

Fostering the Emotional Intelligence of Teacher Trainee Through the Ansur Maju (AM) Approach through Theater Activities in Education

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ABSTRACT

This article underscores the critical need to enhance Emotional Intelligence (EQ) in teacher training, especially in the post-pandemic landscape, which demands that prospective teacher's trainee possess greater emotional and social stability. It focuses on the use of Theatre in Education (TDP) as an experiential intervention that fosters emotional and social guidance, enabling participants to explore their emotions, cultivate empathy, and enhance social interactions through structured dramatic activities. To ensure the safe and effective implementation of TDP, this study incorporates the Ansur Maju (AM) method. This step-by-step framework organizes exercises from simple to complex, gradually building participants' confidence while alleviating social anxiety. The study sets forth two primary objectives: first, to develop and implement an AM-based TDP module tailored for student teacher training; and second, to assess how participants' experiences during the intervention reflect the development of EQ in line with Goleman's theoretical framework five dimensions: self-awareness, emotional management, self-motivation, empathy, and social skills. The findings reveal that participants demonstrated notable improvements in self-awareness and emotional management through reflective practices, interview responses, and activity observations. Furthermore, they enhanced their empathy and social skills through collaborative group work and role-playing exercises. The implication of this research is that TDP, when implemented through the Ansur Maju method, offers a practical and structured approach within teacher education curricula. This method has the potential to holistically cultivate EQ, mitigate emotional stress during training, and facilitate the application of emotional skills in real classroom settings.

Keywords: Emotional Intelligence (EQ), Theatre in Education (TDP), Ansur Maju Method (AM),

INTRODUCTION

In 21st-century education, the role of teachers has evolved beyond the mere transmission of knowledge; it now encompasses the need for emotional management skills to navigate increasingly complex classroom dynamics. This evolution aligns with the principles of the National Education Philosophy (FPK), which emphasizes the development of well-rounded individuals in physical, emotional, spiritual, and intellectual dimensions. However, teacher training programs continue to prioritize cognitive and pedagogical training, often neglecting the systematic development of emotional intelligence (EQ). According to Goleman (2009), EQ is defined as the ability to recognize and understand one's own emotions as well as those of others, and to employ this emotional insight to inform thoughts and behaviors. In the context of teaching, a high EQ is essential for effective emotional regulation and impulse control, enabling more rational and ethical decision-making. Moreover, it significantly strengthens teacher-student relationships and fosters a positive classroom climate. Theatre in Education (TDE) presents a practical approach to the personal development of prospective teachers. By integrating bodily expression, communication, and the construction of meaning through authentic social experiences, TDE enriches teacher training. This article posits that the systematic application of TDE through the Ansur Maju (AM) method has the potential to cultivate emotional intelligence (EQ) among student educators. Engaging in structured activities focused on emotional exploration, empathy, self-reflection, and social collaboration, the AM method

not only facilitates the mastery of pedagogical competencies but also enhances sensitivity and socio-emotional maturity. Ultimately, this contributes to the development of teachers who successfully balance professionalism with humanity.

PROBLEM STATEMENT

Contemporary education systems have come under increasing scrutiny for prioritizing cognitive achievement and content mastery, often at the expense of emotion regulation and socio-emotional coping skills, which are becoming increasingly vital in the post-pandemic landscape. In Malaysia, a study by Sahide et al. (2022) highlighted troubling trends in adolescent mental health, revealing rising rates of depression and risky behaviors. This scenario underscores the necessity for schools to establish a more responsive psychosocial support system. Additionally, these challenges have significant implications for teacher education, as prospective educators face their own levels of academic pressure, the demands of professional training, and elevated social expectations. In the absence of clear and effective strategies to cultivate emotional intelligence (EQ), unmanaged stress can negatively impact their well-being, motivation, and preparedness to thrive in the complexities of the school environment.

Recent literature underscores that emotional intelligence (EQ) is not just a secondary trait but a critical protective mechanism that significantly impacts psychological well-being and performance, particularly among pre-service teachers. For example, Mohamad et al. (2024) found that EQ enhances the connection between psychological well-being and academic achievement, underscoring the importance of early interventions that focus explicitly on developing emotional competence. In the context of training at the *Institut Pendidikan Guru (IPG)* or Teacher Education Institute, however, a notable gap in emotional competence persists. Theories of EQ often prove difficult to apply in practice, as the affective components are typically conveyed passively through lectures rather than through active, experiential learning that enables students to practice regulation strategies and engage in meaningful reflections.

In light of this, Theatre in Education (TIE) offers an experiential approach to safely explore emotions, build empathy, and develop social skills. However, if not implemented with structure, it may inadvertently lead to social anxiety or shyness among participants. Consequently, this study emphasizes the importance of developing and evaluating a structured TIE intervention based on the Ansur Maju (AM) method. By adopting a phased implementation from simpler tasks to more complex challenges, this approach aims to gradually build participants' confidence, mitigate psychological threats during emotional exploration, and holistically foster emotional intelligence. This development of EQ can then be effectively transferred to real-world classroom settings (Ahmad, 2024; Gilar-Corbi et al., 2024, 2025).

Hence, this article aims to develop and evaluate a structured Theatre in Education (TIE) intervention based on the Ansur Maju (AM) method, with the objective of enhancing emotional intelligence among IPG pre-service teachers. The focus is on improving skills such as emotion regulation, empathy, and socio-emotional coping, with the intention of applying these skills in classroom practice. This study is particularly significant as it addresses a crucial gap in teacher education that has arisen in the post-pandemic era, where emotional intelligence (EQ) is often conveyed through passive teaching methods. Such an approach can leave trainees vulnerable to unmanaged stress, diminished well-being, and lower levels of professional readiness. Furthermore, the phased design of the AM method minimizes psychological threats, including shyness and social anxiety, while offering a replicable, practice-oriented model for enhancing psychosocial support within the Malaysian education system.

LITERATURE REVIEW

The integration of performing arts into teacher training is increasingly recognized as a vital pedagogical strategy for cultivating well-rounded and holistic future educators. This approach is particularly significant in light of the growing importance of emotional intelligence (EQ) in the post-pandemic era (Zakaria et al., 2022; Zhai et al., 2021; Jiang et al., 2025; Abdilah et al., 2025; Rosdi & Ahmad, 2025). In this context, Theatre in Education

(TDE) offers valuable support for emotional and social guidance initiatives through experiential learning techniques such as role-playing, emotional expression, and collaboration. Furthermore, the Ansur Maju method acts as a structured framework that organizes activities from simple to complex, gradually enhancing confidence and facilitating the practical application of emotional skills in real classroom scenarios.

3.1 The Role of Emotional Intelligence in 21st Century Teacher Education

Emotional intelligence (EQ) is a vital factor that significantly impacts teacher professionalism in the 21st century. According to Goleman's (2009) model, EQ consists of five essential components: self-awareness, emotional regulation, motivation, empathy, and social skills. In the contemporary educational landscape, recent studies suggest that EQ not only aids individuals in managing their emotions but also enhances teachers' ability to adapt to and thrive in increasingly challenging learning environments. Recent research by Ye et al. (2024) and Ahmad et al. (2024) reveals that EQ among prospective teachers has a notable indirect effect on innovative teaching practices, facilitated through a chain mediation effect. This implies that teacher trainees with high levels of EQ are not only more emotionally stable but also more likely to explore new ideas, adopt creative approaches, and implement innovative teaching strategies. This finding supports Goleman's (1998) earlier assertion that EQ can be a significant predictor of success in life, sometimes even surpassing the influence of IQ.

In the post-COVID-19 era, Kasper (2022) highlighted the growing need for emotion-based interventions to address the decline in social skills resulting from social distancing during the pandemic. As such, this article argues that fostering emotional intelligence (EQ) in teacher training, particularly within the Teacher Education Institute (IPG), should be prioritized. This focus is essential for developing prospective teachers who are not only competent but also possess the emotional and social skills necessary to effectively guide their students.

3.2 Drama as a Theatre in Educational (TIE) Tool

The evolving landscape of arts education has led to a recognition that theatre is no longer viewed merely as a performance activity for aesthetic enjoyment, but as an experiential learning approach. According to Nor Shuradi et al. (2025), education that incorporates drama activities diverges from conventional theatre, placing emphasis on the learning process that unfolds during the activities rather than solely on the outcomes or final products of the performances.

Empirical studies by Haneem et al. (2022), Nadarajah et al. (2017), Nor Shuradi et al. (2025), and Rosdi et al. (2025) reveal that creative drama activities can significantly enhance empathy and self-regulation, particularly among adult learners. Through techniques such as improvisation and role-playing, students are immersed in simulated situations that allow them to grasp the emotions of others, reflect on their own reactions, and manage emotional conflicts in a psychologically safe environment. This aligns with Zakaria's (2022) assertion that the development of children in Malaysia increasingly focuses on its educational function and playing drama as tool.

Moreover, this discussion highlights the potential of drama-based activities to serve as simulation TIE training for prospective teachers, equipping them with the skills necessary to navigate complex classroom interactions and challenges before they enter the profession.

3.3 The Concept of Ansur Maju (AM)

The concept of Ansur Maju (AM), or progressive staging, forms the basis for scaffolding in education. Scaffolding involves providing intensive support during the initial learning stages, which is gradually reduced as the student's proficiency develops. Halim (2022) describes AM as a method of phased teaching that progresses from simpler to more complex tasks, encompassing the transition from gross motor skills to fine motor skills. This structured approach promotes systematic mastery of skills through repeated practice, allowing teachers to promptly identify and correct errors. Ultimately, this methodology ensures that learning objectives are met without imposing an excessive cognitive load on students at the beginning of the learning process.

According to Zakaria et al. (2015), the effectiveness of the progressive approach is primarily influenced by the gradual reduction of support, a process known as fading. This reduction is not implemented randomly; rather, it is informed by evidence of student development collected through formative assessments and continuous feedback. In this context, Khory et al. (2021) clarify that as students master small steps and become less reliant on assistance, the teacher's role must evolve from providing close guidance to facilitating, monitoring, and reinforcing independent learning. This transition enables students to shift from dependency on the teacher to taking control of their own learning and making more independent decisions.

Halim (2022) explores the concept of the Zone of Proximal Development (ZPD), which represents the potential level of ability that students can attain with proper guidance and social support. In a similar vein, Ali and Kumar (2025) describe scaffolding as a teaching strategy that organizes and structures tasks, enabling students to tackle them gradually. This method is closely related to the management of cognitive load. When assistance is provided at the right level, it alleviates the demands on working memory, facilitating a clearer and more structured understanding of the material for students.

Within the framework of Theatre in Education (TIE), this study conceptualizes theatre activities not just as a form of entertainment, but as a pedagogical intervention that enhances bodily experiences, emotions, and social interactions. A review of existing literature reveals that while TIE implementation is often analyzed through the lenses of creativity and student engagement, there is a notable lack of focus on structured implementation guidelines, particularly concerning the sequential arrangement of activities. This study seeks to fill that gap by integrating the Ansur Maju (AM) method into TIE, which arranges dramatic activities from simpler and safer levels to more complex challenges. This phased approach can create a more systematic learning path, allowing students to gradually build their confidence, mitigate feelings of shyness or anxiety, and foster a safer environment for exploring and expressing their emotions more profoundly.

The study examines the Ansur Maju-based Theatre in Education (TDP) Module, which employs a seven-phased approach that evolves from simple to increasingly complex activities. It begins with exercises that promote body awareness and build confidence, followed by theatre games and movement activities aimed at fostering trust and cooperation among participants. Subsequently, participants engage in improvisation and symbolic interpretation, enhancing their creativity and emotional expression. The process culminates in a workshop performance. This structured approach is designed to alleviate stress, bolster confidence, and establish a safe environment for practicing emotional and social skills.

3.4 Theoretical Framework

The theoretical framework of this study is grounded in Goleman's Emotional Intelligence Model (2009), which characterizes emotional intelligence (EQ) as a collection of skills that can be acquired and enhanced through training. In this study, EQ is categorized into five primary domains in Table 1:

Table 1: Five key domains in Goleman's Emotional Intelligence Model (2009).

No.	EQ Component	Brief Definition
1	Self-awareness	The ability to recognize one's own emotions and tendencies.
2	Emotional regulation	The capacity to control impulses and manage negative emotions.
3	Self-motivation	The internal drive to accomplish goals.
4	Empathy	The ability to understand the feelings and needs of others.
5	Social skills	The proficiency in interacting positively and building strong relationships.

The choice of this model is further supported by literature that highlights the role of a positive school environment and collaborative interactions in the development of emotional literacy (Gaisey et al., 2025). Additionally, this model aligns with the belief that EQ is closely tied to both intrapersonal and interpersonal intelligence, thereby fostering the development of holistic education (Aldosemani et al., 2025).

This research employs Theatre in Education (TIE) as an experiential learning approach that leverages dramatic elements for emotional and social guidance interventions, rather than focusing solely on performance. What sets this study apart is the application of the Ansur Maju (AM) method within TIE, which organizes activities in a progressive manner, moving from simpler tasks to more complex challenges. Students begin by mastering basic movements and tasks before advancing to intricate activities. This progression encompasses the transition from gross motor skills to fine motor skills and from concrete activities to more abstract forms of expression. This structured approach aims to alleviate performance-related stress, such as shyness or anxiety, while fostering confidence and providing a safer, more controlled environment for students to explore and express deeper emotional experiences.

STUDY METHODOLOGY

This study employs a qualitative design rooted in the Grounded Theory approach to explore how emotional nurturing can occur through theatre interventions. This approach was chosen because it facilitates the development of new understandings and explanations directly from field data, without imposing the researcher's assumptions onto the findings. In this study, themes and patterns of participants' emotional experiences were identified inductively through data collected from observations, interviews, and participant reflections during the intervention.

This study employed purposive sampling to select 26 student educators from the Language Campus Teacher Education Institute (IPG). Participants were chosen based on the premise that prospective teachers require robust socio-emotional competencies to effectively manage classrooms and cultivate professional relationships. They engaged in an intensive three-day intervention through the Tunas Teater Workshop, which aimed to enhance self-awareness, emotional regulation, and social skills. Data collection utilized a triangulated approach to enhance accuracy, incorporating participant observation, where the researcher facilitated and monitored reactions and interactions; in-depth interviews to gain insight into participants' emotional transformations and interpretations of the activities; and document analysis of self-reflection journals to examine shifts in thoughts and emotions. The data were analyzed thematically, aligning the findings with Goleman's five dimensions of emotional intelligence: self-awareness, emotional regulation, self-motivation, empathy, and social skills.

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FINDINGS AND DISCUSSION

This study illustrates that Emotional Intelligence (EQ) significantly enhances an individual's capacity to comprehend and manage both their own emotions and those of others. Theatre in Education (TDP), which merges theatrical practices with educational methodologies, provides effective support for students throughout the learning process. The findings indicate that teacher trainees gain substantial benefits from participating in TDP through theatre games, resulting in a more profound understanding of the material.

5.1 Fostering Emotional Intelligence (EQ) Through Theatre in Education (TDP) Activities Using the Ansur Maju Method (AM)

The Ansur Maju Method (AM) helps students gradually develop skills for Theatre in Education (TDP) activities.

It starts with basic steps and advances to more complex movements, progressing from gross motor skills to fine motor skills and simple actions to intricate ones, leading to mastery, as shown in Figure 1.

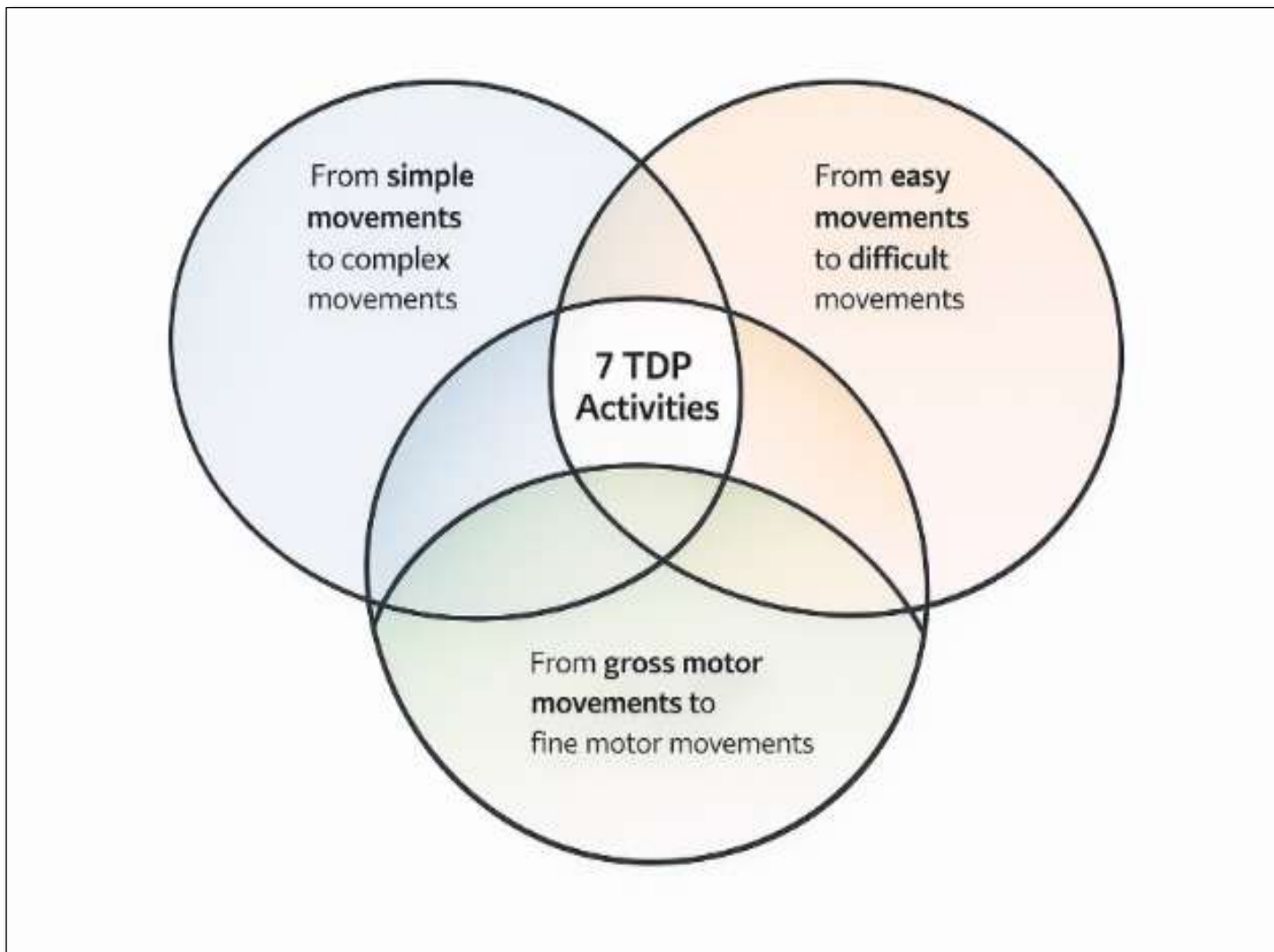


Figure 1: Principles of the Ansur Maju (AM) Metode

Table 2. Emotional Intelligence (EQ) Response to the Application of the Ansur Maju (AM) Method in Implementing 7 Theatre in Education (TDP) Activities, Referring to 26 IPG Students Involved.

No.	THEATRE IN EDUCATION (TIE) ACTIVITIES	RESPONSES FOR 5 EMOTIONAL INTELLIGENCE CONSTRUCTS (26 Students)			ANSUR MAJU (AM) METHOD
		Very Enjoyable & Easy to Understand	Enjoyable & Easy to Understand	Not Enjoyable & Confusing	1. From simple movements to complex movements 2. From easy

1	“Knowing Your Body”	26	–	–	movements to difficult movements 3. From gross motor movements to fine motor movements
2	“Name Games”	26	–	–	
3	“Theatre Games”	26	–	–	
4	“Movement Vocabulary”	26	–	–	
5	“Improvisation”	26	–	–	
6	Sculpture Image	26	–	–	
7	Workshop Performance	26	–	–	

As referenced in Table 2, data were gathered regarding the Emotional Intelligence (EQ) responses to the application of the Ansur Maju Method (AM) during the execution of the Team Development Program (TDP) activity. This involved the participation of 26 IPG students through an interview session. The TDP activity commenced with a game titled "Knowing Your Body," which emphasized warming up through body stretching, a crucial step prior to engaging in physical activities. This segment fostered interaction between the facilitator and the students, beginning with progressive stretching of the upper body and concluding with the feet. Following the stretching, the TDP activity transitioned into vocal projection training, which initiated with a vocal warm-up. Students practiced projecting their voices by first articulating the vowels A, E, I, O, U, and then advancing to the consonants C, D, F, G, H, J, K, L, M, N, P, Q, R, S, T, V, W, Y, and Z. This pronunciation training was further enhanced by articulation exercises that also engaged the facial muscles.

Ansur Maju (AM) TDP activities featured the game "Name Games," which involved students interactively introducing themselves. Students formed a large circle and introduced themselves with their full names. They then selected a one-word abbreviation for their names and paired it with a favourite food or item that started with the same letter, like "Kamal Keropok." or “Kamal Crackers”. Next, students created a movement to express their name-food combinations. One at a time, each student greeted the person in front of them with "Hi, I am Kamal Keropok/Kamal Crackers" or while performing their movement. The friend would then repeat the movement and respond, "Hi, Keropok Kamal/Kamal Crackers", before introducing themselves in the same way. The activities continued until all students had a turn.

Once the students became acquainted through the 'Name Games,' their connection deepened with the TdP activity called 'Theatre Games.' A variety of games were introduced for them to play together in groups, as outlined in Table 3 below:

Table 3. TDP Activity: ‘Theatre Games’

No.	‘Theatre Games’ Activity	Very Enjoyable & Easy to Understand	Enjoyable & Easy to Understand	Not Enjoyable & Confusing
1	Simon Says	26	–	–
2	Volleyball	26	–	–

3	Cap-keli-cap	26	–	–
4	Mother Hen and the Fox	26	–	–

Referring to Table 3, the first activity involves each student brainstorming three different ways to jump, drawing inspiration from their surroundings. They will then take turns demonstrating their jumps in the center of the circle for their classmates. The subsequent activity, titled "Rolling and Spinning," follows the same structure and continues until all students have participated. In the next phase, each student will combine the movements they developed earlier by adding elements of sound and emotional expression. They will demonstrate the actions of jumping, rolling, and spinning while simultaneously producing sounds and conveying emotions, one by one, in the center of the circle until everyone has had their turn.

Ansur Maju (AM) will be conducting the next TDP activity called the "Improvisation" game. In this activity, each student will perform an acting simulation based on specific circumstances provided individually, following the instructions from the facilitator. The examples of these circumstances are shown in Table 4 below:

Table 4. TDP Activity: ‘Movement Vocabulary’ by Each Student

No.	Movement Vocabulary	Level 1	Level 2	Level 3	Level 4
1	Jumping	3 ways	Combination of 9 movement vocabulary actions	Combination of 9 movement vocabulary actions + sound	Combination of 9 movement vocabulary actions + sound + emotion

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Table 5. TDP Improvisation Activity Using the Ansur Maju (AM) Approach

No.	Situation (Given Circumstances)	Level 1	Level 2
1	A person who has lost their child at a bus station.	Students are given time to think about the improvisation they will develop.	Students perform the improvisation for their peers.
2	An individual who does not have enough money to buy drugs.	–	–
3	Neighbours arguing about their children.	–	–

4	Bus tickets are sold out for the New Year celebration.	–	–
5	There is no water in the toilet to clean feces.	–	–
6	The bus ticket manager resolves the bus ticket problem.	–	–

Based on the circumstances outlined in Table 5, each student is required to perform an improvisational act for their peers. Following this, the TDP activity will continue with the “Sculpture Image” game, which tests the students’ understanding of signs and meanings. In this activity, students will create a picture or image using a partner’s body to convey a specific meaning. Each student must choose a partner and form a group of two. The movements for this activity are detailed in Tables 6 and 7.

Table 6. TDP “Sculpture Image” Activity Using the Ansur Maju (AM) Approach

Group No.	Two Students per Group	Level 1	Level 2	Level 3	Level 4
13	“Sculpture Image” Game	Students select their group member.	One student acts as the sculptor and the other as the sculpture being shaped.	The completed sculpture is displayed/presented.	Peers guess the meaning of the sculpture based on the gestures shown by the student acting as the sculpture.

Table 7. Criteria Used to Guess the Meaning of Gestures in the TDP “Sculpture Image” Activity (Ansur Maju, AM)

No.	Criteria Referred to for Guessing Gesture Meaning	Level 1	Level 2	Level 3	Level 4	Level 5
1	Emotional expression	✓				
2	Character and character relationships		✓			
3	Situation			✓		
4	Conflict				✓	
5	Issue					✓

The final stage of the Ansur Maju (AM) method within the TDP Activity is the "Workshop Performance." During this stage, students are tasked with creating a performance that lasts between 10 to 15 minutes, utilizing a combination of theatre techniques they have previously learned. The students are organized into six groups, and each group is allotted time to discuss and determine the direction of their performance, taking into account the theatrical elements illustrated in Figure 2 below.



Figure 2. Theatrical Aspects of TDP Activities 'Workshop Performance'

Following the discussion, each group was allotted time to practice before presenting their performances. Each presentation was succeeded by a feedback and brainstorming session facilitated by fellow audience members, which included evaluations as a form of appreciation. According to the data, all 26 students exhibited growth in their Emotional Intelligence after participating in the TDP workshop based on the Ansur Maju (AM) method. The majority expressed enjoyment of the experience and noted that this method enhanced their ability to grasp the facilitator's instructions throughout the workshop.

Table 8. Analysis of Emotional Cultivation Based on TDP Activity Journal Reflections (26 IPG Students)

No.	Emotional Intelligence Construct (Reflective Questionnaire Item)	Strongly Cultivated	Cultivated	Not Cultivated	TDP Activities
1	Self-Awareness: (How did you feel when participating in the theatre activity?)	26	–	–	1. Knowing Your Body 2. Name Games 3. Movement Vocabulary 4. Improvisation 5. Theatre
2	Emotion Management: (During the theatre activity, was there anything you disliked? How did you feel?)	24	2	–	

3	Social Skills: (During theatre activities with others, was there anything you disagreed with regarding your peers? What did you do?)	24	2	–	Games 6. Sculpture Image 7. Workshop Performance
4	Empathy: (Were you able to understand your peers' situation throughout the group theatre activities? How did you feel?)	26	–	–	
5	Self-Motivation: (Did you enjoy the theatre activity? Why?)	25	1	–	

According to Table 8, data from reflection journals written by students after completing TDP activities shows that the five dimensions of Emotional Intelligence were, on average, well developed following the Ansur Maju (AM) method. Students answered a general question in their journals representing each dimension, which helped assess their emotional intelligence development.

The first dimension is Self-Awareness, which refers to the ability to recognize and understand one's own emotions, as well as to be aware of how one's actions impact the emotions of others. Individuals who possess self-awareness can effectively monitor their emotional reactions, connect their feelings to their behaviors, identify their strengths and limitations, and maintain an openness to learning through experiences and social interactions. In response to the question, "What do you feel when participating in theater activities?", all students provided insights that demonstrated a growing development of their self-awareness.

The second dimension is Emotional Management (self-regulation), which encompasses the ability to control and manage one's emotions after recognizing them and understanding their impact on others. Emotional management does not involve suppressing or concealing feelings; instead, it entails selecting the appropriate time and place to express emotions effectively. Individuals who are proficient in this area tend to be more adaptable, handle conflict more effectively, and maintain a stable performance even in tense or challenging situations. To evaluate this dimension, questions such as, "While engaging in theater activities, are there aspects you find unappealing? What are your feelings about that?" are posed. The findings revealed that 24 students provided answers indicating their emotional management skills were highly developed, while 2 students demonstrated proficiency at a well-developed level.

Social skills comprise the third dimension identified, focusing on an individual's ability to interact effectively with others. Emotional understanding goes beyond mere awareness of one's own feelings and those of others; it also encompasses the capacity to engage successfully in everyday interactions and communications. Essential social skills include active listening, verbal and nonverbal communication, leadership, and persuasion. To evaluate this dimension, a general question is posed: "While engaging in theater activities with your friends, did you experience any disagreements? If so, how did you address them?" The responses from 24 students revealed that their Emotion Management dimension was well-developed, whereas 2 students displayed a less developed understanding in this area.

The fourth dimension is empathy, which refers to the ability to understand the feelings of others. This extends beyond simply recognizing someone else's emotional state; it also encompasses how you respond to those emotions. For example, when you notice that someone is feeling sad or hopeless, their emotional state is likely to influence your response. You might find yourself offering more attention and expressing greater concern as you try to uplift their spirits. Additionally, empathy enables you to grasp the dynamics that often shape social relationships, particularly in the workplace. A common question used to explore this dimension is: "Can you feel your friend's emotions while engaging in a theater activity together? How did that feel?" The responses from all students reflected their well-developed sense of empathy.

The fifth dimension, identified as Self-Motivation, pertains to intrinsic motivation in individuals who possess emotional intelligence. These individuals are typically driven by more than just external rewards like fame, money, recognition, or praise. Instead, they are fueled by a passion to fulfill their own internal needs and goals. They actively seek experiences that yield internal rewards, engaging in activities that create a state of flow until they reach the pinnacle of their desired experience. Those who excel in this dimension are generally action-oriented, setting clear goals and demonstrating a strong desire to achieve. They consistently seek ways to improve and are committed to taking the initiative when tasked with responsibilities. To assess the development of this dimension among students, we asked the question: "Do you enjoy the theater activities that are organized? Why?" The findings revealed that 25 students exhibited strong indicators of Self-Motivation, while one additional student showed some level of development in this area.

CONCLUSION

This study demonstrates that students' emotional intelligence can be significantly enhanced through the Theatre in Education (TDP) approach. The findings reveal that students develop a clear understanding of each stage of the theatrical process, enabling them to recognize mistakes made during these stages. The varied styles and techniques employed in the activities help keep students engaged and attentive, fostering their courage and confidence. Additionally, the exploration of innovative teaching methods—particularly the TDP approach in conjunction with the Ansur Maju (AM) method—also has a positive impact on facilitators. They are able to immediately identify and correct students' errors at each stage, providing timely feedback. The grading system implemented aligns with students' individual abilities, ensuring a structured and controlled learning environment. Moreover, the Ansur Maju (AM) method minimizes the risk of accidents and injuries by promoting a gradual progression in skill mastery in alignment with learning objectives. Facilitators focus on detailed instruction for each stage, underscoring the study's findings that the Theatre in Education (TDP) approach, when effectively combined with the Ansur Maju (AM) method, successfully nurtures the emotional intelligence of students at the Teacher Education Institute (IPG).

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