

Interactive Shadow Puppetry as A Creative Approach in Teaching: A Qualitative Intrinsic Case Study on Excellent Moral Education Teachers

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ABSTRACT

The effective inculcation of moral values remains a persistent challenge in Malaysian secondary schools, as Moral Education instruction often textbook centred and teacher directed approaches that limit students' engagement and internalisation of values. In line with national aspirations for holistic and values-driven education, there is a growing need to explore creative pedagogical practices that meaningfully connect moral concepts with students lived experiences. This qualitative study examines the use of Shadow Puppetry as a creative and interactive pedagogical approach to impart values embedded in the Moral Education textbook. Drawing on semi-structured interviews, classroom observations, and teachers' journal writings, the study employs thematic analysis to explore participants' experiences. This article reports findings from a larger qualitative inquiry, focusing specifically on one overarching theme creative interactive pedagogy, with emphasis on the subtheme Shadow Puppetry as a medium for value internalisation. The findings indicate that Shadow Puppetry promotes active participation, emotional engagement, collaborative learning, and contextual understanding of moral values. The study highlights the pedagogical potential of culturally grounded creative arts in strengthening Moral Education practices and contributes to ongoing discussions on innovative, student centred approaches to values education in Malaysia.

Keywords: Creative Approach, Interactive, Shadow Puppetry, Moral Education

INTRODUCTION

Moral Education occupies a central position in Malaysia's education system, aiming to nurture students who are ethically grounded, socially responsible, and capable of making principled decisions. Beyond academic achievement, the national education agenda emphasises the development of values, ethics, and character as essential outcomes of schooling (Ministry of Education Malaysia, 2013). Ministry of Education (MoE) has placed importance on character building through the Malaysian Education Plan 2026 – 2035 (RPM). Despite these aspirations, concerns persist regarding the effectiveness of Moral Education classroom practices, particularly in relation to students' ability to internalise and apply moral values in authentic contexts.

In many classrooms, Moral Education teaching remains heavily dependent on textbooks, teacher explanations, and examination-oriented activities. While such approaches may support students' cognitive understanding of moral concepts, they often fail to engage learners affectively and behaviourally, which are crucial dimensions of moral development (Kaur, 2015). As a result, students may be able to articulate moral values during assessments but struggle to demonstrate these values consistently in daily interactions (Aroff, 2014). This gap between moral knowledge and moral action has prompted calls for pedagogical approaches that move beyond rote learning towards more experiential and reflective forms of instruction (Thambu, 2019a).

Creative and interactive pedagogies have been increasingly recognised as promising alternatives for enhancing engagement and deepening learning (Güleç, 2024). According to Thambu (2025), in the context of Moral Education, arts-based approaches such as drama, storytelling, and role-play have been shown to foster empathy,

moral imagination, and reflective thinking. Shadow Puppetry, a traditional performative art that combines narrative, symbolism, visual imagery, music and collaborative performance, offers a unique pedagogical medium for exploring moral values. However, empirical research examining its application within formal Moral Education classrooms remains limited.

This article reports findings from a broader qualitative study and focuses specifically on the theme of creative pedagogy, with particular emphasis on the subtheme interactive Shadow Puppetry as a medium for value internalisation. By examining how this approach is experienced by teachers and students, the study seeks to contribute qualitative insights into innovative practices that align with Malaysia's vision for holistic and values-driven education.

BACKGROUND OF THE STUDY

2.1 Moral Education in the Malaysian Context

Moral Education has been a compulsory subject for non-Muslim students in Malaysian schools since its formal introduction in the early 1980s (Balakrishnan, 2011). The curriculum has undergone several revisions to ensure relevance to societal needs and national aspirations. The current Moral Education curriculum emphasises universal values such as respect, responsibility, justice, empathy, and cooperation, which are intended to guide students' attitudes and behaviours across personal, social, and civic domains.

Despite these policy intentions, studies have noted a persistent mismatch between curricular goals and classroom practices in Moral Education. Chang (2018) observes that while the curriculum outlines noble values comprehensively, pedagogical approaches often remain conventional and limiting opportunities for students to apply values meaningfully (Thambu, 2025). This situation highlights the need for instructional strategies that can operationalise curriculum intentions in engaging and authentic ways.

2.2 Creative and Arts-Based Pedagogy

Malaysia's education reform places strong emphasis on creativity in teaching and learning. The Malaysian Education Blueprint 2013–2025 (PPPM) highlights creative and critical thinking as key student goals and encourages a move away from rote memorisation toward higher-order thinking skills (HOTS). This means teachers are expected to guide students through inquiry, problem-solving, and innovation rather than simply delivering content. In practice, classrooms should adopt student-centred approaches such as project-based learning, collaboration, and real-world applications, in line with 21st-century learning frameworks (MoE, 2013).

Building on this, the MoE expands creativity from a student skill to a guiding principle for the whole education system. It highlights flexibility, future readiness, and innovation, and calls for teaching approaches that combine different subjects and use digital technology. This suggests that teachers are expected to create learning environments that help students develop creativity in response to rapid changes in society and technology. As a result, creativity is not just part of the curriculum but is built into teaching, assessment, and the wider education system, supporting the goal of developing innovative and resilient learners (MoE, 2025).

Creative pedagogy refers to teaching approaches that encourage imagination, exploration, collaboration, and active meaning-making. Rooted in constructivist and experiential learning theories, creative pedagogy positions learners as active participants who construct understanding through interaction and reflection rather than passive recipients of information. Dewey (1938; 2021) emphasised that meaningful learning arises from experience, particularly when learners engage in reflective inquiry within social contexts.

Arts-based pedagogy, as a subset of creative pedagogy, utilises artistic processes and forms such as drama, visual arts, music, and performance as vehicles for learning. Eisner (1998) argues that the arts enable learners to engage with complexity, ambiguity, and multiple perspectives. Therefore, it enriches cognitive and emotional understanding. In moral education, arts-based approaches are particularly valuable because they allow abstract moral concepts to be explored through stories, symbols and embodied experiences (Thambu, 2019a).

The Shadow Puppetry is well known form of art-based learning that uses leather-made puppet to illustrate the syncretic aspect of Javanese culture by fusing Indian and Javanese tales in a Muslim setting (Beltz & Reumont, 2023). Shadow Puppetry integrates narrative storytelling with visual symbolism and collective performance (Fu & Hu, 2022). These characteristics align closely with the goals of Moral Education, as moral values are often embedded in narratives involving choices, conflicts, and consequences. Yet, despite its pedagogical promise Shadow Puppetry has received limited scholarly attention as a structured instructional approach within Moral Education classrooms.

PROBLEM STATEMENT

Although Malaysian education policies strongly advocate holistic and values-based education, Moral Education classroom practices often remain examination-oriented and teacher-centred. Such practices tend to emphasise memorisation of definitions and examples of values, which may support short-term academic performance but do not necessarily lead to deep moral understanding or internalisation. This overemphasis on the cognitive domain has been criticised for neglecting the affective and behavioural components essential to moral development (Md Aroff, 2014).

Previous studies have highlighted the need for more interactive and reflective pedagogies in Moral Education, including inquiry-based learning, philosophical discussions, and experiential activities (Hashim & Zulkifli, 2019). However, there is a lack of in-depth qualitative research examining how creative arts-based approaches, particularly leather shadow play, are implemented and experienced in real classroom settings. Without such insights, educators and curriculum planners have limited empirical guidance on how creative pedagogies can be effectively integrated into Moral Education lessons aligned with textbook content.

This study addresses this gap by exploring Shadow Puppetry as a creative interactive approach for imparting values from the Moral Education textbook, focusing on participants lived experiences and perceptions.

RESEARCH OBJECTIVE AND RESEARCH QUESTION

4.1 Research Objective

The objective of this study is:

1. To explore how Shadow Puppetry is used as a creative interactive pedagogical approach.
2. To investigate how Shadow Puppetry can internalise values from Moral Education textbook.

4.2 Research Question

1. How is shadow puppetry implemented as a creative and interactive pedagogical approach in the classroom?
2. How can Shadow Puppetry facilitate the internalisation of values from the Moral Education textbook among students?

THEORETICAL FRAMEWORK

This study is grounded in Constructivism and Experiential Learning Theory, which view learning as an active process in which learners construct meaning through experience, reflection, and social interaction. Drawing on the ideas of Dewey (1938; 2021), meaningful learning occurs when students engage in authentic experiences that are connected to their real-life contexts. Dewey emphasised the principles of continuity and interaction, whereby prior experiences influence present learning and social engagement shapes understanding. In the context of this study, Shadow Puppetry activities provide students with concrete moral experiences that encourage reflection, discussion, and active participation in the learning process.

The study is further supported by Arts-Based Pedagogy, which highlights the role of artistic and creative expression in facilitating deeper understanding and emotional engagement. Eisner (1998) argued that artistic

experiences enable learners to interpret complex human situations, emotions, and moral dilemmas beyond what can be achieved through conventional propositional learning. Through storytelling, symbolic representation, and performance, Shadow Puppetry creates opportunities for students to explore moral values, empathy, and ethical decision-making in meaningful and culturally contextualised ways.

Together, these theoretical perspectives provide the foundation for understanding how Shadow Puppetry functions as a pedagogical tool in Moral Education. The framework suggests that students develop moral understanding not merely through memorisation of moral concepts, but through experiential participation, reflective interpretation, emotional engagement, and collaborative meaning-making. Thus, the integration of constructivist, experiential, and arts-based pedagogical theories supports the holistic development of cognitive, affective, and social dimensions of moral learning. The flowchart below shows the theoretical framework.

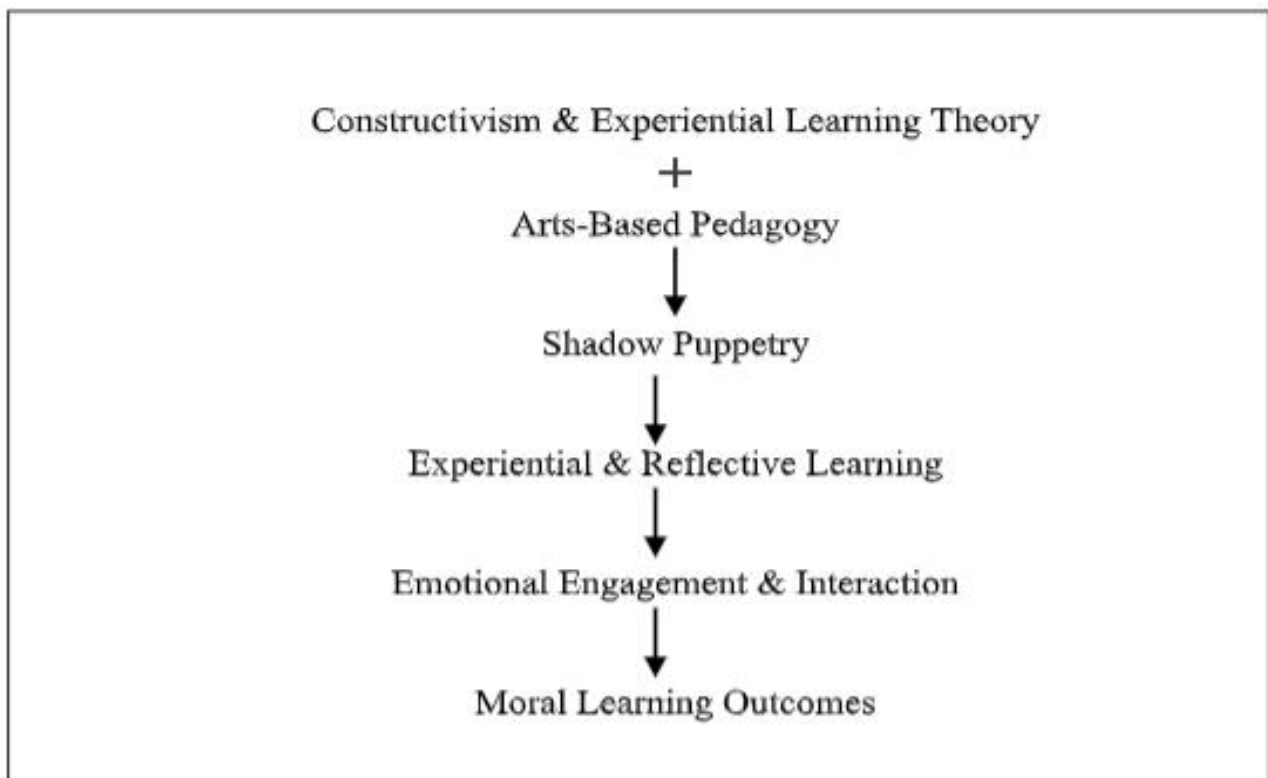


Diagram 5.1 Theoretical framework flowchart

Source: (Dewey, 2021 & Eisner, 1998)

LITERATURE REVIEW

6.1 Creativity in Education

Creativity has been increasingly recognised as a fundamental component of effective education in the twenty-first century. Contemporary educational discourse conceptualises creativity not merely as artistic ability but as the capacity to generate original, meaningful ideas, solve problems innovatively, and adapt knowledge to new contexts (Baer, 2016; Robinson, 2011). Within educational settings, creativity is closely associated with higher-order thinking skills, learner autonomy, and meaningful engagement, all of which are emphasised in global and national education reforms.

From a constructivist perspective, creativity emerges through active learner engagement, social interaction, and reflective thinking (Beghetto & Kaufman, 2014). Dewey's (1938; 2021) states that experiential learning theory further underscores that meaningful learning occurs when learners interact with their environment and reflect on

these experiences. As a result, creative pedagogy involves teaching strategies that encourage exploration, imagination, collaboration and multiple perspectives rather than rigid adherence to predetermined answers or instructional scripts (Beghetto, 2019).

Empirical studies suggest that creativity-fostering teaching practices such as project-based learning, inquiry-based learning, storytelling, drama, and arts integration create classroom environments that promote student engagement and deeper understanding (Beghetto, 2019). Teachers play a pivotal role in nurturing creativity, as their beliefs, pedagogical choices, and willingness to innovate significantly influence students' creative development (Kaufman & Sternberg, 2019). These findings indicate that creativity is not an optional enrichment activity but a core pedagogical orientation that supports meaningful learning across subjects, including values-based education.

6.2 Creativity in Moral Education

In Moral Education, creativity assumes particular significance because moral learning extends beyond cognitive knowledge to include affective engagement and behavioural enactment. Scholars in moral and values education argue that moral understanding cannot be effectively developed through memorisation of values alone; instead, students must be provided opportunities to explore moral dilemmas, reflect on lived experiences, and engage emotionally with ethical issues (Nucci et al., 2014).

Creative pedagogical approaches such as narrative inquiry, drama, role-play, and arts-based learning have been shown to enhance moral reasoning, empathy, and moral imagination. Eisner (1998) contends that artistic forms enable learners to grapple with ambiguity and complexity conditions that mirror real-life moral situations. Similarly, narrative-based moral instruction allows students to situate values within meaningful contexts, making ethical concepts more relatable and personally significant (Noddings, 2013).

Within the Malaysian context, studies have begun to highlight the potential of creative approaches in Moral Education. Hashim and Zulkifli (2019) demonstrate that dialogic and inquiry-based pedagogies, such as Hikmah pedagogy, promote deeper moral reasoning compared to traditional instructional methods. Norzihani et al., (2021). further argue that narrative and experiential strategies encourage students to internalise values by connecting textbook concepts to personal and social realities. Despite these insights, the literature indicates that empirical research on creative arts-based approaches in Moral Education classrooms remains limited, signalling a need for qualitative investigations into innovative practices.

6.3 Textbook Usage in Education and Moral Education

Textbooks continue to function as central instructional resources in formal education systems, shaping curriculum interpretation and classroom practices. In Malaysia, Moral Education textbooks serve as authoritative curriculum documents that outline values, learning outcomes, and assessment expectations prescribed by the Ministry of Education. Research suggests that teachers frequently rely on textbooks to structure lessons, particularly in examination-oriented contexts (Mokhtar et al., 2024).

While textbooks provide consistency and curriculum alignment, over-reliance on textbook-driven instruction has been criticised for constraining pedagogical flexibility and limiting student engagement. Studies indicate that traditional textbook usage often promotes surface learning, where students memorise definitions and examples of values without engaging in critical reflection or application (Md Aroff, 2014). This concern is particularly salient in Moral Education, where learning outcomes emphasise value internalisation rather than factual recall.

Recent scholarship advocates for a more adaptive use of textbooks, where teachers treat them as pedagogical resources rather than instructional scripts. Solumuthu et al., (2023) argue that Moral Education textbooks should be complemented with interactive activities, higher-order thinking tasks, and culturally relevant examples to enhance learning effectiveness. These findings suggest that innovative pedagogical strategies are necessary to activate textbook content and translate abstract moral values into meaningful learning experiences.

6.4 Moral Education Teachers' Teaching Practices

Teaching practices in Moral Education are shaped by teachers' pedagogical beliefs, professional knowledge, and systemic constraints. Research consistently reports that Moral Education teachers often adopt teacher-centred approaches, focusing on explanation, note-taking, and examination preparation (Chang, 2018). Such practices are frequently influenced by time constraints, assessment pressures, and limited professional training in innovative pedagogies.

Qualitative studies in Malaysia reveal that many Moral Education teachers recognise the importance of student-centred and creative approaches but face challenges in implementing them consistently (Thambu, 2024). Mailis and Mansor (2025) report that while teachers acknowledge the value of creativity, critical thinking, and collaboration, they often lack confidence and pedagogical support to move beyond textbook-based instruction. This gap between pedagogical awareness and classroom practice underscores the need for targeted professional development and practical teaching models.

The importance of pedagogical content knowledge (PCK) in Moral Education is emphasised, which involves understanding not only moral concepts but also how to teach them effectively in ways that engage students morally and emotionally (Hashim & Yusoff, 2022). Effective Moral Education teaching practices integrate discussion, reflection, experiential activities, and real-life applications, enabling students to negotiate moral meanings rather than passively receive values (Nucci et al., 2014).

6.5 Research Gap

The reviewed literature highlights several converging insights. First, creativity is widely recognised as essential for meaningful learning and is strongly aligned with constructivist and experiential learning theories. Second, creative pedagogies are particularly relevant in Moral Education, where affective engagement and moral imagination are critical for value internalisation. Third, while Moral Education textbooks play a central role in curriculum delivery, traditional textbook usage often limits interactive and reflective learning unless supplemented by innovative teaching strategies. Finally, teachers' pedagogical practices are decisive in determining the effectiveness of Moral Education, yet many teachers face challenges in implementing creative approaches due to systemic and professional constraints.

Despite growing recognition of the value of creative pedagogy in Moral Education, there remains a paucity of qualitative research examining how specific creative, culturally grounded approaches are enacted in classroom practice. Empirical studies exploring Shadow Puppetry as a pedagogical medium for imparting Moral Education textbook values are notably absent. This study addresses this gap by providing in-depth qualitative insights into how Shadow Puppetry functions as a creative interactive approach that supports value internalisation among students.

METHODOLOGY

7.1 Research Design

This study adopted a qualitative research approach with intrinsic case study design. According to Merriam (2009), case study is highly suitable for research purposes, particularly when involving institutions such as schools or other complex social units, as it enables the researcher to conduct a comprehensive and in-depth investigation. The findings reported in this article are drawn from a larger qualitative inquiry. However, the analysis presented here focuses exclusively on one emergent theme relevant to creative pedagogy in Moral Education.

7.2 Sampling

Participants consist of Moral Education Excellent Teachers from secondary schools who are teaching Form Four class and were selected through purposive sampling. A total number of three Excellent Teachers from the central zone from 3 states (Selangor, Federal Territory Kuala Lumpur and Federal Territory Putrajaya) were selected.

The study was conducted in a Malaysian secondary school context where Moral Education is taught using the national curriculum and textbook.

7.3 Data Collection

Data were collected using multiple qualitative methods to ensure the richness of information and enable triangulation of findings. These methods included semi-structured interviews with teachers to explore their experiences, perceptions, and pedagogical practices related to the implementation of the activities. In addition, teachers provided reflective written responses following the activity, allowing deeper insight into their thoughts, challenges, and professional reflections. Classroom observations were also conducted during the Shadow Puppetry activities to examine students' engagement, interaction, and the instructional approaches employed throughout the teaching and learning process.

7.4 Data Analysis

Data were analysed using thematic analysis following Braun & Clarke's (2006), six phase approach. The phases are familiarisation, initial coding, theme searching, theme reviewing, theme defining, and reporting. Through iterative analysis, a key theme creative interactive pedagogy was identified. Within this theme, the subtheme Shadow Puppetry as a medium for value internalisation emerged as particularly salient. To enhance trustworthiness, the study employed data triangulation, peer debriefing, and maintenance of an audit trail.

FINDINGS

Theme: Application of Theatre Art

Subtheme: Interactive Shadow Puppetry

The findings indicate that Shadow Puppetry functioned as an effective creative interactive approach for engaging students with universal values presented in the textbook. Participants described the activity as enjoyable, meaningful, and different from conventional Moral Education lessons. The narrative and visual elements of shadow play enabled students to represent moral situations symbolically, allowing them to explore values such as responsibility, cooperation, and respect within contextualised scenarios demonstrated in the classroom.

Teachers use this technique to convey moral knowledge in an entertaining way. Moral values and facts can be transferred, in a more realistic way. Students do not need to copy long notes in the classroom. In this technique, actors are involved in moving the puppets while having dialogues. This gives the actors the opportunity to instill values and advice in the audience. Referring to the following interview:

Researcher: Why do teachers use the art of Shadow Puppetry in teaching?

Participant A: Traditional heritage art is indeed rich in values and culture. I think traditional art should be used because it can be a tool that can apply moral values in a relaxed manner. I chose the art of Shadow Puppetry because it has elements of entertainment and play. Through leather shadow play, students' interests and skills can be fostered to play the role of 'Tok Dalang' who moves the statues along with moral storytelling. Students can appreciate the noble values that are applied through indirect storytelling techniques and leave an impact on their moral behavior. Therefore, Shadow Puppetry is very effective in easily conveying moral and ethical messages among students. [smk1/intv/exct]

An important aspect of interactive Shadow Puppetry is interaction with the audience. In problem-solving acting, students can give advice directly using the puppets' actions. In a humorous way, they can convey messages that are easy for students to understand. The Shadow Puppetry behind the scenes makes it interesting and provides new experience.

Refer to the following Participant B journal entry:

I use interactive Shadow Puppetry techniques to convey moral messages to students. Through this problem-solving play, the dialogue used by the puppets can be an attraction for the audience. It makes moral teaching more interesting. Students who play the role of 'Tok Dalang' can teach morals indirectly. Students who articulate dialogue to certain characters allow them to express feelings and attitudes such as sympathy, empathy and gratitude. Scripts written from textbook facts can be utilised to meet this objective. [smk2/jour/exct]

Researcher's observation entry on Participant C is important to justify the finding while triangulation.

Refer to the following observation entry:

Teachers' creativity seen very effective in teaching and learning process. Students were observed active in playing the role of 'Tok Dalang' and the audience participate in giving solutions for the situation created. Observation shows leather shadow play, help students to understand the consequences of moral choices and decisions more clearly. Increased active students' participation particularly among learners was observed. The collaborative nature of the activity encouraged discussion and negotiation of meaning, fostering shared reflection on moral issues. Interactive leather shadow plays are a good medium for educating moral reasoning, moral emotions and moral behaviour. [smk3/observ/exct/kng/]

DISCUSSION

This study examined the use of interactive Shadow Puppetry as a creative approach to impart moral values derived from the Moral Education textbook. The findings demonstrate that this traditional theatrical art form functions not only as an instructional strategy but also as a meaningful pedagogical medium that supports students' moral understanding, engagement, and value internalisation. When interpreted through existing literature and educational theories, the findings provide strong empirical support for the role of creative, arts-based pedagogy in Moral Education.

Interactive Shadow Puppetry as a Creative Pedagogical Practice

The findings reveal that teachers' use of interactive Shadow Puppetry reflects a form of creative pedagogy, where teaching goes beyond content delivery to involve imaginative, student-centred learning experiences. This supports definition of creativity as the generation of novel yet appropriate approaches within a given context (Runco & Jaeger, 2012). In this study, teachers transformed textbook-based moral issues into dramatic narratives by adapting conventional instructional materials into engaging learning experiences.

The finding aligns with view that creativity in teaching involves purposeful innovation that enhances learners' meaning-making processes (Craft, 2005). Rather than treating the Moral Education textbook as a static source of information, teachers used it as a foundation for creative exploration, demonstrating pedagogical flexibility and professional transformational agent. This finding echoes previous studies that highlight the need for innovative strategies to overcome the perceived rigidity and exam-oriented nature of Moral Education instruction (Thambu et al., 2020; Hashim & Yaacob, 2020).

Experiential Learning and Moral Value Internalisation

The findings strongly resonate with Kolb's (1984) experiential learning theory, which emphasises learning through concrete experience, reflection, conceptualisation, and active experimentation. Through interactive leather shadow play, students were immersed in moral dilemmas, enacted ethical conflicts, and actively participated in resolving them. Such experiential engagement enabled students to move beyond surface-level moral knowledge towards deeper moral understanding.

Unlike traditional approaches that prioritise the memorisation of moral definitions, this method allowed students to experience moral conflicts authentically. This supports the view of Lovat et al. (2011), who argue that effective Moral Education should integrate emotional engagement and lived experience to bridge the gap between moral knowing and moral action. The reflective discussions conducted after the performances further strengthened this process, enabling students to relate the moral lessons to real-life contexts.

Constructivist and Social Interaction Perspectives

From a social constructivist perspective, the findings illustrate how moral learning occurred through interaction, dialogue, and shared meaning-making. Vygotsky's (1978) theory states that learning is socially mediated and constructed through interaction with others. In the interactive Shadow Puppetry play, students collaboratively negotiated moral meanings by taking on roles as 'Tok Dalang', audience and active participating decision-makers.

The second stage of the performance, where students intervened to resolve moral dilemmas, is particularly significant. This interactive dimension allowed students to articulate moral reasoning, challenge alternative viewpoints, and collectively construct ethical responses. Such practices align with the model of moral functioning which emphasises moral sensitivity, moral judgment, and moral motivation as essential components of moral development (Rest et al., 1999).

Cultural Relevance and Moral Meaning-Making

Shadow Puppetry as a traditional art form, carries symbolic meanings and moral narratives deeply rooted in local culture. The findings indicate that embedding moral lessons within culturally familiar forms enhanced students' engagement and understanding. This supports assertion that culturally responsive pedagogy strengthens moral learning by making values more relatable and contextually meaningful (Gay, 2018).

The adaptation of traditional narratives into contemporary moral issues supports culturally responsive and transformative learning by enabling students to connect moral lessons with their own social realities and lived experiences (Mezirow, 2000). Similarly, culturally responsive pedagogy emphasises the importance of integrating students' cultural backgrounds and experiences into teaching and learning processes to enhance engagement and meaningful learning (Zakaria & Abdul Rahman, 2021). In the context of this study, the use of Shadow Puppetry grounded in cultural storytelling traditions provides students with opportunities to reflect on real-life moral challenges while appreciating their cultural heritage.

Implications for Moral Education Teaching Practices

The findings further suggest that interactive Shadow Puppetry supports the objectives of 21st Century Learning (PAK21), particularly in fostering communication, collaboration, creativity, and critical thinking (MoE, 2017). Students assumed multiple roles storytellers, performers, decision-makers which encouraged higher-order thinking and ethical reasoning. This directly addresses concerns raised in earlier studies about the limited emphasis on affective and behavioural domains in Moral Education classrooms (Thambu, 2024).

Moreover, the findings highlight the professional role of teachers as curriculum interpreters and innovators. The practices observed among Moral Education excellent teachers reflect pedagogical competence and reflective teaching, supporting the emphasis on exemplary teachers as change agents in educational reform (MoE, 2019).

Summary

In conclusion, the discussion demonstrates that interactive Shadow Puppetry is theoretically grounded and empirically supported as an effective approach for Moral Education. The findings align with experiential learning theory, social constructivism, moral development theory, and creative pedagogy literature. By integrating textbook content, traditional arts, and student interaction, this approach facilitates deeper moral engagement, emotional development, and reflective thinking. These outcomes reinforce the argument that moral values are best taught not through direct instruction alone, but through meaningful, culturally responsive, and creative learning experiences.

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