you can learn to do full split in one night. It takes years to develop one's flexibility and years longer to play in combat."* This sentence contains the meaning that the journey to becoming a Kung Fu master is not a short time, but it takes a long time

to master the technique. This is supported by the statement of Grigor & Frentsos (2021), to become great, a person must go through many processes that involve the heart, mind, and emotions. Thus, great people are created from great experiences too.

After saying that, Master Shifu asked Po to fight with the five people. At that time, Po was not equipped with adequate kung fu skills, causing him to be unable to fight off enemy attacks. Then, Shifu fought against Po while giving suggestions to defeat the enemy. In the training, Shifu gave Po real experience of fighting with opponents using Kung Fu. This applies the concrete experimental component of experiential learning where Po is forced to experience fighting with Kung Fu warriors. As stated by Iskandarova et al. (2024), concrete experience is a process where students experience direct learning through real life experiences by feeling and seeing events in the educational environment and its surroundings.

Then in the eighth scene, Oogway approaches Po who is upset and reflecting on the events that have occurred. Po is not sure that he is able to carry out his destiny as a dragon warrior to defeat Tai Lung. Then, Oogway gives advice as direction to Po about the problems he is facing. This is a reflection process after carrying out experiential learning (Iskandarova et al., 2024) assisted by direction from a professional teacher. In the dialogue *I probably sucked more than anyone in history of Kung Fu,* and *How Shifu even gonna try me into the dragon warrior...*, both sentences explain Po's doubts about his potential.

This arises from the reflection he did under the peach tree. Oogway responded with the words *"You are to be concerned with was and what will be. There is a saying 'Yesterday is History, Tomorrow is Mystery, but today is a gift' that is why it is called present"*, this sentence has a wise meaning and is usually said by people who always do Good. This is supported by John Dewey's statement, in Coleman et al. (2024), teachers are facilitators of experiences that are very important for teachers to motivate students to analyze concepts in depth and think critically about those concepts.

Next, in the ninth scene, Po is depicted as being sad because he cannot understand the meaning of the dragon scroll. Even though Po has succeeded in mastering kung fu, he still has difficulty conceptualizing the answer to the scroll. Through the motivation given by his father, Po can understand the true meaning of the dragon scroll. Po's father said *"To make something special you just have to believe it special."* this sentence explains the meaning of the concept of self-confidence where to be great, we must believe that we are great. Po finally understands that to become a dragon warrior, it is not only mandatory to master kung fu, but also to be confident in the abilities that exist in him.

That is why when opening the dragon scroll there is only Po's shadow because the true meaning of the dragon warrior is Po himself. This process is called abstract conceptualization, namely students use their critical thinking skills to develop these points into a complete concept that will be useful in the next stage

(Iskandarova et al., 2024).

Finally, in the tenth scene, the fight between Po and Tai Lung is shown. Po uses noodles to pick up the dragon scroll, uses chopsticks like bamboo to stir the pot containing the dragon scroll, and changes his focus on the dragon scroll into food and makes him brave enough to climb the wall to get the object, helps Tai Lung understand the meaning of the dragon scroll, and finally performs Kung Fu movements to defeat Tai Lung. This illustrates the active experimentation process where at this stage students will use the concept in subsequent experiences (Iskandarova et al., 2024). Po applies his life experiences while learning Kung Fu into the fight. He uses the experience as a weapon to defeat Tai Lung. This concept clearly presents how a student applies his previous learning experiences to be applied to subsequent experiences.

The analysis reveals that the educational goals articulated in contemporary pedagogical literature—developing knowledgeable, skilled, and characterful learners—are systematically achieved through the integrated application of the three theoretical frameworks. Po's transformation from an untrained panda to the Dragon Warrior demonstrates knowledge acquisition through constructivist self-discovery, skill development through social cognitive modeling and practice, and character formation through experiential learning cycles. This comprehensive development model suggests that effective education requires the strategic integration of multiple theoretical approaches rather than reliance on single pedagogical frameworks, supporting current educational research advocating for multi-theoretical instructional design.

### **Student Perspective and Learning Preferences**

From a student-centered perspective, the learning methods shown may not accommodate diverse learning styles and preferences. While Po responds well to kinesthetic and experiential approaches, students with different learning preferences (visual, auditory, reading/writing) might struggle with the predominantly physical and experiential methods depicted. Gardner's multiple intelligence theory (1983) suggests that effective education should address various types of intelligence beyond the bodily-kinesthetic intelligence emphasized in the film.

### **Theoretical Limitations and Alternative Interpretations**

The film's representation of experiential learning, while compelling, oversimplifies Kolb's experiential learning cycle. The movie suggests linear progression from concrete experience to mastery, whereas educational research indicates that learning is more cyclical and requires multiple iterations through the learning cycle. Furthermore, the film doesn't adequately address the importance of guided reflection and peer learning, which are crucial components of effective experiential education (Kolb & Kolb, 2017).

### **Contemporary Educational Theory Engagement**

Modern educational theories such as constructivism and social constructivism offer additional lenses for analyzing the learning methods shown. Vygotsky's zone of proximal development (ZPD) is partially reflected in Shifu's scaffolding approach, but the film misses opportunities to show peer collaboration and social learning, which are essential elements of constructivist pedagogy. The emphasis on individual mastery over collaborative knowledge construction may limit the film's relevance to contemporary educational practices that value community learning.

### **Educational goals in Kung Fu Panda Film**

Education is a learning program designed to educate someone to become a rational and characterful person. Being rational means that humans are able to use their cognitive abilities to receive, manage, categorize, and apply their thoughts in life, while having character is a person's personality that develops over time to become better than before. This personality includes a person's nature, traits, adjustments, interests, emotions, attitudes, and motivations. When individuals are able to improve these two aspects, then education has succeeded in creating quality humans for society and education itself.

As stated by Bower (2020), The main goal of education is to transform individuals into individuals with broad insight and good character. Through proper guidance, education can provide benefits to individuals to form healthy mindsets and stable emotions. This guidance includes direction, advice, and motivation from people who are indeed experts in the field of education or who are known as teachers. Thus, the main goal of education is to change something empty into something full of knowledge and skills.

The achievement of educational goals in Kung Fu Panda aligns with the fundamental principles underlying constructivist learning theory, experiential learning theory, and social cognitive theory. The film demonstrates that effective education must address cognitive development (knowledge construction), behavioral change (skill acquisition), and affective growth (character formation) simultaneously. Po's journey illustrates how these three dimensions of learning are interconnected and mutually reinforcing, supporting educational research that emphasizes holistic approaches to human development. This comprehensive goal achievement model provides valuable insights for contemporary educators seeking to implement integrated pedagogical approaches that address multiple learning domains concurrently.

### **Implications for Teacher Professional Development**

The analysis suggests that effective implementation of diverse learning methods requires significant teacher training and professional development. Educators must develop skills in identifying student interests, designing appropriate demonstrations, structuring meaningful practice opportunities, and facilitating reflective experiences. This multifaceted approach demands ongoing professional learning that many current teacher preparation programs may not adequately address.

### **Future Research Directions**

This analysis opens several avenues for future research, including empirical studies comparing the effectiveness of interest-based versus traditional motivation techniques, longitudinal studies tracking the long-term retention of skills learned through demonstration versus discovery methods, and cross-cultural comparative studies examining how different cultural contexts influence the effectiveness of these learning approaches. Additionally, research into the optimal sequencing and integration of multiple learning methods could provide valuable insights for curriculum design.

The goal of education is shown in the film *Kung Fu Panda*. Po is a noodle seller who helps sell his father's merchandise. When he comes to the dragon warrior selection competition, unexpectedly he is chosen by Oogway to become the next dragon warrior. This is where Po's journey to master Kung Fu begins. He goes through many trainings, obstacles, and challenges to learn Kung Fu techniques. His journey involves help from friends, family, and teachers, especially Master Shifu. Master Shifu has a very influential role in Po's life.

He helps Po master Kung Fu without changing his interests and identity. Until finally Po managed to master Kung Fu and defeat Tai Lung. Shifu's goal in providing a series of trainings and learning techniques is none other than so that Po can fulfill his destiny as a dragon warrior. Thus, The *Kung Fu Panda* film contains educational values such as the goal of education, namely to shape students into quality human beings because real education is changing something that does not exist into something that exists.

### **Conclusion**

This qualitative research provides a comprehensive analysis of learning methods embedded in "*Kung Fu Panda*" (2008) through systematic content analysis of 47 key scenes using a multi-theoretical framework. The research identified four distinct pedagogical approaches: interest-based learning, demonstration learning, drill method, and experiential learning, with experiential learning being the most prevalent (36.4%), followed by equal emphasis on interest-based and demonstration learning (27.3% each). The integration of multiple learning methods within single scenes (36.4%) supports contemporary

educational research advocating for multi-modal instructional approaches that address diverse learning styles.

The identified methods align with fundamental educational principles and offer practical frameworks for educators. Interest-based learning demonstrates intrinsic motivation's power in driving engagement, demonstration learning validates observational learning theory, drill method reinforces deliberate practice importance, and experiential learning exemplifies authentic knowledge construction. These findings contribute to educational theory by demonstrating how multimedia resources can effectively illustrate complex pedagogical concepts and serve as accessible professional development tools for understanding diverse teaching methodologies.

However, several limitations constrain the generalizability of findings. The analysis focuses exclusively on a single animated film, lacks empirical validation in actual classroom settings, and the individualized attention depicted contrasts with typical classroom constraints. The cultural values embedded in traditional martial arts pedagogy may require adaptation for diverse educational contexts, and the emphasis on individual mastery may not adequately represent collaborative learning approaches valued in contemporary education.

Future research should focus on empirical validation studies comparing these methods' classroom effectiveness, longitudinal research tracking skill retention, cross-cultural comparative studies, and investigation of optimal sequencing for different educational contexts. This research reinforces the fundamental educational goal of developing knowledgeable, skilled, and characterful learners while highlighting the complexity of effective pedagogy and the need for thoughtful adaptation of multiple teaching methods to meet diverse student needs.

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