

Development of A Multicultural Based Character Education Learning Module in The “Nusantara Dance I” Course, Department of Dance Drama Music Education, Faculty of Arts and Culture, Universitas Negeri Gorontalo

Nurlia Djafar^{1*}, Maryam Rahim², Suleman Bouti³, Mohamad Zubaidi⁴

^{1,2,3,4} Universitas Negeri Gorontalo, Indonesia

*Corresponding Author:

Email : nurlia@ung.ac.id

Abstract.

This study aimed to develop a Multicultural-Based Character Education Learning Module through the Tidi Lo Polopalo dance in the Nusantara Dance I course at the Department of Dance–Drama–Music Education, Faculty of Arts and Culture, Universitas Negeri Gorontalo. The study employed a Research and Development (R&D) method using Sugiyono’s stages, namely: identifying potentials and problems, data collection, product design, expert validation, design revision, limited try-out, product revision, and broader field implementation. A mixed-methods approach was applied: qualitative methods were used to explore character values and the multicultural context embedded in the Tidi Lo Polopalo dance, while quantitative methods were used to test module effectiveness through descriptive statistics and t-tests (independent and paired). The participants were students enrolled in the Nusantara Dance I course, divided into an experimental group using the module and a control group using conventional teaching materials. The results indicated that the developed module was rated highly valid by content, language, media experts, and cultural practitioners, with average scores above 85%. Practicality testing through lecturer and student questionnaires showed the module was “highly practical” (85–100%). Effectiveness analysis using a paired t-test yielded $t = 10.16 > t_{table} = 2.093$ ($\alpha = 0.05$), indicating a significant improvement between pretest and posttest scores in the experimental group. Descriptively, the average learning outcome increased from 31.5 to 69.9 after module implementation. The module was proven valid, practical, and effective in enhancing students’ understanding of character values (discipline, cooperation, responsibility, religiosity, tolerance) and their multicultural awareness through the local cultural context of Gorontalo. The final product is a contextual dance learning module rooted in local wisdom as an implementation of culture-based character education.

Keywords: Character education; multicultural; traditional dance; Tidi Lo Polopalo; module development and Gorontalo.

I. INTRODUCTION

Character education is a major pillar in developing Indonesia’s human resources. As mandated by Law No. 20 of 2003 on the National Education System (Article 3), national education functions to develop capabilities and to shape the nation’s character and a dignified civilization in order to educate the life of the nation. Education also aims to develop learners’ potential so that they become individuals who are faithful, devout, of noble character, knowledgeable, creative, and responsible. This policy is reinforced by Presidential Regulation No. 87 of 2017 on Strengthening Character Education (*Penguatan Pendidikan Karakter/PPK*), which establishes five core values religiosity, nationalism, independence, mutual cooperation, and integrity as foundations in all educational activities, including higher education. In addition, Law No. 12 of 2012 on Higher Education emphasizes that universities aim to produce graduates who are virtuous, possess strong personal character, and demonstrate academic and professional competence to advance science, technology, and the arts while upholding humanitarian and national values. Within this context, Universitas Negeri Gorontalo (UNG), through its 2025–2029 Strategic Plan (*Renstra*), affirms the vision of “UNG Berdaya Saing” (UNG as a competitive university). In this strategic document, “competitiveness” reflects the institution’s capacity to survive, develop, and lead within an increasingly internationally competitive higher education ecosystem. Competitiveness is not only measured by market competitiveness, but also by academic competitiveness and institutional reputation.

Therefore, UNG is committed to producing graduates who are not only academically strong, but also adaptive to global needs, technologically literate, equipped with social entrepreneurship character, and culturally/multiculturally sensitive. Multicultural sensitivity is a key element in building inclusive national character, aligned with Indonesia’s ethnic and cultural diversity and its rich local wisdom. Multicultural education not only fosters tolerance, but also promotes social empathy, solidarity, and students’ global awareness as global citizens. In this sense, developing a multicultural-based character education learning

module becomes a strategic step to support UNG's vision of producing globally competitive graduates who remain deeply rooted in national cultural values. One course with strong potential for cultivating character values and multiculturalism is *Nusantara Dance I* in the Department of Dance Drama Music Education, Faculty of Arts and Culture, Universitas Negeri Gorontalo. Nusantara dance learning does not merely train movement techniques; it also contains social, symbolic, and philosophical values from diverse Indonesian cultures. Through appreciation and practice of traditional dances from various regions, students learn to understand cultural diversity while developing tolerance, responsibility, discipline, mutual cooperation, and love for the homeland.

Recent studies show that value- and culture-context-based dance learning can effectively enhance learners' character and multicultural awareness. For instance, Pratiwi, Yetti, and Rakhman (2025) found that interactive media development in traditional dance learning improved cultural appreciation and students' reflective participation. Similarly, Sofa (2023) emphasized that Nusantara dance learning can serve as a vehicle to instill tolerance and unity within Indonesia's cultural diversity. In addition, Aulia et al. (2024), through "Module Development of North Sumatera Ethnic Dance Practicum Based Education for Sustainable Development," demonstrated that a character and sustainability based dance module successfully improved students' understanding of local cultural values and social awareness. Wijayanti, Qomariah, and Tae (2024) also reported that a character-based e-learning module enhanced meaningful learning experiences and shaped learners' affective values. These findings indicate that developing character and multicultural based learning modules is highly relevant to the needs of arts education in higher education, particularly in responding to the challenge of improving graduate competitiveness not only academically, but also in social cultural competence and global awareness aligned with UNG's 2025–2029 Strategic Plan. The urgency of this study arises from the need to develop dance arts learning that not only emphasizes technical and aesthetic skills, but also cultivates character values and multicultural awareness. In the context of the *Nusantara Dance I* course at the Department of Dance Drama Music Education, Universitas Negeri Gorontalo, one core material with strong potential for this purpose is the *Tidi Lo Polopalo* dance, a traditional Gorontalo dance rich in cultural values, social philosophy, and symbolic meanings representing local character.

Tidi Lo Polopalo (literally, "dancing using the *Polopalo* property") not only presents the beauty of movement and distinctive local rhythms, but also embodies noble values such as togetherness, mutual cooperation, hard work, and respect for tradition. In practice, this dance requires harmonious and coordinated group interaction, implicitly fostering responsibility, discipline, and social solidarity. These values align with the main dimensions of Character Education mandated by Presidential Regulation No. 87 of 2017 and support the implementation of Article 3 of Law No. 20 of 2003. However, in the implementation of *Nusantara Dance I*, affective and reflective aspects of the cultural values contained in *Tidi Lo Polopalo* are often not optimally addressed. Learning tends to focus on reproducing movements and memorizing dance patterns; consequently, students are not systematically guided to understand the symbolic meanings and moral messages behind the dance. As a result, the potential of *Tidi Lo Polopalo* as a medium for character and multicultural education has not been fully utilized. This condition highlights an urgent need to develop a character and multicultural-based learning module focusing on *Tidi Lo Polopalo*, so that students not only master dance skills but are also able to interpret and internalize the socio-cultural values embedded in it. The module is expected to bridge cognitive psychomotor goals with affective outcomes, and to serve as guidance for lecturers in implementing arts learning oriented toward strengthening national character and cross-cultural sensitivity.

Although several studies have examined traditional dance learning as a medium for character and multicultural education, research specifically positioning *Tidi Lo Polopalo* as the main focus remains limited. Most previous studies focused on interactive media development or dance modules in general without deepening Gorontalo-specific symbolic meanings and local character values. Previous research has shown that traditional dance effectively instills discipline, responsibility, and togetherness (e.g., Saputra et al., 2024; Sasmi & Hasan, 2020/2024). In Gorontalo, Mois et al. (2025) studied *Tidi Lo O'ayabu* learning using a Problem-Based Learning model and demonstrated that contextual approaches improve students' understanding of traditional dance; however, the study did not specifically connect dance learning to the

development of a multicultural-based character education module. Studies on *Tidi Lo Polopalo* itself have been dominated by descriptive analyses of its performance forms and social functions in customary ceremonies, without systematic instructional device development. Even in the author's own prior work, research focused only on the *Langga Buwa* dance as a medium for shaping students' character (Djafar, 2014), leaving the cultural aspects and philosophical values of *Tidi Lo Polopalo* unanalyzed and undeveloped in a systematic learning module. This limitation indicates a clear research gap: the absence of a multicultural based character education learning module that specifically elevates *Tidi Lo Polopalo* as the main learning resource.

Therefore, this study is urgent to fill the gap by developing a learning module that emphasizes not only technical movement aspects but also deeply explores local cultural meanings and character values embedded in *Tidi Lo Polopalo*, enriching arts education research at Universitas Negeri Gorontalo and expanding the author's scholarly contributions. Beyond pedagogical relevance, this study also has strategic urgency in supporting the 2025–2029 Strategic Plan of Universitas Negeri Gorontalo under the vision "UNG Berdaya Saing." In that document, UNG's competitiveness is not only measured in academic aspects but also in institutional reputation and graduates' readiness for global dynamics. UNG highlights that competitive graduates are academically competent, adaptable to the global workforce, technologically literate, socially entrepreneurial in character, and culturally/multiculturally sensitive. Thus, developing a Multicultural-Based Character Education module for the *Tidi Lo Polopalo* dance is not only an academic innovation, but also a tangible implementation of UNG's mission to produce competitive, character driven graduates. Through mastery and meaningful interpretation of noble values in their own regional traditional dance, students are expected to build a strong cultural identity while becoming sensitive to diversity reflecting the concrete principle of being "excellent in local roots, resilient at the global level."

II. METHODS

Research Design

This study employed a Research and Development (R&D) design to produce a learning module for multicultural-based character education in the Nusantara Dance I course using the *Tidi Lo Polopalo* dance context. A mixed-methods approach (qualitative–quantitative) was used: qualitative data informed needs mapping and module content formulation, while quantitative data tested module performance (practicality and effectiveness) during try-out stages.

Research Site and Time

The study was conducted at the Department of Dance Drama Music Education, Faculty of Arts and Culture, Universitas Negeri Gorontalo, from March to October 2025, covering needs analysis, module design, expert validation, limited trial, broader implementation, and final revision.

Product Development Procedure

The module development followed R&D stages: (1) identifying potentials and problems, (2) data collection/needs analysis, (3) product design, (4) design validation (content, language, media, and character education experts), (5) design revision, (6) limited product try-out, (7) product revision, (8) broader field implementation, (9) final product revision, and (10) dissemination/production. To strengthen content alignment and user acceptance, an initial focus group discussion (FGD) was conducted to verify needs analysis findings and design direction, followed by a validation FGD to obtain user feedback after expert review.

Participants and Sampling Technique

Participants were students enrolled in Nusantara Dance I. Purposive sampling was applied, considering that students already had basic dance practice skills and were actively engaged in local culture based learning. The limited trial involved 40 students (two classes: 20 experimental and 20 control). The broader implementation involved 40 students (two experimental classes, 20 each).

Instruments and Data Collection

Data were collected through:

1. **Observation** of learning processes to record activities and attitude/character indicators during dance learning.
2. **Interviews** (course lecturers/students/related experts) to explore needs, constraints, and relevance of character multicultural values within the dance context.
3. **Questionnaires** to assess user responses and module practicality (e.g., ease of use, readability, appearance, clarity of activities).
4. **Pretest–posttest** to measure improvements in students' understanding of character and multicultural values in dance learning.

Effectiveness Testing Design

In the limited trial, a quasi-experimental pretest–posttest control group design was used: the experimental group used the developed module, while the control group used conventional materials/learning. In the broader implementation stage, the module was applied in two experimental classes using a pretest–posttest scheme to examine consistency of learning improvements.

Data Analysis Techniques

- a. **Qualitative analysis** (reduction–categorization–conclusion) summarized observations, interviews, field notes, and FGD/validator feedback as a basis for revising the module.
- b. **Quantitative analysis** included:
 1. descriptive statistics (means, standard deviations) of pretest–posttest scores;
 2. N-Gain to determine the degree of learning improvement;
 3. independent t-test in the limited trial to examine differences between experimental and control groups (with normality/homogeneity assumptions when applied);
 4. paired t-test (within each class) and/or independent t-test between experimental classes in the broader implementation stage.
- c. **Practicality analysis** used percentage-based scoring and categorization (e.g., highly practical to not practical) according to the applied rubric.

Module Feasibility Criteria

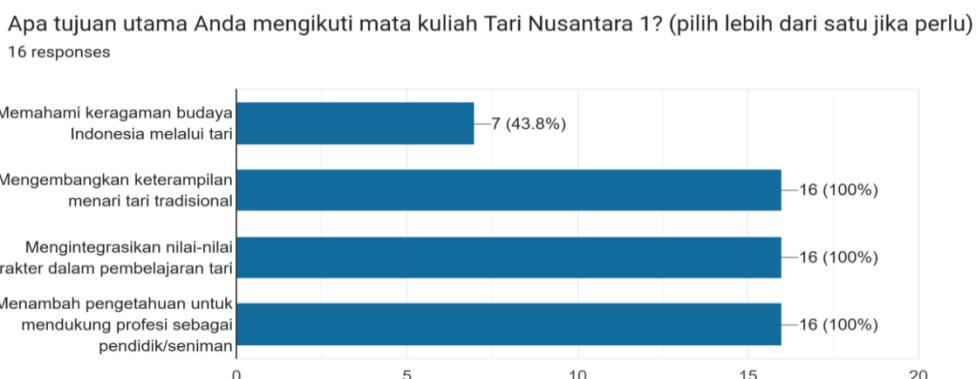
The product was considered feasible if it met:

- a. **Validity:** shown by expert validation results (content, media, language, character education) and revisions based on feedback.
- b. **Practicality:** supported by user questionnaire scores and interview/FGD feedback.
- c. **Effectiveness:** indicated by increased scores (N-Gain) and/or statistically significant differences according to the trial design.

III. RESULT AND DISCUSSION

Initial Findings: Students' Orientation Toward Holistic Dance Learning

Fig 1. Main Objectives of the Nusantara Dance I Course



Survey results indicated that students perceived the Nusantara Dance I course not only as movement-skill training but also as a space to strengthen values and professionalism. All respondents (16 students) stated that their objectives for taking the course were: (1) to develop skills in performing traditional dance, (2) to integrate character values into dance learning, and (3) to gain knowledge supporting their profession as educators/artists (each selected by 100%). Meanwhile, the objective of understanding cultural diversity through dance was selected by 43.8% of respondents. These findings reinforce the rationale that the developed module should be holistic connecting cognitive, affective, and psychomotor domains while explicitly facilitating character internalization and multicultural understanding. Accordingly, “learning outcomes” should not be limited to increased knowledge about dance but should also include meaning-making, attitudes, and collaborative practices in artistic processes.

Product Feasibility: Validation Results and Revision Direction

Table 1. Content Expert Validation Results (Source: Validator TW)

Aspect	Indicator	Score (5-1)
Alignment of Content with CPL & Course Learning Outcomes (CP & CPMK)	Material is easy to understand	5
	Clear examples	5
	Language is easy to understand	5
	Images support the content	5
	Content is relevant	5
	Content is accurate and specific	5
Language	Formulation follows language conventions	5
	Language is easy to understand	5
	Sentences are easy to understand	5
Avarage		5

Validation results showed that the module was feasible across multiple aspects. Experts provided high ratings; for example, the content expert validation recorded a very high average score (mean = 5 on the applied scale), accompanied by suggestions for improvement in specific parts to make the module more contextual and consistent. In addition to expert assessment, feedback from cultural practitioners emphasized strengthening regulatory and cultural policy dimensions. The practitioner recommended that the module refer to Law No. 5 of 2017 on Cultural Advancement and clarify distinctions between ritual elements and knowledge components in traditional arts; these suggestions were addressed by expanding relevant explanations and rules or customary “standards” (*pakem*). Academically, this revision pattern strengthens the module not only as a technical dance teaching material, but also as a more accurate, contextual learning device aligned with scholarly writing standards, while maintaining cultural sensitivity in bringing local knowledge into classroom contexts.

Module Practicality: Lecturer and Student Responses

Practicality testing involved 2 course lecturers and 8 students. For lecturers, practicality scores were 88.33% and 91.67% (both classified as “Highly Practical”). Lecturers noted the module was clear, communicative, and supported by movement illustrations, although they suggested improving time efficiency and learning flow.

Table 2. Lecturer Practicality Test Results

No	Statement	Lecturer 1	Lecturer 2
A	Comprehensibility		
1	The module usage instructions are easy to understand	4	4
2	The language used is clear and communicative	4	4
3	Cultural terms are well explained	4	4
4	The learning flow in the module is easy to follow	3	3
B	Implementability		
5	The module is easy to use in classroom/studio learning activities	4	3
6	Activities can be implemented within the available time	3	3
7	Materials and learning activities align with course learning outcomes	3	4
8	The module can be used independently with minimal lecturer guidance	3	4

No	Statement	Lecturer 1	Lecturer 2
C	Attractiveness and Layout		
9	Design and layout are attractive and motivate learning	4	3
10	Movement illustrations/images support understanding	4	4
11	The color combination and appearance are not confusing	3	3
D	Usefulness		
12	The module helps in understanding character values in dance learning	3	4
13	The module fosters awareness of multicultural values.	4	4
14	The module facilitates correct practice of <i>Tidi Lo Polopalo</i> movements	4	4
15	The module supports active, creative, and reflective learning	3	4
Total Score		53	55
Practicality Score		88.33	91.67
Category		Highly Practical	

From the student perspective, individual scores ranged from 88% to 95%, with an overall average of 91.5% ("Highly Practical"). Students perceived the module as easy to understand, with cultural terms clearly explained; activities were implementable in class/studio settings; and the module supported independent learning.

Table 3. Student Practicality Test Results (Scores per Student)

No	Statement	University student							
		1	2	3	4	5	6	7	8
A	Comprehensibility								
1	The module usage instructions are easy to understand	4	4	3	4	3	4	3	3
2	The language used is clear and communicative	4	4	3	4	4	3	4	4
3	Cultural terms are well explained	4	4	4	4	4	4	4	3
4	The learning flow in the module is easy to follow	4	4	3	3	3	4	4	4
B	Implementability								
5	The module is easy to use in classroom/studio learning activities.	3	4	4	3	3	4	4	3
6	Activities can be implemented within the available time.	4	3	4	4	4	3	3	4
7	Materials and learning activities align with course learning outcomes.	3	4	4	4	4	4	3	3
8	The module can be used independently with minimal lecturer guidance	4	4	3	3	4	3	3	3
C	Attractiveness and Layout								
9	Design and layout are attractive and motivate learning.	3	4	3	4	3	3	4	4
10	Movement illustrations/images support understanding.	4	4	4	3	4	4	4	4
11	The color combination and appearance are not confusing.	4	3	4	4	3	3	3	3
D	Usefulness								
12	The module helps in understanding character values in dance learning.	4	4	3	4	4	4	4	4
13	The module fosters awareness of multicultural values.	4	4	4	4	4	3	3	4
14	The module facilitates correct practice of <i>Tidi Lo Polopalo</i> movements.	4	3	4	3	3	4	4	3
15	The module supports active, creative, and reflective learning.	3	4	3	4	4	4	4	4
Grand Total		56	57	53	55	54	54	54	53
Practicality Score		93	95	88	92	90	90	90	88
Practicality Category		Highly Practical							

Qualitative notes indicated that dominant suggestions were technical editorial (e.g., punctuation consistency and italicizing foreign terms), while the substance and usefulness were rated positively. These results suggest high usability: users could follow the flow, understand instructions, and experience direct benefits for practice, value discussion, and performance ensuring the module functions as a practical pedagogical tool rather than merely a document.

Module Effectiveness in the Limited Trial (Experimental vs Control Group)

In the limited trial, the experimental group (module-based learning) and control group (conventional learning) were compared using a pretest–posttest design.

Fig 2. Frequency Distribution of Experimental Group Posttest Scores

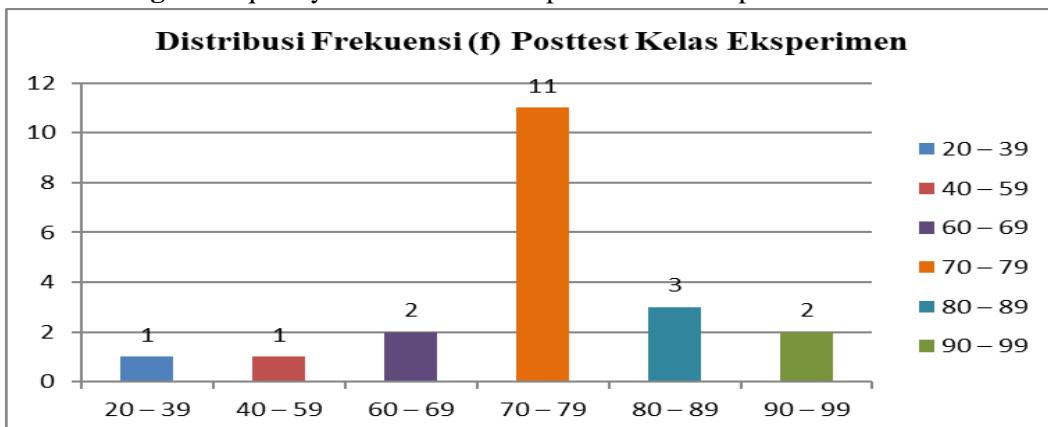
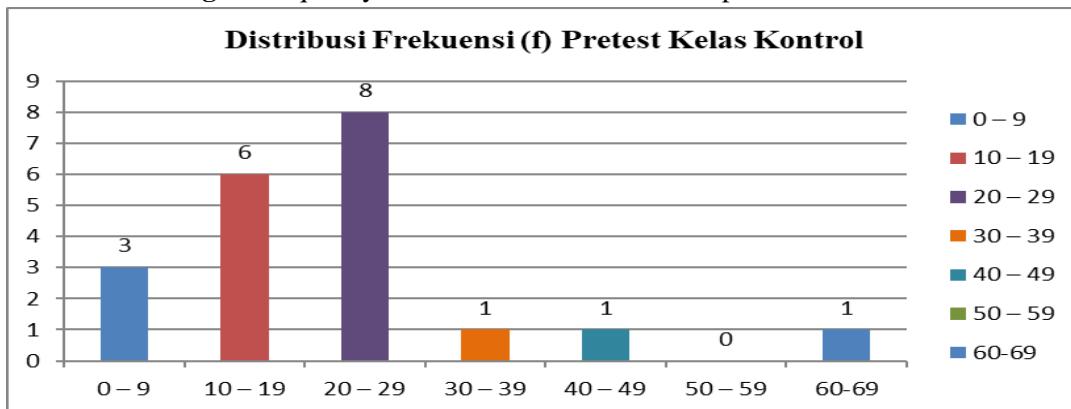


Fig 3. Frequency Distribution of Control Group Pretest Scores



Gain score results showed a clear improvement in the experimental group: $X_{pre} = 30$ to $X_{post} = 73.5$ with $g = 0.62$ (moderate to high). In contrast, the control group's $X_{pre} = 22$ to $X_{post} = 22.5$ with $g = 0.006$ (very low; nearly no improvement). An independent t-test on posttest data showed a large difference: $t = 13.57$ with $df \approx 33$ and $p \ll 0.001$, indicating the experimental group's score was substantially higher than the control group. This suggests that the module improved not only conceptual mastery but also strengthened internalization of character values linked to movement meanings and cultural context. The control group reportedly had less space for value internalization (e.g., tolerance, empathy, collaboration), leading to minimal improvement in character-value understanding.

Effectiveness in the Broader Implementation: Consistent Impact Across Two Experimental Classes

Fig 4. Frequency Distribution of Experimental Class 1 Posttest Scores

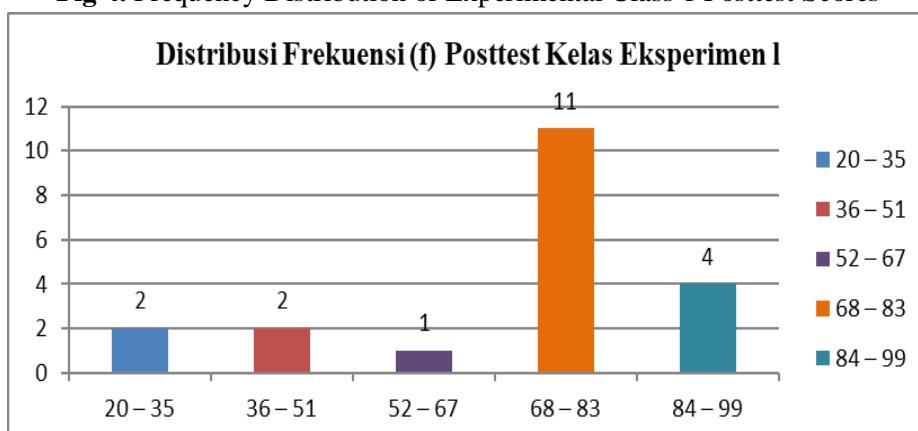
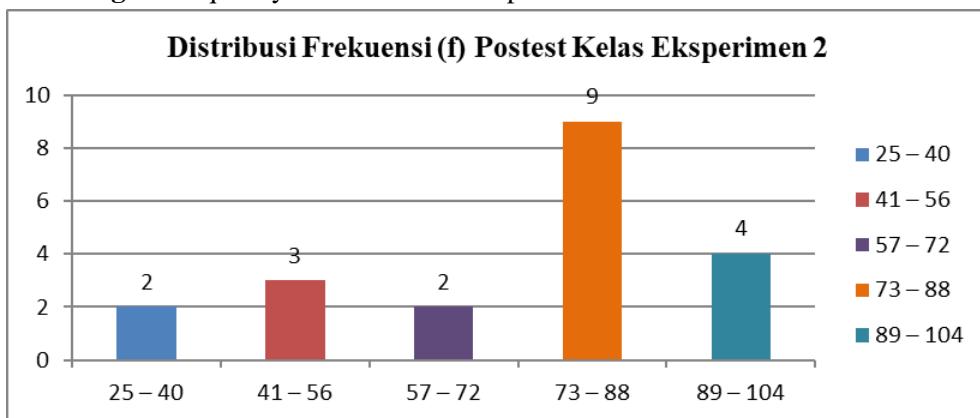


Fig 5. Frequency Distribution of Experimental Class 2 Posttest Scores

In the broader implementation stage, the module was applied in two experimental classes. Paired t-tests showed significant improvements in each class:

1. **Experimental Class 1:** mean increased from 31.5 to 69.9, with $t = 10.16$ ($df = 19$), indicating a significant improvement.
2. **Experimental Class 2:** mean increased from 27.1 to 72.5, with $t = 11.55$ ($df = 19$), also significant.

The consistent improvements across two classes strengthen the argument that the module works in authentic learning conditions (different classes), not merely as a chance effect in a single class. Beyond numerical improvements, gains also appeared in practice quality: students did not simply memorize values, but linked values to movement meanings and lyrics, demonstrated attitude changes during group rehearsals, and improved synchronization/expression in performance.

Integration of Multicultural Character Values and Authentic Assessment Through Performance

The study outputs indicate that the developed module was “highly practical” (practicality $> 85\%$) and improved students’ understanding of eight character values: religiosity, patience, responsibility, humility, cooperation, wisdom, gratitude, and love of culture. The reported average posttest score was 72.5 with a gain score of 0.66 (moderate to high). Pedagogically, performance served as an authentic assessment: it tested not only technique but also cooperation, commitment, rehearsal discipline, and value expression through artistic work. Student responses reinforced this: performances were perceived as spaces for learning outcome actualization, confidence building, and meaningful professional experience. As an outcome, module implementation is projected to contribute to developing character driven and multicultural students, humanistic dance learning, strengthening Gorontalo cultural identity, and supporting UNG’s 2025–2029 Strategic Plan. Thus, the module is not only relevant to classroom needs but also strategically valuable as a local-wisdom-based learning model oriented toward character building and cultural preservation.

IV. CONCLUSION

The development of a multicultural based Character Education learning module through the *Tidi Lo Polopalo* dance produced a feasible, practical, and effective teaching product for dance arts learning in higher education, particularly in the *Nusantara Dance I* course. The module was designed using an Outcome-Based Education (OBE) approach and integrates local-culture-based learning as a context for strengthening students’ knowledge, skills, and attitudes. Substantively, the module does not only guide students to master dance techniques but also encourages internalization of moral, social, and spiritual values through reflective and participatory learning experiences. Eight key character values religiosity, patience/resilience, responsibility/commitment, humility/politeness, cooperation/solidarity, wisdom/cautiousness, gratitude, and love of culture/local identity are integrated into learning activities and dance practice as a medium for multicultural character education.

In terms of product quality, expert validation (language, content, and arts practitioners) confirmed that the module falls within the “highly feasible” category. Practicality testing by lecturers and students showed a “highly practical” category (average score $> 85\%$), indicating the module is easy to use, engaging,

and relevant for classroom and studio learning. In terms of effectiveness, learning achievement improved meaningfully (gain score 0.66; paired t-test indicated $t = 7.17 > t_{table}$ 2.024; $p < 0.05$), and the impact was consistent across two learning groups (independent t-test $t = 0.42 < t_{table}$ 2.024). Therefore, the module contributes as a teaching medium that strengthens academic outcomes while reinforcing character, cultural identity, and students' multicultural awareness in arts education.

V. ACKNOWLEDGMENTS

The author would like to express sincere gratitude to the Universitas Negeri Gorontalo for providing continuous academic and institutional support throughout the implementation of this study and community empowerment program. Special appreciation is extended to the Faculty of Letters and Culture, particularly the Department of Performing Arts Education, for their guidance, encouragement, and valuable insights during the research and learning process.

REFERENCES

- [1] Arifin, M. (2022). *Makna simbolik properti dalam Tari Tidi Lo Polopalo Gorontalo*. *Jurnal Seni dan Budaya Nusantara*, 4(1), 45–58. <https://doi.org/10.31004/jsbn.v4i1.284>
- [2] Amiruddin, F., & Suharti, L. (2025). *The role of traditional vocal expressions in transmitting moral and spiritual education values*. *Jurnal Pendidikan dan Kebudayaan Nusantara*, 7(1), 55–68.
- [3] Anwar, M., & Husain, L. (2024). *Cultural awareness and traditional motif integration in art education: A study of Gorontalo karawo embroidery*. *Jurnal Pendidikan Seni dan Budaya Nusantara*, 6(1), 45–61.
- [4] Arikunto, S. (2019). *Prosedur Penelitian: Suatu pendekatan praktik*. Rineka Cipta.
- [5] Astuti, D., & Widodo, A. (2023). *Integrating Character Values in Traditional Dance Learning*. *Jurnal Kajian Seni dan Pendidikan*, 10(2), 85–97.
- [6] Aulia, S. M., Purnomo, T. W., Faisal, F., & Pardede, M. O. N. (2024). *Module Development of North Sumatera Ethnic Dance Practicum Based Education for Sustainable Development*. Proceedings ICIESC. DOI: 10.4108/eai.24-10-2023.2342151
- [7] Banks, J. A. (2015). *Multicultural Education and the Global Era: Challenges for Universities*. *Journal of Curriculum Studies*, 55(3), 299–318.
- [8] Berkowitz, M. W., & Bier, M. C. (2023). *Moral Character Education in the 21st Century: Rethinking Virtue and Citizenship*. Society, 60(4), 421–434.
- [9] Borg, W. R., & Gall, M. D. (1983). *Educational Research: An introduction* (4th ed.). Longman.
- [10] Brown, J. D. (2023). *Data collection methods in experimental education design*. *Educational Measurement Journal*, 61(2), 145–158. <https://doi.org/10.3102/EMJ2023.0145>
- [11] Cohen, L., Manion, L., & Morrison, K. (2018). *Research Methods in Education* (8th ed.). Routledge. <https://doi.org/10.4324/9781315456539>
- [12] Creswell, J. W., & Creswell, J. D. (2018). *Research Design: Qualitative, quantitative, and mixed methods approaches* (5th ed.). SAGE Publications.
- [13] Djafar, N. (2014). *Simbol Dan Makna Tari Langga Buwa Karya Muraji Bereki* (Thesis, Institut Seni Indonesia Yogyakarta).
- [14] Dörnyei, Z., & Taguchi, T. (2010). *Questionnaires in Second Language Research: Construction, administration, and processing* (2nd ed.). Routledge. <https://doi.org/10.4324/9780203864739>
- [15] Fahmi, A., & Ramadani, N. (2023). *Cultural identity and nationalism in Indonesian traditional costume symbolism*. *Indonesian Journal of Cultural Studies*, 11(2), 87–102. <https://doi.org/10.55577/ijcs.v11i2.611>
- [16] Fitriani, R., & Kadir, M. (2024). *Social cohesion through collaborative traditional art learning in multicultural education*. *Jurnal Ilmu Pendidikan Budaya*, 6(2), 88–102. <https://doi.org/10.36709/jipb.v6i2.645>
- [17] Fraenkel, J. R., Wallen, N. E., & Hyun, H. H. (2019). *How to Design and Evaluate Research in Education* (10th ed.). McGraw-Hill Education.
- [18] Gall, M. D., Gall, J. P., & Borg, W. R. (2007). *Educational Research: An introduction* (8th ed.). Pearson Education.
- [19] Gay, L. R., Mills, G. E., & Airasian, P. (2012). *Educational Research: Competencies for analysis and applications* (10th ed.). Pearson Education.

[20] Gunawan, R., & Sari, N. (2023). *Local Wisdom-Based Dance Learning Model to Strengthen Students' Cultural Identity*. *International Journal of Society and Education (IJoSE)*, 3(2), 140–152. <https://doi.org/10.31098/ijose.v3i2.460>

[21] Habibie, B., & Adjid, M. (1987). *Gerak simbolik dalam seni tari tradisional Indonesia*. Jakarta: Direktorat Kesenian, Departemen Pendidikan dan Kebudayaan.

[22] Hamzah, N. (2023). *Nilai-nilai karakter dalam tarian tradisional Gorontalo Tidi Lo Polopalo sebagai media pendidikan budaya lokal*. *Jurnal Pendidikan dan Kebudayaan Daerah*, 5(2), 101–114. <https://doi.org/10.31004/jpbd.v5i2.472>

[23] Hidayat, M., & Pratiwi, L. (2024). *Development of Character Education Module Based on Local Wisdom for Art Education Students*. *Journal of Education Research and Evaluation*, 12(1), 25–38. <https://doi.org/10.23917/jere.v12i1.27643>

[24] Hulukati, W. W., Hulukati, W., & Rahim, M. (2019, December). The Role of Guidance and Counseling in Millennial Generation Character Building. In *5th International Conference on Education and Technology (ICET 2019)* (pp. 137-140). Atlantis Press.

[25] Hutchinson, T., & Waters, A. (1987). *English for Specific Purposes: A learning-centered approach*. Cambridge University Press. <https://doi.org/10.1017/CBO9780511733031>

[26] Kementerian Pendidikan dan Kebudayaan Republik Indonesia. (2010). *Panduan pelaksanaan pendidikan karakter: Sekolah menengah pertama*. Jakarta: Pusat Kurikulum dan Perbukuan, Balitbang Kemendikbud.

[27] Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi (Kemendikbudristek). (2021). *Profil Pelajar Pancasila dan Implementasi Pendidikan Karakter dalam Kurikulum Merdeka*. Jakarta: Direktorat Jenderal Pendidikan Tinggi, Riset, dan Teknologi.

[28] Kurniawan, D., & Yuliani, R. (2023). *Positive emotional character and aesthetic education in traditional performance art*. *Jurnal Psikologi dan Pendidikan Karakter*, 5(3), 112–126. <https://doi.org/10.36709/jppk.v5i3.634>

[29] Lickona, T. (1991). *Educating for character: How our schools can teach respect and responsibility*. New York: Bantam Books. <https://doi.org/10.2307/427316>

[30] Miles, M. B., Huberman, A. M., & Saldaña, J. (2018). *Qualitative Data Analysis: A methods sourcebook* (4th ed.). SAGE Publications.

[31] Mois, L, Pulukadang, M.A, Djafar, N, Sitharesmi, R.D, Karlan, L.O. (2025). Pembelajaran Berdiferensiasi Menggunakan Model Problem Based Learning Materi Tari Tradisional Tidi Lo O'ayabu Pada Siswa Kelas Viii-B Di Smp Negeri 7 Kota Gorontalo. SINERGI: *Jurnal Riset Ilmiah*. Volume 2 No. 9 2025, 4518 - 4528 DOI : <https://doi.org/10.62335>

[32] Nasution, S., & Arifin, R. (2024). *Integrating Politeness Values in Art Education for Multicultural Sensitivity*. *Jurnal Pendidikan Dasar*, 13(1), 55–66.

[33] Nieveen & Plomp (2023). *Design Approaches and Tools in Educational Research*. Springer. https://doi.org/10.1007/978-3-031-27325-9_3

[34] Ningsih, D., & Djalal, A. (2023). *Cultural continuity and spiritual awareness in Indonesian traditional performing arts*. *Journal of Cultural Heritage and Education*, 12(3), 215–229.

[35] Peraturan Presiden Nomor 87 Tahun 2017 tentang Penguatan Pendidikan Karakter (PPK).

[36] Plomp, T., & Nieveen, N. (2013). *Educational Design Research: Part A — An introduction*. SLO Netherlands Institute for Curriculum Development.

[37] Pratiwi, S. W., Yetti, E., & Rakhman, R. T. (2025). *Needs analysis and design of an interactive learning video on Indonesian traditional dance for senior high school students*. *Imaji*. DOI: 10.21831/imaji.v23i2.90029

[38] Rahayu, I., & Susanto, H. (2023). *Cultural Arts as a Medium for Resilience and Patience Education in Students*. *Jurnal Pendidikan dan Pembelajaran Karakter*, 7(2), 112–123. <https://doi.org/10.32682/jppk.v7i2.2735>

[39] Rahmawati, S., & Yusuf, A. (2024). *Collective discipline and value embodiment in traditional percussion performance among students*. *Jurnal Seni dan Pendidikan Karakter*, 8(1), 44–59. <https://doi.org/10.21831/jspk.v8i1.60234>

[40] Rohendi, D. (2024). *Resilience and adaptability through traditional dance learning: Character values in motion education*. *Jurnal Pendidikan Seni*, 11(1), 55–69. <https://doi.org/10.31004/jps.v11i1.594>

[41] Riduwan, & Sunarto. (2021). *Pengantar Statistika untuk Penelitian Pendidikan, Sosial, Ekonomi, Komunikasi, dan Bisnis*. Alfabeta.

[42] Saputra, R. J, Basri, N, & Aryesya, V. (2024). Character Education Through Traditional Ranup Lam Puan Dance: A Study of Kindergarten Teachers at Almuna Bireuen . *Catharsis: Journal of Arts Education*, 13 (2) 2024 131-138. DOI: <https://journal.unnes.ac.id/journals/catharsis/article/view/16258>

[43] Sari, D. P., Wahyuni, L., & Hasanah, F. (2024). *Art-Based Religious Character Education for Higher Education Students*. *Jurnal Pendidikan dan Teknologi Edukasi (JPTE)*, 9(1), 12–23. <https://doi.org/10.31004/jpte.v9i1.10256>

[44] Sasmi, D. A., & Hasan, U. Z. (2024). Preservation of Traditional Dance As A Medium of Education and Identity of The Indonesian Nation. *Jurnal Setia Pancasila*, 5(1), 10–18. <https://doi.org/10.36379/jsp.v5i1.656>

[45] Setiawan, R., & Rini, D. (2024). *Cultural Reflection Learning Model for Developing Moral Wisdom through Performing Arts*. *Jurnal Pendidikan Seni dan Psikologi*, 5(1), 44–56. <https://doi.org/10.31004/jpsp.v5i1.1222>

[46] Setiawan, B., & Utami, S. (2024). *Integrity and moral etiquette in cultural-based character education*. *Jurnal Etika dan Pendidikan Karakter*, 8(2), 74–90. <https://doi.org/10.21831/jepk.v8i2.70319>

[47] Sofa, T. M. (2023). *Nilai toleransi pada pembelajaran Tari Nusantara*. *Imaji: Jurnal Seni dan Pendidikan Seni*. (artikel terkait nilai toleransi dalam pembelajaran tari).

[48] Sugiyono (2022). *Metode Penelitian Pendidikan (Pendekatan Kuantitatif, Kualitatif, dan R&D)*. Bandung: Alfabeta.

[49] Suryajaya, D., & Handayani, N. (2023). *The embodiment of character values through traditional dance movement patterns*. *Jurnal Pendidikan Tari dan Karya*, 29(2), 102–117. <https://doi.org/10.21831/jptk.v29i2.58234>

[50] Sutiyono, E., Lestari, T., & Anggraini, S. (2024). *Multicultural Education through Traditional Performing Arts in Higher Education*. *Jurnal Pendidikan dan Pembelajaran*, 10(1), 12–25.

[51] Suyanto. (2009). *Urgensi pendidikan karakter dalam pembangunan bangsa*. *Jurnal Pendidikan dan Kebudayaan*, 15(3), 229–238. <https://doi.org/10.24832/jpnk.v15i3.397>

[52] Thiagarajan, S., Semmel, D. S., & Semmel, M. I. (1974). *Instructional Development for Training Teachers of Exceptional Children: A sourcebook*. Indiana University.

[53] Tuckman, B. W., & Harper, B. E. (2012). *Conducting Educational Research* (6th ed.). Rowman & Littlefield.

[54] Undang-Undang Nomor 12 Tahun 2012 tentang Pendidikan Tinggi.

[55] Undang-Undang Nomor 20 Tahun 2003 tentang Sistem Pendidikan Nasional.

[56] UNESCO. (2021). *Intangible cultural heritage and cultural identity in Southeast Asia: The role of traditional performing arts*. Paris: UNESCO Publishing. <https://doi.org/10.54675/unesco.ich.2021.74>

[57] Universitas Negeri Gorontalo. (2024). *Rencana Strategis Universitas Negeri Gorontalo 2025–2029: UNG Berdaya Saing*.

[58] Wibowo, A. (2022). *Pendidikan karakter melalui pembelajaran seni budaya di era multikultural*. *Jurnal Pendidikan Karakter*, 12(1), 14–28. <https://doi.org/10.21831/jpk.v12i1.47321>

[59] Widoyoko, E. P. (2020). *Evaluasi Program Pembelajaran: Panduan praktis bagi pendidik dan calon pendidik*. Pustaka Pelajar.

[60] Wijayanti, E., Qomariah, N., & Tae, L. F. (2024). *Development of Character-Based E-Module Design to Improve Elementary School Students' Experiences*. *IJCAR*. DOI: 10.53866/ijcar.v2i1.311

[61] Yani, R. A. (2022). *Pengembangan Modul Pembelajaran Berbasis Karakter dalam Konteks Multikultural*. *Jurnal Inovasi Pendidikan dan Pembelajaran Sekolah Dasar*, 6(1), 45–58.

[62] Yasin, M., & Abdullah, H. (2023). *Cultural Symbolism in Tidi Lo Polopalo: A Study of Gorontalo Dance Tradition*. *Jurnal Budaya Nusantara*, 7(2), 55–68.

[63] Yusuf, M., & Dunggio, R. (2023). *Eksistensi Tari Tidi Lo Polopalo dalam Konteks Adat dan Pendidikan Karakter di Gorontalo*. *Jurnal Humaniora dan Kebudayaan Lokal*, 6(1), 33–49.