



COMPASSION-BASED CHARACTER EDUCATION FOR ENHANCING DANCE CREATIVITY AMONG SENIOR HIGH SCHOOL STUDENTS

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Abstract. Dance learning in secondary schools often emphasizes technical performance rather than creating supportive learning environments that foster students' creativity and character development. Consequently, students have limited opportunities to express ideas, explore movements creatively, and develop empathy through collaborative learning. Responding to this issue, this study aimed to investigate the implementation of Compassion-Based Character Education and its contribution to enhancing dance creativity among senior high school students at SMA Negeri 2 Negara. This study employed a qualitative approach using an intrinsic case study design. Data were collected through participant observation, in-depth interviews, and document analysis involving teachers, students, and school administrators. Data were analyzed using the interactive model of Miles, Huberman, and Saldaña, consisting of data condensation, data display, and conclusion drawing. The findings revealed that Compassion-Based Character Education was successfully integrated into classroom interaction, collaborative learning, and movement exploration through empathy, supportive communication, collaboration, and mutual respect. This implementation contributed positively to students' creativity, particularly in terms of fluency, flexibility, originality, and elaboration of dance movements. The study also identified several supporting and inhibiting factors affecting the implementation process. These findings suggest that Compassion-Based Character Education provides a humanistic pedagogical framework for simultaneously strengthening character education, emotional support, and creativity development in secondary school dance learning.

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INTRODUCTION

Education in the twenty-first century is no longer oriented solely toward academic achievement and cognitive mastery, but also toward the development of character, creativity, and social-emotional competencies that enable students to respond adaptively to complex global challenges (Nurohmah et al., 2023; Rahardhian, 2022). Contemporary educational discourse increasingly emphasizes the importance of humanistic learning environments that foster empathy, collaboration, emotional awareness, and ethical responsibility alongside intellectual development. Within this context, character education has become a central concern in many educational systems, including Indonesia, where education is expected to develop learners who are morally grounded, creative, and socially responsible (Lestari & Handayani, 2023; Rojaki, 2024). Nevertheless, previous studies indicate that the implementation of character education in schools is still predominantly oriented toward cognitive understanding and behavioral regulation, while the development of empathy, compassion, and social-emotional competencies has not been optimally integrated into classroom learning. This condition limits students' opportunities to experience meaningful learning that simultaneously strengthens character and creativity.

In addition, educational practices in the twenty-first century increasingly emphasize the importance of emotional safety and meaningful learning experiences in the classroom. Students are expected not only to achieve academic competence but also to develop communication skills, empathy, collaboration, and self-confidence through interactive learning processes. Therefore, learning environments that are supportive, inclusive, and emotionally responsive are considered important in supporting students' holistic development in both academic and social dimensions. In arts education, particularly dance education, these dimensions are highly relevant because

artistic learning inherently involves emotional expression, interpersonal interaction, imagination, and embodied communication (Konstantinidou, 2023). Dance learning is not merely concerned with technical movement mastery and performance outcomes, but also with the development of self-expression, collaboration, and creative exploration (Oktawirawan & Yunanto, 2021).

However, classroom practices in dance education often remain focused on technical achievement and choreographic conformity, while the affective and relational dimensions of learning receive less attention. As a result, students may have limited opportunities to express ideas freely, explore creative movement, and develop confidence in collaborative learning situations (Anshor, 2021). In many classroom situations, students may hesitate to express creative ideas for fear of making mistakes or receiving negative responses from peers. Such conditions may limit students' opportunities to participate actively in artistic exploration and collaborative learning activities. These findings suggest that conventional dance learning has not fully provided a psychologically safe environment that encourages students to communicate ideas openly, collaborate effectively, and explore movement creatively. Consequently, the potential of dance education to simultaneously develop creativity, empathy, and character has not been fully realized. Therefore, dance learning requires pedagogical approaches that not only emphasize technical competence but also create emotionally supportive environments that encourage students to explore, communicate, and express ideas more confidently.

These conditions indicate the need for learning approaches that not only emphasize cognitive and technical achievement but also support emotional well-being and meaningful social interaction (Lestari, et al., 2023; Sulianto, 2018). One approach that has gained increasing attention in educational research is Compassion-Based Character Education. Compassion based education emphasizes empathy, care, mutual respect, and supportive teacher student relationships as essential elements of the learning process (Dantes, 2021; Jazaieri, 2018). This approach is closely related to Noddings' ethics of care theory, which highlights the importance of caring relationships in creating meaningful educational experiences (Noddings, 2002). Accordingly, integrating Compassion-Based Character Education into dance learning is expected to address these limitations by fostering caring relationships that support students' creativity and meaningful participation in the learning process.

In dance education, creativity develops not only through technical mastery but also through learning experiences that encourage students to express ideas, experiment with movement, and collaborate meaningfully with others (Ma'arif et al., 2024; Tysha & Handyaningrum, 2020). Creativity is influenced not only by cognitive ability but also by emotional and environmental factors that encourage experimentation and freedom of expression (Lestari et al., 2023; Munandar, 2002). Torrance explains creativity through dimensions such as fluency, flexibility, originality, and elaboration, while Gardner emphasizes that creativity develops through interactions between individual potential and learning environments (Gardner, 2022; Torrance, 1966). Therefore, learning environments characterized by empathy, collaboration, and positive interaction may provide important opportunities for students to develop creativity in dance learning.

Previous studies have shown that compassion-oriented learning contributes positively to students' empathy, social interaction, and psychological well-being. Jazaieri (2018) explained that compassion-based education promotes empathy, caring relationships, and emotional well-being by creating supportive classroom environments. Similarly, Kirby et al. (2023) emphasized compassion as an important framework for enhancing students' well-being and positive classroom interactions. Colaianne et al. (2020) further found that mindful teaching contributes to the development of adolescents' mindfulness and compassion.

In the context of arts education, Cain (2023) reported that creative experiences through the arts foster empathy and compassion, while Konstantinidou (2023) highlighted that creative dance learning enhances creativity, collaboration, and self-expression. In Indonesia, Anshor (2021) demonstrated that dance learning contributes to students' creativity, whereas Tysha & Handyaningrum (2020) showed that dance education also plays an important role in strengthening students' character. Other studies have also demonstrated that arts education can support creativity, collaboration, and emotional development (Muhajir et al., 2024). Nevertheless,

studies examining the integration of compassion-based character education within dance learning contexts remain limited, particularly at the senior high school level. Existing research predominantly discusses compassion education, social-emotional learning, character education, or creativity separately, with most studies focusing either on students' socio-emotional development or on creativity through arts education. Few studies have specifically examined how Compassion-Based Character Education is implemented in dance learning and how it contributes to students' creativity within the context of senior high school education.

This gap becomes increasingly relevant in the Indonesian educational context, where schools are expected not only to promote academic achievement but also to strengthen character education and creativity development. Dance education has considerable potential to become a pedagogical space for cultivating empathy, collaboration, and creativity through meaningful artistic experiences (Syahla & Muthi, 2025). Accordingly, investigating the implementation of Compassion-Based Character Education in dance learning is important to provide empirical evidence for strengthening both character education and students' creativity.

Therefore, this study aims to analyze the implementation of Compassion-Based Character Education in dance learning at SMA Negeri 2 Negara and examine its contribution to students' creativity. Specifically, the study investigates: (1) the implementation of PKBWA in dance learning; (2) the learning processes that support creativity development; (3) the contribution of PKBWA to students' dance creativity; and (4) the supporting and inhibiting factors influencing the implementation of PKBWA in dance learning. Theoretically, this study contributes to the existing literature by enriching the understanding of how Compassion-Based Character Education can be integrated into dance learning to support students' creativity. Practically, the findings are expected to provide insights for teachers, schools, and curriculum developers in designing dance learning that integrates character education, compassion, and creativity through meaningful and emotionally supportive learning experiences.

RESEARCH METHODS

This study employed a qualitative approach using an intrinsic case study design to obtain an in-depth understanding of the implementation of Compassion-Based Character Education in dance learning and its contribution to students' creativity. A qualitative case study was selected because the research focused on understanding classroom interaction, learning experiences, and social dynamics occurring naturally within the educational setting (Dantes, 2007; Sugiyono, 2017).

The research was conducted at SMA Negeri 2 Negara. The participants consisted of a dance teacher, tenth-grade students, the vice principal for curriculum affairs, and the extracurricular dance instructor. Participants were selected purposively based on their direct involvement in dance learning activities and their relevance to the implementation of PKBWA in the school context. The research was conducted during the 2025/2026 academic year through several stages, including preliminary observation, data collection, data verification, and data analysis. Preliminary observation was carried out to understand the characteristics of dance learning activities and identify the implementation of compassion-based interaction within the classroom setting. This stage also helped the researcher establish communication and rapport with participants before conducting the main data collection process. During the observation process, the researcher participated directly in several dance learning activities to obtain a deeper understanding of students' interaction patterns, emotional responses, and collaborative learning experiences.

Field notes were used to document classroom situations, students' participation, teacher-student interaction, and creativity-related activities observed during dance practice sessions. In-depth interviews were conducted with teachers and students to explore their experiences, perceptions, and responses regarding compassionate learning practices and creativity development. The interview process was conducted semi-structurally to allow participants to express their experiences and perspectives more openly regarding compassion-based learning and creativity development. Interviews with teachers focused on learning strategies, classroom



interaction, and challenges during implementation, while interviews with students explored their learning experiences, emotional responses, and participation in collaborative dance activities. Document analysis included lesson plans, learning materials, photographs of learning activities, and students' dance performance documentation.

Table 1. Data Collection Techniques

Technique	Purpose	Data Sources
Observation	Observe classroom interaction and learning activities	Teacher and students
Interview	Explore experiences and perceptions	Teacher and students
Documentation	Support research findings	Lesson plans and learning documents

As presented in [Table 1](#), multiple data collection techniques were employed in this study, including observation, interviews, and documentation, to obtain comprehensive and credible research data. The primary research instrument was the researcher, supported by observation guidelines, interview guides, and documentation sheets. The observation instruments focused on indicators of compassion-based interaction, including empathy, collaboration, supportive communication, and mutual respect during dance learning activities. Creativity indicators observed in this study referred to Torrance's dimensions of creativity, namely fluency, flexibility, originality, and elaboration in students' dance movement exploration.

Table 2. Research Instruments

Instrument	Indicators
Observation sheet	Empathy, collaboration, supportive interaction
Interview guide	Learning experiences and creativity development
Documentation sheet	Dance learning activities and student performances

As presented in [Table 2](#), the research instruments consisted of the researcher as the primary instrument, supported by observation guidelines, interview guides, and documentation sheets. Data analysis followed the interactive model proposed by [Miles et al. \(2020\)](#) consisting of data condensation, data display, and conclusion drawing. The analysis process was conducted continuously throughout data collection to identify emerging patterns, themes, and relationships related to the implementation of PKBWA and students' creativity development.



Figure 1. Research Data Analysis Process

As illustrated in [Figure 1](#), the research data were analyzed through a systematic process involving data collection, data reduction, data display, and conclusion drawing. To ensure data trustworthiness, this study applied source triangulation, method triangulation, member checking, and peer debriefing. Triangulation was conducted by comparing data obtained from observations, interviews, and documents. Member checking was carried out by confirming interview findings with participants, while peer debriefing was conducted through discussions with colleagues to enhance the credibility and consistency of the research findings.

RESULTS AND DISCUSSION

1. Implementation of Compassion-Based Character Education in Dance Learning

The findings revealed that Compassion Based Character Education, was integrated into the planning, implementation, and interaction processes of dance learning at SMA Negeri 2 Negara.

Compassion values such as empathy, collaboration, supportive communication, and mutual respect were incorporated into classroom activities and group-based dance practices. During the learning process, the teacher demonstrated supportive and empathetic attitudes by motivating students, assisting students who experienced difficulties, and encouraging collaborative participation during dance activities. Students were also observed helping one another during movement exploration and group rehearsals. These interactions created a more humanistic learning atmosphere in which students felt psychologically safe to participate in learning activities.

The findings further showed that compassion-based learning created a more supportive and participatory classroom environment during dance activities. Students appeared more enthusiastic in participating in group practices and movement exploration because they felt appreciated and emotionally supported by both teachers and peers. This condition encouraged students to engage more actively in collaborative learning activities and strengthened their confidence in expressing creative movement ideas.

Table 3. Indicators of Compassion Based Learning in Dance Education

Indicators	Observation Findings
Empathy	Teacher supports students during practice
Collaboration	Students work together in groups
Supportive interaction	Positive communication among students
Mutual respect	Students appreciate peers' ideas

As presented in [Table 3](#), the implementation of Compassion-Based Learning in dance education was reflected through several key indicators, including empathy, collaboration, supportive communication, mutual respect, and active student participation during the learning process. In addition, positive classroom interaction was reflected in group discussions and collaborative movement exploration activities. Students actively exchanged ideas regarding choreography and movement sequences. Such interactions demonstrated that dance learning was not merely focused on technical mastery but also functioned as a space for character development and social interaction. These classroom interactions are illustrated in [Figure 2](#), which shows students engaging in collaborative movement exploration, supportive communication, and mutual respect during dance learning activities.



Figure 2. Compassion-Based Interaction in Dance Learning

The findings of this study indicate that the implementation of Compassion-Based Character Education in dance learning contributes not only to students' character development but also to the creation of a more humanistic and supportive learning environment. The integration of empathy, collaboration, and mutual respect into dance learning activities enabled students to participate more actively and confidently in the learning process ([Jazaieri, 2018](#); [Lestari & Habibah, 2023](#)).

The findings support Noddings' Ethics of Care Theory, which emphasizes the importance of caring relationships between teachers and students in creating meaningful educational experiences ([Dharmayanti & Lestari, 2025](#); [Noddings, 2002](#)). Likewise, Rogers' Humanistic Learning Theory explains that meaningful learning occurs when students feel accepted, respected,

and emotionally supported (Rogers, 1983). In this study, supportive teacher attitudes and positive classroom interactions encouraged students to participate actively, communicate more openly, and develop cooperation during movement exploration and rehearsal sessions (Dewi et al., 2025; Rusli et al., 2025; Taylor et al., 2017).

The present findings are also consistent with previous studies reporting that compassion-based learning fosters empathy, positive classroom relationships, and students' active participation. Jazaieri (2018) explained that compassion-based education promotes caring interactions and emotional well-being, while Kirby et al. (2023) emphasized its role in strengthening positive classroom interactions. In arts education, Cain (2023) also found that collaborative artistic activities promote empathy, cooperation, and meaningful social interaction. These studies reinforce the present findings that compassion-based character education creates a supportive learning environment that encourages students' active participation in dance learning.

2. Learning Process in Compassion Based Dance Education

The learning process observed in this study was characterized by supportive, interactive, and student-centered classroom activities. The teacher acted as a facilitator who encouraged students to participate actively in movement exploration, collaborative discussion, and creative dance exercises. Students were actively involved in group rehearsals and demonstrated confidence in experimenting with movement variations.

Classroom interaction patterns also showed that students were comfortable expressing ideas and receiving feedback from peers during collaborative activities. The learning activities also provided opportunities for students to develop communication skills, cooperation, and emotional awareness through collaborative dance practices. During group activities, students discussed movement concepts, exchanged suggestions, and worked together to solve problems related to choreography and performance preparation. These interaction patterns demonstrated that the learning process not only emphasized artistic performance but also encouraged meaningful social and emotional learning experiences.

Table 4. Characteristics of Compassion Based Dance Learning

Learning Aspects	Findings
Learning atmosphere	Supportive and interactive
Teacher's role	Facilitator and motivator
Student participation	Active and collaborative
Learning interaction	Positive and humanistic

As presented in Table 4, Compassion-Based Dance Learning was characterized by a supportive, collaborative, and respectful learning environment that encouraged students' active participation throughout the learning process. The findings also indicated that the classroom atmosphere supported students' emotional engagement and social participation. Students appeared more willing to communicate, collaborate, and engage in learning activities without fear of making mistakes. These characteristics are illustrated in Figure 3, which depicts students participating in collaborative dance learning activities within a supportive and inclusive classroom environment.



Figure 3. Collaborative Dance Learning Activities

The findings indicate that the learning process in Compassion-Based Dance Education emphasizes student-centered learning through active participation, collaboration, and meaningful classroom interaction. The teacher's role as a facilitator encouraged students to explore movement ideas, engage in collaborative discussions, and participate confidently in dance activities. These findings are consistent with Rogers' humanistic learning theory, which emphasizes that meaningful learning occurs when students are actively involved in the learning process and experience a supportive learning environment (Rogers, 1983).

The collaborative learning process observed in this study also supports previous studies showing that collaborative arts education promotes communication, cooperation, and students' social-emotional development. Rusli et al. (2025) reported that student-centered learning encourages greater engagement and confidence during classroom activities. Similarly, Taylor et al. (2017) emphasized that supportive classroom interaction contributes to meaningful learning experiences and strengthens students' participation in collaborative activities. These findings suggest that Compassion-Based Dance Education provides opportunities for students to develop not only artistic skills but also communication, cooperation, and emotional awareness through collaborative learning experiences.

3. Contribution of PKBWA to Students' Creativity

The findings demonstrated that the implementation of PKBWA contributed to the development of students' creativity in dance learning. Students showed the ability to generate movement ideas, modify choreography, create unique movements, and elaborate movement details during group activities. Creativity development was identified through four dimensions adapted from Torrance's creativity framework: fluency, flexibility, originality, and elaboration. Students demonstrated fluency by generating multiple movement ideas during practice sessions. Flexibility was reflected in students' ability to modify movements according to music and peer suggestions. Originality appeared when students created movements different from teacher demonstrations, while elaboration was shown through the development of detailed movement combinations and expressions.

The findings also revealed that collaborative learning activities played an important role in stimulating students' creativity during dance practice. Through group discussion and movement exploration, students were encouraged to combine different ideas, experiment with movement variations, and develop choreography collectively. This process enabled students to become more confident in expressing creative ideas and participating actively in artistic activities. Several students also demonstrated increased initiative in proposing new movement concepts and improvising dance sequences during rehearsal sessions.

Table 5. Creativity Dimensions in Dance Learning

Creativity Dimension	Findings
Fluency	Students generated multiple movement ideas
Flexibility	Students modified movements creatively
Originality	Students created unique movements
Elaboration	Students developed detailed choreography

As presented in Table 5, students' creativity in dance learning was reflected through the dimensions of fluency, flexibility, originality, and elaboration during movement exploration and performance activities. The supportive learning atmosphere encouraged students to express ideas more confidently and engage in creative exploration activities without fear of criticism. These manifestations of creativity are illustrated in Figure 4, which shows students performing creative dance movements as the result of collaborative exploration and self-expression during the learning process.



Figure 4. Students' Creative Dance Performance

The findings indicate that the implementation of PKBWA contributes to students' creativity by encouraging them to explore movement ideas, modify choreography, and express original dance movements through collaborative learning activities. The four dimensions of creativity identified in this study—fluency, flexibility, originality, and elaboration—are consistent with Torrance's creativity framework, which emphasizes that creativity develops through opportunities to generate ideas, experiment with alternatives, and elaborate original products (Torrance, 1966). The supportive learning environment enabled students to participate more confidently in movement exploration and creative expression, thereby facilitating the development of their creative potential (Lestari et al., 2024; Salnabillah & Wiyoso, 2025).

The present findings are also consistent with previous studies showing that creativity develops more effectively when students are provided with opportunities to explore ideas collaboratively within supportive learning environments. Martin (2002) argued that creativity grows through meaningful learning experiences that encourage students to experiment and express ideas freely. Similarly, Cain (2023) found that collaborative arts education promotes creativity, self-expression, and active student participation, while Colaianne et al. (2020) emphasized that emotionally supportive learning environments foster students' confidence and creative engagement.

The findings further suggest that collaborative movement exploration provided students with opportunities to exchange ideas, negotiate choreography, and develop creative solutions through interaction with their peers. This finding is consistent with Vygotsky's sociocultural perspective, which emphasizes that learning and creativity develop through social interaction and collaborative activities (Vygotsky's, 2003). Through collaboration, students not only developed creative dance performances but also strengthened their communication, cooperation, and confidence during the creative process (Kirby et al., 2023; Vasilopoulos & Dumontheil, 2025).

4. Supporting and Inhibiting Factors of PKBWA Implementation

The study identified several supporting and inhibiting factors influencing the implementation of PKBWA in dance learning. Supporting factors included teacher support, positive classroom interaction, school policies promoting character education, and extracurricular dance activities that encouraged collaboration and creativity. However, several inhibiting factors were also identified, including limited instructional time, differences in students' abilities, limited dance practice facilities, and students' lack of confidence during performance activities. The findings revealed that teacher commitment played an important role in supporting the implementation of compassion-based learning. Teachers consistently encouraged students to participate actively, provided emotional support during learning activities, and created a positive classroom atmosphere that supported collaboration and creativity development. Positive peer interaction also contributed to the successful implementation of PKBWA because students were willing to help, motivate, and appreciate one another during group rehearsals and dance performances.

In addition, school policies supporting character education and extracurricular dance activities strengthened the implementation of compassion-based learning in the school environment. Extracurricular programs provided students with additional opportunities to practice

collaboration, improve performance skills, and develop creativity outside regular classroom learning activities. Nevertheless, several challenges influenced the implementation process. Limited instructional time sometimes reduced opportunities for students to conduct deeper movement exploration and collaborative rehearsal activities. Differences in students' abilities and learning confidence also affected participation during dance practice sessions. Some students appeared hesitant to express movement ideas or perform in front of peers because they lacked self-confidence.

Table 6. Supporting and Inhibiting Factors of PKBWA Implementation

Supporting Factors	Inhibiting Factors
Supportive teacher	Limited instructional time
Positive peer interaction	Limited facilities
School policy support	Differences in students' abilities
Extracurricular activities	Low self-confidence

As presented in Table 6, the implementation of PKBWA was influenced by several supporting and inhibiting factors that affected the learning process. Supporting factors included a collaborative classroom atmosphere, students' active participation, and teachers' commitment to implementing compassion-based learning, whereas inhibiting factors included limited instructional time, variations in students' participation, and differences in learning readiness. These findings indicate that both internal and external factors influenced the implementation of PKBWA during dance learning activities.

The findings indicate that the successful implementation of PKBWA is influenced by both supporting and inhibiting factors within the learning environment. Teacher commitment, positive peer interaction, school support, and extracurricular activities created favorable conditions for implementing compassion-based learning. Conversely, limited instructional time, inadequate facilities, differences in students' abilities, and low self-confidence hindered students' active participation during dance learning. These findings are consistent with previous studies emphasizing that the successful implementation of educational innovation depends on teacher readiness, institutional support, and conducive learning environments (Mulyadi, 2021; Purani & Putra, 2022). The findings also suggest that the implementation of Compassion-Based Character Education requires collaboration among teachers, schools, and students to create sustainable learning practices. Supportive school policies, teacher commitment, and positive classroom interactions provide important foundations for strengthening character education and students' creativity. Addressing existing barriers, particularly limited instructional time and students' lack of confidence, is essential to optimize the implementation of compassion-based dance learning in secondary schools (Roeser et al., 2023).

CONCLUSIONS AND SUGGESTIONS

This study demonstrates that the implementation of Compassion-Based Character Education in dance learning contributes significantly to the development of students' character, creativity, and supportive learning interaction. Compassion values such as empathy, collaboration, supportive communication, mutual respect, and emotional awareness were integrated into classroom interaction, group discussion, movement exploration, and performance activities at SMA Negeri 2 Negara. The findings indicate that a supportive and humanistic learning environment encouraged students to participate more actively, express ideas confidently, and develop creativity through collaborative dance activities. Students demonstrated creativity through movement exploration, choreography modification, improvisation, and collaborative performance development. In addition, compassion-based learning helped students build positive social relationships, increase self-confidence, and reduce fear of making mistakes during the learning process. The study also identified several supporting factors, including teacher commitment, positive peer interaction, school policy support, cultural values, and extracurricular activities that strengthened students' artistic and social development. However, limited instructional time, inadequate learning facilities, differences in students' learning characteristics, and psychological barriers such as low confidence and hesitation remained challenges in the



implementation process. Overall, compassion-based dance learning has the potential to function as a humanistic pedagogical framework that integrates character education, emotional support, social interaction, and creativity development simultaneously. The implementation of this approach may contribute to the development of more inclusive, meaningful, and student-centered arts education in secondary schools.

Teachers are encouraged to integrate compassion-based values more consistently into dance learning activities to create meaningful, reflective, and student-centered learning experiences. Learning activities should provide opportunities for collaboration, self-expression, emotional support, and appreciation of students' creative ideas. Schools are expected to strengthen institutional support through character education policies, adequate learning facilities, teacher training programs, and extracurricular activities that support students' creativity, emotional development, and social interaction. Collaboration between teachers, schools, and parents is also important in strengthening the implementation of compassion-based learning in educational environments. Future researchers are encouraged to expand this study in broader educational contexts, different school levels, and various artistic disciplines to examine the effectiveness and sustainability of compassion-based learning more comprehensively. Further studies may also explore the influence of compassion-based learning on students' emotional intelligence, motivation, well-being, and long-term character development.

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