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ENHANCING EMOTIONAL INTELLIGENCE THROUGH CREATIVE PROCESS IN KOMSAS DRAMA FOR SECONDARY SCHOOL STUDENTS: THE DESIGN AND DEVELOPMENT OF CREATE-EMO

NURUL FASHEHA BT RAZALI

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CONFIRMATION BY PANEL OF EXAMINERS

I certify that a Panel of Examiners has met on 6 November 2025 to conduct the final examination of Nurul Fasheha bt Razali on her Doctors of Philosophy thesis entitled "Enhancing Emotional Intelligence through Creative Process in KOMSAS Drama for Secondary School Students: The Design and Development of Create-EMO" in accordance with Universiti Teknologi MARA Act 1976 (Akta 173). The Panel of Examiners recommends that the student be awarded the relevant degree. The Panel of Examiners was as follows:

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I declare that the work in this thesis was carried out in accordance with the regulations of Universiti Teknologi MARA. It is original and is the results of my own work, unless otherwise indicated or acknowledged as referenced work. This thesis has not been submitted to any other academic institution or non-academic institution for any degree or qualification.

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ABSTRACT

This study focuses on emotional intelligence (EI) through creative processes (CP) among secondary four school students, developing the Create-EMO module for KOMSAS drama activities in the Malay Language subject. Based on Goleman's Emotional Intelligence model, the ASSURE instructional design model, and the Wallas Creative Process, this module was developed to support structured, theory-based creative learning. The study used a quasi-experimental design with an explanatory mixed-methods approach, involving treatment and control groups and pre- and post-tests to assess changes in EI dimensions. The module development process also underwent expert validation, including assessments of the appropriateness of content, language, activities, and technological elements. The expert panel reached an agreement level of over 79%, leading to improvements in instructional clarity, time management, and the technical delivery of the module. Quantitative findings showed significant improvements across all four EI domains, with large effect sizes in most dimensions, except Self-Management, which showed a moderate improvement. The qualitative phase further explained the students' experiences that influenced the development of these components. Module acceptance was also analysed using the constructs of Perceived Ease of Use, Perceived Usefulness, Attitude and Acceptance. Multiple regression showed that all three predictor constructs explained 78.9% of the variance in the module acceptance, confirming its relevance in the classroom context. Overall, this study not only assessed the effectiveness of EI, but also presented a creative pedagogical model that integrates emotional development, social interaction and creative exploration. The findings offer important implications for educators and policymakers in their efforts to foster emotional intelligence through creative approaches in secondary education.

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Abbreviations

AC	Acceptance
ATT	Attitude
CP	Creative Process
EI	Emotional Intelligence
EQ	Emotional Quotient
IQ	Intelligence Quotient
KOMSAS	Komponen Sastera
KSSM	Kurikulum Standard Sekolah Menengah
MOE	Ministry Of Education
PBD	Pentaksiran Bilik Darjah
PEU	Perceived Ease of Use
PU	Perceived Usefulness
QR	Quick Response Code
SA	Self-Awareness
SM	Self-Management
SO	Asocial Awareness
SPM	Sijil Pelajaran Malaysia
SPSS	Statistical Package for Social Sciences
SS	Social Skills
SSRI	Schutte Self-Report Emotional Intelligence Test
T&L	Teaching and Learning
TRAD	Traditional

CHAPTER 1
INTRODUCTION

1.1 Introduction

In the secondary education, it can be viewed that integrating emotional intelligence with creativity might emerged as a promising frontier in teaching and learning outcomes. Nowadays, it can be seen that mental health problems among students was gaining urgency as a national priority. According to Kyuman (2022), the adolescent years are one of those times when an individual is more prone to depression, anxiety, and stress, among other upsets to his or her psycho-emotional condition. These factors impacted the student's academic achievement, social interactions, and well-being; very seriously. If these situations are not diagnosed during adolescence, many mental health disorders can long affect an individual's educational success, work opportunities, and quality of life (Kondirolli & Saunder, 2022). The World Health Organization (WHO) (2022) stated that, "The COVID-19 pandemic has resulted in increased numbers of sufferers from anxiety, depression, and other related problems, demonstrating strong impacts of COVID-19 on world mental health". The fear of infection, uncertainty in the economy and social isolation; which are the pandemic stressors, had significantly influenced the mental health condition of Malaysians, due to the imposition of lockdown measures, and disruption of daily routines (Tan et al., 2023).

In the education of Malaysia, the understanding of the critical role of emotional intelligence (EI) has grown holistically. The definition of EI, generally, is the potential to recognize, understand, and manage one's and others' emotions. EI also has attracted significant attention in the worldwide educational discussion (Coronado-Maldonado & Benitez-Marquez, 2023). Due of this, the development of EI has been widely recognized as very important in developing the essential aspects needed for socio-emotional development, interpersonal skills, and general well-being in students in many educational systems (Ganesan et al., 2023). EI integration programs and initiatives into educational practices have found interest and advanced responses in many parts of the world.

Moreover, to convey the hurdles of the current world, the educators have tried

clear instruction in EI and combining it into the curriculum for socio-emotional learning, while trying to effectively prepare students with the essential skills (Shafait & Huang, 2022). Trigueros et al. (2019) claimed that developing students' EI could improve academic performance, social interactions, and flexibility when they met with any difficulties. On the other hand, in practical education abroad and in Malaysia, creativity has been considered as one of the most crucial foundations. Students' ability to think out of the box, solve issues differently, and artistically express themselves; all these are the success in teaching and learning in the 21st century (Thornhill-Miller et al., 2023). By fostering divergent thinking and ensuring an innovative culture, creativity in teaching and learning is important in developing the learners' critical thinking skills. This process, exploration, experimentation, and iteration, allowed them to explore their interests, take active ownership of their learning, and better understand on the subjects (Scott-Barrett et al., 2023).

According to the Ministry of Education Malaysia (2017), in the Malay Language Curriculum and Assessment Standard Document, teaching KOMSAS drama in secondary schools is purposed to equip the learners with language skills and communication capacities to meet personal needs, acquire knowledge, skills, information, ideas, and values, and to develop social interactions in everyday life, which is similar to emotional intelligence. KOMSAS stands for *Kesusasteraan Melayu dalam Mata Pelajaran Bahasa Melayu* or Malay Literature in the Malay Language Subject. It is a significant genre of literature that represents Malaysia's rich cultural heritage in the forms of dramas, poems, and short stories. Whereas the attention focus would be on linguistic analysis, thematic concerns such as love, betrayal, courage, and identity investigated in KOMSAS drama create emotions and encourage students to reflect on their lives and feelings. Besides, evaluation and analysis of literary works promote critical thinking and creativity, indirectly contributing to the development of learners' emotional intelligence and creativity potential.

Within the teaching of KOMSAS drama, the creative process has allowed teachers to encourage EI and expression within their students, allowing them to be better aware of themselves, be more empathetic, and build flexibility. Creativity skills have also helped students connect with the content actively and provided a base for critical thinking, sophisticated topic analysis, and the development of their own views that meet the requirements of 21st-century learning (Suhaimi, Hussain Chin, & Saidon, 2023). An integrated approach has so far given students a deeper appreciation for the subject

matter at hand and salient life skills that will be helpful beyond school. This study discussed how emotional intelligence could be developed at secondary school levels with the use of creative process (CP) in teaching-learning activities.

The need for limited resources and current mental health issues motivated the researcher to design and develop a module for teaching and learning. The researcher has come out with the module call Create-EMO because it captured the main idea of incorporate the creativity (Create) and emotional intelligence (EMO). The design and development of the Create-EMO modules have gone through an evaluation stage from several experts through survey and revised according to suitability and views of experts before the implementation stage. Chapter 4. This study used a quasi-experimental design and an explanatory sequential mixed-methods approach, in which quantitative data collection and analysis were conducted first, followed by qualitative analysis to deepen the explanation of the findings. Respondents were divided into two groups, namely TRAD (traditional) and Create-EMO. The TRAD group served as a control group that followed traditional KOMSAS teaching practices, such as text reading and teacher explanation, without emphasising creativity or the development of emotional intelligence. On the other hand, the Create-EMO group followed an intervention that integrated the creativity process and drama activities focused on emotional development through the Create-EMO module. Both groups underwent pre-tests and post-tests of emotional intelligence before and after their respective learning processes. This comparison allowed the researcher to assess changes in emotional intelligence levels and determine the effectiveness of the Create-EMO module more accurately.

Finally, the Create-EMO group responded to a survey to determine their acceptance of Create-EMO and indirectly contributing factors to the creative process. Thus, data obtained were gathered and analysed through descriptive and inferential statistics. The written response by the students in the very activity of the creation of EMOs has also been thematically analysed to get further insight (Chapter 5). This chapter outlined the cornerstone concepts of the research. This paper is organized so that after the introductory part, the research background in students' EI and CP in teaching and learning strategy is presented. The following section introduces issues, research goals, and aims. Then, the succeeding sections come with the research objectives and questions, respectively. Later on, the study's operational definition, significance, limitation, and scope were expanded in subsequent sections. Finally, this chapter concludes by summarizing the thesis organization.

1.2 Background of Study

Meanwhile, mental health among adolescents has become a grave concern in Malaysia, with an increased prevalence of stress, anxiety, and despair among the youth. As shown by the National Health and Morbidity Survey (NHMS, 2022), one in seven teenagers had some mental health illness in the twelve months preceding the survey, with anxiety and depression topping the list. Resolving such problems involved multi-dimensional work that surpasses the usual intervention strategies. The development of emotional Intelligence (EI) can improve adolescents' lives. EI is also known as the ability to recognize, comprehend, and deal with one's own emotions and identify and handle the feelings of others. Once adolescents are taught these competencies, resilience is heightened, interpersonal relations are fostered, and mental health outcomes are improved. Despite the potential benefits of developing EI, several barriers create a gap in translating EI into practical reality in Malaysian schools. The barriers may range from lacked of resources to cultural attitudes toward emotions and mental health and a lack of training and support for teachers in using EI within the curriculum. Recognizing such limitations is the key to creating targeted interventions that enable students to use their emotional Intelligence to bring about positive mental health.

The Emotional Quotient (EQ), is the "ability to feel, understand, and effectively apply emotional sensitivity as a source of human information, connection, and guidance energy "(Cooper & Sawaf, 1998). Humans who have the capacity to think soundly have always been valued and considered role models for devising brilliant strategies that benefit the whole earth. We, as humans, can see how emotional intelligence (EI) has started to get special attention regarding its function and role in human life. We use our emotions to guide behaviour and thinking, so it is this was expected that humans have different mental, emotional, and physical needs. Emotions should also be guarded, according to Ganji (2011) and Hasanzadeh (2009) against their Intelligence, and not just their thinking, because emotional Intelligence can stimulate an individual's creativity to help improve the quality of individual work.

Emotion originated from the Latin word 'emovers', which means to stir up or to excite. Peter Salovey and John Mayer were the psychologists who first introduced EI in 1990. Later, in 1995, a book entitled 'Emotional Intelligence' was written by Daniel Goleman. Therefore, humans are increasingly exposed to the concept and importance of Emotional Intelligence (EI) in life. Nurul Farhana, Narina, Zakiah and Azlina (2019)

said the importance of EI for adolescents or students in Malaysia is still relatively modest.

Exam is still a priority in Malaysia, and it shows that our exam-oriented education system emphasized Intelligence Quotients (IQ) more than Emotional Quotient (EQ). The concept of examination and assessment in Malaysia's education system is not only to determine students' performance but to improve the teaching process in the classroom. However, this has become one of the challenges for the teachers to engage in more creative and open learning activities because they are constrained by the time that needs to be consumed to complete the syllabus and get the students ready for the examination. Furthermore, teachers are still early in integrating students' learning and emotional goals that can be aligned. According to Andang and Abdul Said (2020), student learning style plays a vital role in student success in each subject studied.

Teachers should know the students' learning styles and EI to achieve their teaching and learning objectives in the classroom. Learning is more than understanding and remembering information; instead, it should equip a student to master understanding and applying information in real life. Our Malaysia Philosophy of Education also emphasized an individual's holistic and integrated development-intellectually, spiritually, emotionally, and physically (Zamri, 2014). As a teacher, it is an intellectually and emotionally vital responsibility to make students a quality student. Strength in emotional Intelligence can make a society with a good personality and superior skills regarding communication, appearance, soul, and thought, such that we could show that we can be one nation respected or admired by other countries.

Regarding the issues mentioned above, the former Malaysian Minister of Education, Dr Maszlee Malik, has emphasized that educators are encouraged to integrate humanitarian values like love, respect, responsibility, and joy into the teaching process to build a better future generation (Siraj, 2018). He added that the move needs to be implemented for the country's future to be inherited by highly educated groups. He mentioned that teaching had just been applied to the concept of 3R (writing, reading and arithmetic), more famously known in Malaysia as 3M - *'membaca, menulis, dan mengira'*. He insisted there was a need to add the fourth M in teaching and learning preschool to middle school, which is '*Manusiawi*' (Humanistic qualities) in developing a good personality. 21st Century Learning Skills will be a priority, where Communication, Collaboration, Critical Thinking, and Creativity skills, together with

values and ethics, take centre stage the teachers-lecturers must focus on so that we can provide the proper generation of graduates "future proof" who can evolve in an era of rapid change (Azmi, Safrijal & Rahmi, 2024). Therefore, based on the discussion above, the current study acknowledged how, in the modern education system, EI lies highly on the point of emphasis. The value of EI among students can help them be better academically and determine their future desires. Thus, multiple measures are required for emotional Intelligence's applicability in today's teaching and learning. This research attempted to determine them. It examined the current uptake of EI through the creative process in the teaching and learning approach through the Create-EMO which it is a teaching and learning module.

1.3 Problem Statement

The researcher discussed some issues through previous and current studies related to this study and indicated why this study was conducted. These issues were discussed in the following subtopics.

1.3.1 Low Level of Emotional Intelligence among Adolescents

In the context of secondary education in Malaysia, the development of adolescents' emotional intelligence (EI) remains at a worrying level. EI is increasingly recognised as important for success in school, the workplace, and personal life, but studies show that societal and digital pressures cause many young people to struggle with emotional management and self-resilience (Bradberry & Greaves, 2009; World Economic Forum, 2020). The implementation tends to prioritise academic achievement and intellectual intelligence (IQ) over the development of emotional and social aspects, although the national education objectives focused on the development of a balanced individuals (Kamisah et al., 2023; Wong & Koh, 2021). Students can achieve good examination results, but this situation has formed a disparity; which are less able to identify emotions, manage stress, express empathy, and communicate effectively. Weaknesses in the components of EI, particularly self-awareness, emotional self-management, social awareness, and relationship management, have been identified as contributing factors to increases in behavioural issues, peer conflict, and mental health problems among secondary school students (Goleman, 1995; Sanchez-Alvarez,

Extremera, & Fernandez-Berrocal, 2015).

This issue was more pressing in Selangor, where a competitive learning environment and high social stress are familiar. The results of school-level mental health screening showed that 1,020 out of 36,428 secondary school students in Selangor were identified as being at high risk of experiencing depressive symptoms through the Patient Health Questionnaire (PHQ) instrument for the 2024 and 2025 sessions, which is approximately 2.8% of the total screened (Bernama, 2025). In addition, the Adolescent Health Survey (NHMS, 2022) found that 31.8% of adolescents in Selangor reported symptoms of depression, higher than the national average of 26.9%, with significant gender differences. This statistic showed a significant mental health burden among the young students (Institute for Public Health, 2022). Other studies also showed that 15.9% of youth reported behavioural problems, 4.6% were hyperactive, and 8.3% experienced emotional health disorders (NHMS, 2019). In the towns of Klang and Petaling, 8.5 to 9.3% of children aged 7 to 14 years had emotional and behavioural problems according to parent and teacher reports, indicating a worrying prevalence (NHMS, 2019).

Failure to systematically develop EI among secondary students leads to several implications. Students have difficulty identifying their own feelings or poor self-reflection (self-awareness), are easily stressed and lose emotional control when faced with exams or peer conflict (self-management). A lack of sensitivity to others' feelings and needs (social awareness) leads to low empathy and an easy tendency to get involved in conflicts or bullying. Weaknesses in relationship skills (relationship management) affect effective communication, collaboration, and constructive conflict resolution. This situation was exacerbated by social pressure, family conflict, economic stress, and digital addiction (Amir & Haziq, 2020; Rafidah & Nasaruddin, 2020). There was an increase in teenage suicide cases from 631 cases in 2020 to 1,142 cases in 2021, as sated in the statistics from the Ministry of Health Malaysia, that emphasized the urgent need for positive involvement and EI development (KKM, 2021).

Through structured Teaching and Learning (T&L), emotional awareness modules, counselling sessions, and early intervention programs; although the governments and health agencies have introduced these various prevention initiatives and mental health support programs, but still these methods persist general and do not sufficiently target the development of EI components. The use of creative processes, for example, drama, role-playing, visual expression, and guided reflection in the classroom

has the potential to increase self-awareness, empathy, and emotional management skills, but is still not widely applied, especially in teaching literary components such as KOMSAS (Abdul et al., 2020; Kamisah et al., 2023).

Therefore, there is an urgent need to develop and evaluate the effectiveness of structured pedagogical modules, such as Create EMO, which used the creative process as the primary medium to strengthen EI components among secondary school students in Petaling Utama, Selangor. By focusing on aspects of self-awareness, self-management, social awareness, and relationship management, this module was expected to support students' emotional well-being, reduce the risk of mental health problems, and prepare them with critical social emotional skills to face the challenges of present and future life (Malaysia Education Development Plan, 2020; Suzyliana, 2016; Guerra-Bustamante et al., 2019).

1.3.2 More Emphasize on Intelligence Quotients (IQ)

In Malaysia, the education system and society have traditionally placed a high emphasis on students' academic achievement and intellectual quotient (IQ). Success is often measured by examination grades, SPM, STPM results, or other standardised tests, while emotional, social, and value skills (emotional intelligence) are often neglected (Kamisah et al., 2024; Wan Mohd Noor Hafiz, 2024). This overemphasised-on IQ not only creates the perception that academic success is the primary determinant of life success, but also created psychological stress for students. Studies have revealed that students who are overly focused on academic achievement tend to experience stress, anxiety, as well as lack of emotional and interpersonal relationship management skills (BMC Psychology, 2024; Sinar Harian, 2024).

Teachers and school support systems are still lacking in guiding students in their emotional development, which is the primary focus persisted on academic mastery and examination assessment (Syed Yahaya & Azman, 2025). Studies have also shown that characteristics of EQ or EI has positively affected the students' academic performance and psychological well-being, as well as increasing flexibility, motivation, and self-efficacy (BMC Psychology, 2024; Nur Rafidah & Chee Siong, 2025). A gap between intellectual and emotional intelligence among Malaysian students was triggered, even though it is significant, emotional intelligence is not thoroughly integrated into the national curriculum. In addition, Akubuilo et al. (2020) conducted studies that also

noted how IQ affects academic performance in school, future personal health, and social well-being of students but at the expense of a significant influence of EI on the all-round development of students. The emphasis thus placed on IQ, and not EI in this respect, may restrict the holistic set of skills essential for the all-around growth and development of students in the future.

EI is progressively being recognised as part of a school success. High levels of emotional intelligence can qualify students to increase their self-motivation and, thus, ability to manage their emotions well. Despite that reality, most teenagers do not know how to managed their feelings, which affects their general development and success in school. Balakrishnan (2019) emphasised that in this respect, the teachers must play a more comprehensive role in developing the learners' EQ, social quotient (SQ), creative quotient, confidence quotient, and communication quotient. This system differs from the typical approach of teaching and equipping the learners primarily for examinations. Suppose educators want to be good teachers in the 21st century. In that case, they must not only renew their knowledge within the field of teenage psychology but also explore students' interests and needs to create conditions that would be more interactive and comfortable for learning. This allows for the bringing up harmoniously developed children capable of competing in the global labour market. The Ministry of Education needs to offer enough support, frequent reviews, and teacher recognition. They also need more training and development modules for experiential learning within their enlarged role.

This change aimed to develop flexible people who can succeed in many areas of life, including emotional and intellectual. This method recognised that success depends on intelligence and dealing effectively with emotional and social issues. Moreover, Dr Nor Jannah from Universiti Teknologi Mara Private Specialist Center also contributed in giving insight into the daily report by Aniza (2019). Dr Jannah found that while an individual with a high IQ alone can expect about 20 to 25 per cent success in business enterprises, the percentage can be as high as 80 per cent if the mental and emotional intelligence are well-developed and applied. The above study exemplified the practical applications of emotional intelligence and identified its importance in attaining tremendous success. Therefore, the main problem this study addresses was that the Malaysian education system and society overemphasised IQ at the expense of EI, with negative implications for students' emotional well-being, holistic learning, and character development. This study aimed to assess how educational modules that

emphasise EI can help balance this focus and improve students' psychological well-being and emotional skills.

Secondary four students exhibited diverse learning characteristics in terms of language skills, creativity, and EI. Studies in Sabah have shown variations in social-emotional intelligence among secondary school students, which must be considered in module design (Madlan et al., 2024). Furthermore, a study by Ahmad Muldjamil and Kamarul Arifain (2023) found that levels of emotional intelligence and social values among secondary four students are associated with emotional stress, suggesting that differences in students' emotions occur at this stage. Along with that, Asnawi and Madlan (2023) emphasised that stress management skills, one of the components of EI, are closely related to adolescent life satisfaction, reflecting the need to support emotional development in the educational context. Therefore, module development should take these characteristics into account to ensure that teaching strategies, learning objectives, and planned creative activities align with students' needs and abilities.

1.3.3 Creative Process in Malaysian Education

Several hindrances prevent learners' creativity and critical thinking capabilities from fully developing in Malaysian schools, such as exam-oriented teaching practices, a heavy emphasis on rote memorization, limited exposure to enquiry-based or project-based learning and insufficient teacher training in fostering higher-order thinking skills (Rashid & Rahman, 2021). Promoting creativity is one of the main objectives of the Malaysian educational strategy, which seeks to increase learning and student's capacity to address challenges in the 21st century. Although creativity is recognised as an important skill in 21st century learning, studies have shown that existing secondary school modules, particularly in the KOMSAS Malay Language subject, emphasise content mastery over creative activities (Ahmad et al., 2023; Ismail & Rahman, 2022). The lack of modules that integrate creativity and emotional intelligence leaves students with fewer opportunities to apply creative ideas and develop social-emotional skills effectively (Mohamed et al., 2022). A report by the Ministry of Education of Malaysia (2021) also highlighted that teachers face challenges in providing teaching materials that encourage creativity, underscoring the urgent need for more innovative, structured modules.

In light of these, the possibility of creation for imaginative exploration through

KOMSAS drama promises a great deal in the facilitation of EI among Malaysian students (Abdul et al., 2020). Such students thus can discuss and explore complicated issues connected to social dynamics, empathy, and cultural understanding through that medium of learning. According to Wan et al. (2022), this would also reflect the extensive Malaysian objective of fostering a generation that adaptable to various roles, emotionally intelligent, and socially responsible individuals who are confident to thrive in an interconnected community. While the advantages associated with embedding creativity within learning environments are increasingly understood, what remains to be explained is the actual mechanisms through which processes of creativity influence emotional intelligence in the Malaysian context. Indeed, explaining how concrete practices, such as KOMSAS drama, contribute to emotional intelligence development will be required to further advance the educational practice. In other words, more studies in this direction shall allow the researcher to specify how such creative experiences can be employed for stimulating students' emotional and social competencies and realize in full the potential of creative education concerning holistic development.

Educators, policy framers, and curriculum developers in Malaysia should be aware of how engagement in creative activities at KOMSAS drama lesson fosters the development of the emotional intelligence of students (Ministry of Education Malaysia, 2020). Socio-emotional competencies development in schools has gained an essential concern because Malaysia is taking severe measures to reform the education system and prepare students for various challenges connected with living in more interdependent and complex world. Therefore, the study also postulates that it might provide fact-based insights to inform education policy and practices in Malaysia with regards to the relationships of creativity, emotional intelligence, and pedagogical practices. The findings will significantly enhance the learning experiences of secondary school students across Malaysia and provide deeper insights on how these creative activities foster emotional intelligence among learners. This again will help educators in designing more effective curricula and interventions with a holistic approach toward the students for their development, making them academically and personally successful.

1.3.4 Future Life Challenges

Malaysia has also undergone many changes with the passage of time and time. The construction and development of a country based on its mold must carry out

through various channels. The United Nations (UN) endorsed the 2030 Agenda for Sustainable Development Goals (SDG) in September 2015 (Rosen et al., 2020). With the aim of one goal of holding a sustainable society, the entire world is working towards fulfilling the 17 SDG targets (Vilalta et al., 2018). Malaysia is also one of the countries that support and respond to this challenge by expressing the country's commitment to achieving these 17 goals. The 17 SDGs indicate that the problem is to be solved, and it is more complex and structured, which means that these challenges cannot be solved alone.

For the first time, emotional intelligence, and the role of emotion in achieving SDG 2030 were discussed at the UN level on May 19, 2019, by Daniel Goleman and the Leader of the Leadership Program achieving the UN SDG 2030. As a result of the discussion, they stated that while EI is not a one-stop solution to global peace, it is an essential component of leadership, relationships, and action. Many people still need clarification; sustainable development is not just an environmental agenda but also an agenda of community well-being and overall economic growth. It focused on the philosophy of what we are doing right now, not detrimental to our grandchildren's future capabilities. Rapid advances in technology and communication have affected the way Malaysian people live. Malaysians are now adopting a more sophisticated way of life. Therefore, their need for training, education, and creativity is increasing as they need much guidance to adapt to the developments.

In Malaysia, the Malaysian Education Blueprint 2013-2025 (MEB) has listed 11 shifts, and it runs close to what is in the UN SGD. The Malaysian education system is a platform to educate students to become successful human beings. It recognized the surrounding culture by applying understanding and positive values for racial unity among the younger generation. The Ministry of Education Malaysia (MOE) emphasized an appreciation of values among school children. Appreciation of these values includes spiritual values, humanity, citizenship, and others (MOE, 2021). Hence, this matter is also being emphasized in the Third Shift in the Malaysian Education Development Plan (MEDP) 2013-2025, which is to produce Malaysians who can appreciate values. Hence, students' functions and roles should also be taken as they are among the new millennium leaders. Goleman (2011), in his book entitled "The Brain and Emotional Intelligence: New Insights," also gave the same opinion in stating that in making a wise choice, we must have a feeling about our thoughts. With emotional intelligence, we learn to understand feelings, and it has an impact on decision-making.

The need for emotional intelligence is just as important as mastering intellectual intelligence to achieve a balanced life.

A report by the Malaysian Ministry of Human Resources, titled Empowering Human Capital for the Future Jobs (2019), lists the challenges of the future of work for the young generation. One of them is that 65% of young children today will end up working in new jobs that still need to be created. In the Future of Jobs Report (World Economic Forum, 2020), to fulfil the required workforce in 2025, students need to be equipped with certain skills based on the employer's future demand. Apart from analytical thinking, innovation, creativity, originality, initiative, reasoning, problem-solving, ideation, system analysis, evolution, leadership, social influence, technology design, and programming, emotional intelligence is also one of the skills needed.

Therefore, the purpose of this research is not to solve the problems of students' achievement in their subjects but to look holistic to introduce activities that can help students develop their emotional intelligence (EI) through the creative process (CP). According to Piaget (1962) and Vygotsky (1967), children will use imagination during play in the theory of child and cognitive development. Imagination is tied to how children understand the world and what is happening around them. Students should also be allowed to select materials and tools that can be used for various play and arts activities in their teaching and learning sessions. This research will examine how activities for KOMSAS drama through CP can be a medium through which students can learn to use and manage their emotions. This study hopes to provide ways to teachers in providing guidance in teaching and learning as well as enhancing the level of students' emotional intelligence as a preparation for managing their emotions and making decisions in the future.

1.4 Research Objectives and Research Questions

This research aimed to design and develop a teaching and learning module based on creative process (CP) and emotional intelligence (EI), to measure the effectiveness in enhancing the students' EI and evaluated students' acceptance towards the module. Four research objectives (RO) and nine research questions (RQ) were developed to meet these goals:

RO 1: To design a Create-EMO module by applying the Creative Process (CP) and Emotional Intelligence (EI) in KOMSAS drama.

RQ 1: What are the learner characteristics involved in design the Create-EMO module in teaching and learning KOMSAS drama?
RQ 2: What are the learning objectives for the Create-EMO module in teaching and learning KOMSAS drama?
RQ 3: What are the methods involved in designing the Create-EMO module in teaching and learning KOMSAS drama?

RO 2: To develop a Create-EMO module by applying the Creative Process (CP) and Emotional Intelligence (EI) in KOMSAS drama.

RQ 4: How is the Create-EMO module developed for teachers?
RQ 5: How is the Create-EMO module developed for students?
RQ 6: What is the validity of the Create-EMO modules in teaching and learning KOMSAS drama in terms of content, language, suitability of sessions and activities, and technical aspects?

RO 3: To examine the differences in students' emotional intelligence (EI) score among students who use traditional (TRAD) teaching methods and the Create-EMO module in teaching and learning KOMSAS drama.

RQ 7: Is there any significant difference in the mean score between student who use the TRAD teaching method and the Create-EMO teaching and learning module?

RQ 8: Is there any significant difference in the mean score of each EI domains between pre-test and post-test among the TRAD group and Create-EMO group?

RO 4: To determine the acceptance of Creative Process (CP) and Emotional Intelligence (EI) through the use of Create-EMO among students in teaching and learning KOMSAS drama.

RQ 9: What is the students' acceptance of the Create-EMO module in teaching and learning KOMSAS drama?

1.5 Research Hypotheses

Based on research questions 7 to 9, 15 hypotheses were developed in this study. These hypotheses were designed to examine the relationships, differences, and effects related to students' EI. It is also intended to test students' acceptance of the Create-EMO module. The hypotheses are shown as follows:

H1: There is a significant difference in students' Emotional Intelligence (EI) mean score of the pre-test between TRAD and Create-EMO group.

H2: There is a significant difference in students' Emotional Intelligence (EI) mean score of the post-test between TRAD and Create-EMO group.

H3: There is a significant difference in students' Emotional Intelligence (EI) mean score of the pre-test and post-test for TRAD group.

H4: There is a significant difference in students' Emotional Intelligence (EI) mean score of the pre-test and post-test for Create-EMO group.

H5: There is a significant difference in Self-Awareness (SA) component for pre- test and post-test for TRAD group.

H6: There is a significant difference in Self-Awareness (SA) component for pre-test and post-test for Create-EMO group.

H7: There is a significant difference in Social Skills (SS) component for pre-test and post-test for TRAD group.

H8: There is a significant difference in Social Skills (SS) component for pre-test and post-test for Create-EMO group.

H9: There is a significant difference in Social Awareness (SO) component for pre-test and post-test for TRAD group.

H10: There is a significant difference in Social Awareness (SO) component for pre-test and post-test for Create-EMO group.

H11: There is a significant difference in Self-Management (SM) component for pre-test and post-test for TRAD group.

H12: There is a significant difference in Self-Management (SM)) component for pre-test and post-test for Create-EMO group.

H13: There is a significant difference between Perceived Ease of Use (PEU) and Acceptance (AC).

H14: There is a significant difference between Perceived Usefulness (PU) and Acceptance (AC).

H15: There is a significant difference between Attitude (ATT) and acceptance (AC).

1.6 Summary of Research Objectives, Research Questions and Hypotheses

Summarisation of the research objectives, research questions, and hypotheses were presented in Table 1.1. This study was guided by four research objectives, which were further translated into nine research questions and fifteen hypotheses. The first two objectives, which focused on the design and development of the Create-EMO module through the integration of the Creative Process (CP) and Emotional Intelligence (EI) in KOMSAS drama, did not involve hypothesis testing. The third objective examined the differences in students' EI between the Create-EMO module and traditional teaching methods. In contrast, the fourth objective evaluated students' acceptance of the module as a teaching and learning tool. Table 1.1 provides a summary of the research objectives, research questions, and hypotheses.

Table 1.1

Research Objectives, Research Questions and Hypotheses

	Research Objectives	Research Questions	Hypotheses
1	To design a Create-EMO module by applying the Creative Process and Emotional Intelligence in KOMSAS drama	1. What are the learner characteristics involved in design the Create-EMO module in teaching and learning KOMSAS drama? 2. What are the learning objectives for the Create-EMO module in teaching and learning KOMSAS drama? 3. What are the methods involved in designing the Create-EMO module in teaching and learning KOMSAS drama?	
2	To develop a Create-EMO module by applying the Creative Process and Emotional Intelligence in KOMSAS drama.	4. How is the Create-EMO module developed for teachers? 5. How is the Create-EMO module developed for students? 6. What is the validity of the Create-EMO modules in teaching and learning KOMSAS drama in terms of content, language, suitability of sessions and activities, and technical aspects?	

3	To examine the differences in students' emotional intelligence (EI) score among students who use traditional (TRAD) teaching methods and the Create-EMO module in teaching and learning KOMSAS drama.	7. Is there any significant difference in the EI mean score between student who use the TRAD teaching method and the Create-EMO teaching and learning module?	**H1**: There is a significant difference in students' Emotional Intelligence (EI) mean score of the pre-test between TRAD and Create-EMO group. **H2**: There is a significant difference in students' emotional intelligence (EI) mean score of the post-test between TRAD and Create-EMO group. **H3**: There is a significant difference in students' Emotional Intelligence (EI) mean score of the pre-test and post-test for TRAD group. **H4**: There is a significant difference in students' emotional intelligence (EI) mean score of the pre-test and post-test for Create-EMO group.
		8. Is there any significant difference in the mean score of each EI domains between pre-test and post-test among the TRAD group and Create-EMO group?	**H5**: There is a significant difference in the mean score of Self-Awareness (SA) component for pre- test and post-test for TRAD group. **H6**: There is a significant difference in the mean score of Self-Awareness (SA) component for pre-test and post-test for Create-EMO group. **H7**: There is a significant difference in the mean score of Social Skills (SS) component for pre-test and post-test for TRAD group. **Hs**: There is a significant difference in the mean score of Social Skills (SS) component for pre-test and post-test for Create-EMO group. **H9**: There is a significant difference in the mean score of Social Awareness (SO) component for pre-test and post-test for TRAD group. **H10**: There is a significant difference in the mean score of Social Awareness (SO) component for pre-test and post-test for Create-EMO group.

			H11: There is a significant difference in the mean score of Self-Management (SM) component for pre-test and post-test for TRAD group. **H12**: There is a significant difference in the mean score of Self-Management (SM)) component for pre-test and post-test for Create-EMO group.
4	To determine the acceptance of Creative Process (CP) and Emotional Intelligence (EI) through the use of Create-EMO among students in teaching and learning KOMSAS drama.	9. What is the students' acceptance of the Create-EMO module in teaching and learning KOMSAS drama?	**H13**: There is a significant difference between Perceived Ease of Use (PEU) and acceptance. **H14**: There is a significant difference between Perceived Usefulness (PU) and acceptance. **H15**: There is a significant difference between Attitudes (AT) and acceptance.

1.7 Significance of Study

This section defined the important and values of this study in terms of its contribution to academic field, practical applications, and wider impact on society.

1.7.1 Academic Field

From an academic perspective, this study filled a gap in the literature on integrating EI into the creative process in the KOMSAS drama teaching module. Previous studies have emphasised academic achievement and technical performance skills alone (Abdullah & Tan, 2023; Razali et al., 2021), whereas EI development occurs informally and unsystematically. This study contributes to the academic discourse by presenting a creative and emotional approach through the Create-EMO module for secondary four students. The integration of Emotional Intelligence (EI) with the creative process (CP) in the KOMSAS component offers a new pedagogical perspective. Based on the four domains of EI according to Goleman (1995), namely self-awareness, social awareness, self-management, and social skills, this module allowed teachers and researchers to explore how emotional competence can be developed in the classroom through structured activities. The Self-Report Emotional Intelligence Test (SSRI) was used to assess students' EI growth before and after the intervention. It was to confirm the impact of Create-EMO. This study advances the literature by employing a mixed-methods design and a quasi-experimental design. It was to provide a comprehensive insight into the development, implementation and effectiveness of Create-EMO.

1.7.2 Practical

Create-EMO was produced as a creation that can be applied in classroom pedagogy. It can promote creativity, EI and problem-solving skills among students in form four who are still using traditional methods. Create-EMO used a structured method, guided by the ASSURE model and Wallas' creativity process. This is to ensure that drama activities not only hone academic skills but also develop self-awareness, social awareness, self-management and social skills. This combination of EI and CP in pedagogy shows the possibility of being applied in other subjects. Thus, it reinforces the importance of the research framework as an adjustable intervention model that can

be adapted to the needs of the curriculum. The module featured experiential learning, visual and textual analysis, group collaboration, and the integration of technology such QR codes, online submissions, and digital resources, to deliver a vigorous and engaging learning experience (Haleem et al., 2022). This strategy aligned with 21st-century teaching and learning, allowing educators to revise instruction to students' various emotional needs and encouraging reflective teaching methods and students' emotional engagement.

1.7.2 Society

This study could contribute to the development of more socially, emotionally, and culturally balanced students, in line with the needs of 21st-century teaching and learning. By increasing students' EI and creativity, this study also supports the formation of a generation that can interact more effectively in society, manage stress and contribute to positive social and emotional development. The integration of traditional literature, cultural values , and heritage into KOMSAS fosters students' appreciation of culture (Wong & Koh, 2021; Krishnan & Awang, 2020). As a result, Create EMO holistically assists student development, in line with the goals of the national education system to produce students who are academically sound, creative, emotionally skilled, and socially responsible.

1.8 Scope and Limitation of The Study

This study focuses on the development of emotional intelligence (EI) of Form 4 students. EI is used as the dependent variable, measured by pre-test and post-test scores on the Schutte Self-Report Emotional Intelligence Test (SSRI). This study examines the creative process (CP) in KOMSAS drama in Malay-language teaching and learning activities. It serves as a medium for expressing emotions and reflecting core values. This approach helps deepen understanding of how to incorporate CP into teaching and learning to foster comprehensive student development and EI.

Several methodological limitations need to be critically acknowledged to allow a systematic assessment of the significance of Create-EMO. The non-random assignment in the quasi-experimental design limits control over confounding variables. Allocation between Traditional (TRAD) and Experimental (Create-EMO) groups was

based on existing classes. It also took into account the teaching teachers and their teaching schedules, which may introduce bias and thus affect validity. A total of 191 students were sampled and placed in each group. Although balanced, they were concentrated in only three schools in the Petaling Utama district, Selangor. This also increases the risk of sampling bias and makes the findings more reflective of the school context than the broader population. The study sample consisted of Form 4 students only and not students from the examination classes (PT3 and SPM), as there are additional restrictions from the Ministry of Education (MOE) and school management that must be adhered to. School selection was based on school management approval, accessibility and compliance with the MOE ethical guidelines.

Data were collected between April and October 2021 during Malaysia's Movement Control Order (MCO). This imposed logistical challenges, including restricted movement, school closures and a shift to online learning. These limitations impacted the conduct of the research and may have influenced students' emotional states and self-perceptions. In addition, external stressors such as family disruption, health concerns, and academic uncertainty could influence the validity of reported EI scores and students' reflections on their emotional capabilities during the study period.

Teachers served as facilitators in this study, and their task was to deliver teaching and learning using Create-EMO. They were given a guidebook as a reference in conducting the process. This was to ensure that the activities aligned with the module design. However, differences in teaching style, experience, and the level of teacher involvement may also influence how students follow the activities, thereby impacting the EI score. In addition, EI measurements that rely just on self-report instruments are susceptible to social desirability bias and subjective self-assessment. The short intervention period also limits the assessment of the module's long-term effects, and the lack of comprehensive data triangulation, such as repeated teacher observations or additional assessments, limits the accuracy and depth of understanding.

In terms of generalizability, the study findings need to be interpreted with vigilance. The Create-EMO was specifically developed for the KOMSAS drama teaching and learning context in the secondary school, which may have a different teaching culture, level of teacher involvement, and classroom norms than other schools. Emotional culture factors also influenced the degree to which this module can be applied in other contexts. The module has not been tested with students with high levels of social anxiety or special educational needs (SEN), who may need significant

transformation to ensure effectiveness and suitability.

Overall, although the study's findings showed the significance of the Create-EMO in this context, interpretations should be made with vigilance due to pandemic-related influences, methodological limitations, and the sample size. Further studies with a more diverse sample, a randomised controlled design, longer intervention periods, and more rigorous data triangulation are suggested to enhance the internal and external validity and generalisability of the study's findings.

1.9 Operational Definition

This section explains the operational definitions of the terms and acronyms used. It aims to ensure consistency and transparency throughout the study, reducing ambiguity and laying the foundation for understanding the framework and concepts presented.

1.9.1 Create-EMO Module

A teaching and learning module can be defined as any unit of learning prepared for the express purpose of teaching and learning a particular subject or topic. To improve the delivery of lesson content, the instructional materials should organize as a learning unit and equipped with multifarious components so that the students can use them independently to achieve their goals (Abdurrahman et al., 2018). On the other hand, Wigati et al. (2015) stated that the module also guides self-learning activities and opportunities that allow students to evaluate themselves through exercises.

The module developed in this research is called Create-EMO, the name of the module came from the creative (Create) and emotional (EMO) applied in the teaching and learning activities for KOMSAS drama. Meanwhile, the researcher also provided a handbook to give teachers a better understanding and clarity when using the Create-EMO modules in teaching and learning sessions.

1.9.2 Malay Literature Component or *Komponen Sastera Melayu* (KOMSAS)

According to the Ministry of Education Malaysia (2018), in the Malay Language Curriculum and Assessment Standard Document, the institution of the Malay

Literature Component in secondary school would contribute to an increase in the effectiveness of *Bahasa Melayu*. Some of the genres studied in KOMSAS include traditional poetry, modern poetry (poem), short story, traditional prose, novel, and drama. The implementation of the Malay Literature Component, which is compulsory in all Malay Language subjects in secondary schools, has been implemented in stages: in March 2000 for Forms 1 and 4, in 2001 for Forms 2 and 5, and in 2002, it covers Form 3. It is not new but is an extension of the element of literature in the Malay subject, introduced in 1984.

In this research, the term KOMSAS refers to the Literature Component in the Malay Language **(***Komponen Sastera dalam Mata Pelajaran Bahasa Melayu***)**. The focus is on *KOMSAS drama*, where the researcher applied the processes of creativity and emotional intelligence through the drama activity *Berkhidmat untuk Negara* ("Serving the Nation") from the Form Four KOMSAS syllabus.

1.9.3 Emotional Intelligence (EI)

Houston (2020) described EI as that set of intrapersonal and interpersonal skills which lets one recognize and understand emotions and motivates themselves and others and sustain emotional steadiness. The study has integrated the ability for EI into the Create-EMO to improve engagement and wellbeing in their students. Teachers can assist their students academically, socially, and emotionally once they take time to learn and practice various methods of handling the emotions within the classroom.

EI can be measured and classified into levels such as low, moderate and high to provide significant understanding of scores. According to Malouf (2014), the average EI score is 124, with scores below 111 considered low and scores above 137 considered high. Nonetheless, in this research, the categorization of low, moderate and high levels was adapted based on observed distribution scores using a four-point Likert scale, which differs in range and sensitiveness from the actual instrument. This allows a more accurate reflection of participants' EI within study's specific context.

1.9.4 Emotional Intelligence Domains

Daniel Goleman (1995) described emotional intelligence (EI) by dividing the elements into related segments. The four domains comprising self-awareness, social

awareness, self- management and relationship (social) management, which provides foundational framework for comprehending emotional and social competencies. Similarly, Clarken (2012) emphasises on awareness and regulation of emotional in educational contexts, aligning with Goleman's EI domains by highlighting the role of emotions in learning, thinking and social interaction. Although differing in scope, both frameworks emphasise the importance of EI development in cooperative and individual environments.

In this research, all four EI domains by Goleman (1995) were integrated with the creative process in the student activity module known as Create-EMO. The students participating in this research underwent a pre-test and post-test of emotional intelligence called SSEIT, or also known as The Schutte Self-Report Emotional Intelligence Test, which can be used to measure each of their EI domains. The SSEIT was suitable for measuring the EI domains that emphasized in the Create-EMO module because the SSEIT able to evaluates such as recognizing emotions (self-awareness), understanding others' emotions (social awareness), managing one's emotions (self-management) and maintaining positives interpersonal relationship (social skills), effectively corresponding to Goleman's EI domains (Schutte et al., 1998; Goleman, 1995).

1.9.5 Creative Process (CP)

Runco (2014) indicated that Wallas' works, which originated in 1926, are based on the fact that "creative thinking can be delineated," and from that premise he developed a "four-stage description of the creative process." Wallas' incubation stage is situated in his 4-step model of creativity - which also involves preparation, incubation, illumination, and verification - through the writings of Poincare (1908). These behaviours can transfer from an innovative idea into that individual's creative process. Distinct actions characterize each stage. First comes the initial identification and investigation of the problem-preparation. Then comes incubation-resting stage after a break from thinking about the problem. Thirdly, come the ideas-illumination. Finally, there comes verification-enhancing the alternative as needed.

In this research on the design and development of the Create-EMO module, the researcher has integrated the creative process in the teaching and learning activities of the KOMSAS drama. CP is included in teaching and learning activities in order to find out how it can support students in improving their emotional intelligence.

1.9.6 Perceived Usefulness (PU)

PU refers to the degree to which a person believes that using the media or technology would be of value. Hence, PU also is an idea that shows how influencing a user's behaviour occurs to be a certain aspect of continued use over multiple instances (Xia et al., 2019), and it proves that if one considers media to be useful, then one is more likely to respond positively and also have a higher intention to accept and use it.

In this research, the PU of a Create-EMO was significant in the prediction of its acceptance and diffusion. It allowed researchers to design a teaching and learning module that corresponded with students' needs and provided substantial benefit.

1.9.7 Ease of Use (PE)

PE is the degree to which people perceive that using the media or technology will be effortless (Davis et al., 1989) this agrees with the meaning of "ease," or the absence of great effort or difficulty. Hence, a person's impression of a new media's ease of use rises with their intentions to use the media.

In this research, what the researchers need to comprehend is that the PE of Create-EMO is going to help in deciphering what kind of problems or obstacles may make students falter in adopting or using this very module. If it is easier and less complicated with proper training or help, students will be more accepting of the module and use it effectively.

1.9.8 Attitude (AT)

AT is one of the major factors affecting the intention to use technology or media by an individual according to various technology acceptance models; for example, TAM (Davis, 1989). In other words, attitudes are emotional feelings and action tendencies favourably or unfavourably lasting a long time in a person towards an object or idea (Sunyoto & SE, 2012). They can be gauged through the individual's views and assessments about the usefulness (PU) and ease of use (PE) of the media.

In the context of this research, in acceptance models a student's attitude refers to their general evaluation, belief or perception of a Create-EMO module and significantly

influences whether they intend to use or adopt it.

1.9.9 Acceptance (AC)

Acceptance generally refers to the willingness of an individual to embrace, adopt, and continue using a particular tool, method, or innovation (Venkatesh & Davis, 2000). In educational contexts, it indicates the degree to which learners are open to and satisfied with a teaching and learning resource, which in turn influences its effectiveness and sustainability in classroom practice (Teo, 2011).

In this research, ***AC*** refers to the extent to which students perceive the Create-EMO module as beneficial and feasible for use in teaching and learning KOMSAS drama. It is operationalized through three constructs adapted from the Technology Acceptance Model (TAM): Perceived Usefulness (PU), which measures the degree to which students believe that using the Create-EMO module enhances their learning and emotional intelligence (Davis, 1989); Perceived Ease of Use (PEU), which measures the extent to which students find the module simple, straightforward, and user-friendly (Venkatesh & Bala, 2008); and Attitude Towards Using (AT), which captures students' overall positive or negative feelings about adopting the module in their learning (Sun & Zhang, 2006).

1.10 Thesis Outline

This thesis comprises six chapters in all. Chapter One introduced the problem associated with the investigated topic. Chapter Two critically analysed the related literature in the investigation area and points out the lack of research on the creative process CP for enhancing students' emotional intelligence EI within KOMSAS drama; hence, it justifies a Create-EMO module that encompasses both EI and CP to bridge this gap. This chapter also revised all the theories and models involved along the entire study. After that, the framework of the study guides the accomplishment of the study's objective.

Chapter three elaborated on the research methodology of this study. This study underpinned the mixed method approach through a concurrent. This investigation used a quasi-experimental design in order to compare the results before and after the interventions. In addition, this chapter comprehensively addresses the study's

population and sample. This chapter described the various phases of data collection and analysis in detail.

Chapter four elaborated on the design and development process of the Create-EMO module, which involves 6 phases of ASSURE. Next, in chapter five, it presented the quantitative research findings where data collection was made through the Schutte Self-Report Emotional Inventory (SSRI) and survey questionnaire to determine the acceptance level of Create-EMO. Chapter five also presented the qualitative findings based on the data that will be collected in the Create-EMO module to support the quantitative data.

Chapter six gives an overview of the study by summarizing and discussing the findings concerning the objectives and questions put across by the research. The pertinence of the research implications for this study was drawn to address both the theoretical and practical contexts. This chapter also goes ahead to give recommendations for additional research to direct further research within the same context of emotional intelligence and the creative process.

1.11 Summary

This chapter has contextualized the research topic, stated the research problem, and set the objectives of the study. The researcher has also discussed the significance of the research, showing what gaps can be filled and what contribution this study may make. Next to the operational definition comes the general structure of the research. The next chapter discussed the extant literature and elaborated on the theories and issues underlying emotional intelligence and the creative process.

CHAPTER 2
LITERATURE REVIEW

2.1 Introduction

This chapter presented a discussion on the issues related to emotional intelligence, the creative process, and the Malay literature component (*Komponen Sastera)*, including the teaching and learning process. A brief review of the Malay Language (*Bahasa Melayu*) curriculum in Malaysia was presented, accompanied by the current issues identified by the researcher, namely the need for emotional intelligence in teaching and learning. This literature review supports the need to develop a learning module that emphasises EI and creativity. It then moves on to the formulation of a theoretical and conceptual framework. The summary of the benefits gained throughout the review process has helped the researcher plan the methodology in the next chapter.

2.2 Emotional Intelligence (EI)

According to Goleman (1995), the concept of Emotional Intelligence (EI) refers to the individual's ability to identify, understand, control and use emotions in the process of thinking and acting. The origins of EI can be traced back to Thorndike's (1920) early study of social intelligence. Thorndike emphasised the importance of interpersonal skills in managing human relationships. Although this concept is important from a historical perspective, Thorndike is no longer the primary foundation of modern EI theory but is now seen as a starting point for its development.

If we look at the systematic development of EI, it starts from the model proposed by Salovey and Mayer (1990), who introduced the Ability Model. This model consists of four main competencies: perception, facilitation, understanding and management of emotions (Mayer, Caruso, & Salovey, 2016). This model has a strong theoretical basis because it measures individuals' actual abilities through cognitive tasks or activities related to emotions. The operational clarity of this model makes it widely used in psychological and educational research that objectively assesses emotional abilities.

Daniel Goleman (1995, 2021) later developed the concept of EI through the Mixed Model. This model is more suitable in the context of organisations and education,

where it combines personality, emotional, and social skills. The Mixed model includes five main dimensions: self-awareness, self-management, motivation, empathy, and social skills. This model has also gained wide acceptance in education because it shows a direct relationship between academic achievement, collaborative learning, student behaviour, motivation and student EI (Rivers et al., 2020; MacCann et al., 2020). The benefits of this model can be seen in its practical applications, such as classroom activities involving creativity, social interaction, interpersonal relationships and communication.

Bar-On (1997) introduced the Social-Emotional Intelligence Model, which focuses on social and personal well-being. It includes self-adjustment, stress management, interpersonal relationships, and mood. Compared to the Ability and Mixed Models, the Bar-On model places less emphasis on academic performance but is widely used to assess emotional well-being. However, the model remains important in understanding student abilities from a holistic well-being perspective.

A study by Wang et al. (2022) showed that EI plays an important role for both teachers and students. Wang et al. (2022) found that teacher EI can improve students' academic achievement by fostering teaching that engages students and builds self-efficacy. A study by Al-Jubouri and Al-Khawaldeh (2024) also showed that EI among teachers is an important component in supporting students' emotions and motivation, as well as in creating a conducive learning environment.

Overall, the current literature confirms that EI influences students' psychological well-being, academic performance, and social skills, and it is considered a multidimensional concept (Mavroveli & Sánchez-Ruiz, 2020; Schutte, Malouff, & Thorsteinsson, 2021). Therefore, the introduction of EI in this study is relevant because it provides a solid theoretical foundation for the development of the Create-EMO module. This module requires a balanced integration of social, cognitive, and emotional aspects in creativity-based learning. In helping students' emotional development, social interaction, motivation, and creativity empirically and practically, all four components of Goleman's EI are suitable for application in Create-EMO.

2.2.1 Emotional Intelligence in Education

In the 21st-century learning environment, students need high emotional competence as it becomes increasingly challenging and complex. EI is an important

component in motivating, supporting and maintaining active student engagement. In this context, Piaget once asserted that intelligence is an individual's ability to respond adaptively to new situations. This statement is now expanded by contemporary scholars, who see intelligence as the ability to manage emotions in dynamic learning situations rather than solely as cognitive (Pablo et al., 2015). In addition, studies show that EI is the ability to understand, process, and manage one's own and others' emotions effectively (Mayer, Caruso & Salovey, 2016; MacCann et al., 2020).

A large-scale meta-analytic study by Corcoran et al. (2018) showed that EI intervention processes in schools can consistently improve motivation, social relationships, mental well-being and academic achievement. This supports the idea that EI can be improved and fostered through pedagogical interventions as well. MacCann et al. (2020) prove that education cannot rely solely on cognitive skills. This is because effective learning requires a balance between academic knowledge and the ability to control emotional reactions in challenging situations. Students who manage their emotions in the classroom have been shown to have advantages and stability in working memory, attention control, information processing, and self-engagement in learning activities (MacCann et al., 2020; Durlak et al., 2020).

Goleman (1995, 2020) strongly emphasises EI because, for him, it is essential to students' well-being and long-term success. For Goleman, students often bring personal issues, social problems, and peer pressure into the classroom and school. Therefore, in educational institutions, schools should be places that support the development of EI in educational situations. Various issues can arise without structured guidance. Among them are issues of academic performance, focus, and student motivation. Therefore, subjects in schools, including mathematics, language, science, and other subjects, should promote empathy, communication, resilience, cooperation, and effective behavioural regulation to encompass broader aspects of learning.

From a global perspective, Arslan & Kabasakal (2022) have also highlighted this support. Arslan & Kabasakal said that EI can improve the well-being and behaviour of secondary school students. Meanwhile, a study by Yohannan & Harrison (2023) showed that students who underwent a drama or art-based learning intervention process showed significant improvements in empathy, emotional control, and self-awareness. In the Southeast Asian context, Ismail et al. (2023) emphasise EI from the aspect of the Malay Language. Same as Goleman's study, which found that EI can help students manage academic stress, increase intrinsic motivation, and build more positive social

relationships.

In line with the goals of the Malaysian Education Blueprint (MEB) 2013–2025, the emphasis on developing EI in the Malaysian education system has become increasingly evident over the past decade. The MEB plan emphasises the development of balanced, holistic and resilient students (Ministry of Education Malaysia [KPM], 2013). The MEB outlines that strengthening leadership, personality, values and emotional well-being are core to 21st-century education. This agenda is also reinforced through the National Anti-Corruption Plan (NACP) and the National Mental Health Policy, which are very strict on issues such as the increase in symptoms of depression, anxiety and risky behaviour among adolescents. With these issues in mind, the parties involved have recognised the need for emotional literacy in schools (KPM, 2023; Ministry of Health Malaysia [KKM], 2022).

Current studies in the Malaysian context have shown that EI is significantly related to students' motivation, academic achievement, emotional well-being, and student behaviour. Halim and Ismail (2021) reported that secondary school students with high levels of EI are stronger in the face of academic pressure, maintain consistent learning engagement, and achieve more promising academic performance. This finding aligns with Zulkifli and Mahbob's (2020) emphasis on the role of EI in enhancing students' leadership potential, particularly in contexts such as student leadership roles, including invigilators and class leaders. A study by Mohamad et al. (2022) found that social competence and emotional management directly affect students' motivation to learn, self-discipline, and their ability to engage in collaborative learning.

Moreover, EI has also been shown to be closely related to bullying incidents and student conduct. Studies have revealed that students with high EI are better at controlling anger, managing negative emotions, and resolving conflicts constructively, thereby reducing the tendency to engage in psychological, physical or cyberbullying (Khairi Khairuddin, 2023; Mohamad et al., 2022). In Malaysia, the Ministry of Education (2023) reported that bullying cases in secondary schools still occur despite intervention programs and strategies, including cyberbullying, which has increased after the Covid-19 pandemic.

Interventions that focus on EI development, such as a Cognitive-Behavioural Therapy-Based module for bullying prevention, have been reported to increase students' EI levels and reduce violent behaviour (Nor Farahana Aini Idris & Fauziah Mohd Sa'ad, 2024). This emphasized that EI is significant not only for mental well-being but also for

shaping positive behaviours and building healthy social relationships in school.

In a pedagogical setting, Halimah Majid, Eow Yee Leng, and Chua Beng Ean (2016) proved that cooperative learning offers students with opportunities to integrate EI skills naturally through social interaction, conflict resolution, stress management, and decision-making. Although EI is not clearly taught in the curriculum, teachers played an important role in developing these skills through activities such as group work, project-based assignments, morning assemblies, and classroom administration. But, current research proposed that many teachers face work stress and emotional exhaustion (Chang, 2014; Wong et al., 2021), which may limit their ability to apply EI in the classroom. Thus, the need to train teachers with social-emotional competencies is becoming increasingly urgent, as suggested by Nasir et al. (2022).

In addition to mental well-being, recent studies in Malaysia focused the characteristics of students' EI that are important for academic, social, and positive behavioural outcomes. These include self-awareness, emotion regulation, empathy and social skills, self-motivation and resilience, as well as the ability to adapt and be flexible in the face of social change and learning challenges (Khairi Khairuddin, 2023; Nor Farahana Aini Idris & Fauziah Mohd Sa'ad, 2024). Emphasising these characteristics was relevant in classrooms that emphasise teamwork, creative projects, drama, and social interaction, as it enables students not only to manage their own emotions but also to build positive relationships, resolve conflicts, and reduce the risk of negative behaviour or bullying.

Although previous studies, such as Rumaizah (2012) and Halimatusa'diah (2011), examined the relationship between EI and academic achievement, they were only basic studies. They did not reflect the challenges in the current teaching and learning system, which is influenced by digital technology, social change and skill-based learning. Current studies in Malaysia show that systematically designed interventions can increase students' EI. For example, a Cognitive Behavioural Therapy-based intervention module for bullying prevention among secondary school students significantly increased the EI level of the treatment group compared to the control group (Nor Farahana Aini Idris & Fauziah Mohd Sa'ad, 2024). These results emphasise that EI is not a fixed trait, but through appropriate pedagogical interventions, this skill can be built. Teachers play a key role in developing and modelling EI in Malaysian schools. Rashid and Yusof (2020) found that emotionally intelligent teachers foster more supportive, empathic, and inclusive classroom settings. These teachers are better

prepared to deal with student misbehaviour, resolve peer conflicts, and tailor their teaching techniques to the emotional needs of various students. In a qualitative study on teacher insights, Kamaruddin et al. (2023) exposed that educators who include EI values in their pedagogy would improve classroom management and student-teacher relationships. These findings are constant with the overall goals of the KSSM curriculum, which emphasised in developing soft skills (*kemahiran insaniah*), such as empathy, teamwork, and effective communication. Hence, the Ministry of Education has established professional growth agendas focusing on teachers' or educators' emotional intelligence (EI), particularly through the *Guru Pembina Negara Bangsa* initiative. These programs were to improve teachers' socioemotional skills, allowing them to support better youths' emotional growth (Ahad et al., 2021)

Integrating EI into the curriculum in Malaysia is a strategic step towards creating all rounded learners. *Pendidikan Islam, Pendidikan Moral,* and *Bahasa Melayu* Literature (KOMSAS) offer students chances to explore values, social dynamics and emotions through character exploration, reflection, and dramatization. Rahim et al. (2021) stated that including role-play activities and literary texts in KOMSAS lectures significantly enhanced learners' emotional vocabulary, interpersonal awareness, and empathy. Similarly, co-curricular activities such as *Kemahiran Kepimpinan,* uniformed groups, and school camps provide opportunities for learners to apply their EI abilities in real-life situations. Experiential learning activities guided students on how to communicate, interact, settle conflicts, and manage stress, all of which are essential EI components.

Difficulties persist, despite the increased interest in emotional intelligence teaching. They include inadequate teacher training in EI pedagogies, inconsistent school implementation, and a lack of standardised EI assessment instruments (Hamzah & Nasir, 2022). Furthermore, cultural attitudes towards emotional expression and mental health may limit open discussions in the classroom, mostly in more conservative or rural settings. Studies from Ahmad and Ambotang (2020) have shown the extent of the relationship between dependent variables, which are learning style and school environment, with independent variables, which are emotional intelligence of rural secondary school students in the Tawau district, Sabah. Based on the results of the study conducted shows that there is a relationship between learning style and school environment with emotional intelligence. Correlation findings are moderately strong and strong showed that learning style and the school environment were related to the

emotional intelligence of high school students. In this regard, various parties need to take care of and appropriate action on the importance of emotional intelligence among students.

Overall, the latest findings supported the crucial requirement to include emotional intelligence development in the formal curriculum. Implicit learning, including skills in collaboration, goal setting, resilience in the face of challenges, and the ability to control negative impulses, is considered equally important, and in many cases more significant, than the mastery of mechanistic academic skills such as solving mathematical equations. Consequently, the development of EI is no longer an elective extra but an important foundation for shaping students who are not only academically excellent but also balanced, resilient, and socially and emotionally mature.

This aligned with Malaysian education's aspirations to emphasise holistic human development. EI is now increasingly recognised as a core component of student development, especially in terms of personality development and well-being. Given the increasingly complex issues of today's adolescents, including social, emotional, and life challenges, their ability to control anxiety, show empathy, and act prudently is no longer just a moral value but rather a critical life skill. Failure to develop EI from an early stage can lead adolescents to become less focused, have difficulty controlling their emotions, and be more susceptible to negative behaviour in stressful and provocative situations.

In this regard, the development of EI needs to start early through systematic learning planning, interactive activities such as drama and group collaboration, and regular, continuous interventions to cultivate social-emotional skills. This approach produces students who not only handle academic challenges but also have the emotions, emotional maturity, and resilience needed to face future life.

2.3 Creativity and Creative Process in Education

In the 21st century, creativity has emerged as a foundation for education with a focus on encouraging critical thinking, invention and flexibility among students. Creativity is an artistic process in education that provides transformative power, transcending boundaries. Wallas' (1926) four-stage model of preparation, incubation, illumination, and validation is often used in Malaysia for research purposes. In addition, this theory has also become a widely referenced and translated into pedagogical strategies that foster student attention and higher-order thinking.

Torrance's (1974) four characteristics of creativity have implications for teaching and learning practices, namely fluency, flexibility, originality and elaboration. These characteristics also have implications for curriculum design, especially in creative subjects such as Visual Arts and Language Education. The emphasis on creativity is also evident in the Malaysian Education Blueprint 2013-2025, which sets developing creative and inventive individuals as a core goal, as does Sitepu (2019), who outlines the changing perception of creativity. He considers it an important attribute across various domains, including education. Sitepu (2019) emphasises that educational institutions play an important role in fostering student creativity, with teachers as the main catalysts for innovative thinking and creative expression.

To enable students to generate new ideas and methods rather than be characterised solely by their outcomes, creativity must encompass cognitive flexibility and unique thought processes in education. Zhan et al. (2024) have emphasised that creativity is a critical skill in 21st-century education. This is because it is a skill that enables students to solve problems, think independently, and adapt to the learning environment, not just to achieve academic success. In the Malaysian context, increasing the effectiveness of the teaching and learning process that fosters student creativity involves integrating innovation and creativity into the subjects themselves, including Geography (Betaubun, 2024; Mohd & Azman, 2023). Furthermore, the conceptual framework for developing creative students shows that creativity is not just an innate trait but a skill that must be systematically developed through pedagogical practices, curricula, and structured interventions (Sulaiman & Ismail, 2022).

Zhan et al. (2024) claim that pedagogical interventions are important in planning strategies because they should focus on teaching and learning experiences rather than just on knowledge. Where the intervention allows students to try, interact and explore the creative process they go through. Among the problem-solving and creative thinking interventions that can be applied are collaborative learning, computational thinking and gamification. In addition, several initiatives should be considered, such as integrating AI-based applications, enhancing students' motivation, creativity, problem-solving skills, and academic emotions.

Although local and international studies have confirmed the importance of creativity, there is still a need for more systematic, structured interventions to develop this skill in the Malaysian classroom context. A literature review examined the challenges of applying creativity in teaching and learning. Among these challenges are

resource limitations, curriculum pressures, and the level of teacher readiness in implementing it. This is a challenge that needs to be recognised, especially in the face of the Fourth Industrial Revolution (IR 4.0), which demands that students be more adaptable, imaginative, and able to think independently (Sulaiman & Ismail, 2022; Betaubun, 2024).

Saili and Taat (2024) stated that several constraints prevent educators from effectively implementing creative teaching and learning strategies. These constraints also align with what Sulaiman and Ismail stated, including time constraints and the need to develop more interactive and stimulating teaching materials. Saili and Taat (2024) also stated that insufficient professional development opportunities are a challenge. In addition, among the challenges faced is the difficulty of incorporating creativity into their daily classroom practices due to curricula that are difficult to adapt, limited resources, and an assessment system that prioritises rote learning over creative expression. These structural constraints have hindered teacher initiative and student innovation, thereby limiting transformative learning experiences for both. Therefore, support for creativity in the educational environment is urgently needed, primarily through structural changes that encourage teacher autonomy, experimentation, and appreciation of the creative process over the outcome.

The advantages of technology in the 21st century are clear, as it can enhance the learning experience and stimulate students' creativity (Nur Adibah Liyana Awi & Hafizhah Zulkifli, 2021). To enable students to express and explore their views in new and unexplored ways, technology can be an effective tool for fostering creativity. Examples of teaching and learning activities that use mind maps demonstrate that creativity is important for improving the quality and dynamism of student learning experiences (Mokhtar et al., 2023). In terms of academics and research, the creativity component is important in helping individuals understand complex concepts more effectively. In addition, Vijayakumaran et al. (2023) support the idea that learning that stimulates creative thinking can help students understand complex topics and solve problems well.

As an initiative of the Ministry of Education Malaysia, several programs, such as professional development, have been conducted to address this gap, including a 21st-century learning methodology workshop and a PSVPRO3P workshop for Visual Arts educators (Ministry of Education Malaysia, 2020; Petaling Utama District Education Office, 2025). Programs such as these aim to help improve educators’ ability to plan

and implement teaching and learning activities creatively. At the same time, educational technology platforms such as Google Classroom and Frog VLE have made teaching and learning activities more interactive and richer in multimedia content, thereby encouraging creative and collaborative learning among students (Yunus & Salehi, 2019; Ministry of Education Malaysia, 2013). To encourage students' creative thinking outside the classroom, several schools in Malaysia have taken the initiative to encourage students to participate in cross-curricular competitions, such as theatre festivals, innovation exhibitions, and invention competitions (Norhaslina et al., 2020).

Another development is the shift towards more flexible assessment strategies. The traditional reliance on standardised examinations, such as SPM and PT3, has been supplemented by School-Based Assessment (SBA), which allows for the assessment of students' creative processes through classroom activities such as group presentations, portfolio production and reflective journals (Ministry of Education Malaysia, 2016). However, there are still concerns about developing accurate and rigorous measures to assess creativity, as teachers often use rubrics to assess originality, effectiveness, and elaboration, thereby making the subjective nature of this construct a complex assessment standard (Abdullah et al., 2018).

Despite significant progress, several barriers still hinder Malaysian teachers from implementing effective and innovative pedagogies. Abdullah et al. (2022) found that although primary school science educators perceived they had applied creative techniques in their teaching and learning, their actual level of creativity remained low, as assessed by the Torrance Creative Thinking Test. This disparity highlights the need for more professional development programmes to enhance teachers' understanding and implementation of creative teaching practices. In addition, Khairon Anuar and Abdul Razak (2023) stated that factors influencing teachers' creativity practices include readiness, pedagogical mastery, thinking style, personality, and motivation. Addressing these issues is important to create an educational environment that is more receptive to creativity.

To apply creativity in Education, teaching practices must be student-centred and encourage students' active involvement in the learning process (Saili & Taat, 2024). To address the challenges of the Industrial Revolution 4.0, teachers must better understand and employ creative learning practices to ensure meaningful and successful learning. This can be helped by providing educators with the training and tools needed to use creatively and fostering a learning environment that encourages students to think

creatively and take risks in their learning. Educators should be open to continuous professional development to strengthen creativity in Malaysian Education, focusing on the creative and pedagogical processes. Curriculum planners should incorporate creative thinking across topics, providing students with ample opportunities to engage in related creative activities.

Furthermore, the innovative use of platforms and technology can help increase the distribution of information, thereby making learning more engaging. The incorporation of creativity and creative processes into Malaysian Education has produced beneficial results across various fields. By fostering a culture that encourages and fosters creativity, educators in Malaysia can provide their students with the teaching and learning framework they need to thrive in an increasingly complex and dynamic environment.

2.4 *KOMSAS* (*Komponen Sastera*) - Malay Literature Component in Malay Language

The Malay literature component or known as *Komponen Sastera* (KOMSAS), was introduced in the Malay Language (*Bahasa Melayu*) subject for secondary school. It is aimed to enhance language proficiency, cultivate a love for reading and appreciating literature, and develop knowledge and literary skills (Ministry of Education, 2017). This implementation took place because the Malay Language subject (*Bahasa Melayu)* became mandatory in both the Standard Based Curriculum for Primary Schools (KSSR) and the Standard Based Curriculum for Secondary Schools (KSSM). Students were required to learn Malay Language from primary to secondary 6. Integrating Malay Language (*Bahasa Melayu*) into secondary schools is familiar for education. This curriculum was implemented in 1988 in Malaysia, with the result of the Standard Based Curriculum for Secondary Schools. The curriculum designs fulfil the role of positioning the Malay language as the national language, the official language, and the language of science. (Nik Safiah Karim, Sariyan Awang Ahmad Hj. Tahir, & Muhani Hj. Abdul Ghani, 1988).

To achieve the goals, Standard Based Curriculum for Secondary Schools (1988) pays close attention to several aspects, namely that first, students not only need to master language proficiency and communication accuracy but also need to understand the Malay Language system to fulfil its function as the language of the unity of the

people, the language of main communication, the language of reflection of the people's wisdom and the language of knowledge, secondly is the emphasis on the integration of language proficiency, including aspects of language and the absorption of knowledge, elements of citizenship and noble values. Intellectual, emotional, spiritual, and physical, and the third provides an understanding of the language system as well as the elements of values it supports, language proficiency to communicate effectively to express thoughts and feelings about science, personal matters, and society in the context of formal, informal and creative through oral and written.

As previously noticed in earlier studies, the extant literature on the junction of creativity, emotion, and emotional intelligence in the context of the Malay Language topic in Malaysia could be more extensive. Although the relationship between EI and creativity has been discussed in a broad educational context, in the Malaysian education system context, there is still a lack of studies on the Malay Language. This is evidenced by the literature analysis by Siti Zahidah and Abdul Sukur (2019), which provides an overview of current research trends and emphasises the need to strengthen students' thinking skills, especially in the context of the Malay Language. This statement indirectly emphasises the cognitive aspect of learning and the lack of studies that focus on the EI dimension in the Malay Language subject.

The Ministry of Education in Malaysia has taken the initiative in establishing KOMSAS in education to foster aesthetic appreciation and literary understanding in the context of language learning. However, the teacher-centred teaching style may hinder student participation and creative inquiry (Hashim & Esa, 2021). According to a previous study, traditional text-reading methods in KOMSAS instruction are ineffective at fostering students' excitement about literature and at encouraging their EI or critical thinking (Mohamad & Wahid, 2022). As a result, there is a strong demand to strengthen pedagogical practices in KOMSAS, including collaborative, activity-based learning, technology integration, and drama-based learning. In addition, previous studies have argued that literary texts in KOMSAS impact socio-emotional development by exposing students to various emotions, conflicts, and values embedded in Malaysian society (Yusof et al., 2021). When used imaginatively, it indirectly helps students build skills, reflective thinking, and empathy, all of which are related to moral and emotional growth. Drama activities in KOMSAS, for example, allow students to embody characters, investigate conflicts, express emotions, and engage in more profound, personal learning experiences (Ramli et al., 2023).

Current classroom teaching and learning, the shift towards student-centred learning, and the incorporation of creativity, emotional intelligence, and critical thinking are in line with the objectives of KOMSAS. According to research, when teachers combine literary training with performance components or creative tasks, such as acting or multimedia storytelling, students demonstrate more profound knowledge and greater interest in the text (Latif & Nor, 2022). This is in line with the goals of the Malaysian Education Blueprint (2013-2025), which prioritizes higher order thinking skills (HOTS), student engagement, and character development. Although KOMSAS is an important component of the Malay Language curriculum, its effectiveness depends greatly on how it is taught. Teachers should adopt new, emotionally resonant, and student-centred practices in line with the objectives of 21st-century education to make the literary component more transformative and meaningful.

The literature gap highlights the need for more comprehensive research on the relationship between CP and EI in the Malay Language subject. In the context of language learning, understanding and enhancing EI is important because it can create a conducive environment for creativity. The lack of research in this area allows researchers to explore unexplored areas and attempt to provide important and complex insights into EI and CP in the Malaysian linguistic and cultural setting. This study can assist educators and policymakers in understanding, through practical implications, how CP can influence students' EI in the Malay Language subject. In conclusion, the literature gap indicates the need for researchers to examine the interaction between EI, creativity and the Malay Language in Malaysia. Such a study will add to existing knowledge and provide recommendations for language teaching in Malaysia to enhance the emotional and creative components.

2.4.1 Teaching and Learning Malay Literature Component- *Komponen Sastera* (KOMSAS) in Secondary Schools

The Malay Literature component has been an essential part of the Malay Language curriculum in Malaysian secondary schools. The effectiveness of KOMSAS, which is developed to promote literary appreciation while fostering language proficiency, moral values, and critical thinking, is highly dependent on the pedagogical methods used by educators (Ramli et al., 2022). Traditionally, the delivery of KOMSAS in schools has counted on teacher-centred strategies, which often prioritize text analysis

and content memorization over emotional exploration and student participation (Yunus & Mat, 2021). Teaching and learning KOMSAS support the formation of individuals, mental development, socioemotional, aesthetic, creativity, and self-worth following the culture and image of the society of this country. Teaching and learning KOMSAS also stimulated the formation of a balanced and comprehensive individual identity. The works or genres studied in KOMSAS are novels, short stories, modern poetry (poems), traditional poetry, drama, and traditional prose. Used the text KOMSAS Form 1 to Form 5 as an ingredient in the teaching and learning of Malay Language subjects and can be customized according to skills and aspects contained in the current curriculum documents.

The purpose of applying KOMSAS in the Malay Language subject is to attract students' interest and learn and understand literature. Laungeng (2016) stated that among other purposes of teaching KOMSAS was to enable students to provide critical and analytical opinions and arguments in various situations and make appropriate interpretations, assessments, and conclusions on various materials read. Teachers' mastery of KOMSAS content knowledge, whether the content, type, or category of story and student ability, is important for teaching effectiveness. When considering the practical realization of these goals, however, a critical gap occurs, as it becomes evident that teachers' mastery of content knowledge is essential, enclosing a nuanced interpretation of the scope, types, and varieties of stories, as well as a keen understanding of students' capabilities.

According to Rozaiman Makmun (2015), content knowledge is knowledge of the content of the subject taught by the teacher. The main problem is that teachers need to understand the KOMSAS syllabus itself. According to Zamri Mahamod (2014, 2016), many problems still need to be solved, and confusion faced by teachers regardless of pedagogical aspects or literary knowledge in the implementation process of KOMSAS. In this regard, a study by Rozaiman Makmun (2015) emphasised the need to support teachers in transitioning from traditional to student-centred teaching. This study examined the teaching practices, approaches, and methods used by teachers, as well as the challenges they faced in teaching KOMSAS. The study found that most teachers used teacher-centred strategies and, indirectly, showed that students relied heavily on textbook-based techniques in their learning. This empirical teacher preparation gap necessitates specific interventions, such as professional development programs and tools to improve topic understanding and instructional practices.

According to Alexander and Mc. Dougall (2001), many educators think that traditional teaching methods were suitable because of the large number of students and because they are more examination-oriented than active learning strategies. The implementation of KOMSAS requires teachers who not only master the material well but also must be efficient, wise, and confident in their field as well as creative and skilled in utilizing teaching multi-technics relevant to the level of student performance, situation, and environment to achieve KOMSAS teaching objectives. Teachers need to master KOMSAS materials, whether the content, type, or category of story, important student ability, and knowledge of the methods used are important for teaching effectiveness.

Nur Aisyah Mohd Noor (2011), teachers needed to be more innovative to take the opportunity to diversify methods to create more meaningful learning, and this exposed a gap in the specification of actual tactics for teachers to improve engagement and meaning, indicating the need for investigation and direction on successful teaching approaches linked with KOMSAS genres. Hence, several studies also have expressed concern about learners' lack of interest in literary texts, mainly when exercise focuses on examination methodologies rather than the fundamental merit of the literature (Ismail & Yusof, 2023). This problem was exacerbated by the fact that students may struggle to connect with the chosen books' language, topics, or historical settings, particularly if these elements are not contextualised in ways relevant to their personal experiences. As a result, some students began to perceive KOMSAS as a burdensome subject rather than a worthwhile or important literary inquiry for them.

To bridge this gap, KOMSAS instructors increasingly emphasized a constructivist and student-centered approach. Teachers are encouraged to use creative and interactive methods, such as group discussions, role-playing, drama, project-based learning, and digital storytelling, to make texts more accessible and relevant. Using these strategies can help students improve their critical thinking and empathy skills, deepen their understanding, and develop communication skills, all of which are essential in 21st-century learning. Drama-based pedagogical approaches, in particular, have been successful in helping students delve into characters' emotions, thereby encouraging them to understand the cultural setting implied in literary texts and confront moral conflicts (Shamsuddin & Ahmad, 2022).

The Malaysian Education Blueprint (2013–2025) emphasises the importance of student-centred learning and the application of Higher Order Thinking Skills (HOTS).

Therefore, aligning KOMSAS teaching with national aspirations requires institutional support for teacher professional development, access to creative materials, and the implementation of formative assessments that value students' interpretive and emotional responses to literary works. According to Nor et al. (2023), encouraging students to be more actively involved and to demonstrate a deeper understanding of literary principles can be achieved by using theme-based discussion techniques and visual materials in teaching KOMSAS.

In addition, to make the literary learning experience more transformative and meaningful, integrating EI elements and creative thinking into KOMSAS topics is essential. As is well known, literary texts raise moral questions and evoke emotional experiences. Therefore, guiding students to explore these aspects can foster greater empathy, emotional awareness, and the ability to express feelings more effectively (Roslan & Wahab, 2021). The evidence includes the effectiveness of emotion mapping, reflective journals, and guided drama improvisation in increasing student engagement and emotional development. Previous studies have also highlighted the important role of the Malay Language subject, especially KOMSAS, in supporting students' self-development in Malaysia. While KOMSAS has the potential to foster creativity and mental health, this study also emphasises the need for more accurate guidance, adequate teacher support, and a shift towards a more active, student-centred learning approach. The gap between curriculum standards and the actual level of teacher support highlights the need for educational policies and initiatives to address the specific needs in implementing KOMSAS teaching.

This study contributes to a more comprehensive educational discourse by emphasising the need for clear procedures and essential support mechanisms. It highlights the importance of these aspects in supporting the effectiveness of teaching and learning in KOMSAS, thus helping students fully develop their emotional, mental, and creative abilities. As the education system develops, an environment conducive to KOMSAS developing, dynamic and transformative approaches to shaping the national education landscape is warranted. The shortcomings and issues encountered in teaching and learning clearly demonstrate the need for future research. Efforts to address these challenges should also be made to equip students with more relevant and meaningful learning experiences. Therefore, teaching and learning KOMSAS at the secondary school level needs to go beyond conventional practices such as literal comprehension activities and model-based solution techniques. Educators can help students engage

with literature on a personal level while meeting curriculum objectives by implementing dynamic, emotionally resonant and student-oriented tactics. Continuous professional development of teachers and alignment with national education priorities are essential to elevate KOMSAS as an important component of Malaysian language education.

2.4.2 *KOMSAS* Drama

Drama in education refers to dramatic performances conducted in the classroom (Anna et al., 2016). This method develops aspects of teaching and learning in schools. Drama in education does not give the main focus or emphasis on formal performance. It aims to teach and give maximum understanding to students about a subject. For example, teachers can present the drama, poetry, and novels of the text being studied in the classroom using creative methods in *Komponen Sastera* (KOMSAS) or Malay Literature in the Malay Language subject. Drama methods in education create an environment that allows students to learn from each other based on direct interaction. Drama in the literary component also plays a role in enriching students' emotional intelligence, in addition to improving language proficiency, critical thinking skills, and the ability to work together in groups (Zabidi et al., 2021).

Drama has long been recognised as a practical pedagogical approach for supporting the students' EI, cognitive development, and social skills. Freeman, Sullivan, and Fulton (2003) stated that Year 3 and 4 students showed significant improvements in interpersonal competence, self-concept, and social behaviour as a result of engaging in creative drama activities. Their study showed that drama provides a safe learning space for students to express feelings, foster empathy, and improve problem-solving skills, all of which are important for positive social interactions. In addition, Kempe and Tissot (2012) found that drama can improve students' social skills on the autism spectrum. Through collaboration activities and acting, students have the opportunity to regulate their emotional responses, interact with peers, and better understand social cues.

These findings demonstrate the effectiveness of drama-based pedagogical approaches in creating more comprehensive teaching and learning across a variety of educational contexts, including mainstream classrooms. Based on this view, drama-based learning is recognised as a technique that not only promotes interpersonal and socio-emotional skills but also supports the development of cognitive skills. Scholars

have stated that engaging dramatic elements allows students to engage more deeply with learning content, foster empathy through the exploration of multiple perspectives, and express themselves in ways that are often not applied in traditional teaching approaches (O'Toole & Stinson, 2009). Activities such as role-playing, improvisation, and narrative creation provide students with space to construct shared meaning, improve verbal and nonverbal communication skills, and develop stronger identities and self-confidence (Redington, 1983).

In addition, integrating drama elements into education aligns with the goals of 21st-century learning, which emphasise critical thinking, emotional intelligence, collaboration, and creativity. These skills are essential for addressing complex social challenges and meeting the needs of the future world of work. In addition, the drama performance aspect can support students' emotional awareness, self-reflection, and self-regulation, making drama an effective medium for their holistic development (Batdi & Elaldi, 2020). In the context of a multicultural classroom, drama also functions as an inclusive teaching strategy across language and cultural boundaries, fostering understanding and togetherness among students (Tsiaras, 2016).

In the context of Malaysian education, the application of drama in literature, especially in KOMSAS, offers students the opportunity to experience a more meaningful, interactive and emotional learning process. This approach transforms teaching and learning activities that focus on passive reading into active discovery and deep personal connection with the text, thereby strengthening students' understanding and memory (Rachael, 2013). In line with the current educational framework that emphasises student-centred learning, drama has become a pedagogical strategy that supports students' holistic social, cognitive and emotional development.

Interest in the use of drama in KOMSAS teaching is growing, given its potential to make literary works more accessible and relevant to students. Interactive methods such as acting, script reading and improvisational theatre allow students to delve into character roles, address moral issues and understand complex social interactions from multiple perspectives (Rahman et al., 2022). These authentic experiences directly contribute to the development of empathy, critical thinking skills, and the ability to express emotions, all essential skills in 21st-century learning. Despite its clear potential, drama-based teaching and learning activities in KOMSAS teaching have not yet been fully utilised in most schools in Malaysia.

The didactic approach that focuses on text analysis and examination practice remains the choice of most educators. The approach taken is not an approach based on performance or interpretation in learning activities. As a result, students perceive drama activities as complex and disconnected from their lives, thereby affecting their engagement and weakening the potential for educational transformation through literature (Hassan & Musa, 2020). According to a study by Mokhtar and Kadir (2023), students who actively read drama texts and produce dramas based on KOMSAS exhibit higher levels of understanding, motivation, and classroom engagement than those who receive information solely from textbook descriptions.

In addition, the Ministry of Education of Malaysia also emphasises the integration of Higher Order Thinking Skills (HOTS) in literature teaching, where drama texts offer a very suitable space to hone these skills. Through activities such as debates, scene reenactments, and character analysis, students are encouraged to justify character decisions, evaluate actions, and explore various interpretations of drama activities. This aligns with the aspirations of the Malaysian Education Blueprint (2013–2025), which promotes an inquiry-based and student-centred learning approach across all curriculum areas. In determining the effectiveness of drama implementation in KOMSAS teaching, the levels of competence and thinking ability are important. Some educators are confident in implementing performance-based components, while others lack the confidence or resources to integrate drama effectively into their classrooms. To assist instructors in delivering engaging drama courses, professional development and access to teaching resources, such as props, digital media and simplified scripts, are essential (Sulaiman & Nor, 2022).

Drama in KOMSAS is a vehicle for cultural transmission and identity building. The chosen theatre texts frequently address Malaysian societal challenges, moral ideals, and multicultural dynamics, allowing learners to investigate national identity and ethical concerns via literature. For example, plays depicting intergenerational conflicts, social justice, or personal progress provide students with opportunities to connect the narrative to their own experiences (Mahmud et al., 2023). In this research, the researcher focuses on the KOMSAS Drama form 4 known as *Berkhidmat untuk Negara (*Serve the Country) by Affix Zulkarnaen Adam. The drama tells the story of Aiman, a 17 -year -old student who gives various reasons for not participating in the National Service Training Program (PLKN). One of the reasons is that he comes from a well-to-do family and lives in luxury; Aiman thinks that PLKN may threaten his comfort zone.

Several studies have discussed the drama *Berkhidmat untuk Negara*, which explores the delivery of emotion, character, writing, values, and creativity in acting and language within the drama. As an example of qualitative research, Abu Bakar, Jonathan Longgang, and Ahmad (2020) emphasised character education and higher order thinking through KOMSAS drama scripts, such as Berkhidmat untuk Negara. This study took a different approach, focusing on emotional intelligence (EI). Unlike previous studies that focused on textual analysis or performance-based measures of moral and critical reasoning, the current study emphasises creative prop manufacture as a means of emotional expression, teamwork, and self-regulation. This alternative teaching technique can help students actively generate meaning through material interaction and go beyond rote learning and passive observation. Designing and creating stage props requires students to use imagination, problem-solving skills, and interpersonal cooperation, which are important to the creative process and emotional intelligence.

Therefore, such activities can foster students' emotional self-awareness, social skills, and self-management skills, all of which are essential for their academic success and personal development (Goleman, 1995). The approach, based on constructivist theory, helps students learn more effectively through meaningful, practical projects that are closely related to real-world situations and their own life experiences (Vygotsky, 1978). The incorporation of creativity and EI elements into the literature curriculum, primarily through KOMSAS drama activities, enhances the learning experience by making it more comprehensive, encompassing cognitive, affective, and psychomotor domains. This integrative approach is also in line with the aspirations of 21st-century education in Malaysia, which not only emphasises academic achievement but also the holistic moral, emotional, and social development of students (Ministry of Education Malaysia, 2013).

By shifting the focus from mere content mastery to emotional development through creative expression, this study offers a new perspective on the potential of literature, especially KOMSAS drama, as a medium for shaping students who develop holistically and emotionally literately. The drama text *'Berkhidmat untuk Negara'* chosen for this research offers ample space to explore various dimensions of EI in the context of CP activities in learning. This study aimed to improve the discourse on the relationship between drama, EI, and the effectiveness of Malay language teaching by

assessing students' EI levels after implementing a pedagogical approach grounded in creative elements.

The emphasis on EI is significant because it aligns with current educational aspirations, which reject a purely rote approach and emphasise the development of students' cognitive and affective capabilities. The integration of drama elements in teaching reflects an innovative strategy to boost student engagement and support their emotional growth. Although KOMSAS aims to foster appreciation of literature and moral values, the traditional approach commonly used still relies heavily on literal text analysis and memorisation of content. Using drama, the learners can better internalize emotions, explore social conflicts, and strengthen their EI and social skills. Exploring EI within this creative framework manages a key gap in educational study and helps the growth of holistic learners better ready to navigate the needs of an increasingly complex world.

2.5 Props in Drama

Mohd Zahari et al. (2020) stated that the drama production method or drama allows students to explore the channels of their emotions, thoughts, and dreams that cannot be found during a formal teaching and learning atmosphere. Students were encouraged to think and act creatively using their imagination when dealing with various situations. They are no longer tied down, and no boundaries are set when asked to express an opinion on a problem or matter. Students were directly or indirectly allowed to explore new roles to manage staging, such as script processing, acting, and designing in aspects of scenography such as sets, props, costumes, audio, music, and make-up. In addition, students can share with classmates to find a solution to a problem in the assignment. The construction of modules with learning methods while playing has been implemented by several researchers as a facilitator in learning (Loy et al., 2017). Therefore, the researcher has considered the mentioned activities, including prop-making activities in Create-EMO. In this context, using props and physical items during performances is critical for generating immersive and successful learning experiences. This review looks at recent research on the use and impact of props in teaching and learning drama in schools.

Sanders (2020), occasionally called "props," properties are important design components in theatrical shows. An actor handles, carries, or manipulates anything not

affixed to the walls or flooring, known as a stage prop. Because actors interact with props, they are also components that the audience frequently notices. They are obvious and equally crucial to storytelling; therefore, they must choose and used carefully. In education, props mean communication and interaction tools between teachers and students in learning (Arsyad, 2005). Props can convey a message that stimulates students' thoughts, feelings, interests, and attention, facilitating learning. Therefore, project-based learning must enhance students' skills in producing props, especially with low-cost and cost-effective materials.

Props enhanced the story and encouraged student participation, particularly in student-centred learning contexts. In a recent study, Siew (2023) discovered that when students were involved in developing and preparing props for KOMSAS play exercises, they were more motivated and collaborative. The constructivist approach in her research emphasised how using physical materials, such as symbolic objects symbolising crucial narrative aspects, encouraged ownership and creative expression in a meaningful manner. Similarly, Maniam, Abdul Rahman, and Batubara (2019) showed that the "teacher-in-role" strategy, which uses specialised props and costumes during classroom reenactments of historical events, boosted primary students' knowledge and involvement. Teachers brought textbook texts to life by playing historical people using visual aids such as props, allowing pupils to engage emotionally with the material.

In KOMSAS drama teaching, props are used to simulate situations, depict characters' internal conflicts, instil cultural values, and explain key themes in the text (Siew, 2023). The use of props has also been shown to increase secondary school students' cognitive and emotional engagement with literary works. When students act out situations using props, such as tearing paper to symbolise betrayal or using a scarf or songkok to symbolise identity, they not only gain a deeper understanding of the text but also appreciate the elements of emotional intelligence implicit in it. Furthermore, props help students bridge the gap between abstract literary topics and real-world experiences, enabling them to develop critical thinking and empathy. This is especially important in Malaysian schools prioritising 21st-century abilities like creativity, emotional intelligence, and cooperation.

Despite the benefits, educators faced hurdles when integrating prop-based theatre training. These include restricted resource availability, a lack of drama pedagogy training, and time limits within the current curriculum (Siew, 2023; Zahari, 2009). Teachers must also ensure that props are contextually and culturally appropriate for

Malaysian pupils to avoid misinterpretation or disengagement. However, a few solutions have developed. For example, students can be encouraged to make props out of recycled materials, which promotes creativity and corresponds with environmental education goals (Siew, 2023). Collaborative prop-making also improves student social bonds, emphasising the communal element of school drama.

Kechot, Ab & Musa Kahn, and Sabzali (2011) stated in their study that prop is also one of the visual aspects emphasized in the staging placed on the stage and represents some symbols or emblems of the story of the acting. Using props in drama instruction in Malaysian schools promotes a wide range of learning objectives, including creativity, motivation, communication, and character development. According to the study, props can significantly improved students' engagement, comprehension, and emotional expression across age groups and topic domains. Their inclusion into drama-based learning, particularly in literature and history education, is consistent with national education changes aimed at holistic student development. To maximise the effectiveness of drama pedagogy, teacher training programs should include modules on effective prop use and support flexible, low-cost tactics that may be used even in classrooms with limited resources. Props, when strategically implemented, have the potential to alter Malaysian education.

Therefore, props were one of the important visual aspects of teaching and learning KOMSAS drama. Thus, as stated in Wallas's creativity process (CP) model, the creative process played an important role in producing props to fit the storyline. Implementing such activities through the CP is an important activity that encourages active learning and develops their EI. Awareness through observation of nature and the environment became the focus of activities producing creative design and construction of sets. This activity developed students' visual perception and awareness of basics such as colour, lines, arrangement, and effects. Hence, the activities also allowed students to coordinate what they saw and experienced and use it to design and construct set models for drama staging. Although each discipline emphasized a different aspect of art education, overall, it went in the same direction to understand methods, practices, and theories in understanding the visual aspects and raise awareness that transformation created new art forms in teaching and learning in the classroom.

2.6 Teaching and Learning Module

The design of teaching modules is the most important element in the success of the teaching process and learning a subject. A learning module is a teaching material that systematically designed to facilitate self-directed or structured learning, including planned objectives, content, teaching activities, and assessments (Jung, Lim, & Kim, 2022). In the context of 21st-century education, modules served as self-directed learning media that allow students to actively engaged in learning activities without a teacher present, in line with the principles of inquiry-based and self-directed learning (Mamun, Lawrie, & Wright, 2020). Recent literature showed that modules that integrate scaffolding, structured instructional patterns, and reflective guidance can support students to plan, monitor, and evaluate their progress effectively, thereby increasing their self-management and learning autonomy. Modules not only deliver content but also serve as pedagogical tools that facilitate adaptation to a variety of learning environments, including online and hybrid settings (Jung et al., 2022; Mamun et al., 2020). While traditional definitions emphasise the role of printed modules, current research highlights a shift towards interactive, digital modules that are better suited to effective self-directed learning and the needs of 21st-century learners.

Teaching and learning modules are often defined as structured units of instruction that include objectives, materials, activities, assessments, and instructional guidelines (Alias et al., 2020). Practical modules are often based on educational theories, such as constructivism, and on instructional design models, such as ADDIE or ASSURE. To meet students' needs, instructors need to incorporate multimedia features, formative assessments, and appropriate instruction. In Malaysia, the Ministry of Education fostered the evolution of teaching modules as part of its effort to assist curriculum shift through programs such as Kurikulum Standard Sekolah Menengah (KSSM) and Kurikulum Standard Sekolah Rendah (KSSR). These modules should be consistent with the Pelan Pembangunan Pendidikan Malaysia (PPPM) 2013-2025, prioritising quality teaching, school-based evaluation, and holistic student development.

According to Sukiminian et al. (2015), module development design includes the following activities: 1) planning work time; 2) determining the material; 3) searching for supporting materials; 4) determining the order of presentation; 5) determining the type of validation to practice the questions and validate each subject; 6) determining the appropriate examples, pictures, or graphics; and 7) designing the outline and physical

format. As for Anwar (2010) stated that the characteristics of the learning module are as follows:

i. Self-instructional: Students can learn on their own, independent of others.
ii. Self-contained: All learning materials from one unit of competence learned are contained in one module.
iii. Standalone: The development of modules is independent of other media or should not involve using other media together.
iv. Adaptive: High adaptive power to develop science and technology.
v. User-friendly: Modules should be familiar with the user.
vi. Consistency: Consistency in the use of fonts, spaces, and layouts.

The use of learning modules as one of teaching aids can help teachers in delivering learning about emotions. As a result of a study made by Nurul Farhana, Narina, Zakiah & Kosnin (2019), they have suggested developing a module that can help students in improving their level of emotional intelligence. They also agreed that the modules could include various activities for students in teaching and learning in school. It showed that teachers need teaching aids to help students improve their student's emotional intelligence besides achieving excellent results in particular subjects.

Previous study has demonstrated that well-designed and implemented teaching and learning modules have a favourable impact on student outcomes. For example, Aziz et al. (2022) found that integrating a science module with inquiry-based learning improved students' critical thinking and knowledge of scientific topics. Abdul Latif and Rahmat (2021) also found that the use of a modular approach in teaching English successfully increased student motivation, self-directed learning, and mastery of language skills. Teaching modules encouraged active learning through various activities that involve direct student participation. In addition, structured modules support the development of 21st-century skills such as collaboration, communication, and digital literacy through project-based assignments, guided discovery, and role-playing exercises (Zabidi et al., 2023). These elements are becoming increasingly relevant in the Malaysian classroom context as it moves from a rote-oriented approach to more meaningful and interactive learning experiences.

With the development of digital learning, the integration of multimedia elements

into teaching modules is gaining increasing attention. Studies have shown that digital modules can increase students' understanding and engagement, mainly when they include videos, animations, and interactive online assessments (Jusoh et al., 2021). E-modules have proven very effective in online or hybrid learning, as practised during the COVID-19 pandemic. In an effort to strengthen educators' technology skills, initiatives from the Ministry of Education Malaysia's "My Digital Educator Program," which focused on developing digital modules, were taken. As a result, more teachers in Malaysia are using digital platforms such as Canva, Genially, and Learning Management Systems (LMS) to develop modules that are dynamic, easily accessible, and adaptable to the needs of diverse students.

The effectiveness of teaching modules depends on the level of acceptance and on teachers' ability and willingness to implement them. According to Nordin et al. (2020), although most educators acknowledge the potential of modules to improve the quality of teaching and learning, their implementation is often hindered by several common factors and issues that are often discussed. Therefore, to support teachers, professional development programs focused on module development, instructional design, and reflective teaching practices are important. In addition, active teacher involvement in the module design and evaluation process can ensure that the module is relevant and meaningful in authentic classroom contexts. Collaborative development of modules by instructors, curriculum experts, and educational technologists can produce high-quality teaching resources targeted to students' specific learning needs.

Modules for teaching and learning have become vital parts of Malaysian educational practice. They promote curriculum delivery, student autonomy, and improve the quality of education across disciplines. With the current educational emphasised on holistic student development and digital competence, creating and implementing high-quality, student-centred modules is more important than ever. Continuing investment in teacher training, digital infrastructure, and research-based instructional design will be critical to realising Malaysia's modular teaching potential.

Therefore, the outcome of this research benefited both students and teachers. In this research, the researcher actively named the module produced during the design and development as Create-EMO. Using the Create-EMO module helped students strengthen their mastery and skills regarding subjects’ content presented through teaching and learning (t&l) modules and enhanced their emotional intelligence through the activities. Moreover, it aided teachers in incorporating emotional intelligence into

their teaching and learning activities, fostering a holistic approach. Additionally, using teaching and learning Create-EMO assisted educators in carrying out teaching and learning activities in a planned and systematic manner, facilitating the coordination of content presented, particularly in subjects involving numerous students and teachers.

2.7 Emotional Intelligence (EI) Theories and Models

Emotional intelligence prominent figures explained emotional quotient (EQ) in a variety of theories and models. Gardner (1983) explained EQ in the framework of Multiple Intelligences Theory, while Sternberg (1995) explained the theoretical framework of success intelligence, Cooper & Sawaf (1997), Goleman (1998), Higgs & Dulewicz (1999), Bar-On (2005) and Nelson & Law (2003) further developed their respective theories in explaining the construct of emotional intelligence (Yahya, 2008).

Previous studies have shown that individuals with high IQs will not necessarily succeed in school or work for decades (Concordia Online Education, 2016). Beginning in the 1980s, psychologists and biologists shifted their focus to information other than the usual skill set, namely emotional intelligence. They believed that emotional intelligence is crucial in determining career success, leadership, personal development, and fostering positive relationships. Cognitive scientists stated that there was a significant influence between emotional intelligence and human thought (Mayer, 2012). Human responses are often based on the emotions generated and the stimuli that attract attention. Thus, a good emotional input system will positively impact the human cognitive and thinking systems. For example, Mayer (2012) stated that positive emotions stimulate creative and innovative thinking. Emotions convey information. The joy shown showed that an individual is willing to participate in the activities. Anger, on the other hand, indicated a person's tendency to hurt or attack others. Fear is an indication of a tendency to run away. Therefore, each emotion carried different information.

Understanding each message conveyed by the emotions expressed can increase our capacity to respond efficiently and effectively. In 1990, psychologists John Mayer (University of New Hampshire) and Peter Salovey (University of Yale) proposed the theory of emotional intelligence as a skill that surpasses other skills (Concordia Online Education, 2016). However, Goleman rejected the theory. Goleman argued that emotional intelligence is just as important as other intelligence. This intelligence

supported each other and complemented it to provide more meaningful results. There are various models of emotional intelligence (Pablo et al., 2015). Emotional intelligence models can be categorized into ability and mixed models. The ability model focused on mental skills in using the information provided by emotions to improve the cognitive processes being implemented. Meanwhile, diversity models combined mental skills with stable behavioural characteristics and a variety of positive personality traits in one's cognitive processes during action planning.

The common thread running through different models of emotional intelligence underlined the need for emotional control in the cognitive process. To shape cognitive processes and drive actions characterised by wisdom, rationality, and responsibility, one must recognise and manage emotions effectively. As developed by scholars such as Salovey and Mayer, Goleman, and others, EI theories agree on the importance of emotions in decision-making and behaviour. Understanding, interpreting, and managing emotions can contribute to the development of sound and balanced mental processes. Individuals will also feel better equipped to make informed, prudent decisions when emotional factors are integrated into their thinking processes.

Thus, the EI model emphasises the benefits of effective emotional control. These consequences are marked by deliberate decision-making, logical reasoning, and a sense of accountability. Individuals with good EI are able to navigate complex situations with caution, responding to obstacles in ways that are consistent with moral and ethical principles. In addition to the personal benefits, the emphasis on emotional control in mental processes has broader implications for interpersonal dynamics and social interactions. Individuals with high EI are able to create peaceful situations by fostering cooperation and understanding among diverse people. The EI model's integration of the need for emotional management promotes the view that emotions are not obstacles to rational thought but essential components that, when managed effectively, enhance the quality of decision-making and action. Individuals who develop EI are better prepared to navigate life's challenges with caution, logical acuity, and a sense of responsibility, thus promoting individual and collective well-being.

2.7.1 Emotional Intelligence Theories in Education

Several leading theories in emotional intelligence can be organized and linked to the educational context, making them highly relevant to educators. Here are some of

the main theories and their direct relevance to education. There are two approaches to EI. The first, from Mayer and Salovey, the ability and trait model, is based on the ability model, which emphasises cognitive and emotional capacities. The second, Bar-On and Goleman's trait model, refers to self-perception and emotional competence. This suggests that EI has been seen as an important trait, as it plays a significant role in personal and professional success, interpersonal relationships, and overall well-being.

Gardner's Theory of Multiple Intelligences (1983) combines interpersonal and intrapersonal intelligence, providing a framework for further developments in emotional intelligence (EI) theory, as illustrated in Figure 2.1. This 'multiple intelligences' theory is an innovative concept, proposing seven types of intelligence, including interpersonal and intrapersonal intelligence (Gardner, 1983). In his book 'Multiple Intelligences', he defined interpersonal intelligence as the ability to distinguish among individuals, especially variations in motivation, emotions and traits, and life experiences (Gardner, 1993). Halimah (2015) says that this theory has sparked much debate and outlines its profound impact. In education, teachers can play an important role in developing students' interpersonal intelligence through activities that foster social and cooperative skills, and intrapersonal intelligence through the promotion of self-awareness and self-regulation.

These two intelligences underpin many of the emotional and social competencies emphasised in later EI theories, including those offered by Salovey and Mayer (1990) and Goleman (1995). Hence, Gardner's theory has had a significant impact, notably by advocating for student-centred teaching and recognising a range of abilities beyond traditional academic achievement. In Malaysian education, his ideas have influenced pedagogical innovations and curriculum revisions aimed at developing holistic learners. To engage multiple intelligences and promote students' emotional awareness, educators have begun to incorporate cooperative learning, creativity, and reflective activities. Although Gardner did not develop an explicit theory of EI, his work establishes an important conceptual foundation by recognising emotional and social abilities as key elements of human intelligence.

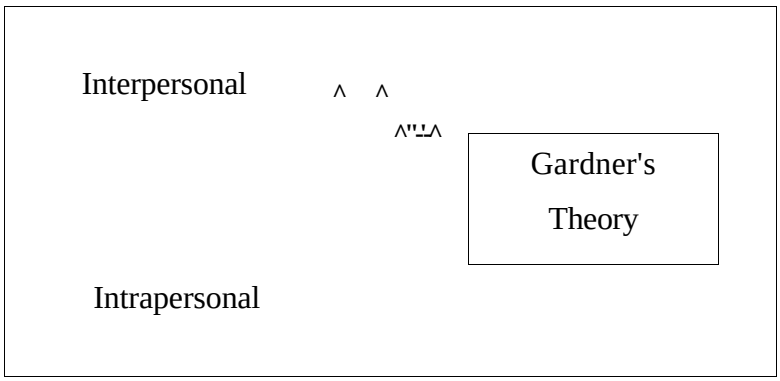


Figure 2.1 Gardner's Theory (1983)

From Bar-On's (1997) perspective, EI is a set of interrelated emotional and social competencies. It influences a person's ability to understand themselves, understand others, manage emotions, and adapt to their environment. Compared to the Mayer and Salovey (1997) model described earlier, Bar-On's (1997) model is comprehensive, encompassing emotions and social capabilities. Bar-On's model establishes a relationship between personality traits and emotions, which he believes are interrelated. Reuven Bar-On (1997) presented the Emotional Intelligence Inventory (EQ-i), which consists of five main dimensions: emotional awareness, emotional understanding, stress control, adaptability, and interpersonal intelligence. This model has significant implications for educators, researchers, and students, especially in the context of modern education.

In contrast to Salovey and Mayer's (1990) EI capability model, which emphasises the cognitive processing of emotional information, the Bar-On model proposed a more holistic approach. It encompasses social, emotional, and behavioural dimensions (Bar-On, 2006; Mayer, Salovey & Caruso, 2004), aligning it more closely with the needs of 21st-century education, which prioritises students' holistic well-being. This framework aligns with the global emphasis on the development of non-cognitive skills, as highlighted by the OECD (2015), particularly in fostering student well-being and social-emotional skills.

In the context of education in Malaysia, the Bar-On model has proven useful as a basis for designing modules and programs that focus on improving students' competence in emotional management, interpersonal awareness and resilience (Yeo & Abdul Rahim, 2018). The contribution of this model has impacted not only psychological assessment approaches but also directly influenced pedagogical practices, by emphasising the role of teachers as facilitators in students' emotional

development (Bar-On, 2007; Elias et al., 1997). Teachers play an important role in guiding students to recognise and regulate emotions, manage the stress of the learning environment, and build healthy interpersonal relationships. The Bar-On model shown in Figure 2.2 continues to be a focus of current research, strengthening the theoretical foundation for the development of modules such as Create-EMO that focus on emotional intelligence.

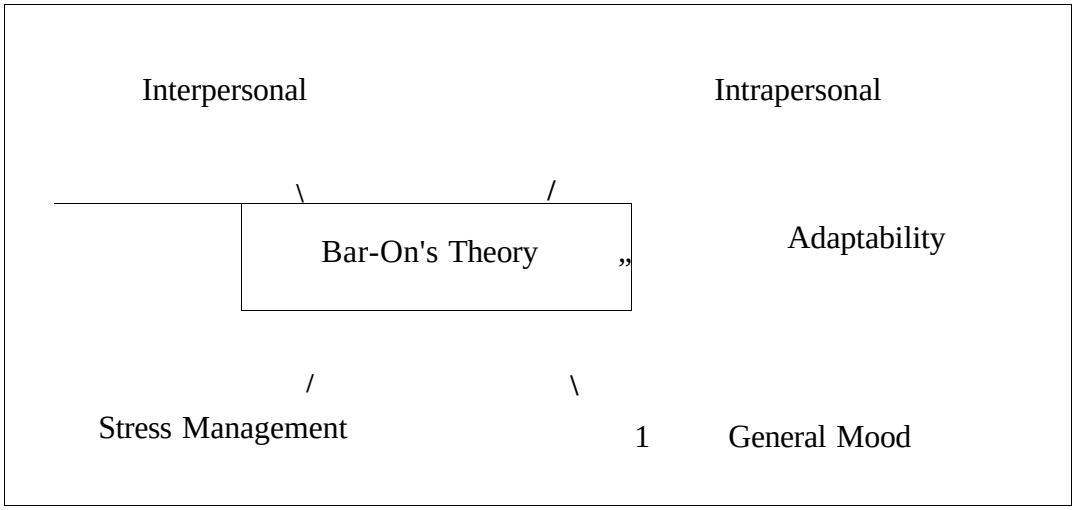


Figure 2.2 Bar-On's Theory (1997)

Peter Salovey and John Mayer (1997) suggested a model of emotional intelligence, as illustrated in Figure 2.3. Salovey and Mayer introduced emotional intelligence in 1990. They proposed that EI consists of the ability to assess, express, regulate, and utilize emotions. Mayer and Salovey (1997) expanded on this notion, stating that there are four significant branches: recognizing and managing personal feelings, recognizing and comprehending the emotions of others, and employing emotions to motivate oneself and manage interpersonal interactions which characterize all the qualities that can enhance an individual's EI. These chains of command, in which each level integrated with the previous level and builds on the preceding competency. In their new paradigm, they clearly define EI as a mental capacity.

The most often used tool for measuring Emotional Intelligence (EI) based on the Salovey and Mayer theory is the Mayer-Salovey-Caruso Emotional Intelligence Test (MSCEIT). This performance-based test assesses Emotional Intelligence (EI) as a set of four EI components listed. Unlike self-report surveys, which assess people's opinions

of their emotional abilities, the MSCEIT evaluates actual emotional skills through activities that include recognising emotions on faces and managing emotions in hypothetical scenarios. Although there was various self-report measures associated with emotional intelligence, they typically do not align with the initial concept proposed by Salovey and Mayer's capabilities. The MSCEIT is regarded as the benchmark instrument for assessing ability-based emotional intelligence and is widely used in both research and clinical settings.

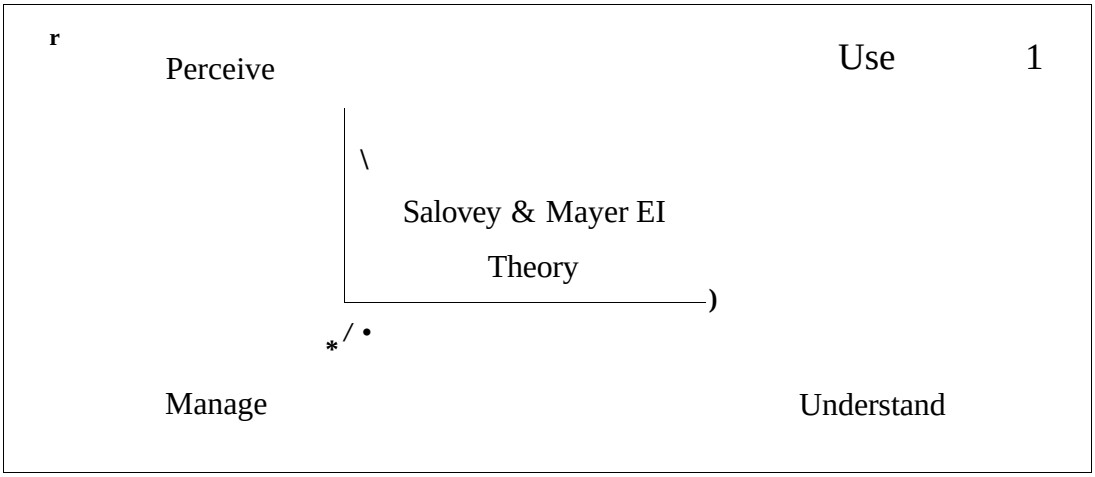


Figure 2.3 Salovey & Mayer Emotional Intelligence Theory (1997)

Although these theories emphasise different aspects, they can be synthesised into two main approaches: Ability and Trait EI. In line with Salovey and Mayer, the Ability Model focuses on skills that students can learn and develop, such as managing academic stress, communicating effectively, and adapting to different learning situations. In contrast, the Need or Trait EI model, which is closer to Bar-On and Goleman, emphasises the natural characteristics and emotional tendencies of individuals, including empathy, intrinsic motivation, and emotional stability, which influence students' attitudes and behaviour in the classroom. Understanding these two perspectives allows teaching and module development to be structured to take into account the skills students can develop and their natural emotional characteristics, thus providing a more comprehensive learning experience. In the context of this study, understanding Ability and Trait EI provides an important foundation for developing the Create-EMO module, which designs activities to support students' emotional skills while adapting to differences in individual emotional needs. With this approach, this module not only emphasises mastery of KOMSAS drama content but also

systematically and integratively develops students' EI.

In the context of education, teachers can use this model with students by developing skills in recognising their own and others' emotions, using emotions to motivate learning, and building positive interpersonal relationships in the learning environment. The implementation of EI in the classroom has improved students' academic performance and enhanced their social and emotional well-being, motivating and inspiring educators in their teaching journey. This theory provides a scientific basis for incorporating emotional competence into classroom teaching, particularly through cooperative, reflective, and creative pedagogy, in the Malaysian education system. This is also consistent with current educational trends that recognise emotional regulation and interpersonal awareness as key 21st-century skills (Anwar & Yusof, 2020). Therefore, these theories provided a foundation for understanding the significance of emotional intelligence in the educational context. They inspired educators with the hope that by helping students develop their emotional intelligence, significant academic and social achievements can be within their reach.

2.7.2 Goleman Emotional Intelligence Model

In this research, the researcher has adopted Goleman's emotional intelligence model, which is in line with the purpose of this study in terms of learning and students' readiness to face future life challenges. This supported the World Economic Forum (2020) report on future jobs where emotional intelligence (EI) is one of the new skills needed. The World Economic Forum (2020) also placed EI first in Malaysia's top fifteen skills needed by 2025. In 1995, Daniel Goleman introduced the Goleman Emotional Intelligence Model, which considers the element of emotional intelligence in individual success. This Emotional Intelligence model encompassed interpersonal intelligence, intrapersonal and practical practices. Goleman's Emotional Intelligence Model has five domains: recognizing self-emotion, ability to manage self-emotion, self-motivation, managing relationships with others, and recognizing other people's emotions (empathy). According to Goleman (1995), emotional intelligence is the ability to control and manage oneself and others regarding feelings, emotions, and behaviour. It is also the action and ingenuity to modify behaviour by time and circumstances (Goleman, 1998).

a) Understand own emotions: Humans understand emotions that are already, have not, and will happen. Humans are often labelled based on the emotional

qualities they possess. The ability of the human brain to interpret every thought and action allows us to identify emotional states. Automatically our emotions can be known when we are angry, happy, scared, tired, and others.

b) Ability to control emotions- Emotional control requires constant effort and learning.

c) Motivation- Emotional intelligence can be enhanced by encouraging oneself to build emotional stability and balance. Some individuals need help from others to motivate themselves, but what is important is that change requires high self-confidence. Individuals with emotional intelligence can encourage emotions to be more stable and balanced in various situations.

d) Be aware of other people's emotions- Emotions of every human being vary according to factors of age, status, situation, gender, and level of personal health. A person's emotions can be known based on facial expressions, nonverbal communication, or body language. Voice intonation can also help identify an individual's emotions in a situation.

e) Manage relationships with others- Establishing relationships between individuals and others requires emotional greatness. Every human has various emotions formed by themselves and the environment. To produce a positive effect in establishing relationships between individuals with other individuals, whether formally or informally, requires the wisdom of an individual to control his emotions and understand the emotions of other individuals.

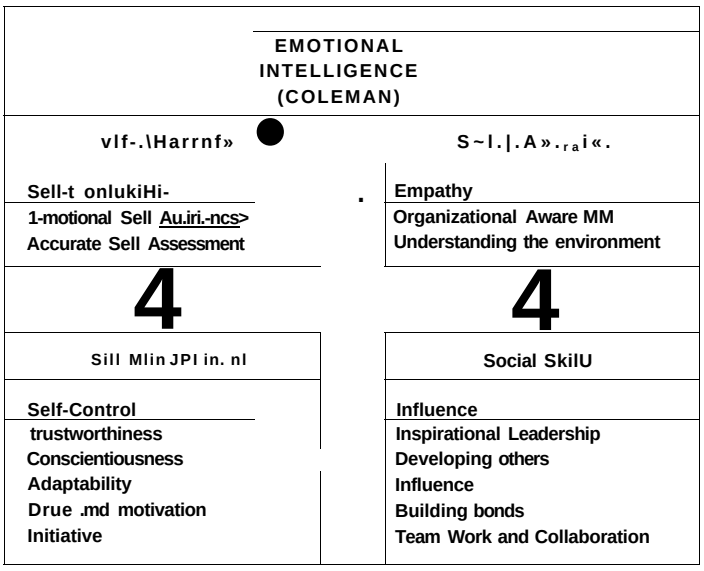


Figure 2.4 Goleman Model of Emotional Intelligence

Goleman (1998) has put forward an emotional intelligence model that includes 25 emotional intelligence competencies. He then classified these domains into two major competencies related to personal competence and social competence (Yahya, 2008). This competency is shown in Figure 2.4 above. There are 4 components of EI: self-awareness (SA), self-management (SM), social awareness (SO), and social skills (SS). Firstly, according to Goleman (1996), self-awareness means deeply understanding one's emotions, strengths, weaknesses, needs, and desires. Individuals who have strong self-awareness will not be individuals who are overly critical or unrealistic. They will be individuals who are honest with themselves or others. Next, self-management is the skill of managing emotions and the ability to deal with life and the psychology of oneself in a more controlled manner. There are five sub-competencies: self-control, trust, prudence, adaptability, and innovation. Emotionally intelligent individuals can control their own emotions and invigorate life in achieving goals, prudent, and able to control an urgent desire.

Recognising and understanding how others see themselves and the world is social awareness component. One competency related to social awareness is empathy, which is understanding the emotions of others, their needs, and wants. Organizational awareness is understanding an organization and how it can affect others. Hence, understanding the environment is the ability to understand and meet the needs of others. Lastly, social skills are related to a person's leadership; they will find ways to inspire and motivate others. They can also build and maintain the level of trust of others in them.

In Malaysia's school system, Goleman's EI model is closely aligned with the national drive to produce holistic individuals, as stated in the Malaysian school Blueprint 2013-2025. The five primary EI components by Goleman are self-awareness, motivation, self-regulation, empathy, and social skills, which reflect the blueprint's student objectives, which underscore emotional well-being, civic-mindedness, and interpersonal competence (Goleman, 1995). These capabilities are also important to the Pelan Pembangunan Pendidikan Malaysia (PPPM) strategy, which focuses on 21st-century skills, including social-emotional learning (SEL), moral education, and co-curricular involvement. In the classroom, Goleman's model provided a practical framework for integrating emotional competencies into instructional approaches, particularly in subjects such as the literature component of Malay Language (KOMSAS), Moral Education, and the Visual Arts, where creativity, empathy, and

social interaction are important. Furthermore, incorporating drama, collaborative work, and reflective exercises stimulates the development of Goleman's EI, thereby enhancing students' emotional literacy and enthusiasm to navigate complex social contexts (Cherniss, 2000). Thus, Goleman's emotionally grounded competencies benefit Malaysia's overall goals of having students who are not just academically competent but also socially responsible and emotionally intelligent.

Theoretically, researchers have used the EI components outlined above in the learning activities found in the Create-EMO module. The researcher ensured that all components of EI were completely incorporated into the module design and development process. This approach aimed to provide students not only with exposure to EI elements but also with the opportunity to practice them actively in a learning context. To evaluate students' EI levels before and after the intervention, a survey questionnaire was used and adapted from the Schutte Self-Report Emotional Intelligence Inventory (SSRI) by Schutte et al. (1998). This instrument was administered to both study groups, namely the Create-EMO and TRAD groups, to quantitatively compare changes in students' EI levels after the module implementation.

2.8 Assessments of Emotional Intelligence (EI)

The assessment of EI among students has received increasing attention in academic research. This attention is warranted given its importance for learning and pedagogical effectiveness. A variety of assessment techniques and instruments have been introduced. Each instrument has its own perspective in assessing students' emotional capabilities and their relationship to academic engagement. Understanding EI in the context of education is not just an academic endeavour but has broader implications. Among these implications are facilitating students' social and emotional development, enhancing their overall learning experience, and equipping them with the strength to face future life and learning challenges.

A well-known theory for evaluating EI is the Mayer-Salovey-Caruso Emotional Intelligence Test (MSCEIT), which assesses EI based on four key abilities: identifying, using, understanding, and managing emotions (Mayer et al., 2004). As a competency-based instrument, the MSCEIT plays an important role in academic contexts by helping educators objectively evaluate students' cognitive processing of emotional information. Unlike self-report assessment tools, the MSCEIT provides precise interpretations of

responses, thereby producing a more valid measure of students' emotional abilities. Studies have revealed that students who score high on the MSCEIT are more likely to have better emotional management capabilities, which directly contribute to positive interpersonal relationships and higher academic achievement (Parker et al., 2004).

On the other hand, the Emotional Intelligence Inventory (EQ-i) developed by Bar-On (1997) is a self-report instrument used to measure EI through a series of information related to emotional and social functioning. With this instrument, it is possible to assess students' emotional competence based on their perceptions of their own emotional responses and experiences. Although self-report techniques such as the EQ-i can provide valuable subjective insights, they are also prone to perceptual biases, such as social desirability and low self-awareness (Schutte et al., 2009). The weaknesses of this instrument can indirectly affect the accuracy of the results, making this assessment less suitable for independent use. Therefore, it is recommended to use a triangulation approach to assess students' emotional competence. It is an approach that combines self-report instruments with observational data or performance assessments to provide a more comprehensive and valid view.

In this study, the researcher used the Schutte Emotional Intelligence Scale (SEIS), also known as the Schutte Self-Report Inventory (SSRI), to assess students' EI levels. The SSRI is a self-report instrument designed to assess the four main components of EI: emotional perception, the use of emotions to facilitate thinking, emotional understanding, and emotional management ability (Schutte et al., 1998). The context of teaching and learning drama provides an authentic space for the expression and development of EI, which requires collaboration, empathy, and the ability to express emotions. Because it aims to capture students' perceptions of their emotional abilities, this SSRI instrument enables the researcher to examine the relationship between students' EI levels and their engagement in drama and CP.

Previous research suggests that a mixed-methods approach to assessing EI can enrich understanding of students' emotional development. For example, Petrides (2011) emphasised the benefits of combining self-report instruments such as the SSRI with performance-based assessments to provide a more comprehensive picture of students' EI. This approach enabled educators to identify students' emotional strengths and weaknesses more accurately and to tailor instructional strategies to their emotional needs. In the context of drama education, this approach is beneficial because the creative process involves deep emotional engagement and active social interaction.

There is strong evidence that shows a positive relationship between students' EI levels and their achievement in the creative arts, especially drama. A study by Parker et al. (2004) found that looking at students' competence in drama activities in a team, empathy, emotional expression, and skills indicates that these students have high levels of EI. Therefore, integrating EI assessments, such as the SSRI, into the drama curriculum can not only improve students' academic performance and understanding but also enrich their overall learning experience. Through active engagement in emotionally challenging collaborative activities, students can build emotional competence that is essential for their academic and social success.

The long-term positive impact of EI on students can be developed in the school environment by teachers or the education system. Students with high levels of EI are more resilient to challenges, better at handling social interactions, and better at managing stress. These skills can equip them to face challenges in their personal and professional lives. Integrating EI into the curriculum can produce students who are versatile and adaptable in a variety of situations. This is because EI is increasingly being recognised as an important element of holistic intelligence. These long-term benefits make it easier for educators to emphasise the development of EI in their teaching.

A comprehensive EI assessment can provide insight into the importance of EI. It can provide additional support and access to appropriate resources for students who need it. By knowing a student's emotional strengths and weaknesses, educators can design more targeted interventions to support their EI. In addition, by creating a more positive learning environment and increasing empathy and understanding among students, this approach can benefit those who have difficulty regulating their emotions. Teachers' ability to identify and support students who need support is a key feature of implementing EI assessments.

Assessing students' EI is crucial to understanding their social and emotional capabilities. As more educational institutions recognise the importance of EI, the use of assessment instruments such as SEIS can foster an environment that supports emotional development and academic achievement, especially in creative fields like drama education. Schools that emphasise EI development can equip students with the skills needed to succeed not only in learning but also in everyday life. Continuous monitoring of EI in the context of educational research is a dynamic and meaningful approach that can foster a learning environment that is more sensitive, comprehensive, and responsive to students' diverse emotional needs.

In conclusion, the emergence of EI assessment and its application in education reflected a shift towards a more comprehensive understanding of students' capabilities. The integration of EI into the education system not only improves academic achievement but also develops soft skills crucial for students' futures. Throughout the research process, the findings are expected to contribute to more effective teaching approaches and to a deeper understanding of the complex relationship between emotions and the learning process. The endeavour to understand and assess EI in the context of education is ongoing, and its impact on student development cannot be ignored.

2.9 Theory of Creativity

Rapid technological innovation, global interconnectedness, and unpredictable future challenges are issues that are constantly being emphasised. This will also affect education, fostering students' creative capacity. Students not only absorb material but also generate new ideas, adapt to change, and solve complex issues in a collaborative and often uncertain environment (Robinson, 2017). Therefore, creativity is more than just an ability; it is a comprehensive capacity that connects critical thinking, communication, and emotional intelligence (Beghetto & Kaufman, 2014). EI emphasises the importance of emotional regulation in cognitive processes. This can be applied by providing students with sufficient content, injecting creativity, encouraging their engagement, facilitating discovery, and facilitating deeper learning across academic subjects (Lucas & Spencer, 2017).

Educational researchers argue that creativity is a developmental process that can flourish in an environment that provides autonomy, challenge and opportunities for meaningful expression (Craft, 2011; Runco, 2014). Creativity remains inconsistently integrated into educational methods, despite universal recognition of its relevance. This shows that standardised curricula and performance-based assessments continue to surpass the education system (Cotter et al., 2022). Therefore, it shows that there is a demand to reinvent educational practices that elevate creativity as a learning centre, empowering students not only with knowledge but also with meaning in a rapidly changing world. In addition, creativity is an inherent skill. It can only be enhanced or weakened, thereby influencing the likelihood that an individual will demonstrate personal creative potential (Beghetto et al., 2014). This underlines the urgent need to

foster creativity in educational settings. In this context, some researchers have openly stated that schools 'kill' creativity (Robinson, 2006) and that current educational methods have generally produced some forms of 'creativity' (Berliner, 2011), yet there is still insufficient guidance on how to handle it.

Kaufman and Glaveanu's (2021) emphasised that the strong creativity theory provides a structured lens through which creativity can be considered as a vibrant and analysable approach rather than an ideational or mystical characteristic. This approach enabled educators and researchers to observe how creativity operates in real-world learning environments by breaking it down into components such as idea generation, problem identification, elaboration, and evaluation. It encouraged empirical research into how students construct creative competence over time and across tasks, delivering insight into both cognitive and affective factors of creativity (Plucker, Beghetto, & Dow, 2004).

In addition, the framework elevated instructional design by making creativity more available to educators. Instead of considering creativity as an inherent attribute that some students possess and others do not, Runco and Jaeger (2012) view it as a teachable and cultivatable skill, with far-reaching implications for educational practice, particularly in the design of modules or treatments that include creative thinking as a learning outcome. A strong creativity theory is testable, facilitating deeper alignment among education, research, and evaluation, as well as evidence-based techniques for supporting creative development across varied classroom contexts. Ultimately, the theory served as a bridge between creativity research and instructional practice, allowing educators to design experiences intentionally that foster the development of creative possibilities across various fields.

Rhodes' Four P Model (1961) is a central theory in creativity research. This theory provides a comprehensive lens for understanding the complex nature of creativity. The components are Person, Process, Environment and Outcome. These components play an important role in shaping the overall elements of creativity. The Person component refers to personal characteristics, such as motivation level, personality, IQ, and EI, that affect a person's creative abilities (Feist, 1998).

Meanwhile, the Process dimension focuses on divergent thinking, problem-solving abilities, and the level of creativity represented by figures such as Wallas (1926) and is more of a cognitive element. The term " product " refers to the tangible result of creative activity, which is evaluated based on originality, usefulness, and value in a

particular context (Runco & Garrett, 2012). The environment refers to cultural, social and physical factors that can encourage or hinder the creative process. Moreover, again, it emphasises the importance of a learning environment that supports, stimulates, and inspires (Amabile, 1996).

This framework not only incorporates psychological and educational philosophies but also underscores the importance of a holistic approach in designing a learning environment centred on creativity. By involving the four Ps in structured interventions such as creative modules, project-based learning, and the incorporation of art features, educators and researchers can more effectively assess and develop students' creative potential. In addition, the adaptability of this framework enabled it to remain relevant in contemporary creativity research while delivering a reliable theoretical basis for cross-disciplinary study and practice (Lubart, 2017). Figure 2.5 presents the Four Ps as a methodical framework for understanding and investigating individual creative processes.

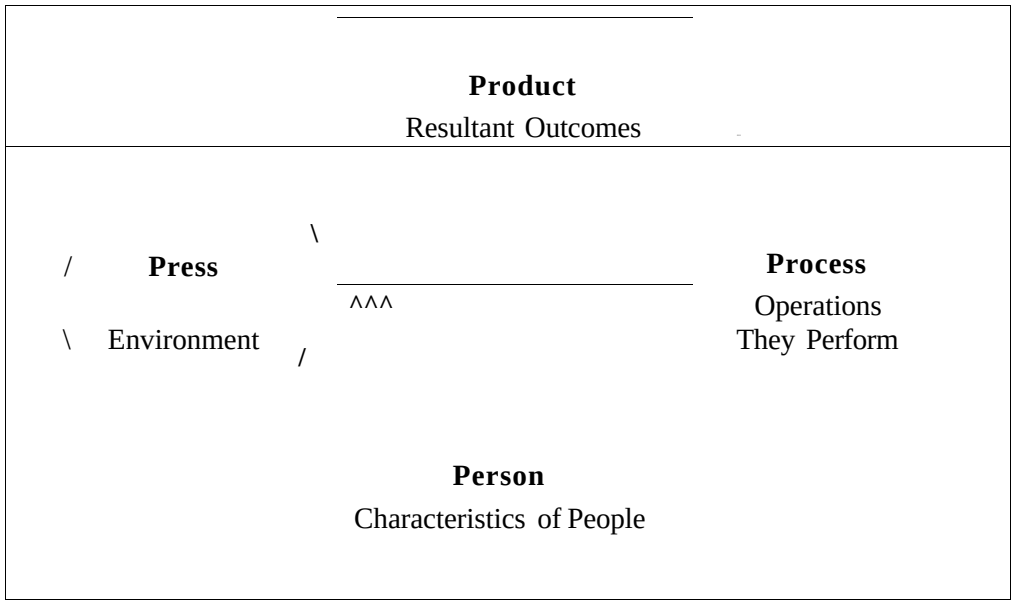


Figure 2.5 Rhodes 4Ps of Creativity (1961)

In addition, the Five A Framework introduced by Glaveanu (2013) consists of Actor, Audience, Action, Artefact, and Gift, providing a robust model of creativity that expands on the individualistic, internal approach of the previous model. Not just an individual effort, but it is a sociocultural approach that redefines creativity as a process of social exchange. Each element in this framework reflects the complex and corresponding nature of creative activity. Actor refers to the individual who expresses

creative expression; Audience is those who receive and interpret the work, thus contributing to the formation of meaning; Action involves the behaviors and preferences that drive the creative process; Artifact is the result of creativity, whether in a physical or intangible state; and Gift contains all the material and symbolic resources that exist in the setting and support creative creation.

By blending these five elements, Glaveanu (2013) emphasised that creativity results from reciprocal interactions between creators and their social and material environments. He highlighted that creativity is not only derived from individual aim or inspiration, but is also influenced by collaborative aspects, surrounding context, and cultural factors that shape and give significance to the creative process. This model inspired new paths of inquiry: How do creators engage their audiences meaningfully through their artistic expression? In what ways does the sociocultural milieu stimulate or inhibit creativity? To what extent are existing artefacts and material resources reinvented and turned into novel products? The Five A's approach thus gives a more comprehensive, finer framework that emphasises the interactive, situational, and socially produced nature of creativity. It reflected current perspectives on the fluidity and embeddedness of creative processes in various disciplines and contexts. Figure 2.6 illustrates this framework.

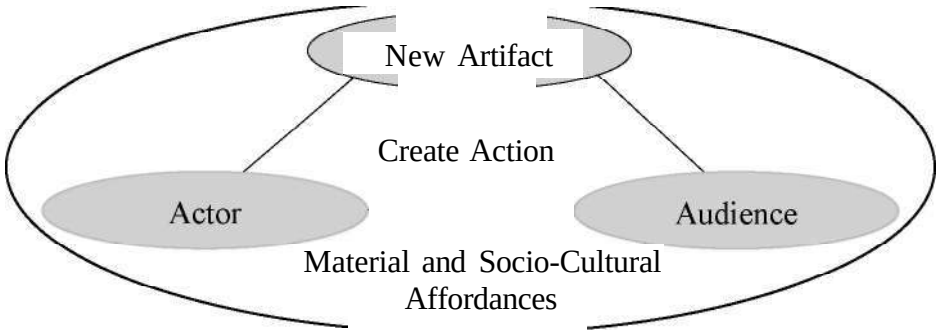


Figure 2.6 Five A's Framework of Creativity (Glaveanu, 2013)

The Four P's (Rhodes, 1961) and Five A's (Glaveanu, 2013) frameworks provide theoretical systems for investigating creativity from a systemic or interactional viewpoint. In contrast, the Four Cs model presented by Kaufman and Beghetto offers a developmental framework that highlights how an individual's creativity unfolds in stages over time. This model depicted a spectrum ranging from personally significant acts of creativity to world-changing breakthroughs, revealing how creativity can thrive and be cultivated in diverse possibilities. The first level, mini-c creativity, refers to the

individual and internal procedure of innovative and meaningful interpretation, which usually occurs in learning conditions or during early creative expression. Others may not acknowledge it, yet it is necessary to the evolution of creative potential (Beghetto & Kaufman, 2007). For example, a student composing a poem for the first time may encounter mini-c creativity, even if it is not widely recognized as such. With suitable feedback, mentorship, and a supportive environment, these initial actions can evolve into little-c creativity, which refers to creative expressions recognized in everyday life, such as classroom activities, hobbies or informal problem-solving. This level of creativity is readily accessible and essential for promoting innovation in everyday contexts.

The third level, Pro-C creativity, occurs when a person gains expertise and experience through years of training, helping them create unique and valuable work in a particular sector. Although not as legendary, Pro-C individuals are recognized professionals, such as writers, engineers, or educators, who consistently incorporate creativity into their work (Kaufman & Beghetto, 2009). Finally, Big-C creativity is for selected, recognized individuals whose creative achievements are so pioneering and influential that they leave a lasting legacy. Among its figures are Albert Einstein, Toni Morrison and Leonardo da Vinci. These creators challenged paradigms and are remembered long after their time.

Figure 2.7 illustrates the Four Cs, which emphasize the importance of creativity at all levels. This concept encourages creative development at all levels, urging educators and policymakers to encourage creative growth along the continuum rather than focusing only on elite or prominent creativity. According to Kaufman and Beghetto (2009), recognising and supporting creativity at the micro and macro levels is essential in building an inclusive and caring environment in which creativity can thrive.

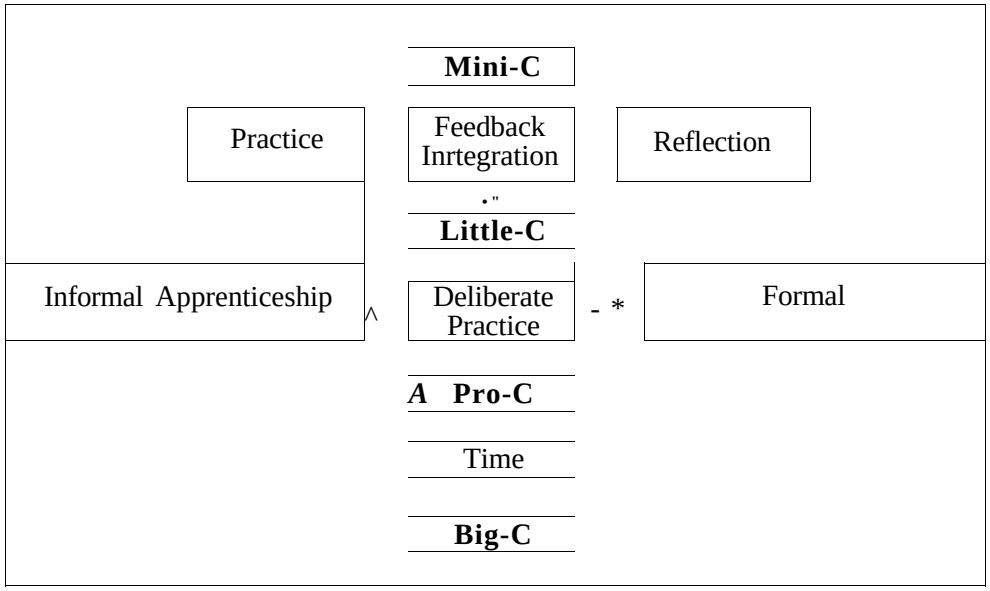


Figure 2.7 The 4C's Model of Creativity (J.Kaufman & R.Beghetto, 2007)

The Matrix Model, presented by Unsworth (2001), is more than just an alternative motivational framework derived from industrial and organizational psychology; it is a functional and insightful tool for comprehending creativity across contexts. This paradigm concentrates on two fundamental dimensions: motivation for a creative act and the nature of the problem or job being solved. Motivation can be divided into two types: intrinsic, stemming from internal interest or enjoyment, and extrinsic, driven by external rewards or pressure. At the same time, issues can be classified as open, permitting broad exploration and flexible thinking, or as closed, with clear solutions and certain restrictions. Based on these two dimensions, the Unsworth Matrix identifies four distinct varieties of creativity, defined by the mixture of motivation type and problem type.

The first type, responsive creativity (extrinsic motivation and closed problems), is directed at individuals who engage in creative activities within strict boundaries to meet external demands or obtain rewards. In this context, creativity is employed to achieve predetermined goals, such as completing specific tasks or following instructions to gain credit or rewards. The second category is known as expected creativity (extrinsic motivation and open-ended problems), where individuals are encouraged or directed to be creative within a goal and framework set by others. Although they are given space to investigate various solutions, these creative efforts are still driven by external factors, such as organizational needs or superiors' anticipations.

The third category, contributory creativity (intrinsic motivation and closed

problems), refers to conditions in which individuals are highly involved and personally interested in a task, even within the restrictions of a predetermined problem. This creativity stems from a deep passion or interest in a particular topic and often produces high-quality work within a specific, focused scope. Finally, proactive creativity (intrinsic motivation and open-ended problems) aligns with the traditional view of creativity as a self-directed process driven by internal motivation. Individuals in this classification develop original ideas or solutions aligned with their own objectives, and they act in flexible conditions that support broad exploration and innovation. Figure 2.8 illustrates the four forms of creativity suggested by Unsworth (2001), providing a structured, practical framework for understanding how the mixture of motivation and problem type can shape creative strategies and results.

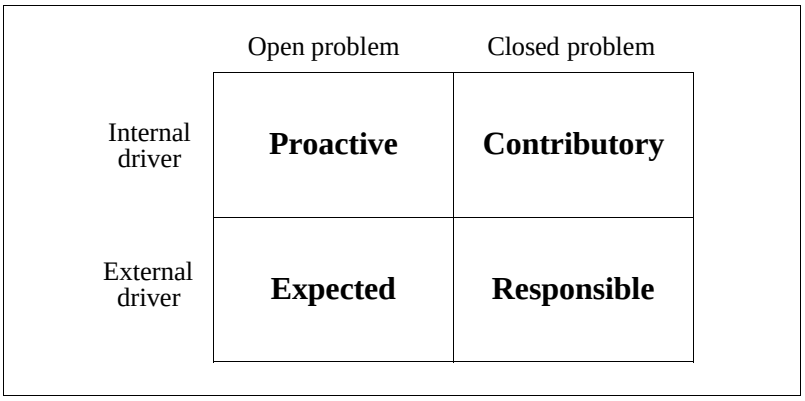


Figure 2.8 The Creativity Matrix (Unsworth, 2001)

Several key cognitive aspects play an important role in determining, understanding, and assessing creativity and have long been the focus of psychologists worldwide. These elements serve as benchmarks in identifying creative potential and as a guide to developing a person's creative skills. Ellis Paul Torrance is one of the most influential figures in the field of creativity, whose research and contributions have significantly influenced education and the development of competent students.

Torrance's research throughout the 1960s and 1970s focused on recognising and promoting creativity in teaching and learning across a variety of cultural backgrounds and educational systems. His emphasis on the role of creativity and developing student potential in modern educational approaches became a solid foundation. Torrance's research in 1977 emphasised the importance of cognitive characteristics such as flexibility, originality, fluency of ideas and elaboration in identifying gifted individuals. Previously, he had combined these elements into a structured and coherent theoretical

model (Torrance, 1969; 1974). The model was later translated into an assessment tool known as the Torrance Test for Creative Thinking (TTCT). The tool became practical and widely used, and it remains the primary reference for assessing creativity.

The TTCT later became one of the most widely used instruments for assessing creativity, especially in educational contexts. This tool assesses several key dimensions of individual creativity, including the ability to generate diverse ideas (flexibility), generate many ideas (fluency), generate unique or unusual ideas (originality), and describe and elaborate on these ideas (elaboration). Torrance's approach is significant because it removes creativity assessment from a subjective framework and delivers it as a cognitive process that can be measured objectively and validated through quantitative methods.

According to Torrance (1969), creativity entails a vibrant and complicated set of cognitive capacities. These include the ability to identify knowledge gaps or difficulties, propose numerous and diverse solutions, develop fresh ideas that are not simply variations of existing notions and reorganise known material in novel and creative ways. Torrance also highlighted the involuntary aspect of creativity, an almost natural ability to discover profound and innovative relationships between experiences or thoughts that others may overlook.

Torrance's later work, notably by 1979, integrated these discoveries into a formal model of creative thinking. He identified six key cognitive processes that have become widely accepted as universal indications of creativity. These processes, as depicted in Figure 2.9, provide a clear framework for understanding how creativity operates in the human mind and how it can be fostered across various age groups and cultures. Finally, Torrance's contributions emphasised that creativity is a cognitive capacity that can be assessed, detected, and cultivated by everyone. His work provided the framework for creativity research in education, psychology, and other fields, establishing cognitive qualities and thought patterns that continue to influence creativity assessment and development in programs or teaching and learning activities today.

f J Fluency : the ability to generate ideas

( ) Flexibility: the production of ideas in various types

( ) Elaboration: the development of ideas with additional details

( ) Originality: the generation of unusual ideas

Figure 2.9 Torrance's Creativity (1979)

A common feature of all theories is the importance of our purpose for being creative and how that reason meets with the unique scenario. Although having an internal, personal motive for creating correlates with higher results, this is only sometimes the case. In many ways, inspiration is the spark that ignites creative action. However, once this action has begun, the focus switches to the creative process itself.

2.9.1 Creative Process (CP) Model by Graham Wallas (1926)

Teaching methods are one of the pedagogical skills that help effectively implement teaching and learning in the classroom. Teaching methods become a measure that determines the quality of teaching of teachers and students. The failure of teachers to use pedagogy and ineffective teaching methods results in students failing to understand the acceptance of subject results. 21st Century Learning Skills will be a priority, where Communication, Collaboration, Critical Thinking, Creativity skills, values, and ethics (4Cs, IV). *Creativity* is one of the important aspects that teachers need to apply to students (Wan et al., 2017). In this millennium, the education system in Malaysia often changes according to the current times. Hence, in the World Economic Forum (2020) report on future employment, one of the emerging skills needed are Creativity, originality, and initiative. Therefore, students need to be exposed to the process before facing the real world. Researchers agreed with the statement by Muhamad Zaki Samsudin, Razali Hassan, Azman Hasan & Mohd As'ed (2013) that teachers need to be creative and innovative to produce effective teaching and learning because they play a role as a catalyst to be competitive in education, especially in maximizing understanding. To relate to this study, according to Mayer and Solovey (2007), individuals with good EI can think more creatively. Individuals who have good

EI are those who can master the four domains that can identify emotions, able to be emotional, able to understand emotionally. The latter can control their own emotions.

The development of theories of creativity has developed through distinct intellectual practices, each contributing valuable insights into how novel ideas are formed. One of the earliest thoughts can be traced to associationism, articulated by David Hume in An Enquiry Concerning Human Understanding (1748). Hume (1748) suggested that the human mind generates ideas by forming relationships between impressions and experiences, governed by principles such as resemblance, contiguity, and causation. From this perspective, creativity is not a mysterious gift but rather a natural cognitive process of linking and recombining existing knowledge. This view laid the groundwork for understanding creativity as a structured mental activity rather than a purely spontaneous act.

In the early twentieth century, a variety of traditions occurred through Gestalt psychology, pioneered by Max Wertheimer (1920). The Gestalt approach shifted the focus from linear associations to the perception of patterns and wholes. According to Gestalt theory, creative thought often arises from insight, the sudden restructuring of a problem into a more coherent or meaningful configuration. This perspective emphasised the roles of perception, problem-solving, and the ability to see connections holistically rather than fragmentarily. Unlike the mechanistic model, Gestalt theory highlighted the dynamic, often sudden nature of creative breakthroughs.

Graham Wallas's (1926) four-stage model of the creative process can be seen as a synthesis of elements from both traditions. His stages of preparation, incubation, illumination, and verification reflect the principle of building upon accumulated knowledge and past experiences, while also incorporating the Gestalt notion of insight during the illumination phase. Wallas's contribution, therefore, bridges these earlier theoretical perspectives, providing a systematic framework that captures both the associative and holistic dimensions of creativity. This intellectual lineage underscores that creativity is not an isolated phenomenon but is deeply intertwined with earlier philosophical and psychological theories.

These creative models illustrated the relevance, flow, and pattern of the CP. This model facilitates understanding the steps or actions individuals need to take in the creative process. Four dimensions need attention to understand creativity, including creative individuals, creative products, creative processes, and creative environments (Chua, 2011; Isbell & Raines, 2007). The first dimension of creativity as a creative

individual is determined by the characteristics of human behaviour, including imagination, freedom of thought, and a desire to try new things. The second dimension of the creative product refers to physical or abstract objects with unique features that distinguish them from other products. The third dimension of the creative process is producing a creative idea. The fundamental processes of creativity are originality, fluency, flexibility, and decomposition (Torrance, 1988). Originality refers to the process of generating unique ideas. Smoothness refers to the ability to generate ideas with large numbers. Flexibility is the ability to express ideas from various perspectives and categories. In contrast, the description refers to the carefulness of the ideas produced. At the same time, the fourth dimension of the environment is one of the essential elements in promoting creativity.

Torrance (1988) defines creativity as formulating, reviewing, and evaluating hypotheses to solve an unknown problem. This is frequently called the "problem," to which the creative process must find a solution. On the other hand, triggering a creative process does not require a specific problem formulation, as the process itself can apply to find a suitable problem (Abdulla et al., 2020). Nevertheless, in this discussion, creativity refers to the ability to think uniquely by generating extraordinary ideas or combining intertwined ideas in different ways.

Torrance (1988) claims the Wallas model is the basis of training programs related to creative thinking used today. However, the stages in this model are not the first and last, as perceptions of creative thinking begin with the best preparation and end with critical verification, and this suggests that analytical and creative thinking is a complete copy. Creative thinkers learn and analyse, but they have a mechanism of making impressions trained to express something that others cannot do. Graham Wallas put forward one of the earliest models of the creative process in 1926. Wallas proposed the level of the creative thinking process into four stages, namely:

1. Preparation: includes defining issues, needs, and desires of observation and study. Compiling the story to prepare the solution is also done at this stage.
2. Incubation: letting ideas or problems in the mind be resolved or reissued.
3. Illumination (Production): when a new idea finally appears. These ideas can be fractions of one whole or one whole.
4. Verification: Confirm the information to be used by reviewing it.

Preparation ^ Incubation ^ Illumination ^ Verification

Figure 2.10 Graham Wallas Model of The Creative Process

Numerous studies have focused on fostering creativity in teaching and learning. In the study by Talib, Norishah, and Zulkafly (2013), on the integration of artistic expression and multimedia technology in science education through the ArtsMedia program. To increase student engagement and deepen their understanding of science concepts, the innovative approach has combined visual arts and digital media in teaching and learning activities. In the ArtsMedia project, students need to interpret and illustrate scientific topics through artistic expression by creating animations. This method gives students real-world experience in producing multimedia while emphasising experiential and collaborative learning. Students need to go through several phases, including scriptwriting, storyboard development, model construction, film shooting, and, finally, animation creation. Finally, students showcase their work to their peers and teachers. This presentation session is the highlight because at this stage learning is more expressive, meaningful, and fun.

This study on ArtsMedia has shown that this approach significantly improves students' understanding of scientific concepts. Rather than just passively receiving information, this strategy encourages deeper engagement with the learning topic, involving students actively and creatively in the process of creation. Through this approach, students can express abstract scientific concepts in concrete visual and narrative forms, making learning more meaningful, easy to understand and more relevant to their current times. Activities and projects in this approach are also designed to increase students' motivation and excitement levels during learning sessions. The opportunity to be creative, collaborate, and present work in a performance-based environment also instils a deeper interest in learning science. Overall, the study by Talib, Norishah, and Zulkafly (2013) demonstrates that this approach has been relevant and effective as a pedagogical strategy for the 21st-century classroom because it incorporates art and multimedia into science teaching, thereby strengthening conceptual understanding while stimulating students' creativity and intrinsic motivation.

In addition to the multimedia-based approach, Fauziah (2013) applied the Problem-Based Learning (PBL) strategy to foster creative thinking among students.

This approach begins with presenting real-world problems for students to solve, then encourages them to search for relevant information and resources on their own. This process promotes critical thinking and independent inquiry. Students are urged to use a variety of data collection methods, such as online research, interviews, field observations, and other appropriate investigative techniques. To support more structured learning, teachers assign specific roles to each student based on the topic or curriculum content, ensuring active participation and meaningful contributions from everyone in solving the problems. By placing the learning process in a real-life context, this experimental and collaborative approach helps students build a deeper connection to the lesson content and deepen their understanding of the concepts.

Studies have shown that problem-based learning has a significant impact on improving students' creative thinking abilities. This approach has been proven to strengthen flexibility, which is the ability of students to explore various perspectives and alternative approaches to solving problems. It also stimulated creativity by encouraging students to generate new and innovative ideas. Descriptive skills are also enhanced, as students are encouraged to develop and explain their ideas in detail in a real-world context. These characteristics are crucial components of creativity and align with widely accepted standards for evaluating creativity. Additionally, the research's findings have influenced the current study's creative learning strategies, particularly in relation to the Create-EMO module. The results provided helpful direction for planning creatively stimulating classroom activities. The module emphasises the value of active exploration and role-based collaboration in promoting emotional and creative growth by blending aspects of problem-based learning, which allows teachers and students to participate in the creative process intentionally and methodically.

This research applied the creative process when designing student activities in learning KOMSAS drama. These four creativity processes became necessary for researchers as a guide in planning activities for students in the Create-EMO module. Researchers also wanted to ensure that all these creative processes could be applied and used by students in an orderly manner. Besides, the planned activities also needed to be appropriate and related to the elements in the Goleman emotional intelligence model (1995). The learning process through creativity would also help students indirectly improve their emotional intelligence.

2.10 Constructivism in Education

Constructivism theory, founded on the concept that students build knowledge through active psychological processes, is crucial in determining educational practices. According to Mat Jasin and Shaari (2012), the constructivist approach to learning is vital, emphasising the need to allow students to construct their own thoughts and relate new material to their existing knowledge. This approach, which aligns with the philosophy of progressive education, is well-suited for classroom use across disciplines because it promotes a more participatory and stimulating learning environment. Yahaya and Latif (2005) suggested that teachers actively apply a constructivist-based learning model, emphasising their role in shaping students' competitive and independent identities. This approach emphasised the active involvement of students in the process of knowledge construction, in line with the central tenets of constructivism, which sees learning as an interactive and meaningful process, not just the passive reception of information, but through exploration, understanding, and direct interaction with ideas and concepts.

Vygotsky's social constructivist theory provides a theoretical framework closely aligned with the objectives and approaches of current research. Vygotsky argues that learning is a process of social interaction, in which language, communication, and cultural elements play an important role in the construction of knowledge (Vygotsky, 1978). Based on this view, Taylor (1993) identified several key principles of social constructivist methodology that can be applied in learning environments that emphasise innovation and collaboration. Among the important principles in social constructivism are cooperative participation between educators, students, and learning materials. Learning is no longer seen as a one-way process from teacher to student, but rather as an active and collaborative experience through this approach. Students will also become active participants rather than passive recipients of knowledge. This provides space for students to contribute ideas, ask questions, and construct meaning through interaction with peers and learning content. This approach instils curiosity, creativity, and responsibility, while encouraging students to take ownership of their learning.

According to this theory, the role of teachers has shifted from traditional information providers to facilitators or guides. They become individuals who create spaces for meaningful dialogue, support student learning in a structured way, and provide relevant resources. Therefore, through social interaction and group

investigation, the learning process becomes more active and dynamic (Vygotsky, 1978; Taylor, 1993). Students are immediately engaged not only with the learning material but also with their peers and explore their thinking in a socially based classroom environment. Students can indirectly sharpen their communication, reasoning, and deep reflection skills while building a richer, more meaningful understanding of the content they are learning through this form of interaction.

Given that significant elements such as collaborative learning, creative exploration, and a student-centred teaching approach have been integrated into the design and implementation of the Create-EMO module, Vygotsky's social constructivist theory is particularly significant in this study. This theory supported the development of EI and creativity, two key elements that the Create-EMO targets by emphasising collaborative learning and active and meaningful student involvement.

Constructivism has become one of the leading learning theories in the Malaysian education system, particularly in line with the needs of 21st-century teaching and learning. This theory emphasised the active construction of knowledge by students through interaction with the environment and peers, thus supporting inquiry-based learning, problem-solving and reflective thinking, all in line with the goals of the Malaysian Education Blueprint 2013–2025 (Ministry of Education Malaysia, 2013). In the classroom context, student-centred approaches such as project-based learning, collaborative learning, and differentiated instruction have been implemented in line with constructivist principles (Nordin & Norman, 2022). This method fostered deeper understanding by relating new knowledge to students' existing experiences, especially in the fields of science, language, and the arts.

Research has also shown that constructivist learning environments increased students' engagement, creativity, and critical thinking skills, emphasised through the Higher Order Thinking Skills (HOTS) initiative (Zabidi & Yamat, 2021). In practical terms, the implementation of policies such as the Dual Language Program (DLP), STEM education and literature-based approaches such as KOMSAS in Malay demonstrated the application of constructivist principles in policy and pedagogy. Thus, constructivism not only shapes teaching approaches in Malaysia but also supports the national educational aspiration of producing students who are independent, holistic, and competitive throughout life.

A comparative study by Zakaria (2015) on the effects of the constructivist approach compared to conventional teaching methods in the context of the Literature

Component (KOMSAS). The study proved that the constructivist approach is more effective in improving teaching and learning outcomes. As stated, this student-centred constructivist learning approach can support the acquisition and mastery of knowledge and stimulate students' intellectual curiosity, especially in teaching the Malay Language through the KOMSAS component. The study also found that students who followed the traditional teaching and learning approach achieved lower post-test scores than those exposed to constructivist-based teaching. Indirectly, it proves the effectiveness of the constructivist approach on students.

This empirical study reinforces the view that constructivist theory can strengthen identities and approaches to learning, not just improve students' academic achievement. Although Zakaria's study focused more on EI than on direct academic achievement, the results have catalysed the implementation of more student-centred classroom activities. Constructivist theory provides a pedagogical framework that goes beyond conventional teaching methods by emphasising interactive and collaborative learning. This approach is consistent with the basic tenets of constructivism, which call for educators to create learning environments that stimulate critical thinking, problem-solving, and a deep understanding of the lesson content.

In conclusion, constructivist theory, which emphasises students' active involvement in the learning process, provides a strong foundation for shaping students' identities and improving their academic achievement. Previous studies have shown the effectiveness of this approach in deepening understanding of subject content and creating a collaborative and interactive learning environment. As the field of education evolves, constructivism provides a solid framework for teachers to design innovative teaching strategies that respond to the needs of diverse students. This student-centred and collaborative approach aligns with the primary goal of constructivist theory: ensuring that students are actively involved and form meaningful understanding through their learning experiences, rather than simply memorising facts.

2.10.1 Constructivism Theory

Individuals can actively construct new knowledge by relating it to existing knowledge, as recognised from the perspectives of Dewey (1916), Piaget (1973), Vygotsky (1978), and Bruner (1996). Constructivism is an approach that explains how humans interpret and form meaning from experience (Triantafyllou, 2022). In

particular, the theories of Dewey, Piaget, Vygotsky, and Bruner provide important insights into how EI can be developed through constructive teaching and learning activities that involve creative processes, especially in the context of teaching KOMSAS drama to secondary school students. EI, which includes self-awareness, emotion management, and empathy for others, is an important element in the development of students' personalities and social engagement.

Constructivist theory helps us understand how individuals actively interpret experiences and construct meaning. Unlike the traditional view that sees knowledge as static facts to be communicated directly, knowledge is seen through their interactions with the world around them. These theories show that learning is a contextual process that depends on the individual's background. Students' perceptions and responses to new information are influenced by their past experiences, belief systems and existing knowledge. John Dewey (1916) promoted the idea that education should focus on critical thinking, curiosity, and inquiry-based self-learning, as illustrated in Figure 2.11, and should go beyond mere memorisation. For Dewey, meaningful student development and engagement involve providing space to investigate real-world issues, reflect on personal experiences, and actively construct knowledge. This suggests that students develop intellectually and emotionally simultaneously. Education is seen as a dynamic process based on experience, not just the passive receipt of information within this framework.

The constructivist approach encourages students to actively engage in building understanding through creative expression and interactive engagement with texts, especially in the context of teaching and learning KOMSAS drama in the Malay Language subject. Students have the opportunity to analyze the storyline, study character development, and explore deeper thematic meanings through drama-based activities. It also strengthens students' appreciation of literature through an authentic and reflective learning process.

According to Dewey (1916), drama is an effective pedagogical strategy that allows students to explore various literary perspectives, moral dilemmas, and nuances of human emotion. It not only functions as an artistic medium. Students can explore emotional and psychological aspects beyond their own experiences and build empathy and understanding from various points of view through involvement in acting and character appreciation. This approach aligns with the objectives of creative and emotion-based learning modules such as Create-EMO. The approach in Create-EMO

aims to strengthen the appreciation of noble values, explore complex moral issues, and cultivate social and emotional intelligence through the creative process. Therefore, Dewey's constructivist framework is strong. This framework supports the integration of drama into language and literature teaching. It demonstrates that reflective, meaningful, and deep learning activities can enhance students' creativity, critical thinking skills, and emotional engagement, and foster empathy.

Next, the constructivist theory of cognitive development by Jean Piaget (1973) states that students actively construct knowledge through interaction with their environment, by restructuring existing mental models through the process of assimilation and accommodation. Piaget's theory is an important foundation for understanding how students progress through the stages of development: sensorimotor, preoperational, concrete operational, and formal operational. Each of these elements reflects the increasing complexity of cognitive processes as they grow older.

Piaget also emphasised that children learn more effectively when they are actively engaged with learning materials that align with their developmental level in the educational context. This principle is very relevant to the drama-based learning approach in the KOMSAS subject. The Create-EMO module, for example, includes drama activities designed to strengthen students' emotional intelligence by encouraging them to explore, interpret, and appreciate characters and situations through acting and reflection. This approach not only aligns with students' cognitive development but also supports holistic emotional and social growth.

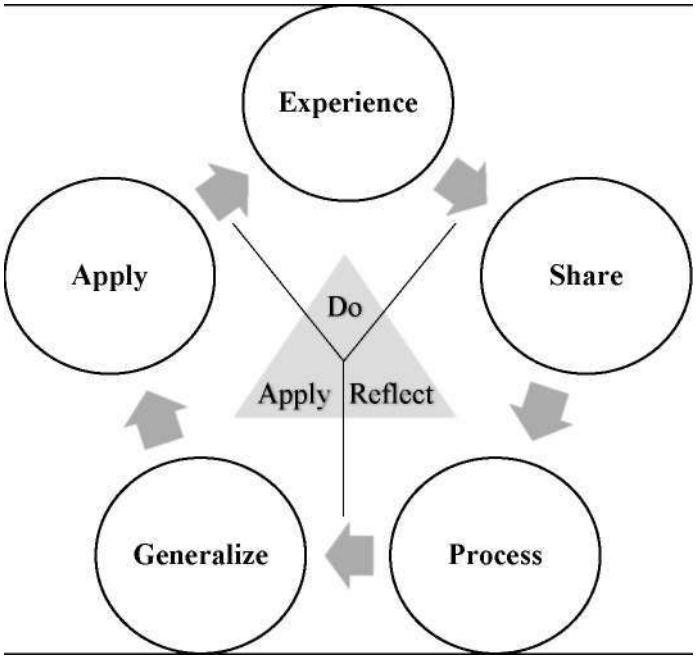


Figure 2.11 Dewey Constructivist Theory

The model detailed in Figure 2.12 emphasised the social aspect of the learning process by depicting the dynamic relationships between students, teachers and peers. Although Piaget's theory (1973) focused more on the cognitive development aspect of individuals, the interactive classroom environment provides evidence that social interaction and teacher-led guidance also play an important role in the construction of knowledge. Active involvement between students and between students and teachers strengthens cognitive and emotional understanding in a deeper and more meaningful way. In the Piagetian interpretation of modern constructivism, individual cognitive development cannot be separated from social experiences that occur in the context of cooperative learning. The Create-EMO learning module, which is based on drama activities, integrated these principles by supporting students' cognitive and emotional growth through active, contextual and socially interactive learning experiences. Thus, the educational strategy in this module is firmly based on the conceptual foundation of Piaget's constructivist theory, which emphasised the need to integrate individual and social aspects in learning.

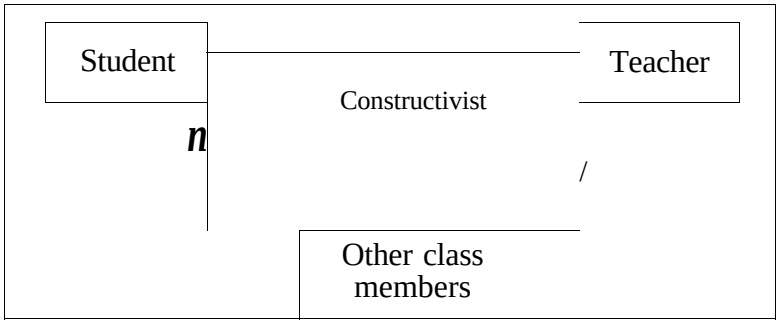


Figure 2.12 Piaget Constructivist Theory

Vygotsky's (1978) sociocultural learning theory emphasised that the social and cultural environment plays an important role in shaping a person's cognitive development, which is different from Piaget's focus on the cognitive development of the individual in isolation. Vygotsky's social constructivist strategy highlighted the extent of interaction, language use, and guided participation in the learning process, as illustrated in Figure 2.13. The central concept of this theory is the Zone of Proximal Development (ZPD), which is the gap between what a student can do independently and what can be achieved with the support of more experienced individuals, such as teachers or peers. Through social interaction and scaffolding strategies, students can be guided to achieve higher levels of understanding and skill.

The Create-EMO module, which integrated elements of drama and EI into KOMSAS teaching, is based on a pedagogical approach aligned with Vygotsky's theory. In this cooperative learning setting, students are actively involved in activities such as character development, group performances, and drama play. These activities create meaningful peer interactions, allowing them to share insights, collaboratively construct knowledge, and provide emotional and intellectual support to each other. In addition to stimulating cognitive growth, this cooperative approach also supports students' emotional development, as emphasised by Vygotsky (1978). Engaging in drama exercises and performances helps students hone empathy, resolve social conflicts, and express and control their emotions, all of which are vital elements of EI. Therefore, the Create-EMO module's emphasis on collaborative drama-based learning reflects Vygotsky's belief that social processes and cultural resources are inherently linked to emotional and cognitive development.

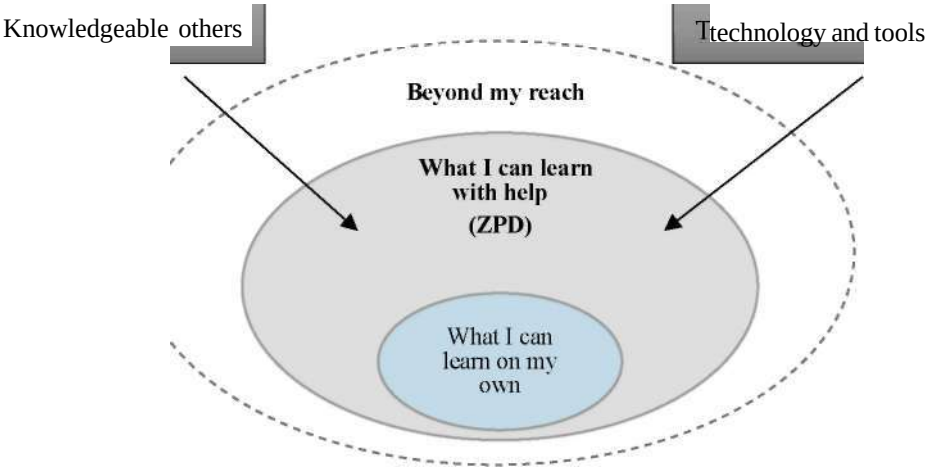


Figure 2.13 Vygotsky's Sociocultural Theory of Cognitive Development

Bruner (1996) extended constructivist ideas by highlighting the significance of scaffolding in the learning process, a notion illustrated in Figure 2.14. The short-term support that more seasoned individuals, such as educators or peers, provide to learners to help them acquire new skills and knowledge is called scaffolding. As learners gain confidence and competence, they can function independently, and these forms of support are gradually decreased. Bruner argues that learning is an active, meaning-making process in which learners analyse new knowledge by drawing relations between it and what they already know. He emphasised the spiral curriculum, which straightforwardly presents challenging ideas before revisiting them at progressively higher levels as learners' cognitive capacities advance.

The constructivist theory highlighted by Bruner is particularly well-suited to drama activities, such as those in the Create-EMO module, where students are directly involved in narratives and character development rich in emotional elements. In implementing classroom activities, teachers can use instructional scaffolding strategies to guide students to understand complex emotional issues, stimulate reflective thinking, and enrich their emotional vocabulary. Planned activities such as role-playing, guided improvisation, and post-performance reflection sessions provide spaces for students to explore and understand emotions more deeply. Teacher support and guidance serve as essential scaffolding for students' cognitive and emotional growth.

By building students' ability to become more independent and have self-regulation, key features of EI, educators can gradually reduce the level of support as students illustrate advancement in managing and expressing emotions. Thus, Burner's scaffolding concept supports the constructivist view that students play an active role in

their personal and emotional development, while reinforcing the pedagogical approach in the Create-EMO module.

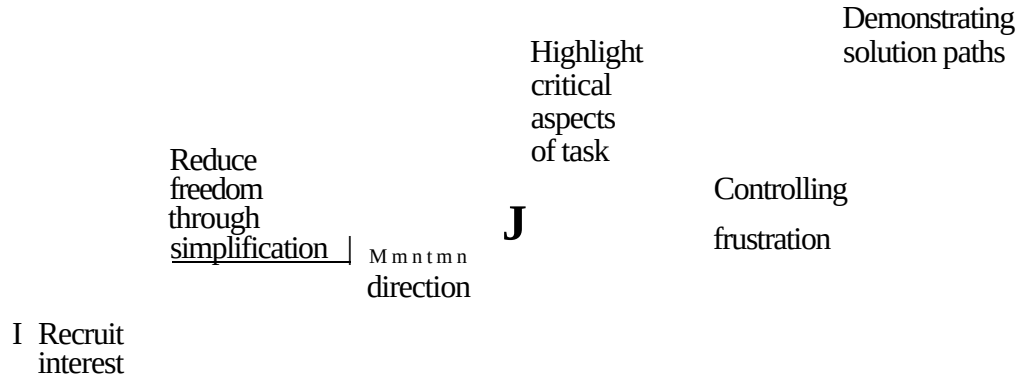


Figure 2.14 Burner's Theory of Scaffolding

The modern constructivist approach, as described by Loyens, Rikers, and Schmidt (2007), emphasised the importance of authentic learning experiences. These experiences are characterised by their relevance to real-world situations and clear learning goals, which, in turn, motivate students to achieve a deeper understanding and to construct knowledge meaningfully. This view aligns with Glasersfeld's (1995), which holds that learning needs self-regulation and the construction of abstract structures through reflection, rather than automatic responses to stimuli alone.

Constructivist learning is not a purely individual endeavour; rather, it is a process that needs support and direction from educators. In teaching KOMSAS drama, teachers play a vital role in designing authentic and engaging learning experiences. They guided students to connect themes in literary works to personal experiences and societal issues, thereby encouraging them to create meaning through creative expression. This approach not only strengthens students' understanding of literary works but also contributes to their emotional development by encouraging self-reflection, empathy, and cooperation. In this way, teachers can create more meaningful and impactful learning experiences for students.

Constructivism emphasises that students construct knowledge through active interaction with their environment, peers, and past experiences (Vygotsky, 1978; Piaget, 1972), which aligns closely with the drama-based activities and reflective discussions in this module. The Create-EMO module applied constructivist strategies, including role-playing, storytelling, and group collaboration, which allowed students to explore

the Components of Malay Literature (KOMSAS) while developing EI, including self-awareness, empathy, and social skills. By encouraging students to explore characters, explore emotional reactions, and form personal perspectives, this module transforms literary learning activities into more interactive, enjoyable, and meaningful experiences.

In addition, the constructivist approach also supported the practice of inquiry, creativity, and self-reflection, all essential elements in the development of Higher Order Thinking Skills (HOTS), which are among the main objectives of the Malaysian national curriculum. These skills are not only in line with the national education aspirations (Ministry of Education Malaysia, 2013) but also support the achievement of emotional learning outcomes as outlined in the EI framework by Goleman, Salovey and Mayer. In this context, constructivism serves as a solid pedagogical foundation for integrating emotional development and creativity into the teaching of literature, making the learning experience more student-centred, relevant, and transformative. Therefore, this theory serves not only as the basis for module development but also reinforces educational values that align with the demands of 21st-century learning in Malaysia.

In conclusion, constructivist theory provided a solid theoretical foundation for empowering EI through a creative process in teaching KOMSAS drama. By applying these theoretical principles in classroom practice, educators can create meaningful learning experiences that foster empathy, emotional awareness, and social skills among secondary school students. This approach not only helps students handle emotional challenges inside and outside the classroom but also shapes them into individuals who can contribute positively to society, while instilling in educators the values of responsibility and a clear purpose.

2.11 Instructional Design Model

Instructional design (ISD) refers to a systematic process that involves analysing student needs followed by planning, developing, implementing, and evaluating materials and learning experiences. Based on learning theory and educational psychology, this design ensures a pedagogically sound, student-centred, and objective-driven teaching approach. The primary purpose of instructional design models is to help teachers and curriculum developers create compelling, engaging, and measurable learning experiences. In the 21st-century educational landscape, instructional design plays a critical role in aligning content with learning outcomes, integrating technology

meaningfully, and developing critical skills such as creativity, collaboration, and emotional intelligence. There are various instructional design models, such as ASSURE, ADDIE, Dick, Carey, and Kemp, that provide a structured framework to help educators plan instruction that meets the diverse and dynamic needs of students. These models, which are based on educational theory, psychology, and effective teaching practices, are used by educators to design learning experiences that align with student objectives and needs (Molenda, 2003; Smaldino et al., 2015). By carefully planning, designing, implementing, and evaluating teaching materials and activities, educators can significantly improve learning outcomes in a variety of educational contexts.

According to Hwang et al. (2021), the Analysis, Design, Development, Implementation, and Evaluation (ADDIE) model is a comprehensive and systematic approach to instructional design (ISD). This model emphasised in-depth analysis of student needs and continuous evaluation of teaching effectiveness, ensuring that each component of teaching is examined to improve the quality of learning and the level of student engagement. The ADDIE model has long been used by educators to develop effective teaching strategies (Gure, 2019; Yeh & Tseng, 2019), where teachers apply it to improve teaching methods and actively involve students in the learning process. A study by Alnajdi (2018) showed that the use of the ADDIE Model can increase the effectiveness of teachers' teaching and foster interactive learning among students. Meanwhile, Zulkifli, Razak, and Mahmood (2018) found that this model has the potential to strengthen the teaching and learning process at the secondary school level. The main advantage of the ADDIE Model lies in its systematic approach, which allowed educators to design and evaluate teaching methods comprehensively based on student needs and educational goals (Handrianto et al., 2021). It also provided clear guidance, encouraging careful planning and continuous improvement in teaching practices. Figure 2.15 below shows the ADDIE model framework.

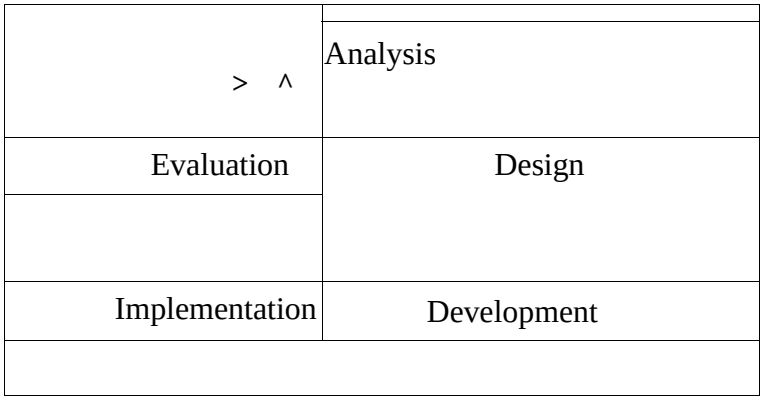


Figure 2.15 ADDIE Model Framework

Similarly, the ASSURE model focuses on learner engagement and the effective use of media to support learning objectives (Smaldino et al., 2015). Educators create dynamic learning experiences for varied learners by analysing student characteristics, defining clear objectives, selecting appropriate techniques and media, and constantly monitoring instructional practices. ASSURE aids educators by offering a framework for increasing engagement and promoting active learning by intentionally integrating media and materials. It matches instructional tactics with learner requirements and preferences to create a conducive learning environment. Although the ASSURE model first appeared as an instructional design model to be used in a classroom learning environment, it is also preferred in online education because it guides the effective integration of technology into teaching activities (Cetinkaya, 2017). The development of Web 2.0 tools, virtual communication platforms, and mobile technology has allowed online learning environments to spread widely in school education (Simsek, 2022).

The ASSURE model, as an alternative instructional design model, can contribute to the planning of online teaching activities that effectively support students' conceptual learning (Elmal, 2020), and this is an essential contribution to education during COVID-19. Therefore, ASSURE model showed an adaptable instructional design framework that support face to face and virtual learning environments, even though the module implementation for this study was not completely online. Because of its flexibility, the module can be used successfully in online learning situations as well in ensuring that leaners will continue experience in creative process and emotional intelligence activities even if the teaching and learning method changes. Figure 2.16 below depicts the ASSURE model framework.

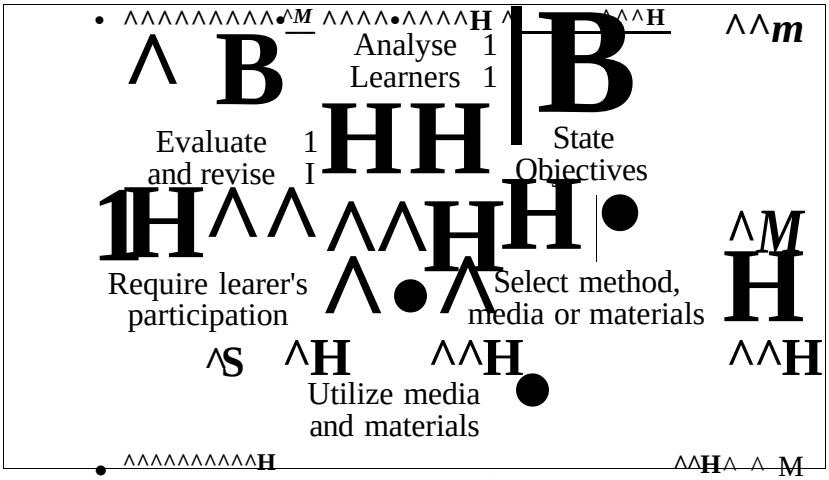
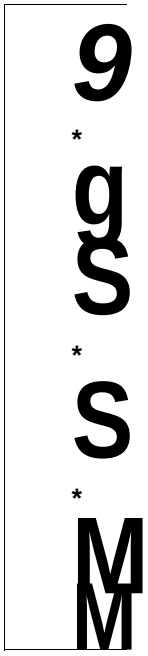


Figure 2.16 ASSURE Model Framework

Gagne's Nine Events of Instruction supplements existing models by outlining stages that effectively organize lessons (Gagne, 1985). Gagne's nine events are: (i) capturing attention, (ii) disseminating learning objectives, (iii) retaining prerequisite learning, (iv) highlighting stimulus material, (v) providing guidance, (vi) presenting performance, (vii) providing feedback, (viii) evaluating performance, and (ix) developing memory (Wong, 2018) and all help to maximize knowledge retention and transfer within the ADDIE and ASSURE frameworks. Gagne's technique assists teachers by establishing a systematic sequence of instructional activities that improve instructional coherence and student comprehension. It ensures educators effectively deliver content while engaging students with clear objectives and meaningful interactions. Gagne's nine learning events play a crucial part in creating lesson plans. Many teachers worldwide have implemented effective lesson plans based on Gagne's events (Tambi et al., 2018). According to Mei, Ramli, and Al Hertani (2015), this approach combines external instructions with the learner's cognitive learning process and retention, considering individual differences, readiness, and willingness to learn. Figure 2.17 below illustrates Gagne's Nine Events of Instruction model framework.



- Gain attention (the hook)
- Orient the learner (prep and objectives)
- Stimulate recall of prior knowledge
- Present content material
- Provide learner guidance
- Elicit performance practive
- Provide informative feedback
- Assess if lesson objectives have been learned
- Enhance retention and transfer

Figure 2.17 Gagne 9 Events of Instruction

Jonassen (1992) advocated constructivist instructional design paradigms, emphasizing active learning and cooperation to create in-depth knowledge in learners. According to Jonassen et al. (2008), effective technology-based learning required a constructivist approach. Jonassen suggested that technology might enhance learning by facilitating knowledge-building. It can also be an "information vehicle for exploring knowledge and supporting knowledge construction." Technology can enhance learning by allowing learners to reflect on their knowledge and create personal representations of meaning. Educators foster critical thinking and learning structure by engaging students in original problem-solving tasks and collaborative activities. Constructivist methods enhanced teaching and learning by emphasizing hands-on ventures and collaborative learning methods, which enable learners to participate actively in their education. Unlike ADDIE and ASSURE, which are more controlled and sequential, constructivist approaches promote a learner-centred approach to learning. Figure 2.18 below shows the constructivist instructional design model framework by Jonassen.

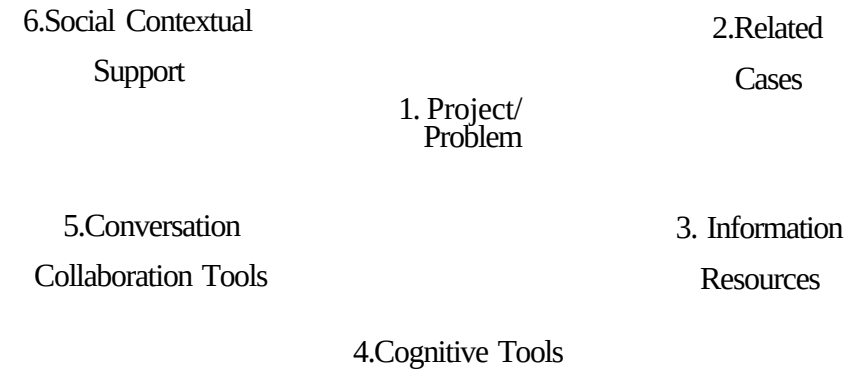


Figure 2.18 Jonassen Constructivist Instructional Design

The Successive Approximation Model (SAM) stands out with its iterative and adaptive approach to instructional production, promoting flexibility and collaboration (Allen, 2012). This aligns with ADDIE and ASSURE's evaluation and revision phases, allowing continuous adjustments to enhance instructional effectiveness (Allen, 2012). The unique SAM methodological approach supports educators by encouraging a responsive and iterative design process, enabling continuous improvement based on student feedback and changing educational needs. This method encourages a culture of continuous improvement in teaching practices, ensuring that the learning process remains relevant, dynamic and practical. Figure 2.19 below shows the SAM model framework developed by Jonassen.

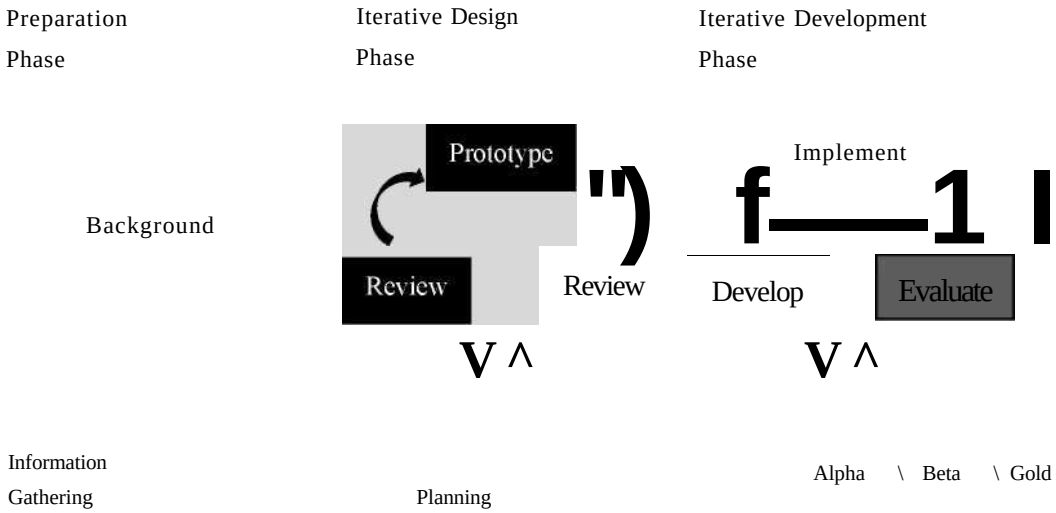


Figure 2.19 SAM Model

Compared to the ADDIE and ASSURE models, the SAM model offers a more flexible and iterative approach to instructional design (ISD), with an emphasis on early prototyping and continuous improvement. Figure 2.20 shows the TPACK model, or Technology Pedagogical Content Knowledge, which integrates technology into education through a combination of content, pedagogy, and technology elements. The TPACK model strengthens teaching and learning in a variety of contexts by supporting the processes and components of the ASSURE model (Mishra & Koehler, 2006; Smaldino et al., 2015). It provides educators with a framework for strategically integrating technology into ISD, thereby improving the effectiveness of delivery, content relevance, and achievement of learning outcomes. The model also equips educators with the skills needed to leverage digital tools in designing learning experiences that align with educational objectives.

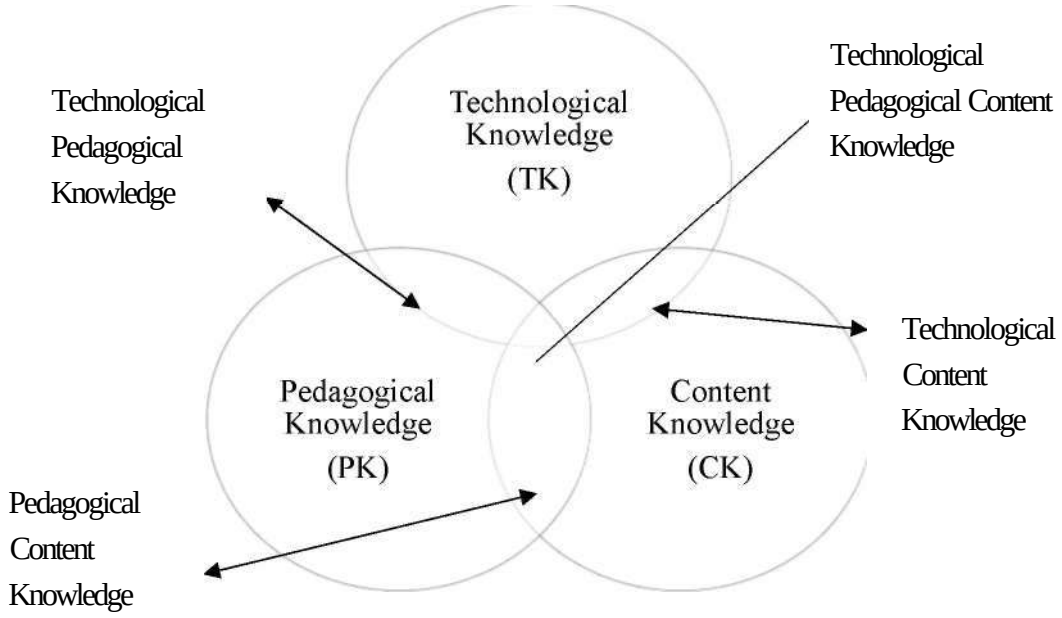


Figure 2.20 TPACK Model

Finally, various instructional design models such as ADDIE, Gagne's Nine Events of Instruction, constructivist models, SAM, TPACK, and ASSURE provide flexible and comprehensive frameworks for shaping effective and engaging learning environments (Molenda, 2003; Smaldino et al., 2015). Although each model emphasises different dimensions of instructional design, they all complement each other in creating a systematic, responsive, and student-centred learning environment.

2.11.1 Instructional Design using ASSURE Model

Instructional design (ISD) is an iterative process that involved planning learning outcomes, selecting appropriate instructional strategies, using relevant technology, determining effective educational media, and assessing student performance (Branch & Kopcha, 2014). There is various instructional design models used in education. However, all ISD models, such as ADDIE, SAM, ASSURE, and Gagne's Nine Events of Instruction, share basic characteristics that must be present, including a systematic structure, a phased approach, and an emphasis on alignment between objectives, strategies, and assessments. Several models may be more appropriate depending on the environment, audience, and learning objectives. Instructional designers frequently adapt and combine different models to provide customized approaches for unique learning experiences. ISD also has a systematic approach to preparing teaching materials to achieve specific learning objectives. (Yusuf Hashim, 1998). Therefore, teaching system design (ISD) is an organized method of analysing, designing, developing, implementing, and evaluating the teaching process. Failure in its implementation can prevent teaching from becoming not systematic, and the objectives will be unfulfilled. The researchers used the ASSURE Design Model as a guideline for implementing the entire study, particularly in the design and development process of the module.

According to Smaldino, Lowther, and Russell (2012), the ASSURE is a planning model that systematically uses technology in subjects. Moreover, for the teacher to obtain the greatest benefits from media integration, he or she must plan systematically (Anulobi & Akude, 2012). Incorporating the ASSURE model into lesson delivery ensures that the learning environment is appropriate for students, as it may be used in lesson strategies to enhance teaching and learning while using instructional media (Adedapo et al., 2021). The ASSURE model stands for (A) Analyze learners, (S) State objectives, (S) Select methods, media, and materials, (U) utilize media and materials, (R) require learner participation, (E) Evaluate and review (Pribadi, 2017). Teachers widely adopt the ASSURE model because it is easy to use for the short and long term (Baran,2020). The ASSURE model facilitates teachers in studying the characteristics of learners before learning, setting learning goals to achieve, selecting strategies, technologies, media, and materials to use in the learning process, and evaluating and revising learning process activities accordingly. Teachers can identify

the characteristics of students who will perform learning activities and can assist students in achieving learning goals using the ASSURE model.

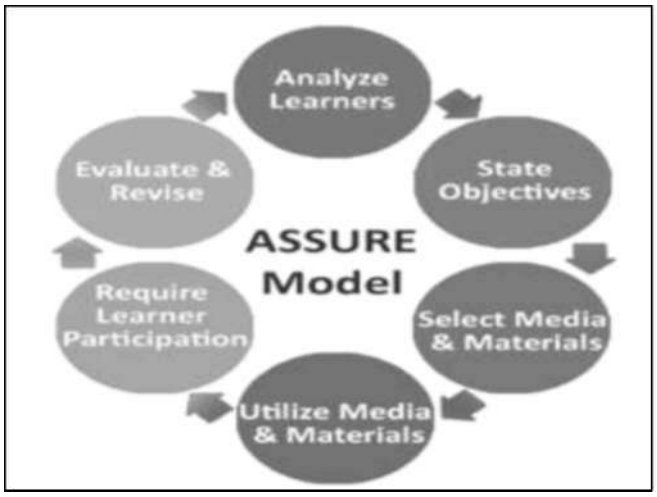


Figure 2.21 ASSURE Model of Instructional
Source: https://addiemodel.weebly.com/addie-vs-assure.html

The ASSURE Model focused on the learner and the overall outcome of accomplishing learning objectives. The ASSURE model is an enriched evolution of the ADDIE general model. Although the ASSURE model has six steps, which do not exactly correspond to ADDIEs five, ASSURE also presents design phases and shares the two main features: the initial focus on analysis and the cyclic structure. This model's peculiar feature focuses on planning and conducting instruction incorporating media (Heinich et al., 1993). Its main perspective is integrating media (any media) into instruction to produce the desired learning outcomes. Developed by Robert Heinich and Michael Molenda decades ago, the ASSURE model gained popularity because of its use in a popular textbook for educators.

Educators prefer the ASSURE model because it is designed for a few hours of instruction and for each student. This model can be a manageable complexity of delivered media, deep instructional design knowledge, or high revision of designs (Gustafson & Branch, 2002). The main difference between inexperienced and expert teachers is that an expert teacher can easily decide on content, appropriate teaching strategies, and delivery medium. The ASSURE model gives new (inexperienced) teachers a general roadmap to help them think more like expert teachers. The above description implies that any available or designed media for teaching should be carefully selected and planned. The purpose is to fulfil the function of a topic and

learning strategies to assist teachers in conveying information to their students.

The ASSURE model is extensively used in Malaysian education as a practical instructional design framework that helps educators create learner-centred classes that may or may not include technology. This model emphasised a systematic process that includes learner analysis, explicit objective setting, suitable material selection and use, active learner participation, and continual evaluation and revision. This approach is in line with Malaysian educational aspirations that emphasised the development of 21st-century skills such as creativity, critical thinking and collaboration (Nor & Ali, 2013). The ASSURE model has been widely adopted in teacher training programs in Malaysia, both for pre-service and in-service educators, as it provides practical tools for designing learning experiences that are interactive, engaging and adaptable (Abdullah & Osman, 2014).

Thus, the ASSURE model played an important role in the development of teaching and learning modules by providing a structured framework to ensure that learning content is relevant, accessible and effective in meeting the needs of diverse learners. This model supports every phase of module development from initial planning, teaching implementation, to final assessment, thus enhancing the overall quality of the teaching and learning process (Bahari & Saleh, 2024; Hakim, Zainol Abidin, & Adnan, 2020). In addition, the Malaysian Education Blueprint 2013–2025 also emphasised the importance of integrating ICT in the classroom to enrich the learning experience, thus highlighting the role of models such as ASSURE that combine the effective use of technology with a sound pedagogical approach (Ministry of Education Malaysia, 2013).

The Create-EMO module in this research was designed and developed using the ASSURE model, which consists of six phases: analysing students, stating objectives, selecting methods, media, and materials, using media and materials, requiring student participation, and evaluating and reviewing. The design and development process using the ASSURE model resulted in a comprehensive module that met the students' learning needs and objectives. Furthermore, the ASSURE evaluation and review phase provided feedback to improve Create-EMO from experts. Chapter 4 provides a more straightforward explanation and in-depth discussion of the use of the ASSURE model for this study, where the researchers discussed the design and development process of the Create-EMO module.

2.12 Acceptance Model

This section focused on the acceptance model used by researchers to assess the level of acceptance of the Create-EMO module. Acceptance models refer to the characteristics or qualities that influence the extent to which a product, service, or technology is accepted and used by users. These characteristics can vary depending on the context and type of item being evaluated. They may include aspects such as perceived usefulness, ease of use, compatibility with existing systems, cost-effectiveness, security, reliability, and user-friendliness. Assessment of these characteristics helps determine the extent to which an innovation is likely to be widely accepted and used. Understanding user acceptance, whether by teachers, students, or other stakeholders, is crucial in the context of educational innovation and instructional design to ensure effective use and long-term success. Acceptance models served as a theoretical framework that allows for the assessment of how individuals perceive, accept, and apply new tools, approaches, or systems in a learning environment. The model not only assesses the practical effectiveness of an innovation but also takes into account the psychological and contextual factors that influence its level of acceptance.

The study of acceptance, particularly in educational settings, has been shaped by a series of theoretical models that explain how individuals form intentions and adopt new practices. The earliest of these, the Theory of Reasoned Action (TRA) by Fishbein and Ajzen (1975), suggested that acceptance is driven by two key factors: attitudes toward the behaviour and the influence of social norms. In a classroom context, this implied that students' willingness to engage with new learning strategies depends not only on their personal beliefs but also on the expectations of teachers and peers. Ajzen (1985) later expanded this framework with the Theory of Planned Behaviour (TPB), introducing the concept of perceived behavioural control. This addition highlighted that learners' acceptance of an instructional approach is not merely a matter of intention, but also of their perceived ability to participate meaningfully in the process. Within the Create-EMO module, which integrated creative process activities and drama to enhance emotional intelligence, this dimension is especially relevant, as students must feel capable of managing both the emotional and creative demands of the tasks.

The Technology Acceptance Model (TAM), developed by Davis (1989), provided a more specific lens on how individuals adopt innovations, particularly technological or instructional tools. Its central constructs, perceived usefulness and

perceived ease of use, can be extended beyond digital technologies to educational modules such as Create-EMO. Students are more likely to accept the module if they perceived it as beneficial for improving their creativity and emotional intelligence, and if the activities are presented in an accessible and engaging manner. Together, these theoretical perspectives established a strong foundation for understanding the acceptance of the Create-EMO module. TRA emphasised the role of attitudes and social influence, TPB extends this by considering students' sense of control in the creative and emotional learning process, and TAM highlights the importance of perceived value and usability. By integrating these perspectives, the present study situates acceptance not only as a cognitive decision but also as an experiential and social process that shapes how the students' approach and engage with creative and emotionally driven learning within the KOMSAS curriculum.

UTAUT, or Unified Theory of Acceptance and Use of Technology, together with the Theory of Planned Behaviour (TPB) and the Technology Acceptance Model (TAM), is the main framework used in most studies related to the use of innovative products (Grob, 2015). The TAM model has been widely applied to explain usage intentions in various contexts, including Web 3.0-based learning environments (Cabada et al., 2018), learning systems (Fernandez-Llamas et al., 2018; Roll et al., 2018), and even in healthcare systems (Fan et al., 2018). Despite the differences between these models, many of the variables used are similar. For example, the construct 'perceived usefulness' in TAM corresponds to 'performance expectancy' in UTAUT, while 'perceived ease of use' in TAM resembles 'effort expectancy' in UTAUT. Many are applied similarly in learning systems, healthcare backgrounds, and advertisement offers. Consistency among these various approaches is limited. Similarly, Rogers' Diffusion of Innovations Theory (2003) examined how new ideas and inventions are applied through social systems, considering criteria such as relative advantage, complexity, compatibility, observability, and trialability.

The technology acceptance model defines attitudes (ATT), perceived usefulness (PU), and ease of use (PEU) to predict positive or negative perceptions of the intention to adopt the system. Davis initially proposed TAM in 1986. According to TAM theory, ease of use can predict perceived usefulness (PU). Additionally, attitude and perceived usefulness predict the behavioural intention to employ the system. The behavioural intentions are then utilized to predict actual usage, also known as system usage. Several technology acceptance theories, including TRA, TPB, TAM, and TAM2, are widely

known and utilized throughout the globe. TAM is easier and quicker to use when obtaining general information about an individual's technological perspective and was revealed based on the TAM meta-analysis research conducted by Legris et al. in 2003 (Ilmi,2019). The TAM construct has five main structures, as shown in Figure 2.22. The following is an explication of each TAM structure:

i. Perceived ease of use (PEU) measures that individuals can easily understand and use a media or technologies,
ii. Perceived usefulness (PU) is an individual's tendency to use an application to help their learning be better,
iii. Attitude toward using (AT) is an individual's positive or negative feelings in performing the behaviour,
iv. Behavioural Intention to Use (B) is a trend of behaviour that continues to apply technology.
v. Actual System Use (AU) believes the system is easy to use and allows boosted productivity; then, the satisfaction with using the media will be reflected in the actual conditions of use.

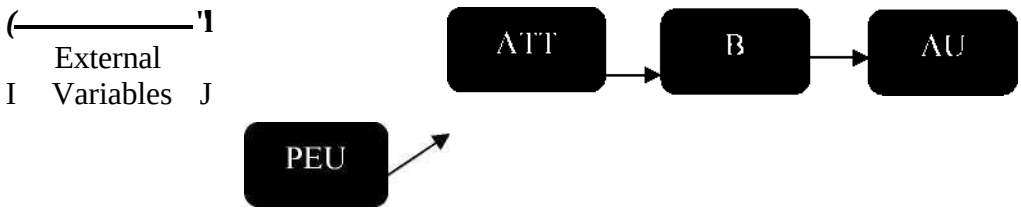


Figure 2.22 Technology Acceptance Model (Davis, 1989)

Various studies have widely demonstrated TAM to determine an individual's acceptance of any suggested technology. For example, the adaption of TAM is not limited to controlling the acceptance of mobile learning but also to the scope of learning systems (Binaymin et al., 2019). Based on the five constructs, the technology system is primarily affected by two factors. The first factor is the PU or benefits, while the second is the PEU. Users may approve or reject an invention based on whether they believe it will assist them in completing their tasks. Shita (2020) describes several indicators of PEU, including information in the media or technologies that is effortless to

comprehend, easily skilled in using information technology, and information technology is effortless. Individuals using the media demonstrate their willingness and readiness for new inventions. Individual readiness is the degree to which someone can accept an invention without any hesitation to utilize the technology (Sani & Wiliani, 2019). While the acceptance model was initially designed for technology systems, the methodology has since been expanded and adapted to assess the acceptability of non-digital instructional resources such as educational modules and pedagogical practices (Venkatesh & Bala, 2008).

In the context of education in Malaysia, the Acceptance Model serves as a basis for understanding how students and teachers evaluate a new teaching module, especially modules that integrate elements of creativity, emotional intelligence, and literature. The level of user acceptance is an important element in determining the success of a module to be integrated effectively and sustainably into the existing curriculum. Several recent studies conducted in Malaysian classrooms have utilised the Acceptance Model to evaluate the impact and effectiveness of various forms of educational interventions, including blended learning environments, multimedia modules, and student-centred teaching methods (Yusoff et al., 2021; Alias & Mohd Taib, 2020). Therefore, applying this model to evaluate the Create-EMO module provides a more comprehensive understanding of its acceptance level, usability, and potential for continuous application in teaching and learning Malay Language, particularly through drama activities in the KOMSAS component, which aims to enhance students' EI.

The study model in this research used constructs from the Technology Acceptance Model (TAM) as the final component. The proposed conceptual framework includes four main variables, as illustrated in Figure 2.23. Therefore, researcher adopted the constructs of PU (Perceived Usefulness) and PEU (Perceived Ease of Use) as predictors, while the ATT (Attitude) and AC (Acceptance) as dependents. The researcher excluded the behavioural intention since the present study aimed to test the actual usage of the Create-EMO module.

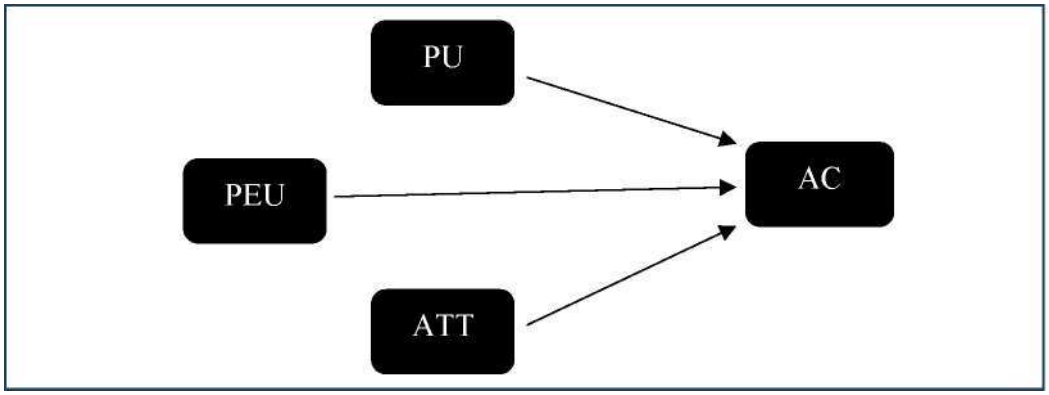


Figure 2.23 Adopted Constructs for this Study

2.13 Theoretical Framework

This study is based on four main theories that complement each other in the design, development, implementation and evaluation of the Create-EMO module. First, the ASSURE Model (Heinich et al., 1999) serves as a basic framework for systematically designing and developing the Create-EMO module, encompassing lesson planning, strategy selection, media selection, and the arrangement of learning activities. Second, Wallas's (1926) Creative Process theory is directly applied in the construction of module activities, specifically to guide students through a creativity-based learning experience that encompasses the stages of creative thinking and idea generation in the context of KOMSAS drama.

Third, Goleman's (1995) Mixed Model Emotional Intelligence theory served as the basis for constructing activities that involve emotional identification, self-regulation, social interaction, and the development of emotional competence in the module. In addition to serving as a theory that guides the development of activities, Goleman's model is also used as a primary framework for assessing students' emotional intelligence after they complete a teaching and learning session through the Create-EMO module. Fourth, the Technology Acceptance Model (TAM) by Davis (1986) was employed to assess students' acceptance of the module, specifically in terms of perceived usefulness, ease of use, attitude, and intention to continue using the learning approach.

All these theories complement each other: ASSURE guides the design and development of the module; the Creativity Process theory shapes the learning

experience in the module; Goleman's theory provides a psychological basis and serves as an EI assessment tool; and TAM provides a theoretical basis for assessing student acceptance of the module. Thus, these four theories provide a solid theoretical foundation for understanding how the module is developed, how it functions, and how its effectiveness and acceptance can be empirically measured in this study. The theoretical framework for this study is shown in Figure 2.24.

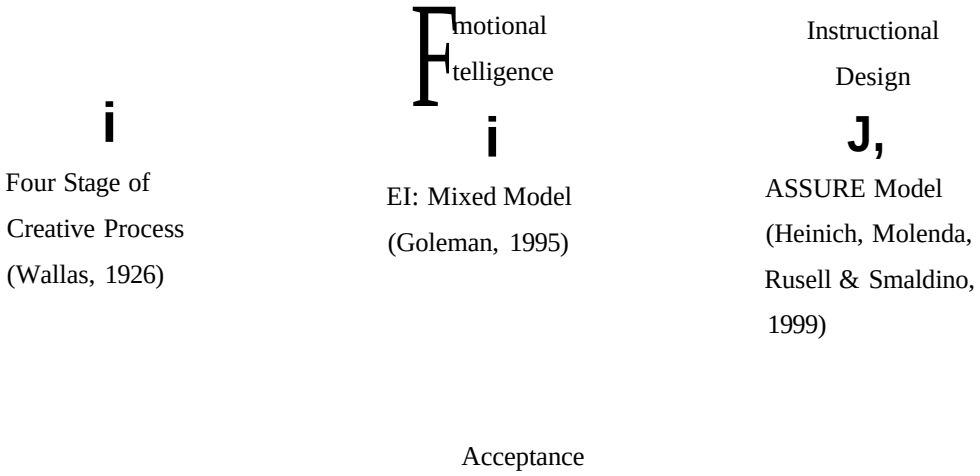


Figure 2.24 Theoretical Framework

2.14 Conceptual Framework

The conceptual framework of this study was developed by integrating four main theoretical foundations: the ASSURE Model, Wallas's Creativity Process, Goleman's Emotional Intelligence Theory, and Davis's Technology Acceptance Model (TAM) to explain the relationship between the module development process, the implementation of learning activities, and the outcomes measured in this study. The Create-EMO module was developed through a systematic instructional design approach, utilising the ASSURE Model as the primary framework that guided the entire module design and development process. The steps in ASSURE, such as analysing students, setting objectives, selecting methods and media, implementing materials, ensuring student

engagement, and evaluating and improving the module, formed a basic structure that ensured that this module was developed based on the needs, abilities, and authentic learning contexts of form four students in the KOMSAS drama component.

In the module implementation phase, learning activities were designed based on the Wallas Creativity Process, which comprises four main phases: preparation, incubation, illumination, and verification. This theory was used to shape creative activities, including drama, improvisation, the use of props, character emotion exploration, and self-reflection, which allowed students to engage in the creative process in a structured manner. Each activity is structured to allow students to prepare by understanding the story's context and the characters' emotions, explore ideas in depth during the incubation phase, generate creative inspiration when producing a play or interpretation, and evaluate and improve their performances. Through this creative learning experience, students not only develop their imagination and creativity but also understand the role of emotions in shaping relationships and responses in dramatic situations.

The integration of this creative process closely aligns with the study's primary goal: evaluating the development of students' emotional intelligence across the four components introduced by Goleman: self-awareness, self-management, social awareness, and social skills. The Create-EMO module is designed to incorporate elements that stimulate the development of EI components in each activity. For example, reflection activities help students increase self-awareness, while drama exercises on character and conflict management help them manage their reactions and emotions. Group work and team acting provide students with opportunities to develop social awareness and social skills, including empathy, communication, cooperation, and conflict resolution. After students complete the entire teaching and learning process, which is built on creative activities and emotional intelligence elements in the module, their emotional intelligence levels are also measured to assess the extent to which the learning experience has impacted their emotional development.

In addition, this study assessed students' acceptance of the module using Davis' Technology Acceptance Model (TAM), which includes three primary constructs: Perceived Usefulness (PU), Perceived Ease of Use (PEU), and Attitude (AT). PU assesses the extent to which students believe the module benefits KOMSAS drama learning and helps improve their EI. PEU assesses students' perceptions of the ease of use of the module, including instructions, multimedia materials, and activities provided.

Meanwhile, Attitude assesses students' attitudes towards the module, including the extent to which they feel positive, interested, and motivated to use the module consistently. All these constructs provide a comprehensive picture of students' acceptance of the module and the extent to which the module can be accepted as a practical learning innovation.

Overall, the relationship among these four theories serves as the conceptual framework for the study. The ASSURE model served as the basis for the module's design and development. Wallas' Creativity Process is used to develop creative and meaningful learning activities, while Goleman's emotional intelligence theory serves as the primary indicator used to assess the module's impact. Next, Davis' TAM, which includes PU, PEOU, and Attitude, is used to assess students' acceptance of the module as a learning innovation. This conceptual framework illustrates a precise flow: modules are developed systematically, implemented through creative activities, impact students' EI, and are finally tested for students' acceptance and positive attitudes towards the modules. By integrating these theories, the study can be conducted in a structured, comprehensive, and theoretically sound manner, thereby contributing to the development of creative pedagogy in KOMSAS drama learning and enriching the literature on EI, instructional design, and the acceptance of educational innovations. Figure 2.25 illustrates the conceptual framework for this study.

2.15 Summary

This chapter has shed light on the major results and research gaps connected to the student's emotional intelligence and creative process in teaching and learning based on a complete study and synthesis of available literature. It has given the researcher the knowledge to expand on earlier work and address unanswered questions. This study formulates the conceptual framework by applying ASSURE model during the design and development of the module and incorporating the CP and EI. Hence, this study promotes emotional intelligence during teaching and learning through teaching and learning activities. The attributes in TAM defined student willingness and acceptance after using the Create-EMO. With this foundation in place, the next chapter highlights the study's research methodology.

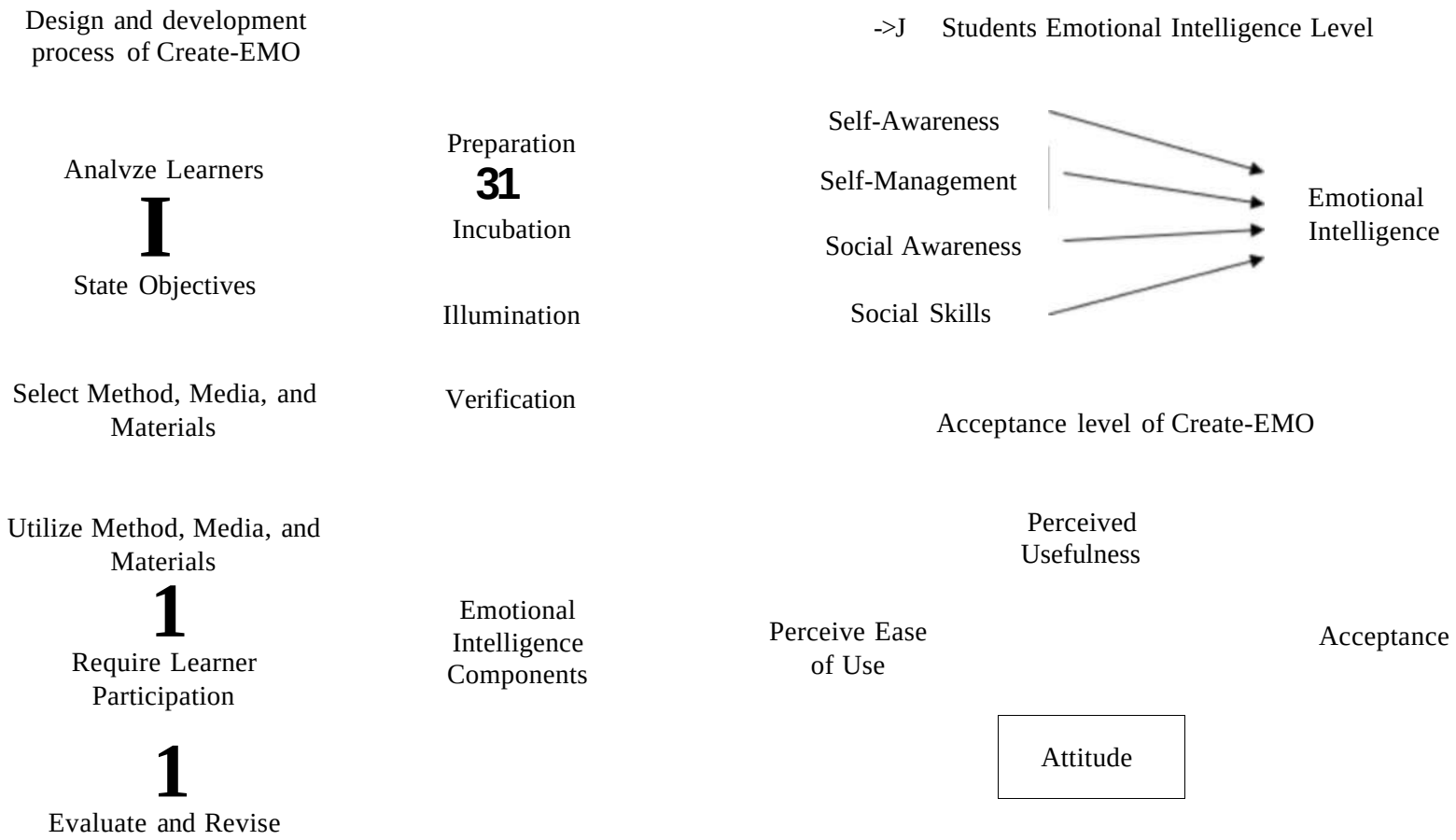


Figure 2.25 Conceptual Framework

CHAPTER 3
RESEARCH METHODOLOGY

3.1 Introduction

This chapter adopted and specified the methodology and discusses issues related to how we conducted the study and research data was collected. Concerning the research purpose of establishing the creative process effect on students' emotional intelligence level, this chapter discussed the threats of quasi-experiment procedures and steps taken to minimize the threats. Furthermore, this research presented the sampling and population, instrumentations, and data analysis techniques.

3.2 Research Design

This section elaborated on how the researcher conducted the study, the procedures or techniques used to answer the research questions, and ensured the study addressed the problem with validity and reliability throughout the data collection, measurement, and analysis processes. This section also visualized the study based on the framework created. The researcher considered the strategies and methods to combine each element coherently and logically for the research. This study used an explanatory sequential mixed-methods design, combining quantitative and qualitative methods in stages to achieve a more comprehensive understanding. In this design, the quantitative phase was conducted first through a quasi-experimental method to assess the effectiveness of the Create-EMO module on students' emotional intelligence (EI). The qualitative phase was then conducted to explain, support, and deepen the quantitative findings through students' written answer. This approach allowed the researcher to understand not only changes in EI scores but also the mechanisms and experiences underlying those changes (Creswell & Plano Clark, 2018; Creswell, 2014; Ivankova, Creswell & Stick, 2006).

The choice of this method was particularly relevant in EI research because recent studies have shown the effectiveness and complexity of EI interventions when analysed through a combination of quantitative and qualitative data. For example, a longitudinal study by Han, Jiao, and Perey (2025) examined EI, mindfulness practices, and burnout

among educators in China using a mixed-methods approach; quantitative data were collected over 12 months, and qualitative interviews were conducted to understand teachers' experiences of emotion management.

An intervention study in nursing demonstrated the effectiveness of EI training using a sequential-explanatory design. A recent example is a study by Abbasi, Khoramaki, Kaveh, Nazari, and Fararouei (2025) that examined EI training for nurses and work–family conflict using a quasi-experiment and in-depth interviews. This study found that EI scores increased significantly in the intervention group, while interview analysis revealed environmental and personal factors that influenced the training's effectiveness. On the educational side, a study by Ozdemir Cihan & Dilekmen (2024) involved EI training for prospective primary school teachers using an embedded mixed-method approach. This research used the Bar-On EQ i questionnaire, participant diaries, and focus interviews to describe changes in EI and participants' experiences during the program.

By integrating quantitative and qualitative data using this staged design, this study enabled the researcher to gather statistical evidence of EI changes and to understand the psychological and pedagogical processes underlying these changes. The quantitative analysis revealed the extent to which EI scores changed after the intervention. In contrast, the qualitative analysis contributed to understanding the mechanisms of change and the challenges students face in the Create EMO module. A triangulation strategy was used to integrate both types of data, strengthen the reliability of the findings, and provide clear pedagogical implications (Creswell & Plano Clark, 2018; Akhmetova et al., 2014). In line with the explanatory sequential mixed-methods design, this study integrated two analytical logics. The quantitative phase used a deductive approach, beginning with Goleman's theory of emotional intelligence and testing the module's effectiveness through statistical analysis. Next, the qualitative phase used an inductive approach to examine students' meanings, experiences, and reflections, analysing themes that emerged from the data without an initial theoretical code. This combination of deductive and inductive reasoning ensured that the mixed design can answer the research questions comprehensively and complement each other.

The overall design was consistent with the study's objective of comprehensively assessing the impact of Create EMO. It allowed for the statistical analysis of EI changes and a comprehensive understanding of students' experiences and acceptance of the module, thereby providing a strong justification for the use of explanatory sequential

mixed-methods in the context of emotional education interventions. The main objective of this study was to provide an educational module for KOMSAS Drama called Create-EMO. This drama activity was part of the Malay Language subject at the secondary school level. In this research, the researcher used the module for teaching and learning drama "Serve the Country" (*Berkhidmat untuk Negara*) for Form 4 students. The purpose of producing this module was to examine the relationship between the creative process in enhancing students' emotional intelligence. This module was also developed by considering the Secondary School Standard Curriculum Policy, also known as *Dokumen Standard Kurikulum Sekolah Pentaksiran* (DSKP), which the Ministry of Education had set. Therefore, the design and development process required the active cooperation of experts before implementing this module in students.

In line with the explanatory sequential mixed-methods design described, this study also involved developing the Create-EMO module using the ASSURE Model before the quantitative phase. Furthermore, the researcher used the experimental method by employing the quasi-experiment design in the initial category and tested the final process in the TRAD and Create-EMO groups. The researcher conducted pre-test and post-test for the two groups, and once completed, the researcher analysed the data using quantitative and qualitative methods. The researcher constructed quantitative methods on expert evaluation and students' EI test scores. Thus, the qualitative method was used by gathering the data from experts' feedback and student answer script in the Create-EMO module. Understanding the study's findings through the experiences and views of respondents made the study data richer and more meaningful. According to Gunter (2001), understanding the implicit and explicit meanings and experience allowed a phenomenon to be understood and conceptualized. Furthermore, this mixed method can provide flexibility in organizing the development of the study, such as preparing instruments or planning semi-structured interviews. The mixed method allowed the researcher to manage the study time, which can be adapted to various tasks, such as making random observations and experiments to explain more information than can be obtained through one method only.

3.3 Quasi Experiment

The procedure of participant assignment distinguished a quasi-experiment from an actual experiment. Unlike in an actual experiment, participants in a quasi-experiment are not randomized to groups at random. Instead, assignment is usually determined by self-selection or administrator discretion (Cohen et al., 2013). Sugiyono (2012) defined experimental research methods as investigating the effects of specific treatments under controlled conditions. Given the nature of this study, in which treatments are administered prior to assessing Emotional Intelligence (EI) results, the researcher believes the experimental approach is suitable.

However, the researcher employed a quasi-experimental approach because of practical constraints such as student availability and willingness. This design distinguished itself by assigning interventions based on practical factors rather than randomization. The before and post-test design for non-equivalent groups, as described by Chua (2006), Creswell (2009), and Wiersma & Jurs (2009), was used in this investigation. Based on unequal groups described by Campbell and Stanley (1996), this design is a pragmatic approach, especially when random selection is not practicable or practical in real-world contexts.

Quasi-experiment designs are widely used when examining the effectiveness of teaching methods, modules, or programs in real-world educational contexts. The restrictions of real-world contexts, such as schools, can make pure experimental designs challenging. To evaluate treatments in educational environments, previous studies by Asmah (2008), Chua (2006), Gibbons & Herman (1997), Mok (2009), and Newman (1991) in widespread used quasi-experimental methods. In offering practical benefits, quasi-experiment posed a potential problem in the form of controlling extraneous variables.

Factors that are not explicitly examined in the study but could affect the outcomes are known as extraneous factors. Both internal and external validity may be jeopardised if these variables are not well controlled. Quasi-experimental research is more susceptible to the impact of unrelated factors because participants are not assigned at random. Pre-existing differences between groups could skew the results because there was no randomisation, making it challenging to attribute observed improvements solely to the intervention. Researchers must employ methods to control for unrelated variables in order to address this problem, such as matching participants according to relevant

characteristics or accounting for baseline differences through statistical techniques. Notwithstanding these challenges, the quasi-experimental technique bridged the rigour of experimental research with the realities of applied contexts, providing crucial insights into the efficacy of treatments in the real world.

Ultimately, the quasi-experimental method chosen for this study provided valuable benefits for assessing the impact of the Create-EMO module on students' emotional intelligence. The researcher managed these challenges while acknowledging the potential impact of unrelated factors to provide insightful information about the effectiveness of the intervention in a real educational setting. The results of the study contributed to a broader understanding of quasi-experimental methods in educational research and enhance the particular context of the Create-EMO module.

3.3.1 Minimizing the Threats to Internal and External Validity in Quasi Experiment

This section covered the researcher approach to ensuring the internal and external validity of the study's quasi-experimental design. The quasi-experimental study was conducted in secondary schools in Petaling Utama, Selangor, to examine the relationship between traditional (TRAD) teaching and learning with treatment group whom exposure to teaching and learning using Create-EMO modules and to examine the influence of study variables, namely the process of creativity and emotional intelligence. To ensure that the validity of the quasi-experimental was not jeopardized, the researcher took action to eliminate and minimize the threats, as stated in the following section.

3.3.2 External Validity

According to Noraini (2013), external validity refers to how researchers can apply study findings to other samples at different places or times. Sampling determines external validity. External validity is an essential element in experiment research. Therefore, the researcher pay attention to threats such as under-representative population sampling to ensure high external validity.

In this study, the module was implemented in real classrooms at three secondary schools in the Petaling Utama district, Selangor, with existing teachers and teaching

schedules, reflecting the actual learning situation in secondary schools. This approach allowed the study results to be applied to other schools with similar student profiles, curricula, and teaching conditions. However, generalisations should be made with caution, as the study was conducted in only three schools, where cultural factors, language levels, and specific student characteristics may still influence the results.

Next, the population studied was Form 4 students who study KOMSAS drama subjects for Malay language subjects in secondary schools and under the auspices of the Ministry of Education Malaysia in Selangor. All students sampled in this research the topic based on the Secondary School Standard Curriculum (KSSM) using the Malay Language Curriculum and Assessment Standard Document (DSKP) Form 4 and KOMSAS Textbook Form 4. Based on the above information, the researcher noted the external validity, which proved that this study's sample reflected the overall population of national school students throughout Petaling Utama.

The observer's presence also threatened external validity because subjects can react differently from their normal behaviour when subjected to observation, an effect known as the Hawthorne effect (Blease, 1983; McCambridge et al.,2014). In this research, the researchers treated the Create-EMO and TRAD groups as similarly as possible. If there is a Hawthorne effect, it should occur equally in the Create-EMO and traditional groups. Furthermore, since the groups were from different classes, the design contamination was reduced, and this subsequently reduced the effect because students were unaware that they were being compared to another group. Additionally, the testing environment was managed to prevent interruptions and differences in administering the test. In order to verify that variations in group variance did not skew the outcome measures, the homogeneity of variances was also examined using Levene's Test. These efforts were crucial to ensure that any impacts on acceptance and emotional intelligence that were seen were due to the Create-EMO module and not to outside factors.

Several control measures were used in this research to improve internal validity and lessen the influence of confounding variables. Initial differences between the controlled using pre-test and post-test scores as covariates. To ensure the consistency in data collection, control and Create-EMO groups filled out the same validated instrument such as Schutte Self-Report Emotional Intelligence (SSRI) under the same circumstances. Similar briefing was provided to teachers in implementing the intervention to reduce bias and preserve instructional consistency. The findings are difficult to generalize to different conditions when different educators handle treatment.

Therefore, the researcher has prepared a manual for teachers in sequence. The researcher has conducted briefing, question, and answer sessions with the teachers involved to reduce bias.

3.3.3 Internal Validity

Creswell (2012) has divided internal validity into three main categories: study participants, treatments, and procedures. Therefore, in this research, several factors are seen to address the issue of validity in quasi-experimental studies. The first is in terms of History. Historical effects refer to events that arise between the experimental process's start date and the deadline. Events are extraneous variables that affect the findings of the study. For this study, researchers have designed teaching and learning activities according to the teaching and learning plan for 2021, which starts in September to October. The framework of this activity was presented and validated by the teachers involved. They were followed by presenting the procedures related to the Create-EMO to the Create-EMO group. Since the experiment's start and end date were in the same year, it reduced the effect of extraneous factors caused by History.

The second was the maturity factor, which refers to the relationship of effects and consequences influenced by the experimental duration factor. The period in this research refers to the knowledge gained from teaching and learning activities within four weeks because of minimal interaction among students due to alternate school sessions due to the COVID-19 pandemic. In a quasi-experimental study, the researcher ensured that the duration conducted is appropriate to the rate of treatment received by the study participants. Thirdly, in this research, the researchers conducted pre-tests to ensure that all study participants in the two groups involved had similar levels of emotional intelligence, avoiding the effects inherent due to regression.

In each quasi-experimental study, the participants' character influenced the study's findings, such as differences in how the participants experience the treatment. Therefore, in terms of the selection of study participants the researcher used stratified sampling, the selected students consisting of students from secondary 4 from several schools in Petaling Utama district, resulting in a more representative and various selection. These students had similar characteristics related to the study, such as receiving the same exposure from the aspects of teaching and learning experience, age, academic level and language background. This similarity strengthened the

generalizability of the findings, as minimized the risk of selection bias and supported the representative of sample.

The study ecological validity was further enhanced because the intervention was carried out in actual classroom environments utilising real teaching techniques. Purposive sampling included experts from drama, art, Malay language backgrounds in developing and validating the module. Their participation ensured that the information was helpful, applicable and representative of actual learning requirements. Collectively, these tactics enhanced the study conclusions legitimacy and generalisability.

The internal validity of this study ensured that the differences in outcomes were truly due to the Create-EMO module intervention and no other uncontrolled factors. To maintain internal validity, students were systematically assigned to two main groups: 191 students in the Traditional (TRAD) group and 191 students in the Experimental (Create-EMO) group, based on existing classes and teaching schedules. Each school has 2 to 3 teachers, and group allocation is based on the classes each Teacher teaches. For example, if teacher A teaches two Form 4 classes, both are placed in the Traditional group, whereas if teacher B teaches three classes, three classes are placed in the Create-EMO group. Teachers involved were provided with standard guidance and training to ensure that all sessions were conducted consistently, including creative activities, student engagement observation, and monitoring of emotional intelligence development. All sessions were conducted for 60 minutes per week, with standardised implementation steps, ensuring that differences in outcomes between groups could be attributed to module use and minimising the possibility of implementation bias.

To avoid mortality factors, the researcher explained the willingness of students to participate in this research from beginning to end. Additionally, the teachers ensured that students stayed in because this topic was compulsory for all secondary four students. Lastly, the testing effect referred to the chance of study participants feeling familiar with the questions posed by the researcher, especially when using the pre-test method. However, this study conducted a post-test after the intervention for five weeks. Therefore, the problem with instrumentation needs to be revised.

3.4 Population and Sampling

This section described the target population for the study and the sampling technique used to determine the samples required for data collection. The population of

this study comprised of experts and students. First, in designed and developed stage, the researcher used purposive sampling. The researcher chose the purposive sampling method because it was appropriate for this study to answer the research questions in Chapter 1. In this research, the researchers determine the relevant response to the study. The sampling did not represent the population but gives an initial picture of the field of study. In this research, 13 experts were selected based on their experience in instruction and knowledge of the Drama, Art, and Malay Languages syllabus. No cap exists on how many informants should make up a purposive sample (Bernard, 2002). Seidler (1974) studied different sample sizes of informers chosen purposively and found that at least five informers were needed for the data to be reliable. It is vital to lessen bias within the sampling population and to know the variation in the data. If unbiased informants are infrequent, finding biased informants in both ways allows for finding the middle ground and cancelling extreme biases during data interpretation (Seidler, 1974). Figure 3.1 presented the population and sample of experts for this study.

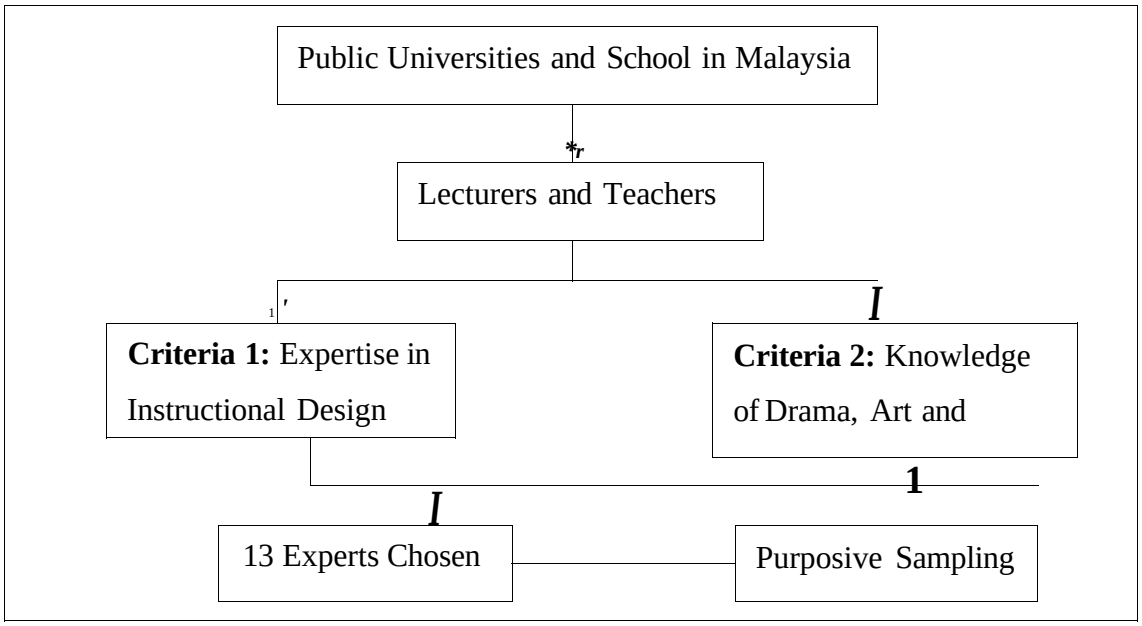


Figure 3.1 Population and Sample of Experts

In experiment phase the stratified sampling technique divides the sample by group first before making a sample selection. According to Creswell (2005), the most appropriate technique is the stratified sampling approach, and Sekaran (1992) supported this opinion, which stated that stratified sampling designs are most likely to be the most efficient and, with the same number of samples, will give information in more detail. He also stated that the same sample selection is more appropriate if there are too many

and too large population strata. The population selected to participate in this research are secondary four students from Petaling Utama District in Selangor. The population in this research is about 64212 secondary four students.

The researcher chose Petaling Utama in Selangor because Selangor has the highest number of students compared to other states. Based on the mental health study conducted by the Public Health Institute, the Ministry of Health Malaysia found that Selangor is one of the states with the highest number of mental health problems. Therefore, Selangor is suitable for this research because it represented a larger population of students with mental health issues, which is essential for this research. Furthermore, the researcher considered the geographic location due to time constraints and the COVID-19 situation in 2020. It was determined based on the possible range for the researcher to collect data from the study location and the district where the researcher lived because of movement control factors during the 2020 to 2022 COVID-19 pandemic. Figure 3.2 presented the population and sample of student for this study.

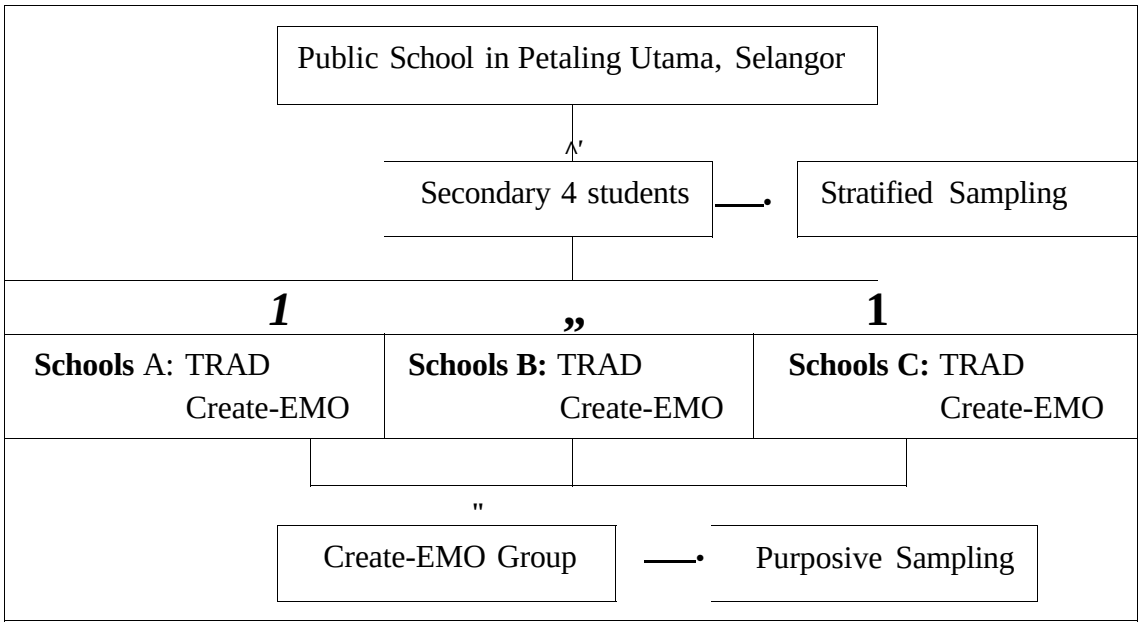


Figure 3.2 Population and Sample of Students

The selection of respondents depended on the school administration in conducting this experiment, as Shadish, Cook& Campbell (2002) suggested. Therefore, the researcher chose schools that willing to cooperate and permitted their teachers and students to participate in this research. The characteristics of the number of students in the classroom, age, subjects, learning environment, and lesson time were equivalent between the TRAD and Create-EMO groups. Involving schools were exposed to

various instructional strategies for 240 minutes per week. The researcher chose the time duration after finding that most previous studies used 60 to 250 minutes per week as their exposure times because it is suitable to be implemented in observing the result of the treatment among students (Cho & Brown, 2013; Franke & Bogner, 2011; N. et al., 2017; Wolkow, 2014). The researchers divided the three involved schools into control and Create-EMO groups. From the beginning of the quasi-experimental procedure, the three schools and groups will have homogeneous characteristics as the step is crucial to reducing bias (Kim & Steiner, 2016). Table 3.1 shows the characteristics of the three schools selected.

Table 3.1
The Characteristics of The Schools

Characteristics	School A	School B	School C
Students' Age	16	16	16
Number of Students	63 Create-EMO 63 TRAD	64 Create-EMO 64 TRAD	64 Create-EMO 64 TRAD
Subject Taken	Core Subjects	Core Subjects	Core Subjects
Learning Environments	Classroom Distance Learning	Classroom Distance Learning	Classroom Distance Learning
Exposure Time	240 minutes per week	240 minutes per week	240 minutes per week

3.5 Sample Size

The sample size is the number of observations used to estimate a specific population. The sample size aims to reduce expenses and time by allowing researchers to estimate information about the entire population without investigating everyone. Determining the sample size relies on different formulas to help determine this number, represented by "N." Among the aspects that need to consider that involve the study's sampling is the sample size that will be used. A standard significance level set in Social Science research is $p < .05$ (alpha value α).

This study tried to meet all the required guidelines by considering Krejcie and Morgan (1970) and Central Limit Theorem (2017). There are 64212 total numbers of secondary four students in Selangor. Based on Krejci and Morgan's table as shown in Table 3.2 of recommended sample size (N) = >50000<75000, the sample should be a minimum of 382.

Table 3.2
Krejcie & Morgan Table

Total	Sample
40000	380
50000	381
75000	382
100000	384

To detect an effect size based on Cohen's d=0.5 with 80% power as shown in Table 3.3. G*Power analysis (Erdfelder et al., 1996) suggests a minimum participant for each of the two groups is 64 with a total sample size of 128. However, based on the Central Limit Theorem (CTL) with a 30 to 50 sample size, consider normal distribution in quasi-experimental studies to carry out the control and Create-EMO group.

Table 3.3
Cohen's Standard Effect Sizes

Size of effect	d
Small	0.2
Medium	0.5
Large	0.8

Therefore, the minimum sample size in this research was 382 as it will cover the entire population and qualified enough to carry out other statistical analyses required in this research. Hence, the 191 samples for the TRAD and Create-EMO groups to conduct the quasi-experiment reached the minimum size. Table 3.4 summarizes the guideline used to determine the sample size for this study.

Table 3.4
Summary of Population and Sampling

Sources	Findings
(Krejcie & Morgan, 1970)	The most appropriate sample size to assist in data collection was 382 if N=75 000. As the population size increased, the sample size also increased at a decreasing rate and was relatively constant at a sample size of 380 (after a population size of 40000).
(G*Power, 1996)	To detect an effect size of Cohen's d=0.5 with 80% power (alpha = 0.05, two-tailed), G*Power suggests a minimum participant need in each group are 64 with a total sample size of 128.
(Central Limit Theorem, 2017)	A sample size of around 30–50 is considered sufficient to carry out the experimental and control groups in quasi-experimental or experimental studies. Meaning the sample size is a normal distribution.

3.6 Procedure and Instrument

The researcher divided the collection and analysis of data for this study into three sections. The first phase concentrated on the design and development of Create-EMO, which involved experts' views and evaluation. Phase two, a pivotal stage, focused on collecting data for students' emotional intelligence (EI) test, which involved both quantitative and qualitative methods. This stage is crucial as it helps us understand whether the creative process in the Create-EMO could help the students enhance their EI. Lastly, phase three focused on quantitative research data collection and analysis, which honed in on students' acceptance towards the Create-EMO usage. Each stage comprised a different data collection process, instrument, and analysis to achieve the research objectives. As a result, the data gathering and analysis were discussed separately in the next section. Figure 3.3 shows the summary of the procedure for this study.

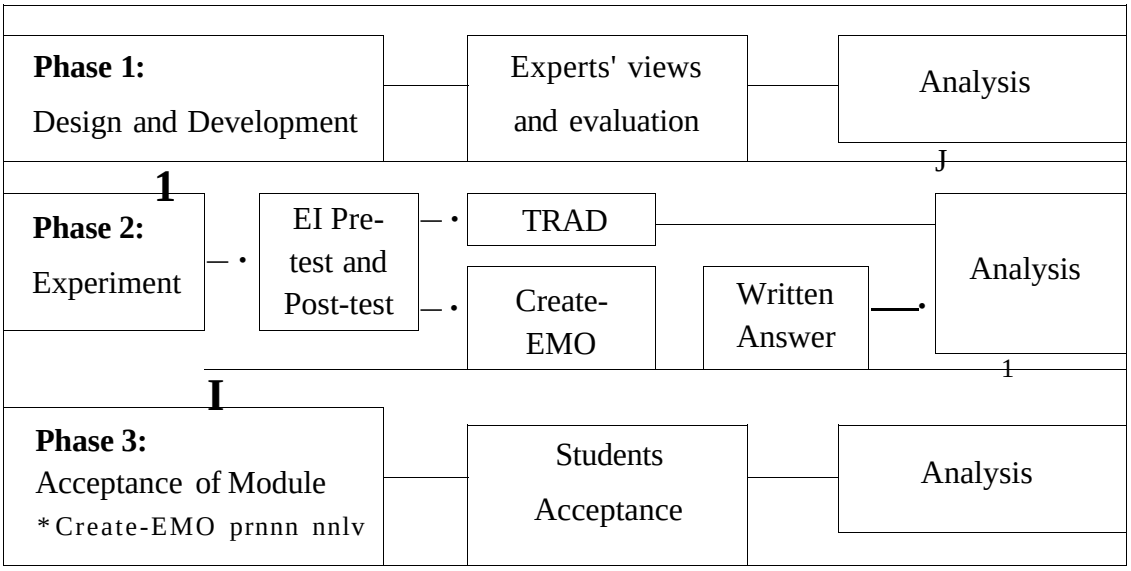


Figure 3.3 Summary of Procedure

3.7 Phase 1: Design and Development

This section focused on the methodology used during the design and development phase of the Create-EMO module, in line with the study's Objectives 1 and 2. It is divided into five main sub-sections to facilitate the reader's understanding of the study process in detail. The first subsection discussed the instrument's structure, followed by the implementation procedure, the study's response rate, and the

instrument's reliability and validity. The last sub-section focused on the analysis of the study data, including the quantitative and qualitative methods used to evaluate the module's effectiveness. With this arrangement, the methodology outlined provides a solid foundation for explaining the Create-EMO module development process and the expert evaluation in Chapter 4.

3.7.1 Instrument

The study's conceptual framework guides the design and development of this Create-EMO module; there are two theories and Instructional System Design (ISD). The first uses the ASSURE model strategy by Smaldino, Lowther, and Rusell (2008), which applies six phases to guide planning and conducting lessons. The ASSURE model requires the use of media, namely analysing learners, state objectives, selecting methods, media, and materials, utilizing media and materials, requiring learner participation, and evaluating and revising. The second is Goleman's (2002) emotional intelligence theory: self-awareness, self-management, social awareness, and relationship management. Finally, is the Creative Process model by Graham Wallas (1926), where there are five stages of the creative process that focus on preparation, incubation, illumination, and verification. The main concepts in these theories and learning strategies have been taken and adapted in this research to support the study's objectives and explained in the conceptual framework of the study. The researchers designed and developed this module based on the Curriculum and Performance Standards Document or *Dokumen Standard Kurikulum dan Pentaksiran* (DSKP).

The instrument to evaluate the Create-EMO module was using a survey questionnaire. The questionnaire was prepared for expert validation processes: content, language, technical, the suitability of the session, and activities of the Create-EMO, respectively. The questionnaire was adopted and adapted based on Russel (1974) and an evaluation instrument from the Ministry of Education Malaysia (2012) to suit the need for a Create-EMO validation process. Hence, the expert's role is essential in making good decisions on the preferred Create-EMO design before implementation. The questionnaire also provides an open-ended space for an expert to write down their further suggestions and comments. The constructed questionnaire items were divided into four sections with 52 items, as presented in Table 3.5. The validation form used is shown in APPENDIX G.

Table 3.5
Summarize items for a pilot study in the design and development process

Sections	Items	Types of question
Section A: Content	9	Likert Scale
Section B: Sessions and Activities	12	Likert Scale
Section C: Language	16	Likert Scale
Section D: Technical	15	Likert Scale
Total	52	

3.7.2 Pilot Study for Phase 1: Design and Development

Before commencing the actual study, the researcher conducted a pilot study to validate and ensure the instruments' reliability. As Mohd Majid (2000) emphasised, this preliminary step is crucial in research. Initially, a questionnaire was distributed to 30 respondents to identify any confusion or misunderstanding regarding each item in the questionnaire. Additionally, the pilot study aimed to detect operational issues while using Create-EMO. A field study was conducted with Secondary four students to uncover issues that had yet to surface during the initial pilot phase. Following extensive discussion and analysis of the responses gathered, the researcher made revisions to clarify confusing items within the questionnaire and enhance the usability of the Create-EMO module.

3.7.3 Data Collection Procedures

The conceptual framework was created based on two theories and Instructional System Design (ISD) to guide the design and development of this Create-EMO module. The researcher distributed a questionnaire to determine the quality of the module and design components in facilitating the design and development process of Create-EMO. To determine the validity of Create-EMO, the researcher carried out expert validation to assess the usability of the module at an acceptable rate. Since it involved experts, the researcher undertook a formal process to ensure the participation was adequately documented. The researcher formally clarified the roles and responsibilities through the Letters of Appointment to each expert who sought their expertise for this research (APPENDIX D). The Letter of Appointment also aimed to foster a collaborative and

structured approach to conducting the research, thereby enhancing the credibility and reliability of the study outcomes. Next, the experts analysed the first draft, and the researcher made the following changes. They then reviewed the updated module to confirm that the proposed module was appropriate for the target population. The researcher purposively selected 13 experts based on their more than 10 years of experience in instructional design and knowledge of the Drama, Art, and Malay Languages syllabus. The researcher gave these experts two weeks to complete and return the questionnaire. Table 3.6 shows the 13 experts that have been chosen based on their expertise.

Table 3.6
Experts expertise

	Experience (Years)	**Expertise**
Expert 1	>10	Malay Language and Literature Education
Expert 2	>10	Malay Language and Drama
Expert 3	>10	Malay Language and Literature Education
Expert 4	>10	Malay Language and Literature Education
Expert 5	>10	Art and Drama
Expert 6	>10	Malay Language Education
Expert 7	>10	Instructional Design
Expert 8	>10	Malay Language Education
Expert 9	>10	Malay Language Education
Expert 10	>10	Malay Language Education
Expert 11	>10	Malay Language Education
Expert 12	>10	Instructional Design
Expert 13	>10	Teaching and Learning

3.7.4 Response Rate

The response rate in this research indicated the percentage of experts who participated by answering the questionnaire. Out of 13 experts approached, 11 responded, for an 84% response rate. This high response rate is critical for maintaining the reliability of the obtained data, as recommended by Seidler (1974), who stated that having more than five responses suggests valid data.

Fincham (2008) suggested that achieving a response rate exceeding the minimum threshold of 60% helps mitigate nonresponding bias in research studies. In

this case, the response rate of 84% exceeded this recommended threshold, thereby enhanced the validity and reduced potential biases in the research findings.

3.7.5 Reliability and Validity of Design and Development Questionnaire

The main characteristics in determining the suitability and usability of an instrument are validity and reliability. The consistency of the question refers to the possibility of obtaining the same results when repeating the study, which is what reliability entails. In contrast, validity pertains to whether or not the study successfully achieves its goal of assessing the question. In this research, the questionnaire was made on a Likert scale, providing an open-ended space for experts to write down further suggestions and comments. To ensure the validity of the items, the constructed questions based on past resources (Smaldino et al., 2012; Aris et al., 2004). On the other hand, it is the most widely used measurement to evaluate the scale or instrument's reliability in educational research (Lodico et al., 2006).

Table 3.7 indicated the analysis values of Cronbach's alpha for Likert scale questions across all study sections, demonstrating strong reliability within each domain. Section A, which focused on the content of the Create-EMO, achieved a Cronbach's alpha of 0.763. Section B, examining sessions and activities within Create-EMO, displayed a high reliability with Cronbach's alpha of 0.813. Section C, evaluating the language used in the Create-EMO module, showed the Cronbach's alpha at 0.720, indicating a good consistency. Finally, with a Cronbach's alpha of 0.751, section D, which discussed the technological features of the Create-EMO, maintained a high level of dependability. The scores showed strong internal consistency across all questionnaire sections, above the 0.7 cutoff point suggested by Kemani et al. (2008). The exceptional reliability of these Likert scale questions underscored how effectively they measure various aspects of Create-EMO, thereby ensuring the validity and reliability of the data gathered for the study (APPENDIX J)

Table 3.7
Structure of Questionnaire for Pilot Study in Design and Develop Process

Section	Types of question	Items	Cronbach's Alpha
Section A: Content	Likert scale	9	.763
Section B: Sessions and Activities	Likert scale	12	.813
Section C: Language	Likert scale	16	.720
Section D: Technical	Likert scale	15	.751
Overall		52	.758

3.7.6 Data Analysis for Phase 1

Using Tuckman and Waheed's (1981) percentage calculation method (PCM) technique, the researcher examined the percentage value of Create-EMO that expert assessed. An acceptable value is defined as one that exceeds 70%.

To calculate the ratings, the researcher included a Likert scale in the questionnaire. The cumulative maximum score, calculated by multiplying the number of items by the highest rating values, was then divided by the sum of the scores of each expert. The percentage was then calculated by multiplying the final total score by 100. The validity of the Create-EMO module was evaluated from various angles, including language, technological elements, sessions and activities, and content. The following was the formula:

(Total expert score (x)/ Total maximum score) X (100%) = **Module Validity Level**

In this research, every section assessed by the Create-EMO module Experts had a score of 70% or higher. In particular, the results were 86% for content, 85% for sessions and activities, 79% for language, and 87% for technical validity. These results demonstrated that the Create-EMO module was well-regarded across all assessed study dimensions.

3.8 Phase 2: Student's Emotional Intelligence Level and Usage of Create-EMO

To address the students' emotional intelligence (EI) levels and their use of Create-EMO, the second phase of the study employed both quantitative and qualitative research methods. The data collection, tools, and analysis for this phase were addressed in this section.

3.8.1 Instruments

The researcher collected data for the pre-test and post-test using EI tests for the quantitative portion. To ascertain the students' EI levels before and after the intervention for both groups, a questionnaire based on Schutte's (1998) Self-Report Emotional Inventory (SSRI) was adopted and modified. The questionnaire is divided into two sections: Part A contained the demographic data of the students, including name, gender, age, and school, while Part B included questions about the emotional intelligence component. 32 questions were separated into four dependent variables (SA, SS, SO, and SM) to determine the EI level for each component towards the use of Create-EMO. The questions have been translated into Malay and composed based on the suitability and understanding of school students. The details structure of the dual-lingual questionnaire is in APPENDIX H.

Next, for qualitative, the student's Create-EMO module consisted of activities that emphasized EI through CP was used to get a deep understanding. The student's written answers in Create-EMO become one of the pieces of evidence about the components of EI that affect students after going through the CP process. A sample of student-written answers was shown in APPENDIX K. Lastly, the researchers also included module booklets for teachers to oversee the activities. The teacher module booklet contains descriptions, objectives, elements involved, activity processes, and learning outcomes. In addition, there is also a checklist and guidelines for teachers in implementing the activity. The teachers' booklets were shown in APPENDIX L.

3.8.2 Pilot Study for Phase 2: Students Emotional Intelligence (EI)

This study used the Create-EMO in teaching and learning drama KOMSAS, including the EI test. One teacher and thirty-eighth form four students with similar characteristics to the experimental group conducted a pilot study. They performed the pilot study for two-hour sessions to complete the procedure. Students and teacher were also requested to give comments verbally about the module and questionnaire to identify if there needed to be more clarification. Responses from students and teacher indicated that some things could be improved with the use of language. They have suggested that researchers use appropriate language to make it easier to understand. Therefore, the researcher has made improvements based on the suggestions before

seeking advice from a linguist. The researcher used Cronbach's Alpha statistical analysis to determine the reliability. Cronbach's Alpha was considered a sufficient reliability test for almost all types of research (Sekaran, 2013).

The output in Table 3.8 shows that overall constructs are strong reliability, with Cronbach's Alpha values better than 0.7. Previous researchers suggested that an alpha value of 0.5 is acceptable, but scores greater than 0.7 showed high reliability (White et al., 2012; Felder & Spurlin, 2005). As a result, the questionnaire is reliable enough to be used in the actual study.

Table 3.8
Cronbach's Alpha of Four Construct for Pilot Stud

Section	**No. of Items**	**Cronbach's Alpha**
Self-Awareness (SA)	8	.831
Self-Management (SM)	8	.852
Social Awareness (SO)	8	.808
Social Skills (SS)	8	.822
Overall	32	.828

3.8.3 Data Collection Procedures

In this research, the procedural adherence to research ethics began with obtaining approval from the UiTM Research Ethics Committee, with reference number REC/08/2021 (MR/711) (APPENDIX A). This approval was crucial to ensure the research design and procedures met ethical standards. Following that, the researcher requested and received approval from the Malaysian Ministry of Education, displaying a solid commitment to the country's educational regulations, as the study involved government schools (APPENDIX B). This phase was essential to ensure that this research complies with national educational regulations. The researcher gets the Ministry's approval and complies with these regulations.

Additionally, the Selangor State Education Department gave the researcher permission (APPENDIX C). The research was conducted at Petaling Utama, located in the Selangor District, and required departmental approval. This approval was subjected to the schools' considerations and was conditional. The researcher sent the approval letters to the applicable Petaling Utama schools following conditional approval from the Selangor State Education Department. Three schools consented to participate in the

study after reading the terms and specifications outlined in the approval. The researcher provided the participating instructors with letters of appointment upon their acceptance into the school (APPENDIX E). Their roles, responsibilities, and involvement in the study were clearly outlined and confirmed by these letters. Therefore, the researcher provided consent forms to the students who would participate in the study before initiating any research activities (APPENDIX F). By clearly stating the purpose of the study and the procedures used, these permission forms were prepared to ensure transparency, allowing participants and their guardians to provide informed consent prior to participation. Maintaining ethical standards, ensuring regulatory compliance, and facilitating the smooth conduct of the research all depended on the drawn-out process of obtaining approvals from several agencies and gathering participant agreements.

Due to the COVID-19 pandemic, the researcher conducted all training sessions and briefings online throughout Malaysia's Movement Control Order (MCO) to ensure adherence to safety protocols and continued research. The appointed teachers received two hours of intensive training to acquaint them with the features and content of Create-EMO before they began teaching. Teachers were able to comprehend and use the program effectively during this training phase, particularly when learning remotely.

To familiarise teachers with the goals of the study project and clarify their duties, the briefing sessions began with an introduction phase. The functioning and goals of the modules used in the study were also discussed in this section. The researcher provided a summary of the study's general objectives and methods, as well as comprehensive details regarding the use of these modules. The purpose of this foundational session was to ensure that educators understood the value of their involvement and how it advanced teaching methods within the context of the study. The researcher outlined the goal in detail during the training sessions, emphasising the importance of adequately preparing teachers to incorporate Create-EMO into their lesson plans. This stage demonstrated the researcher's commitment to refining teaching strategies, particularly in light of the pandemic's limitations. The primary goal was to prepare teachers to utilise the Create-EMO module, providing students with engaging and captivating learning experiences, whether in a traditional classroom setting or remotely. This procedure aimed to maintain continuous educational quality in the face of shifting circumstances and enable instructors to adapt to evolving educational environments.

Teachers received a thorough presentation of the Create-EMO module

following the introduction and goal statement. The purpose of this session was to acquaint participants with the features and practical applications of the module, which was specifically designed for teaching KOMSAS Drama. The aim was to help teachers use Create-EMO more effectively to enhance their teaching strategies and improve the learning experiences of their students. The goal of the lengthy presentation was to equip teachers with the knowledge and skills necessary to incorporate cutting-edge resources into their lesson plans, thereby encouraging innovation and student engagement in the classroom. Teachers were given hands-on experience with Create-EMO through practical training workshops that followed the initial presentations. To help teachers become more competent and confident in their ability to use the module in both traditional and remote classroom settings, these seminars featured interactive tasks and demonstrations. The objective was to ensure that teachers felt at ease integrating Create-EMO into their lesson plans, thereby enhancing their ability to provide students with engaging and helpful instruction.

The researcher expressed gratitude to the teachers for their active participation in the study, particularly about the use of the Create-EMO module during the experiment process. This acknowledgement emphasised their dedication and readiness to adopt innovative teaching strategies during trying circumstances, highlighting Create-EMO's contribution to bettering educational procedures. It emphasised the importance of teamwork in achieving positive learning outcomes in a rapidly evolving educational environment, which the COVID-19 pandemic has exacerbated. Figure 3.4 below displays images captured during the briefing and training sessions with the teachers.

Figure 3.4 Teachers Briefing and Training Sessions

On top of that, the researcher provided a verbal explanation of the experiment process flow for the teacher who used the traditional method to ensure that the teachers could cooperate reasonably during the whole process. In this study, the module was implemented by teachers in their respective classes, according to their existing schedules. This approach allowed teachers to maintain continuity in daily teaching and minimise disruption to school routines, while ensuring that students received instruction in their actual classrooms. For the study, students and teachers were divided into two main groups: the Traditional (TRAD) group and the Experimental (Create-EMO) group, based on the existing teaching schedule.

The TRAD group consisted of classes that traditionally received KOMSAS instruction but did not use the Create-EMO module. Teachers taught according to their own lesson plans, using standard methods such as text reading, class discussions, and writing assignments. In contrast, the Create-EMO group included classes that received instruction using the Create-EMO module, which emphasised integrating drama, role-playing, and emotional reflection activities. The teacher acted as a facilitator, monitoring student engagement, providing guidance during small-group activities, and ensuring that learning objectives focused on emotional intelligence (EI) were achieved.

Each session lasted 60 minutes per week throughout the study period. The steps in the session implementation include: introducing the module and its learning objectives; conducting individual and group creative activities; facilitating reflective discussions on emotional experiences; and documenting teacher observations of student engagement and progress. This approach allowed teachers to teach in the real context of their classroom while students receive different learning experiences based on their assigned group. In addition, it facilitates analysis of differences in effectiveness between traditional teaching methods and the use of the Create-EMO module, thereby providing a clear picture of the module's impact on strengthening students' emotional intelligence.

Next, the researcher distributed the pre-test to students during the first week of the procedure. After completing the pre-test, they proceeded with the intervention. The Create-EMO group was exposed to the Create-EMO module, while the TRAD group proceeded to the traditional method. Teachers’ handbooks provide a lesson plan and a brief for teachers in the Create-EMO group on how to run the lesson. After the intervention, the researcher conducted a post-test on all students in both groups. Table 3.9 below details the timeline of the research activities undertaken.

Table 3.9
Timeline of Research Activities

Week	Activity
1	Briefing and training sessions with the teachers
2	Students' registration and consent
3	Emotional Intelligence (EI) pre-test
4 - 9	Implementation of Create-EMO module and traditional method
10-11	Emotional Intelligence (EI) post-test and students' acceptance questionnaire

3.8.4 Response Rate

The response rate reflected the number of students who answered the survey questionnaire. The response in this phase was 382 respondents, and all respondents from both groups completed the intervention within five weeks**.** The number of responses was sufficient to reduce the nonresponse bias in this research.

3.8.5 Reliability and Validity of Emotional Intelligence Questionnaire

In this section presented the reliability and validity of the quantitative and qualitative data. For the quantitative, the researcher conducted the reliability test to obtain Cronbach's alpha value for Likert scale questions. In addition, the questionnaire was adopted and adapted from past resources to ensure the validity of the items.

Tables 3.10 and 3.11 revealed that the value of Cronbach's alpha results for the pre-test and post-test were confirmed reliable, as previous scholars suggested that an alpha value of 0.5 is acceptable while scores more than 0.7 indicated good reliability (White et al., 2012; Felder & Spurlin, 2005).

Table 3.10
Cronbach's Alpha of Four Construct for TRAD grou

Section	No. of Items	Cronbach's Alpha
Self-Awareness (SA)	8	.803
Self-Management (SM)	8	.817
Social Awareness (SO)	8	.804
Social Skills (SS)	8	.816
Overall	32	.810

Table 3.11
Cronbach's Alpha of Four Construct for Create-EMO grou

Section	No. of Items	Cronbach's Alpha
Self-Awareness (SA)	8	.816
Self-Management (SM)	8	.846
Social Awareness (SO)	8	.813
Social Skills (SS)	8	.816
Overall	32	.823

For qualitative phase, trustworthiness was ensured through several criteria which are credibility, transferability, dependability, and confirmability (Lincoln & Guba, 1985). Open-ended questions were aligned with the research objectives and piloted for transparency. NVivo software was used to maintain an audit trail during the thematic analysis. Peer debriefing, member checking, and direct participant cites enhanced credibility and confirmability, while contextual reports, supported transferability. This process confirmed the rigour and quality of the qualitative data.

3.8.6 Quantitative and Qualitative Data Analysis for Phase 2

To strengthen the validity and comprehensiveness of the results, this study employed a concurrent triangulation mixed-methods approach, wherein both quantitative and qualitative data were gathered and examined simultaneously (Cresswell & Plano Clark, 2018). By combining statistical findings with students' written responses, the goal was to gain a thorough understanding of the impact of the Create-EMO module. To validate the results and offer a more thorough understanding of students' EI development, the data from the two approaches were compared and integrated. The researcher employed the concurrent triangulation approach in this phase to strengthen the validity of the findings from multiple viewpoints. Figure 3.5 illustrates the flow of the strategy.

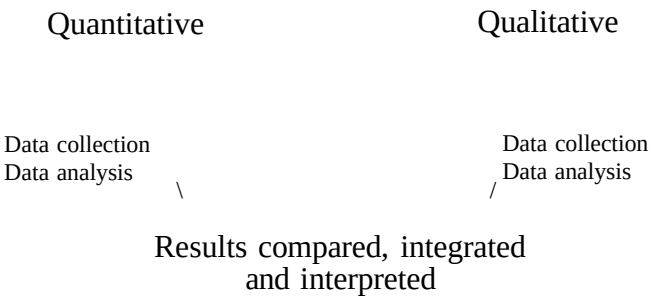


Figure 3.5 Concurrent Triangulation Strategy

To answer queries like "what," "how many," and "how often," the researcher used quantitative data since it allows them to quantify an issue. For the quantitative section, the researcher analysed all students' EI scores from the pre and post-test using IBM SPSS Statistics 29.0 to examine the significant differences before and after the treatment in the quantitative section. The scores between the TRAD and Create-EMO groups were subjected to an effectiveness test. Thus, a t-test was used to examine the differences in EI scores between the groups. Paired t-test was used to compare two scores for the same groups and test also shows the correlation between the two set scores for each EI domain in both groups. In addition, a One-Way ANOVA was also used to compared group means for EI components. To examine differences across multiple EI components, a Multivariate analysis of variance (MANOVA) was conducted. Cohen's d was calculated to determine the effect size and assess the practical significance of the Create-EMO module on students EI development.

For the qualitative phase, data were collected through group written responses from students in the Create-EMO group. Each group discussed the module's strengths, weaknesses, and suggested improvements after completing the learning activities. The results of these group discussions were analysed and mapped to the domains of EI: Self-Awareness (SA), Self-Management (SM), Social Awareness (SO), and Social Skills (SS). The analysis focused on the domains that showed the lowest scores in the quantitative findings. The researchers used a deductively framed inductive approach, in which the main themes of strengths, weaknesses, and suggestions for improvement were analysed to explain why scores in a particular domain were low. The analysis was conducted using NVivo 15 for content analysis and data management.

The choice of content analysis over interviews was because the data collection focused on group-written responses, which required analysis of the structure and themes

of existing documents. This method allows researchers to systematically capture collective thinking, group interactions, and suggestions for module improvements (Elo & Kyngas, 2008; Vaismoradi, Turunen, & Bondas, 2013). Individual interviews were not used because the study focused on group perceptions and post-activity reflections rather than on individual personal experiences (Krueger & Casey, 2015). This approach also saved time and ensured that all students' views were collected simultaneously without disrupting the flow of learning (Stemler, 2001; Hsieh & Shannon, 2005). Hence, this approach was consistent with explanatory sequential mixed-methods designs, where qualitative data are used to explain and deepen quantitative findings (Creswell & Piano Clark, 2018; Creswell, 2014). This strategy allowed the researcher to understand not only what changes in EI scores occur, but also why, including students' challenges, factors contributing to weaknesses in specific domains, and their acceptance of the Create-EMO module. Figure 3.6 illustrates this study's summary processes performed in qualitative data analysis.

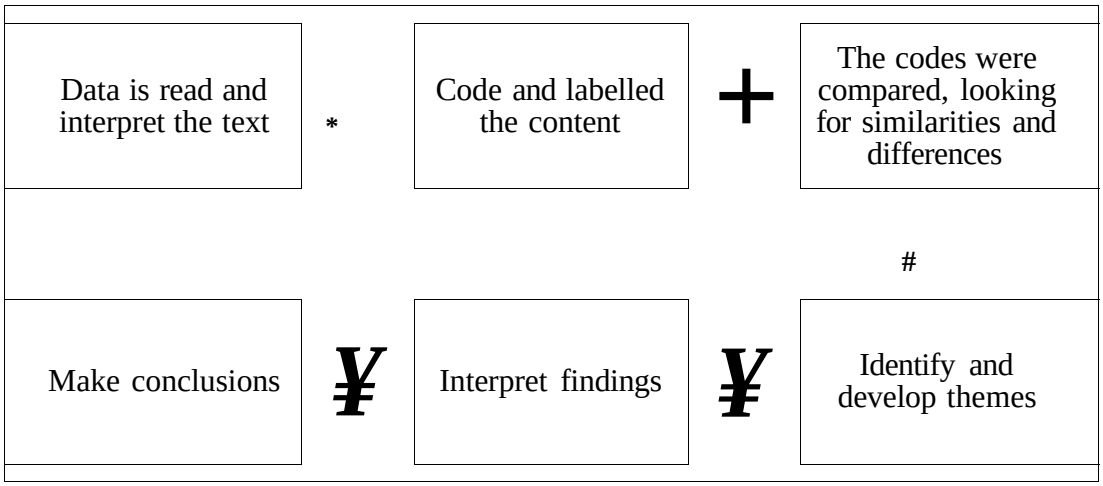


Figure 3.6 Summary Process in Qualitative Data Analysis

3.9 Phase 3: Student's Acceptance of Create-EMO

The study's third phase emphasized the quantitative research in addressing the students' acceptance of Create-EMO usage. This section addressed the third phase's data collection, instruments, and analysis.

3.9.1 Instrument

A survey questionnaire was adopted and adapted from Nielsen's acceptability questionnaire (1993) and Technology Acceptance Model (TAM) by Davis (1986) to determine the user acceptance of using the Create-EMO module. The questionnaire consists of two parts; parts A is the students' background information, and parts B to E is the question items related to the acceptance of the actual use. 20 questions have been translated into Malay and composed based on the suitability and understanding of school students. The details structure of the dual-lingual questionnaire is in APPENDIX I.

3.9.2 Pilot Study for Phase 3: Students Acceptance

The pilot study examined the practicability of an approach and constructed instrument before using them in an actual study. The researcher distributed the questionnaire to the 38 students to identify if there was any misunderstanding of each item in the questionnaire. Thus, the researcher has made improvements based on the suggestions before seeking advice from a linguist. The output in Table 3.12 shows that overall constructs are strong reliability, with Cronbach's Alpha values better than 0.7. Previous researchers suggested that an alpha value of 0.5 is acceptable, but scores greater than 0.7 showed high reliability (White et al., 2012; Felder & Spurlin, 2005). Therefore, the questionnaire was reliable to use in the actual study.

Table 3.12
Cronbach’s Alpha of Four Construct for Pilot Stud

Section	**No. of Items**	**Cronbach’s Alpha**
Perceived Usefulness (PU)	5	.808
Perceived Ease of Use (PEU)	5	.835
Attitude (ATT)	5	.819
Acceptance (AC)	5	.839
Overall	20	.825

3.9.3 Data Collection Procedures

In this third data procedures phase, the researcher only focused on the Create-EMO group, which had completed their Create-EMO module. The process of data collection in each school takes approximately two weeks. The Create-EMO module was an experimental tool for secondary four students to experience the creative process and emotional intelligence through their KOMSAS drama activities. In general, there are about 20 Create-EMO modules distributed within three schools. After exploring the Create-EMO, the students must answer an online questionnaire. The researcher tested the responses of the Create-EMO group students to determine the acceptance level of Create-EMO.

3.9.4 Response Rate

The response rate reflected the number of students who answered the survey questionnaire. The response in this phase was 191 respondents, and all respondents from Create-EMO groups completed the intervention within five weeks**.** The number of responses is sufficient to reduce the nonresponse bias in this research.

3.9.5 Reliability and Validity of Acceptance Questionnaire

This section presented the reliability and validity of the construct used in this phase. The researcher conducted the reliability test to obtain Cronbach's alpha value for Likert scale questions. In addition, the questionnaire was adopted and adapted from past resources to ensure the validity of the items.

Tables 3.13 revealed that the value of Cronbach's alpha results for acceptance construct were confirmed reliable, as previous scholars suggested that an alpha value of 0.5 is acceptable while scores more than 0.7 indicated good reliability (White et al., 2012; Felder & Spurlin, 2005).

Table 3.13
Cronbach's Alpha for Acceptance Constructs

Section	No. of Items	Cronbach's Alpha
Perceived Usefulness (PU)	5	.858
Perceived Ease of Use (PEU)	5	.855
Attitude (ATT)	5	.833
Acceptance (AC)	5	.864
Overall	20	.853

3.9.6 Data Analysis for Phase 3

The data analysis process used descriptive statistics in percentage and frequency to analyse the usability as indicators in determining the acceptance level of the Create-EMO module. The researcher analysed this data solely on the Create-EMO group who used the Create-EMO during their teaching and learning activities. On top of this, the researcher analysed students' acceptance of the Create-EMO module using IBM SPSS Statistics 26.0.

3.10 Summary

The research methodology employed a comprehensive strategy incorporating quantitative and qualitative data, ensuring a robust approach to addressing the research questions. Table 3.14 succinctly summarized the study techniques utilized across all three phases of the data collection process, providing clarity and insight into the methodology. This chapter meticulously outlined the innovative design and methodology implemented to tackle the research questions posed in Chapter 1. Using a mixed-method approach, researcher collected and analyzed numerical data alongside rich qualitative insights, fostering a deeper understanding of the research problem.

The development of the Create-EMO module, which was accomplished using the exacting procedures described in the ASSURE phase, was a key component of this study. To ensure conformity with educational standards, this development was based on the *Dokumen Standard Kurikulum dan Pentaksiran* (DSKP) or also known as the Curriculum and Performance Standards Document. Drawing on a variety of disciplines, including instructional design, drama, art, and the Malay language syllabus, an expert consensus was assembled to evaluate the validity of the Create-EMO module. To assess

its dependability, a pilot study with 30 learners was also conducted, allowing for modifications in response to feedback from the real world.

Three public schools in Selangor's Petaling Utama District served as the study's sites, each offering a distinct background. A well-crafted survey questionnaire and the Create-EMO module, designed to elicit thorough responses, were among the data collection tools. To ensure comprehensive statistical interpretation, quantitative data were carefully inspected for data analysis using methods such as PCM, t-tests, paired t-tests, ANOVA, MANOVA, and descriptive analysis. Deeper insights into the experiences and views of participants were revealed through the simultaneous application of rigorous content and thematic analysis to qualitative data. Following this detailed examination, the research findings from phase one of the data collection will be presented and discussed in the subsequent chapter, paving the way for a richer understanding of the Create-EMO module's impact and effectiveness.

Table 3.14
Summary of Research Methodolog

Phase	Research Objectives	Research Questions	Number of Respondents	Sampling Technique	Instrument	Data Analysis
Phase 1	**RO1** To design a Create-EMO module by applying the Creative Process and Emotional Intelligence in KOMSAS drama.	RQ 1 What are the learner characteristics involved in designing Create-EMO module? RQ 2 What are the learning objectives for the Create-EMO module? RQ 3 What are the methods involved in designing the Create-EMO module?	11 Experts	Purposive	Questionnaire	Percentage Calculation Method (PCM) Cronbach's Alpha
	RO2 To develop a Create-EMO module by applying the Creative Process and Emotional Intelligence in KOMSAS drama.	RQ 4 How is the Create-EMO module developed for teachers? RQ 5 How is the Create-EMO module developed for students? RQ 6 What is the validity of the Create-EMO modules in teaching and learning KOMSAS drama in terms of content, language, suitability of sessions and activities, and technical aspects?				
Phase 2	**RO 3** To examine the differences in students' emotional intelligence (EI) score among students who use traditional (TRAD) teaching methods and the Create-EMO module in teaching and learning KOMSAS drama.	RQ 7 Is there any significant difference in the EI mean score between student who use the TRAD teaching method and the Create-EMO teaching and learning module?	382 Students	Stratified	Schutte Self-Report Emotional Inventory (SSRI)	T-test Paired T-test Anova Manova

		RQ 8 Is there any significant difference in the mean score of each EI domains between pre-test and post-test among the TRAD group and Create-EMO group?			Create-EMO Module	Thematic Analysis
Phase 3	**RO 4** To determine the acceptance of Creative Process (CP) and Emotional Intelligence (EI) through the use of Create-EMO among students in teaching and learning KOMSAS drama.	RQ 9 What is the students' acceptance of the Create-EMO module in teaching and learning KOMSAS drama?	191 Students	Purposive	Questionnaire	Descriptive Statistics

CHAPTER 4
DESIGN AND DEVELOPMENT OF CREATE-EMO

4.1 Introduction

The origins of Create-EMO were highlighted in this chapter. The acronym Create-EMO stands for creativity and emotion, the two important elements in this module. The Create-EMO module incorporates emotional intelligence (EI) through creative processes (CP), which emphasizes on Drama topic in the Malay literature component known as KOMSAS **(***Komponen Sastera***)** for secondary 4. Furthermore, Create-EMO represents a pleasant vibe among students, where "create" refers to developing emotional intelligence in the teaching and learning process. The ASSURE model was used to design and develop the Create-EMO module, which comprises six phases: analyse learners, state objectives; select method, media, and materials; utilize media and materials, require learner participation; evaluate, and revise. Apart from that, this chapter establishes the reliability and validity of the module.

4.2 The design and development of Create-EMO

This study aims to design and develop an activity module to increase emotional intelligence in teaching and learning Drama topics in KOMSAS secondary 4. Based on the form of this study, there are four phases in module development, Phase I: design, Phase II: development, Phase III: Implementation, and Phase IV: Evaluation. The design and development of Create-EMO are based on the components discovered in the ASSURE model developed by Molenda et al. (1999). Therefore, in the design phase, the researcher needs to understand the background of the students and the subject itself so that it is in line with the Assessment Curriculum Standard Document or known as *Dokumen Standard Kurikulum dan Pentaksiran* 2018 (DSKP), provided by the Ministry of Education (MOE). In addition, the elements required according to the views of experts in module development have also been considered. Next, the design and development phase completes the draft module in which the strategies and activities set are based on Goleman's (1995) four main EI domains and Wallas's (1926) creative

process.

The module draft produced should undergo validation of the module's content, language, techniques, sessions, and activities by field experts and module development experts. Next, students' involvement is required during the module implementation process to test the module. In the last phase, the module's evaluation phase, the researcher had to evaluate the module's effectiveness by conducting experiments that examined the pre and post-test. After going through all four phases in the design and development study, the Create-EMO Module can be produced and applied to secondary four students and teachers.

4.3 ASSURE phase in the design and development of Create-EMO

Based on these six steps of ASSURE (1999), the researcher has divided into 4 phases: the planning phase, design phase, development phase, and evaluation phase. This division into 4 phases facilitates the flow of the work process chart in module development, shown in Figure 4.1. Phases in ASSURE are significant to be followed sequentially and systematically to produce modules that genuinely give meaning and achieve objectives. The ASSURE model (1999) has been used to develop a module implemented by Rasdi, Siti Shahida, Abdul Halim Masnan, Mahizer Hamzah, and Munirah Ghazali (2021).

Planning Phase	**A**nalyze Learners **S**tate Standard and Objectives
Design Phase	**S**elect Method, Media, or Materials
Development and Implementation Phase	**U**tilize Media and Materials **R**equire Learner Participation
Evaluation Phase	**E**valuate and Revise

Figure 4.1 ASSURE in design and development process of Create-EMO

The module design and development diagram above is divided into four phases:

the planning phase, the design phase, the development and implementation phase, and the evaluation phase. The planning phase involves student analysis steps and stating objectives. The design phase required the researcher to select methods, media, or materials where these steps need to be carried out and analysed carefully so that the modules can meet the targets and objectives to be achieved. Meanwhile, the development phase involves using media and materials and requires active student learning. The final phase, the evaluation phase, involves evaluating and reviewing the modules. The modules will be modified according to the errors and problems during the evaluation phase. The module development steps must follow the specifications to produce quality modules and meet the objectives. The following are the steps involved in the design and development of Create-EMO.

4.4 Planning Phase

This section will explain in detail the processes taken during the planning process. The researcher carries out the planning stage to determine the purpose and direction of Create-EMO development. In the planning process, the researcher has gone through the first and second processes, as stated in the ASSURE model, to analyse learner and state objectives. The researcher addressed all the discussions individually as follows:

4.4.1 Analyse Learners

According to Lohr (1998), analysing students will involve investigating students, content, and assignments, while Shambaugh and Magliaro (2006) stated that this process considers aspects of students, content, and teaching context. Therefore, in this first step, the researcher identified the general characteristics of the students, such as gender ratio, number of students, age, environment, and background of students. Following that, it proceeds with entry competencies, which explain the knowledge expected of learners before instruction, and finally, the learning style, which is the student's favoured learning style.

Analysing learners at an early stage is essential in determining the need to develop this module and the main features that must be developed in this new module for it to align with the needs of students. The general characteristics of students for this

study comprise a heterogeneous group as they come from different races and genders, with an age range of 16 years. The selected students from secondary four attend the National Secondary School in Petaling Utama, and those from different races and family backgrounds attend school in the same district. As stated by Wiku Aji Sugiri, Sigit Priatmoko & Basori (2020), students are used to being independent at this age.

According to the DSKP, students' level of learning in Malaysia still emphasizes 21st teaching and learning skills. DSKP also stated that teachers expose students to *Kemahiran Berfikir Aras Tinggi* (KB AT) or known as high-level thinking skills in their teaching and learning (t&l). KBAT uses reasoning and reflection to apply knowledge, skills, and values to solve problems, make decisions, innovate, and create something. KBAT includes critical, creative, and reasoning skills and thinking strategies. Teachers apply the KBAT in the classroom through reasoning, inquiry learning, problem-solving, and projects. It gives a picture of the current level of thinking of the students in secondary 4. Thus, the module produced considers the concept that focuses on thinking skills, life and career skills based on practicing pure values. Figure 4.2 shows the 21st Century students' profile.

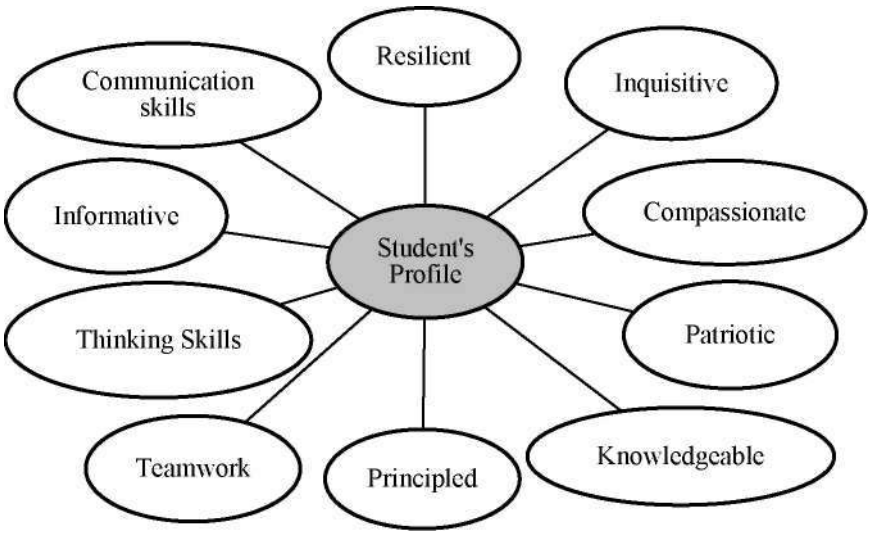


Figure 4.2 21st Century students' profile (DSKP, 2018)

Students' entry competencies based on the DSKP for the Malay subject mentioned that enrichment activities in teaching and learning were applied to strengthen students' abilities, capabilities, talents, and interests. Students who use different materials alone or with the teacher's guidance show that the teacher's role nowadays has

become the facilitator. Furthermore, students have prior knowledge of the *KOMSAS* drama and are familiar with technology and the use of computers and gadgets in 21st-century teaching and learning. The impact of COVID-19 has given new challenges to students when they have to learn and do exercises online, indirectly giving new experiences for students to download and upload their work given online.

The Malay language is a core and compulsory subject for all students in Malaysian schools. Ching and Nordin (2021) stated that the 21st-century learning style encourages students to become more independent and authoritative in the learning process while also emphasizing student-centered learning. In achieving the intentions and goals *of the Kurikulum Standard Sekolah Menengah* (KSSM) or Secondary School Standard Curriculum for Malay Language subjects, teachers have given guidelines and techniques for their teaching and learning, which indirectly shows the learning style applied nowadays for students at the school (DSKP,2018). There are several teaching and learning activities that KSSM has suggested in DSKP for the Malay language subject of secondary 4 to help teachers make continuous assessments of their students. The strategies and activities in Figure 4.3 below have helped the researcher adapt to the Create-EMO module.

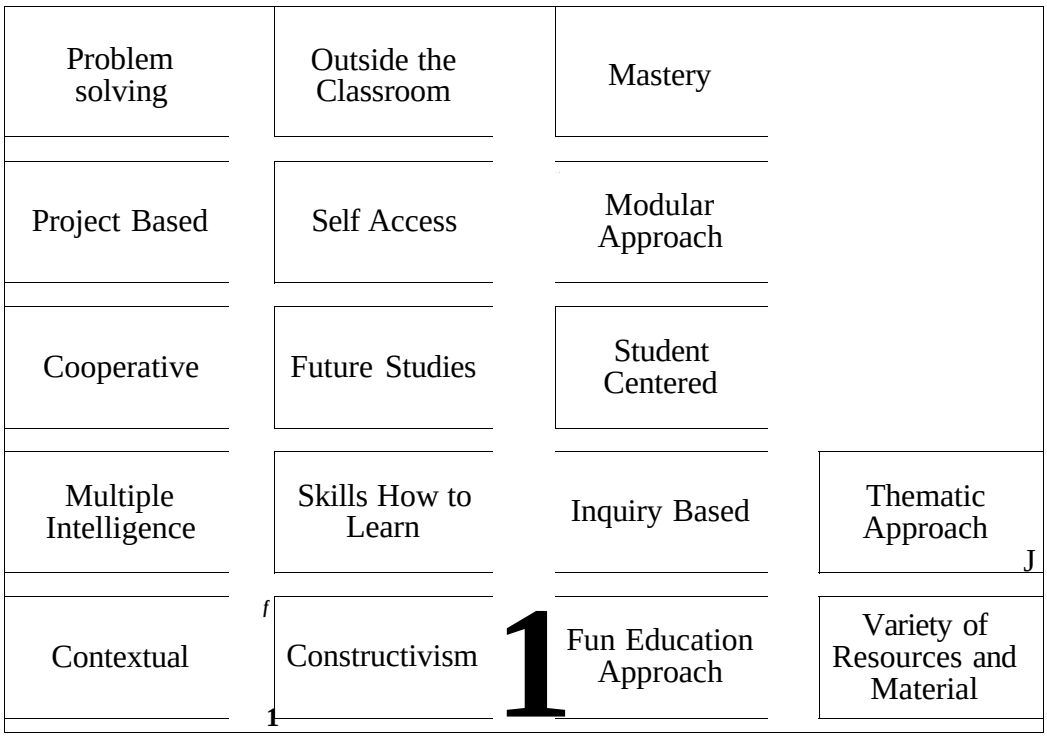


Figure 4.3 Teaching and Learning Styles (DSKP, 2018)

4.4.2 State Standard and Objectives

This study aims to design and develop an activity module to enhance emotional intelligence in teaching and learning the Drama topic in KOMSAS secondary 4. Before going to the design stage, the researcher has identified two essential factors: the standards and the objectives to be achieved from creating the module Create-EMO. The ASSURE model has 2 points in the standard section: curriculum and technology.

The Curriculum in DSKP (2018) formulated Malay Language subjects for Secondary school, emphasizing Content Standards (CS), Learning Standards (LS), and Assessment Standards (AS) that students need to know and accomplish. CS, LS, and AS are centred on language skills and the language system supported by curriculum elements. This standard contains elements of knowledge, skills, pure values, creativity, and innovation that students must master. Under the Professional Circular, the allocated time for teaching this subject is at least 128 hours per year. In this research, the researcher only focused on the KOMSAS drama, where KOMSAS in Malay is an element that can foster interest in reading and bring out the enjoyment of reading and appreciation of literary works among students. Appreciation and understanding of literature can support language skills in shaping students' identities and personalities. While the title of the drama taught in Petaling district schools is based on the literary drama *Berkhidmat untuk* (Serve the Country).

The second point is from the technology used in helping teaching and learning and enhancing emotional intelligence in the creative process. As DSKP (2018) highlighted, the *Elemen Merentas Kurikulum*(EMK) or Cross Curriculum Element, is an added value element applied in the teaching and learning process other than those stipulated in the CS and LS. This element is applied to strengthen the skills and human capital needed to prepare the students for current and future challenges. Elements in EMK include technology, creativity, and innovation. These elements aim to increase interest in technology, help and contribute to more effective learning, collect, digest, generate ideas, and create something new or original through inspiration or a combination of existing ideas. Therefore, these elements should be integrated and interconnected to ensure the development of students' human capital who can face the challenges of the 21st century.

In producing the Create-EMO module, the researcher has planned teaching and learning objectives that align with DSKP Malay Language secondary 4. In the draft

module, researchers injected Goleman's (1995) EI domains and Wallas's (1926) creative process into the module. The researcher has used EI domains such as Self-Awareness, Self-Management, Social-Awareness, and Social Skills incorporated with the four stages of the creative process, namely preparation, incubation, illumination, and verification. The teaching and learning activities module for the KOMSAS drama topic has adopted all the domains and stages as illustrated in Figure 4.4.

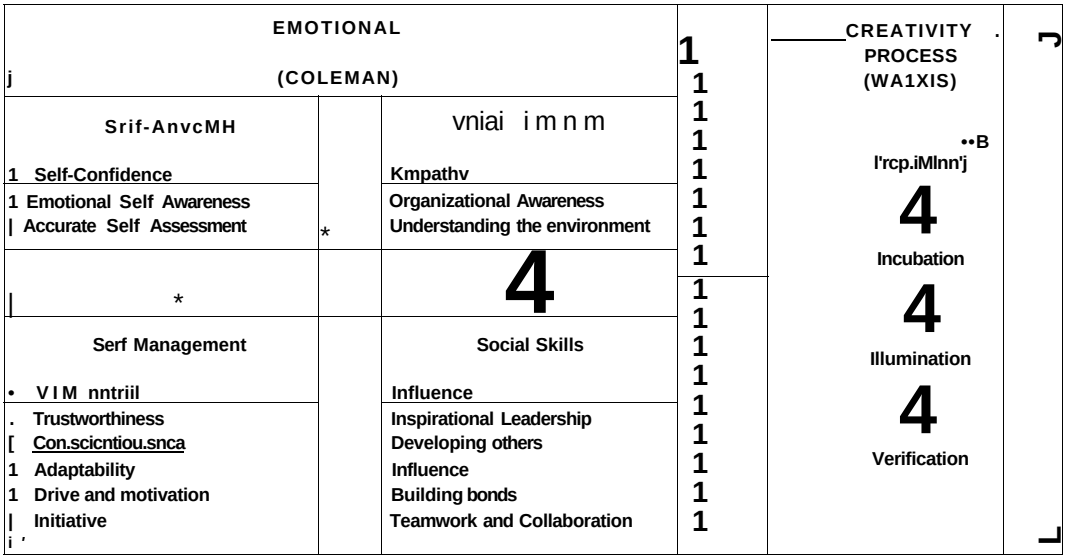


Figure 4.4 Incorporated EI domains and creative process in Create-EMO

The researcher has produced four modules in Create-EMO. The four modules represent the four creativity processes used in planning student activities. Therefore, each process has its objective connected to the domains of emotional intelligence involved. The researcher ensures that each emotional intelligence (EI) domain integrates into every creative process. An established CP must govern planned activities, and each of these creative processes (CP) should conduct activities that touch on at least one or more EI domains. A rough plan has been carried out in advance to ensure that the flow of this module can be described approximately before proceeding to a more profound process. The planning document of Create-EMO is shown in Figure 4.5.

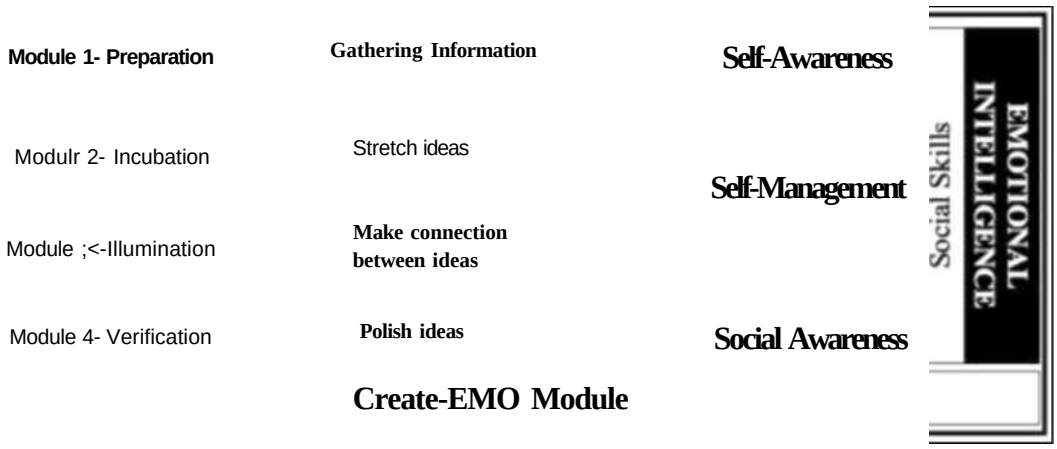


Figure 4.5 Create-EMO planning document

Each planned activity has followed the CP stage, and it has been linked to the EI components as follows:

i. Preparation

Students methodically follow a set of instructions provided by their teachers during the preparation stage of the activity, signalling the start of the Creative Process (CP) model. Students work in groups to complete a series of exercises given in the booklet to promote a thorough understanding of the upcoming learning objectives. Learners actively searching for and recognising helpful material relevant to the activity is essential to the preparation stage. This phase develops research and information retrieval mastery and builds the groundwork for the succeeding stages of the creative phase model.

At the same time, as a necessary step in the preparation process, students are expected to write a rough draft of their thoughts. This exercise encourages original thought and allows students to convey their ideas concisely. Group cooperation and individual problem-solving are prioritised throughout this stage. Addressing and resolving problems both individually and collaboratively becomes an essential aspect of the learning process throughout the preparation phase. Additionally, the activities in this phase are intentionally designed to support students in developing their interpersonal relationships. Cooperative students develop their teamwork and communication skills as well as gain knowledge about how to recognise and control their emotions. This comprehensive strategy provides a holistic educational experience that extends beyond academic content and aligns with Emotional Intelligence (EI) components.

In conclusion, the preparation stage is the cornerstone of the Creative Process model, where students collaborate to solve problems, gather data, create rough drafts, and refine their interpersonal skills. By laying the groundwork for later stages, this phase enhances the learning process by allowing for a comprehensive integration of the Creative Process model with elements of emotional intelligence.

ii. Incubation

As they progress through the incubation stage of the creative process (CP) within the educational framework, students enter a vital period where the growth and retention of their ideas take centre stage. Before proceeding to the next task, this stage serves as an essential break that allows pupils to understand and retain the creative process for a short while. During incubation, students experience a distinct emotional and cognitive shift. This phase contains an intrinsic emotional component in addition to the cognitive components, and its length enables people to develop, expand, and solidify their ideas. Emotional control becomes crucial as pupils navigate the intricacies of their cognitive processes.

The value of incubation extends beyond the simple advancement of concepts. It serves as a brain incubator, fostering an atmosphere that encourages the development of original ideas. A more complex and flexible teaching and learning process is facilitated by this deliberate pause in the creative process. Additionally, incorporating script-reading activities into the incubation phase enhances student understanding. Stressing appropriate intonation enhances students' language skills and adds an expressive component to their exploration of drama-related topics. This improved approach to instruction and learning aligns with the broader objective of developing a comprehensive and flexible learning environment.

Essentially, the incubation phase of the creative process is a multifaceted element that combines emotional regulation, cognitive growth, and the addition of dynamic activities. This thorough analysis reveals the pedagogical diversity present in every phase of the educational process, thereby enhancing the overall quality and appeal of the learning experience.

iii. Illumination

Students go through a transformative period when they reach the illumination stage of the creative process (CP) in education, where ideas solidify into concrete

solutions. This phase serves as a testing ground for ideas, yielding the best possible solutions to the problems at hand. During illumination, students follow a controlled procedure outlined in the handbook. They successfully translate their concepts into physical designs in this phase by vehemently outlining their strategies, setups, and drawings. Individual and collective ideas are synthesised in this intricate process, where numerous ideas combine to create a more complex and imaginative final output.

The illumination stage signifies a qualitative change in the creative process rather than merely a collection of thoughts. It is the moment when the collective intellectual output of pupils transforms into a concrete manifestation of creativity. This approach involves identifying and leveraging both individual and collective skills and abilities. Additionally, the interpersonal component of the learning process is strengthened by the cooperative character of illumination planning and decision-making exercises. As they work together to find creative solutions, students develop their ability to recognise and appreciate the diverse skill sets of their peers.

Individual innovation and teamwork interact dynamically during the illumination stage. It is a phase of transformation where concepts become tangible plans, and cooperative problem-solving serves as a means of identifying and valuing one's own and other people's special strengths. This thorough analysis demonstrates the pedagogical depth that results from tying planned activities to the illuminating phase of the creative process, creating a collaborative and all-encompassing learning environment.

iv. Verification

Students' creative activities come to a close with the verification stage, marking the final phase of the creative process (CP). This stage transforms their conceptualisation into tangible and observable results, primarily through captivating drama productions. This last phase of the CP serves as a platform for showcasing the creativity generated in earlier phases and as a means of confirming the effectiveness of ideas developed during the stages of preparation and illumination. During the verification process, students are assigned to put the ideas they have developed through careful preparation and innovative research into practice and demonstrate them. The drama performances serve as a canvas on which students paint their ideas and insights, giving the criteria created throughout the preparatory and illuminating stages a tangible form.

During this intensive process, students are expected to do more than just verbal representation. They must become proficient in facial expressions, gestures, and vocal tones to portray the range of emotions hidden within their performances effectively. This multifaceted method fosters emotional intelligence by increasing sensitivity to the thoughts and feelings of others, in addition to improving expressive skills. The documentation of group strengths and flaws, a significant component incorporated in the booklets, acts as a post-presentation reflecting exercise. This deliberate exchange of thoughts helps a collective understanding of group dynamics, encouraging an open and constructive environment. The primary purpose is to foster acceptance and constant progress in children.

In summary, the verification stage captures students' transforming path from ideation to realization. Students demonstrate their creative abilities and fundamental skills in communication, empathy, and collaborative growth through dramatic presentations and reflective evaluations. Combining the creative process and emotional intelligence components emphasizes the educational experience's depth and richness.

Audience *M* **Behaviour** *M* Conditions *M* Degree

Figure 4.6 ABCD process

It is essential to customize learning objectives to the abilities of each learner. Most schools stated their philosophy to help students realize their full potential; therefore, the researcher has adopted the ABCDs process outlined in the ASSURE model to ensure that the learning objectives are well stated. ABCDs specify the Audience for whom the objectives will intend, the Behaviour to be exhibited, the Conditions in which the Behaviour will identify, and the Degree to which the new skill or skill knowledge must master. The intended ABCDs are shown in Figure 4.6.

Based on the learning objectives in the Create-EMO module, the researcher has followed the steps recommended in the ASSURE model to ensure that the objectives are orderly and planned. Table 4.1 below is the breakdown of teaching and learning objectives for the four activities in Create-EMO.

Table 4.1
Teaching and learning objectives in Create-EMO

Module 1	**Preparation**
Audience	The students in secondary 4 study the drama "Berkhidmat untuk Negara" by Affix Zulkarnaen Adam in the Malay Language Literary Component (KOMSAS). Students must undergo the pre-test of EI before the learning session.
Behaviour	i. Students' minds can be focused on identifying problems and finding solutions individually and in groups. ii. Students can work in groups and build good interpersonal relationships. iii. Students can identify and manage emotions in their initial idea preparation session.
Conditions	i. Students need to use the Create-EMO module in their teaching and learning process as a group. ii. Students can use materials, tools, equipment, or references other than those provided in the Create-EMO module for learning purposes. iii. Students need to process information and understand the background of the place and the community in the drama passage in groups in order to be able to identify the author's thoughts and find ideas about suitable props. iv. Students must build a rough outline of the props needed for the selected drama situation based on the plot. v. Students need to analyse the background of the place and the community using a formalistic approach.
Degree	i. Teachers and students were given 1 hour for introduction, discussion, questioning, and guidance sessions. ii. Students can then work in groups for one week from the teacher's sharing date according to the timetable planned by their group. iii. Students need to complete Module 1 in the Create-EMO in a group.

	iv. The teacher will continuously evaluate and guide until the topic is complete. v. No evaluation of students' EI levels until the students complete all four CPs in the Create-EMO
Module 2	**Incubation**
Audience	This module is only for Students who are in secondary four and have completed the activities in module 1 in Create-EMO.
Behaviour	i. Students will continue the drama learning session as usual and be more relaxed because the activities aim to give students space and time to work on ideas alone. ii. Students will incubate their ideas in their minds, suspend the creativity process, and do other activities first. This stage can allow students to manage their feelings well without causing negative consequences.
Conditions	i. Students need to use the Create-EMO module in their teaching and learning process as a group. ii. Students can use materials, tools, equipment, or references other than those provided in the Create-EMO module for learning purposes. iii. Students need to read drama dialogues with correct intonation and full of appreciation. iv. Students must develop ideas from the information obtained from reading the drama script.
Degree	i. Teachers and students were given 1 hour for discussion, questioning, and sharing sessions. ii. Students can work in groups for one week from the second session. iii. Students need to complete the 2nd module in the Create-EMO in a group. iv. The teacher will continuously evaluate and guide until the topic is complete. v. No evaluation of students' EI levels until the students complete all four CPs in the Create-EMO.

Module 3	**Illumination**
Audience	This module is only for Students who are in secondary four and have completed the activities in modules 1 and 2 in Create-EMO.
Behaviour	i. Students' creative ideas will emerge suddenly due to the previous process, and they will be able to identify the best ideas for solving problems. This process can also combine students' ideas to produce something more creative. ii. Students can recognize the abilities of themselves and their group members. They will also encourage each other to move the plans made and learn ways to solve problems and the strength to work together to achieve goals.
Conditions	i. Students need to use the Create-EMO module in their teaching and learning process as a group. ii. Students are free to use materials, tools, equipment or references other than those provided in the Create-EMO module for learning purposes. iii. Students will connect the dialogue, setting of the place, and community setting with the needed props. iv. Students need to sketch and list the types of props used and a proper plan for building the props. v. Students will plan a period and distribute tasks from discussion results and mutual agreement.
Degree	i. Teachers and students were given 1 hour for discussion, questioning, and sharing sessions. ii. Students can work in groups for one week from the third session. iii. Students need to complete the 3rd module in the Create-EMO in a group. iv. Students should start developing Props and other preparations before the day of their presentation. v. The teacher will continuously evaluate and advice until the topic is complete.

	vi. No evaluation of students' EI levels until the students complete all four CPs in the Create-EMO
Module 4	**Verification**
Audience	This module is only for Students who are in secondary four and have completed the activities in module 1 to 3 in Create-EMO.
Behaviour	i. Students will implement and demonstrate ideas that are confirmed together. This process effectively links the criteria found at the stage of preparation and illumination. ii. Students will learn to understand other people's feelings through non-verbal language, such as facial expressions and body language. iii. Students will show empathy towards others to ensure that all the plans will run successfully. iv. Students will understand that articulation is essential in dialogue pronunciation. Students can also deliver and express dialogue in drama.
Conditions	i. Students need to use the Create-EMO module in their teaching and learning process as a group. ii. Students are free to use materials, tools, equipment or references other than those provided in the Create-EMO module for learning purposes. iii. Students must show their creativity practically through their group drama performances. iv. Group members need to identify weaknesses and strengths in planning and performing their plays to improve their performances in the future.
Degree	i. Each group needs to present their drama in 10 minutes. ii. Students must complete the 4th module after receiving feedback from the teacher about the drama performance in delivery, intonation, emotion, presentation creativity, and team collaboration. iii. Students will undergo the EI Post-Test after the end of this last session.

4.5 Design Phase

The design phase involves selecting the methods, media, and materials applied in the Create-EMO. Based on DSKP (2018), researchers have made changes depending on suitability. All discussions for this phase are as below:

4.5.1 Select Method

During the COVID-19 pandemic, the move to distance learning and the alternate school system presented significant challenges for teachers and students. Traditional KOMSAS teaching and learning usually requires students to prepare by reading, understanding, and writing a synopsis by asking students to produce structurally written notes that include themes, characters, plots, language style, time, place, values, and others. The next teacher will tell a story and lecture to strengthen students' understanding. The teaching and learning of Malay Literature ends with a questions and answers session; students are given the homework at the end of the lesson. Therefore, through this study, the researcher suggested the KOMSAS teaching and learning approach by applying student-centred learning.

Student-centred learning is today's main driver behind education policy and practice (Coleman & Money, 2020). Student-centred learning is an innovative teaching method that promotes student interaction with educators because students act as active participants in their learning (Hoidn, 2017). Student-centred learning built the constructivist paradigm emphasizing the learning environment developed according to the psychological and socio-cultural context (Harjali, 2017). Thus, students can manage, interact, and achieve learning objectives, aided by learning activities based on materials, strategies, and technology integration.

In this research, the researcher chose a method student-centred and teachers only as facilitators. The teacher will share information on the learning activities at the beginning of the sessions, and then, the students will work in groups to complete the task. According to this strategy, students are encouraged to involve themselves in their learning activities actively. In the classroom, the teacher is a leader who guides students to carry out learning activities, either in groups or individually—more time is allocated to student learning activities in the teaching and learning process. Researchers applied a strategy in the students' activities where the students could work in groups. The

strategy also requires students to role-play, cooperate, and do projects. Student-centred learning for this research is shown in Figure 4.7.

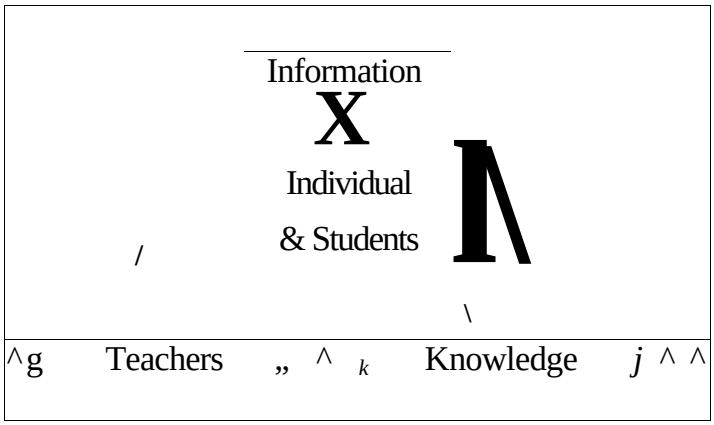


Figure 4.7 Student-centred learning

4.5.2 Select Media

The media selected is based on existing media, such as notes, videos, and textbooks. However, developing worksheets using online tools may be required because online classrooms were used widely after the COVID-19 outbreak. In selecting the technology and media used in this module, the researcher has considered several vital criteria to achieve the objectives of this teaching and learning module. The researcher ensures that the selected Internet sites contain the latest and accurate information to help students achieve teaching and learning objectives and align with standards and outcomes (Magnuson, 2013). In addition, the use of media should be appropriate for the age of the students. Therefore, the researcher only chooses media that are easily accessible by the age of 16, such as digital notes, videos, and others (Mayer, 2021). The media chosen must also use appropriate languages in addition to being able to attract interest and provide engagement for students.

The most frequently repeated factor in content analysis throughout the literature is the necessity of clarity in interactive multimedia design. The literature emphasises the importance of effectively displaying all necessary content clearly and understandably to engage users (Chapman & Chapman, 2009; Galitz, 2007; Knoors & Marschark, 2014). This clarity applies to text, video, sign language, photos, animation, graphics/icons, audio, and screen elements. To improve understanding, multimedia content designers must prioritise easily readable material in legible texts (Boudreault et al., 2018; Pelayo et al., 2018). Riza et al. (2018) emphasise the need for high-quality,

plain-language videos and basic, narratively explicit video content. Furthermore, photos, graphics/icons, audio, and screen layout should provide clear and intelligible content to assist users (Galitz, 2007; Jamaludin, 2005).

Concerning technical quality, the researcher considered the clarity of text, audio, and images in the video because it will be one of the student's learning media. The videos were appraised based on length and picture byte size to ensure optimal instructional content delivery and accessibility. This rigorous evaluation sought to improve the effectiveness of learning materials offered to students. Hence, it needs to be consistent and easy to access. Students will look for multiple references for their project; therefore, the content entered Create-EMO is bias-free, so it is clear to students about information. Finally, the importance of the user guide and directions is vital in developing the Create-EMO module because the direction needs to exactly organize so that it is easy for teachers and students to use them.

4.5.3 Select Materials

The researcher produced the teacher's handbook and the student activity module. Both modules have been modified from existing materials as appropriate and meet the diverse needs of this research. The researcher has designed the flowcharts in advance, and Figure 4.8 shows the flow of the teacher handbook. Developing the handbook started with introducing the modules teachers need to comprehend. Next, In the research context, the researcher conducted a study where data had to be gathered within specific time frames. Therefore, the researcher included the checklist in the teacher's handbook as a tool to inform teachers about the study's scheduled periods and corresponding activities. By providing this checklist to teachers, the researcher aimed to ensure that the teachers knew the schedule and activities related to the study. This helped coordinate efforts, understand expectations, and ensure consistency in the research implementation across different contexts or classrooms.

The checklist in Table 4.2 played a crucial role in the research study. It served as a practical tool to communicate important information to teachers regarding the timing and nature of activities involved in the research implementation. This emphasis on clarity reassured educators and facilitated effective collaboration between the researcher and educators. The flowchart also includes outlines for each session as a reference for teachers during the ***KOMSAS*** drama teaching and learning session.

Table 4.2
Teachers Checklist

	Action	Date	Source
1	Student Registration	23rd July	Link (Online)
2	Emotional Intelligence Pre-Test	26th September	Link (Online)
3	Module 1	26th September	Student's Booklet
4	Module 2	3rd October	Student's Booklet
5	Module 3	10th October	Student's Booklet
6	Module 4	17th October	Student's Booklet
7	Emotional Intelligence Post-Test and Acceptance Test	31st October	Link (Online)

Every module that depicts the creative process was made with all the elements required for effective learning. It had clear learning objectives that outlined the specific abilities and information that students needed to acquire. Every session was scheduled to maximise interest and retention while guaranteeing thorough coverage of the material.

Moreover, the modules featured many learning features, including interactive activities, multimedia materials, and collaborative projects. These were meticulously designed to cater to various learning styles and preferences. The activity instructions were comprehensive, providing step-by-step directions on how students should interact with the information and participate in the learning process.

Finally, the modules were intended to culminate in clearly specified learning outcomes, which identified the quantitative achievements and abilities that students should have by the end of each session. This systematic method guaranteed that the learning experience was thorough and unified, resulting in significant educational outcomes.

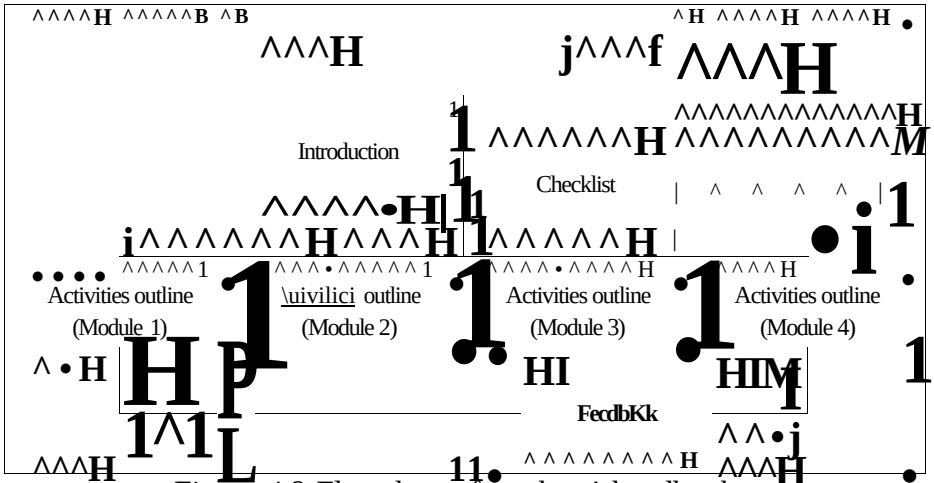


Figure 4.8 Flowchart of teachers' handbook

Next, flowcharts help instructional developers visualise the logic and arrangement sequence of instructional content, resulting in better planning and learner navigation throughout a teaching and learning module (Branch, 2009). The flowchart in Figure 4.9 illustrates the process flow of the Create-EMO module, which the researcher developed for students learning *KOMSAS* drama. The Create-EMO module begins with explaining to the students the activities they must carry out. Next, each module representing the four creativity processes will start with learning objectives before the activity starts. Each module has different activities for them in groups.

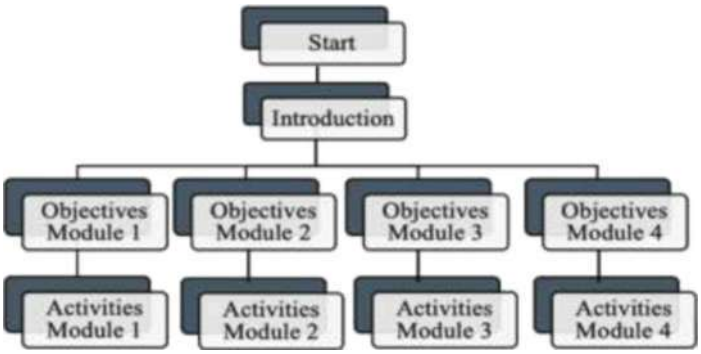


Figure 4.9 Flowchart of students Create-EMO

The main objectives of Figures 4.8 and 4.9 are to show how the Create-EMO module activities run and ensure that all vital information includes in the developing stage. Figure 4.10 are an example of a storyboard layout for each page in the Create-EMO module for students and teacher handbook. The storyboard was designed based on the flowchart and described the layout and content of the module. Storyboarding is an important phase in instructional design because it helps organise content logically,

promotes communication among team members, and guarantees alignment with learning objectives, eventually increasing the effectiveness of the learning module (Clark & Mayer, 2016).

Next, in this stage, the researcher has also decided to make access to these two modules easy to use. Due to the movement control of Covid-19 and the rotation school system, the researcher provided these modules in the form of Portable Document Format (pdf), which this format conceived as one of the supports in creating and editing documents. This format also makes printing the given module easier for teachers and students. It makes it easier for them to choose whether to carry out the module activities digitally or manually. The researcher also provides printed modules for those teachers and students in school. Each module development process explains in more detail in the development stage. PDF documents are frequently used in teaching and learning modules because they offer constant configuration across platforms, support interactive qualities, and allow for convenient offline access, improving the usability and accessibility of learning materials (Al-Qallaf & Alotaibi, 2020).

Figure 4.10 Create-EMO storyboard

4.6 Development and Implementation Phase

In this development section, the researcher will explain the process when developing the Create-EMO module by obtaining all the discussions in the design

section and transforming them into the development of the material itself. The phase involves utilizing the media and materials in producing the Create-EMO. All discussions for this phase are as below:

4.6.1 Preview Media and Materials

In the design phase, the researcher has identified appropriate media and technology suitable for the students. For this stage of development, the researcher has previewed selected technology and media related to objective learning. The researcher has previewed several learning technologies, media, and materials that can assist students in their learning. The technologies, media, and materials used are as follows:

i. *KOMSAS* Textbook (*Jaket Kulit Kijang dari Istanbul*)

The researcher had been incorporated the KOMSAS textbook "*Jaket Kulit Kijang dari Istanbul*" into the learning module preparation was chosen because it is being used for teaching and learning drama KOMSAS in secondary 4 (Dewan Bahasa dan Pustaka, 2015). Designed for secondary four students, this textbook explores various topics with a focus on drama. Its inclusion in the course materials is intentional, as it provides students with a comprehensive reference and reading resource while offering important insights into the drama's plot. The thorough review and subsequent approval of this textbook by the Dewan Bahasa dan Pustaka and the Malaysian Ministry of Education highlight its importance. This rigorous screening process ensures that the textbook is suitable for educational use and meets linguistic requirements. The lack of invalidity or language barriers further guarantees the quality of the learning materials.

By choosing a textbook with official clearance, the researcher demonstrates a commitment to maintaining educational standards and adhering to set curriculum requirements. The presence of "*Jaket Kulit Kijang dari Istanbul*" as shown in Figure 4.11 enriches the learning experience for secondary four learners and confirms the whole learning module's authenticity and trustworthiness.

Figure 4.11 KOMSAS Textbook

ii. YouTube

With the forced shutdown of schools worldwide, most governments, including Malaysia, implemented mechanisms that limited face-to-face connection between teachers and learners. Schools around Malaysia have turned to distance learning to meet expanding educational needs. Distance learning permits students to learn independently, preparing them to become independent learners. The use of films developed as a technological application that substantially impacted students' learning experiences. According to Kaur (2018), video technology can be an effective delivery system, mainly as an active learning technique. It can also be a powerful intrinsic motivator with a significant and positive impact on student motivation and interest. According to McCollum (2018), one strategy to improve learning outcomes and student performance is to use films as a teaching aid both within and outside the classroom.

Videos are widely available on various social media platforms, with YouTube being the most popular for educational videos. One of its distinguishing advantages, which has resulted in its extensive use, is that the videos on this video viewing and sharing site are fascinating to watch, and students may watch them repeatedly. According to Hashmi (2020), YouTube is the most popular social media network, with four times more video views. During the pandemic, the number of YouTube users increased significantly. In March 2021, YouTube was the best website in the world, with approximately one billion monthly visits (eBizMBA, 2021).

The researcher carefully utilised YouTube's expanding possibilities in a complete investigation of its integration with the Create-EMO module. YouTube was purposely introduced into the lesson to enhance the students' learning experience because it is recognised as a versatile application supporting seamless upload and viewing of videos across varied content genres. Similarly, Maziriri, Gapa, and Chuchu (2020) found that students' attitudes about using YouTube are strongly linked with their behavioural intents, indicating that this e-platform highly benefits tertiary students. The researcher carefully chose the videos on this platform to serve as essential student references, particularly in the context of the prop's drama activity. Students are presented with a multimedia-rich resource to stimulate their creativity and inspire inventive ideas by connecting the chosen film with the module's thematic theme, which centres on drama-related activities.

YouTube accessibility and user-friendly interface make it an excellent medium for delivering dynamic content to students while catering to various learning techniques. Students can access a wide variety of viewpoints and styles related to the drama set activity through the platform's extended video library, which fosters a thorough understanding of the subject. Integrating YouTube is in line with modern teaching methods that prioritise the use of digital tools and multimedia materials. Utilising the power of video material, the Create-EMO module aims to engage students in an immersive and visually appealing learning environment while also conveying knowledge (Maziriri, Gapa, & Chuchu, 2020).

Finally, as shown in Figure 4.12 the researcher deliberate inclusion of YouTube in the media and materials overview of the Create-EMO module demonstrates their commitment to providing students with an engaging and dynamic teaching and learning environment. Through this integration, the module aims to leverage the instructional potential of online platforms, providing students with access to a wealth of visual information for exploration, learning, and inspiration.

Figure 4.12 YouTube Video Used in the Create-EMO
Source: https://www.youtube.com/watch?v=Unq82yxkFv8

iii. SlideShare

Materials in the public domain or offered under an open license, known as OERs (Open Educational Resources), allow for unrestricted access, use, modification, and redistribution. These resources may be available in digital or other formats. OER is classified as 'Open Solutions' alongside FOSS, OA, OD, and crowdsourcing platforms (UNESCO, 2019). Wiki sites, blogs, SlideShare, e-journals, and bibliographic databases are common open educational resources. The researcher used SlideShare as a teaching and learning resource in this research. SlideShare is the world's most incredible collection of PowerPoint presentations on various themes (Wiley, 2015).

The researcher intentionally used SlideShare within the Create-EMO module to leverage the platform's collaborative knowledge exchange capacity. SlideShare, a collaborative place for sharing slides and infographics, was chosen as an additional resource to enhance students' engagement with the drama theme. The researcher's prepared slide presentation incorporates crucial material and compelling graphics directly connected to the module's focus on drama. The presentation goes beyond typical text by including an infographic, a visually engaging and straightforward depiction of critical themes, and examples in Figure 4.13 below. This visual feature improves students' comprehension and retention of crucial information while appealing to various learning styles (Bashir et al., 2021).

Figure 4.13 Sample of SlideShare using graphics
Source: https://www.slideshare.net

Furthermore, the use of SlideShare coincides with current trends in educational technology, providing students with an engaging and accessible medium (Hettigeet al., 2022). The community-oriented character of the platform encourages the sharing of helpful content, guaranteeing that the selected presentation fits not only the relevancy criteria but also the norms of collaborative knowledge distribution. SlideShare's inclusion in the media and materials of the Create-EMO module demonstrates a commitment to utilising a range of digital channels to provide a dynamic and engaging learning environment. This deliberate integration enables students to become active participants in a larger online learning community.

iv. Teachers Handbook

Developing the Teacher's Handbook in APPENDIX M and its inclusion in the learning module demonstrate a thoughtful approach to assisting educators in adequately applying the Create-EMO module. This guidebook is a comprehensive resource, offering teachers valuable insights and guidance for navigating the module's teaching and learning activities. The Teacher's Handbook underwent a thorough evaluation process by the researcher to ensure its quality and efficacy. Expert opinions were obtained in advance, matching the evaluation techniques used for the Create-EMO module. This dual review technique, including the module and supporting guidebook, demonstrates the company's dedication to maintaining high-quality teaching resources.

Teacher manuals or handbooks in Figure 4.14 are crucial in instructional design. They provide teachers with organised guidelines, pedagogical practices, and resources that enable consistent and effective module usage (Breasey, 2023). The Teacher's

Handbook is designed to provide educators with clear and structured guidelines, enhancing their ability to facilitate meaningful learning experiences for students. The handbook is adapted from teachers teaching drama *KOMSAS* planning to meet potential issues and optimise the overall teaching process by incorporating expert comments into its development. In conclusion, incorporating the Teacher's Handbook into the learning module demonstrates a comprehensive approach to building educational resources. It provides educators with the necessary resources for successful implementation and demonstrates the researcher's commitment to establishing a well-rounded and effective learning environment.

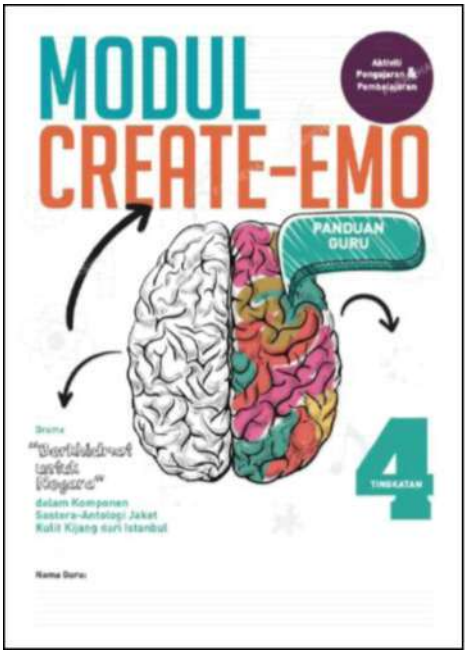


Figure 4.14 Teachers Handbook

v. **Create-EMO Module**

As the primary study resource for students, the Create-EMO module in Appendix K is an essential component of the course materials. This module has been thoughtfully created to help students by examining how the Creative Process (CP) affects their Emotional Intelligence (EI) in the context of KOMSAS drama teaching and learning activities. With an emphasis on the particular subject being studied, the Create-EMO module comprises a series of activities designed to engage students and deepen their understanding of the material. The learning objectives and these activities are carefully aligned to provide a meaningful and cohesive educational experience.

The Create-EMO module sample as shown in Figure 4.15 underwent a thorough

evaluation procedure conducted by professionals prior to its use with students. According to the evaluation and revision step described at the end of this chapter, the purpose of this review was to assess the module's overall efficacy in achieving the intended learning outcomes as well as its content and instructional design. The curriculum was developed and continually improved to meet the highest educational standards with the guidance of expert feedback. Consequently, the Create-EMO module becomes not just a learning tool but also a well-curated tool that links abstract ideas with real-world applications. The module is positioned to provide students with a strong and enriching learning experience by combining expert evaluations, enabling their investigation of the relationship between Creative Process, Emotional Intelligence, and KOMSAS drama teaching and learning.

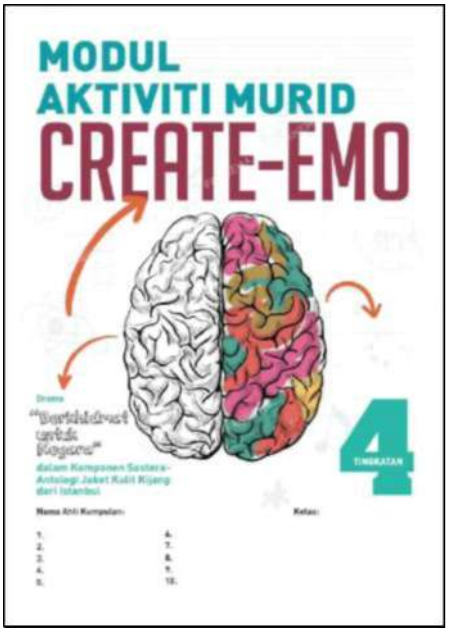


Figure 4.15 Student Create-EMO

vi. Google

According to Sofi-Karim, Bali, and Rached (2023), the World Wide Web (WWW) was introduced in 1991, resulting in a universe of websites that enabled the establishment of online communities and organisations. As a result, educators, students, and authorities may now collect helpful information, recommendations, and reviews about the quality of education and online experiences. Platforms like Facebook, Google Drive, Google Docs, Google Meet, Google Classroom, Dropbox, and other chatting, conferencing, and emailing applications represent an innovative approach to providing academic help and quality educational services. These frequently used tools use

information technology to improve learners' knowledge, abilities, and achievements.

To facilitate communication, collaboration, and information sharing, the researcher in this research incorporated several Google applications in the preparation of the learning module. For instance, students can effortlessly upload their finished projects to Google Drive, which functions as a single file storage system. In addition to facilitating efficient file management, the platform makes project submissions simple to access. The learning module now incorporates Google Forms, allowing students to submit relevant data. Students may more easily supply the required information with this option, which helps to make the data-gathering process more efficient and well-organised. Due to its well-established security measures and user-friendly layout, Google Meet was designed as a preferred online teaching and learning tool.

Digital teaching platforms, according to Choukaier (2024), are software programs that improve online education by facilitating communication, teamwork, content distribution, and evaluation. These platforms have become increasingly popular because they offer both synchronous and asynchronous learning options, thereby increasing accessibility and flexibility in education. According to Nordin et al. (2023), Google Meet, Zoom, and Microsoft Teams are the three most widely used digital education platforms in Malaysia for instruction and learning. This productivity solution integrates Google Classroom, Drive, and other Google services with video conferencing. As the leading platform used by government schools for online activities, Google Meet offers a secure and convenient environment for both teachers and students. Students and teachers are assigned unique identification (ID) numbers by the Malaysian Education Department, which further enhances the security and customisation of the Google Meet platform.

Additionally, the researcher created thoughtful links to facilitate accessibility when filling out forms and uploading documents. This proactive approach was essential to guaranteeing the precision and effectiveness of these crucial elements. The approach aimed to prevent technical issues and user mistakes caused by broken or difficult-to-find links by addressing accessibility issues. Ensuring that links were functional and easily accessible enabled users to complete their tasks with ease, thereby increasing the accuracy and dependability of the online learning environment. This focus on accessibility enhanced the user experience. It ensured the system worked correctly and provided users with a seamless, error-free experience. In conclusion, including Google applications within the learning module demonstrates a deliberate decision to harness

advanced technology for effective communication, data collection, and online collaboration. This careful planning guarantees that students may interact with the learning resources easily, fostering a pleasant and technologically enhanced educational environment.

4.6.2 Prepare Media and Materials

The researcher explains the steps to produce the Create-EMO module and the teacher's handbook in this section. The researcher also illustrated how the selected reference materials transform into digital resources, and the process is as follows.

4.6.2.1 Google

Figure 4.16 shows a researcher's steps in producing a Google Form. The researcher used the existing template from the Gallery and set the answer form with short and multiple-choice answers. Next, after the form is complete, the researcher has copied and pasted the link on the module to make it easier for the students to complete the form.

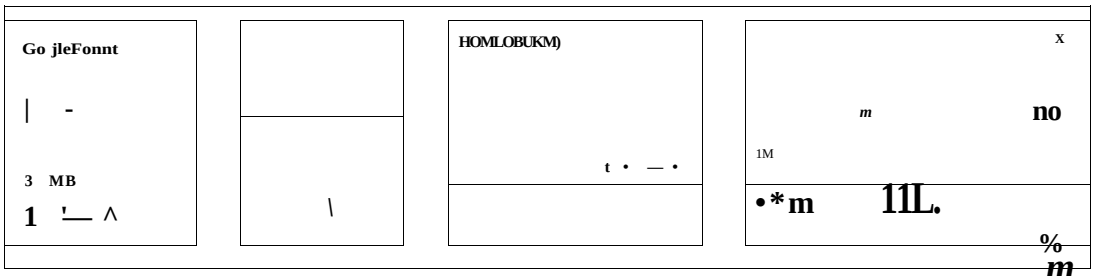


Figure 4.16 Creating the Google Forms

Figure 4.17 shows some steps the researcher took when creating a folder in Google Drive. The students will send their work by uploading the necessary documents to the folder created. The Google Drive application is free and easy to use; researchers go to Google Drive, create a new folder, and click Shared Drive. Shared drives are available and accessible only to those who have the link.

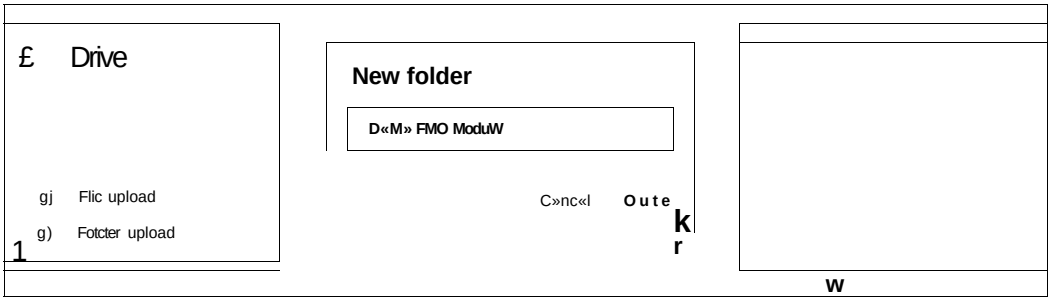


Figure 4.17 Creating the sharing files in Google Drive

4.6.2.2 Digital Resources

The researcher obtained the web page's URL from the selected video and slide on YouTube and SlideShare. Then the link was shortened and placed in the student activity module as their reference material. Figures 4.18 and 4.19 show the processes.

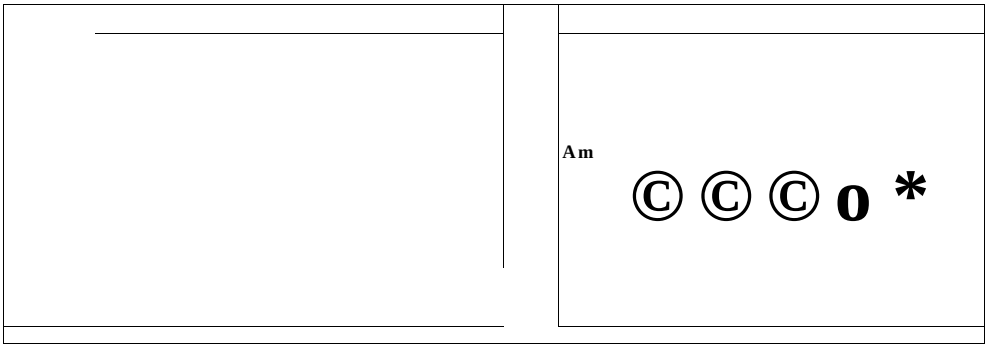


Figure 4.18 Resources from YouTube

Figure 4.19 Resources from SlideShare

Figure 4.20 shows the process where the researcher uploads a copy of the *KOMSAS* drama textbook and places it into the Create-EMO module. The copy has been uploaded and made as a QR code. QR Code Scanner is the fastest and most user-friendly application. A QR code is a series of square-shaped pixels that can interpret information by a digital device. The researcher used the QR code generator for free and

then uploaded the notes to be shared. After the generated QR code was ready, the researchers added the QR code to the Create-EMO module.

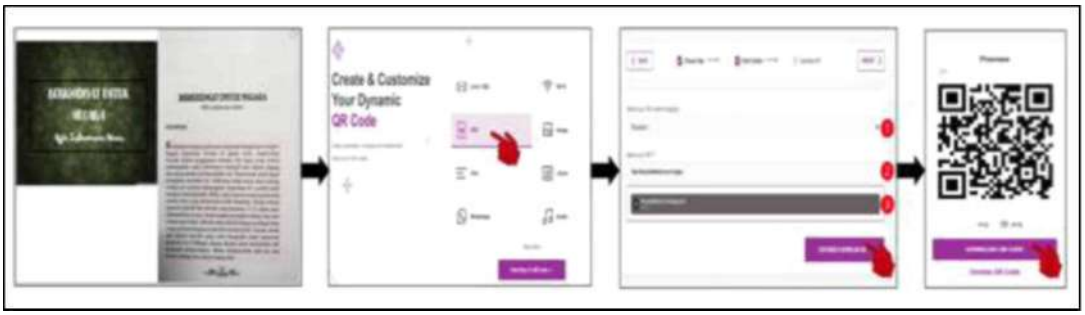


Figure 4.20 Generate QR code

4.6.2.3 Teachers Handbook

The development process of the teacher's handbook involved visual and text elements. Data gathered from the design process was used to develop the materials. The process involved in developing the teachers' handbook was addressed individually in the next section.

i. *Arrangement*

The teacher handbook is a KOMSAS drama Teaching and Learning Manual using the Create-EMO module, developing the handbook as an alternative to assist teachers in delivering KOMSAS drama teaching and learning activities using Create-EMO. The arrangement in the handbook is essential to ensure that the instructions given to the students follow the needs of the study and experiment. Therefore, this handbook is essential for teachers to receive clear and accurate guidance according to the requirements of the study procedure in addition to being appropriate to the existing content in the secondary 4 Malay Language DSKP.

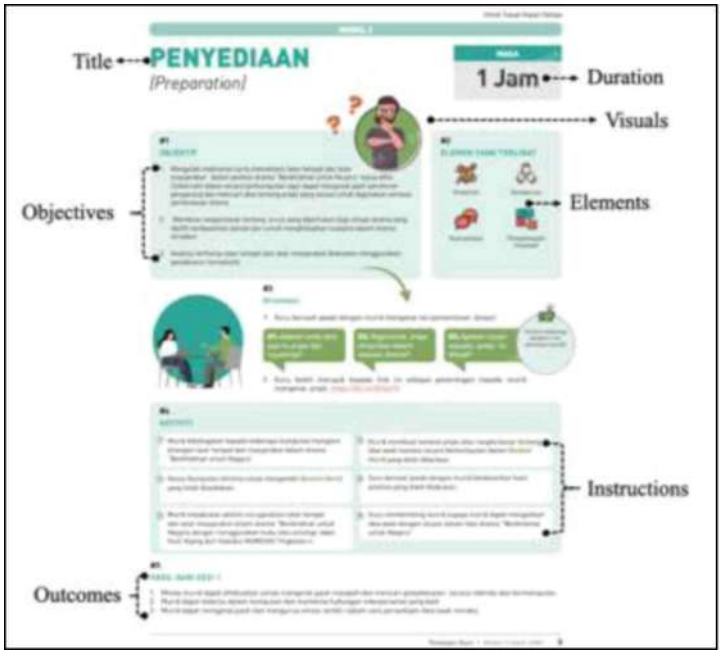


Figure 4.21 Direction of eye movement

The arrangement of related visuals and text placed accordingly is essential in determining whether the viewer's eye will flow across the handbook (Heinich et al.,2002). The first viewer's attention is usually drawn to the large scale of the component (Smaldino et al.,2012). Therefore, as shown in Figure 4.21, the handbook arrangement was consistent, starting with the title, objectives, allocated time, elements involved, instructions, and teaching and learning outcomes.

ii. *Balance*

The balance elements have been taken seriously by the researcher in the handbook development process. In general, balance is essential in ensuring design stability, and design should avoid imbalance as it is jarring to the reader (Smaldino et al., 2012). Visual elements are balanced when the design is horizontally, vertically, or evenly distributed along each side of an axis. A formal or Symmetry balance obtain when a design is replicated on both sides (Heinich et al., 2002).

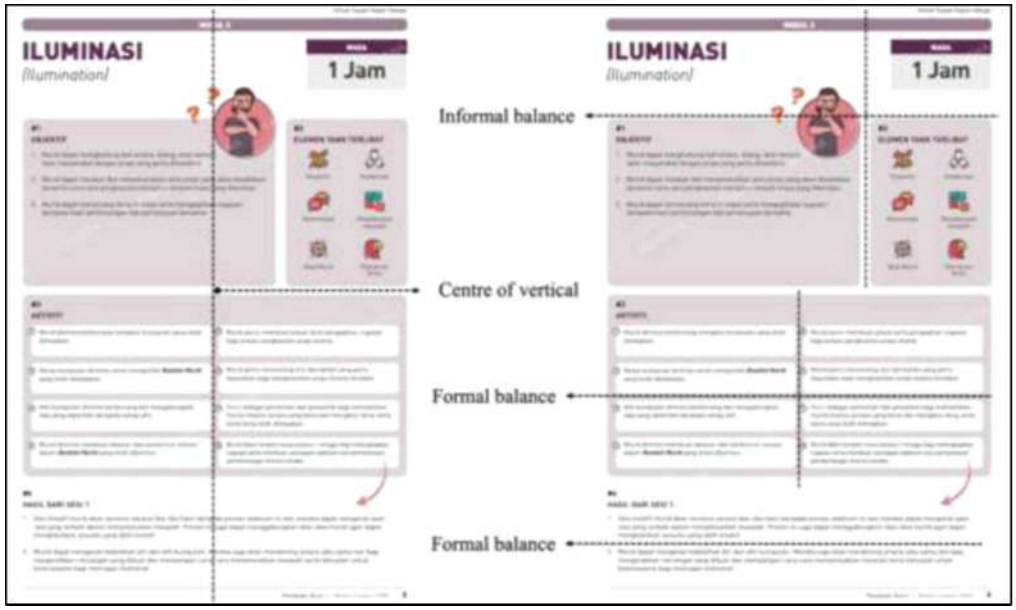


Figure 4.22 Example of balance

In the development process of this handbook, the researcher has chosen to use the asymmetric or informal balance. As defined by Smaldino, Lowther, and Russell (2012), asymmetrical balance entails a rough equality of mass but different components on either side. In contrast to formal balance, the informal balance is more exciting and engaging to catch the eye to serve the information.

iii. *Colour*

Colour harmony is the most important aspect of colour choice in the design process. Colour may significantly impact a reader's attention, mood, productivity, communication, and accuracy (Amarin & Al Saleh, 2020). While creating a teacher's handbook, the colour wheel is essential in helping researchers comprehend the link between the visible hues of the spectrum. Regarding the handbook layout design (Figure 4.23), the researcher used colours adjacent to one another on the colour wheel, where the colour is also called analogous. According to Smaldino, Lowther, and Russell (2012), using analogous colours in visuals can create pleasing combinations.

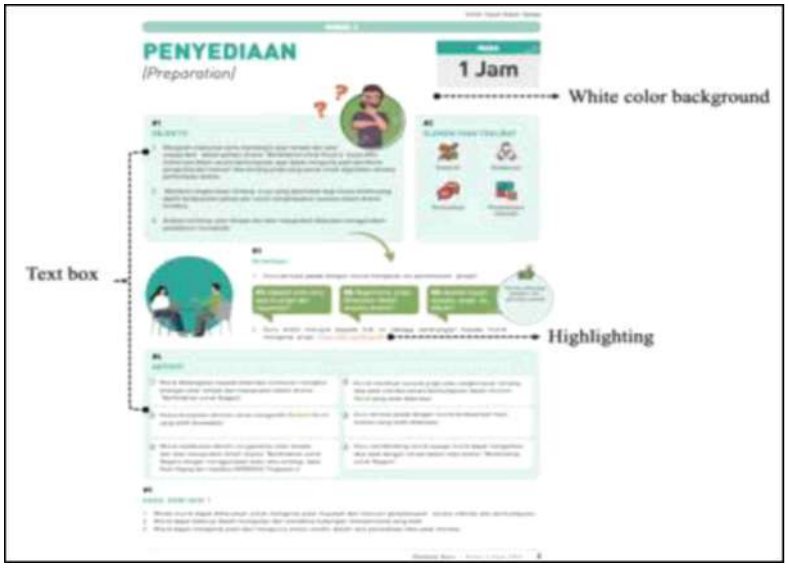


Figure 4.23 Analogous colour in teacher's handbook

Next, when developing this teacher's handbook, the researcher has considered the background colour, the colour of text and images on the background, and the colour used to highlight. For better legibility, the text and graphics are present in the dark and vivid colours in the foreground. Brighter colours foster freedom and ease viewing displayed content (Xin & Ye, 2018). As in the example in Figure 4.23, the colour combination can also show different contrasts, where the combination of colours used, such as blue-green, yellow-green, grey, and white on the background of the text that has a contrasting colour from the background makes it easier for the reader to read. Thus, the repetition of a text box's colour in various display sections indicates a relationship between those parts.

Usually, the purpose of a highlighting point in the layout is to guarantee that the reader can easily comprehend it. Red, yellow, and orange are the most frequently used colours for highlighting; however, this depends on the background colour (Smaldino et al., 2012). In the teachers' handbook, white was chosen as the background, and the vital point was highlighted in orange. It believes that combining white and orange helped the legibility of displayed information.

iv. *Legibility*

A visual's purpose can only achieve if all viewers can see the text and images—the human brain constructs experiences by seeing and interpreting visual stimuli (Bandura,1988). Visual elements can significantly impact readers' comprehension, and visual features are more successful than others depending on their function and

relationship to the instruction. Visual and textual explanations are preferable to text-only explanations in information delivery and vice versa (Mayer & Moreno, 2003).

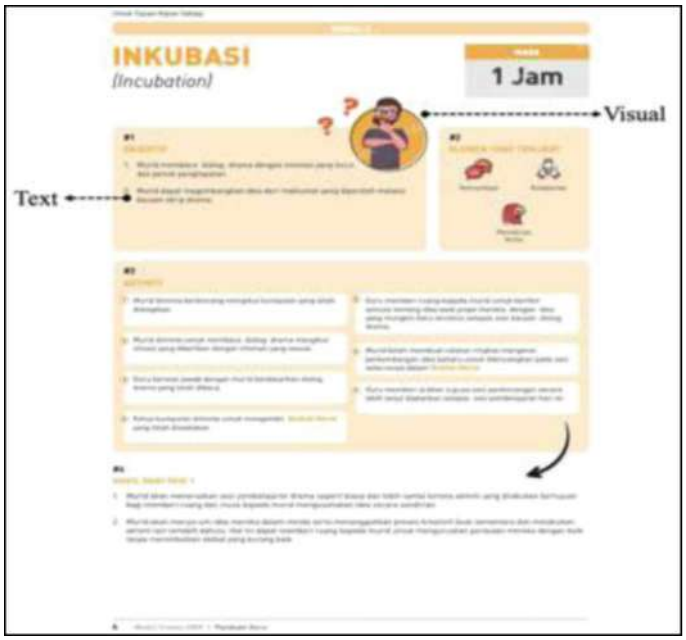


Figure 4.24 Legibility of teacher's handbook

The development of the teacher's handbook considered the legibility and ease of comprehension of the exhibited content by utilizing relevant text and visual elements. To keep this happening, the visuals used in the teachers' handbook are larger than the font and clear so readers can see them (Figure 4.24).

v. *Appeal*

Visual appeal intends to draw in and maintain the attention of viewers. Appeal created by the visual trends of the age group intended for study. People tend to have a good attitude about objects they are repeatedly exposed (Zajonc, 2001). At the same time, the appealing design was viewed as inspiring and attractive (Tomita, 2018). Style, texture, surprise, and interaction are all techniques that can utilize to add appeal. Using several elements such as vector images, callouts, and icons for this teacher's handbook enables the Create-EMO module to convey information and the teaching process (Figure 4.25).

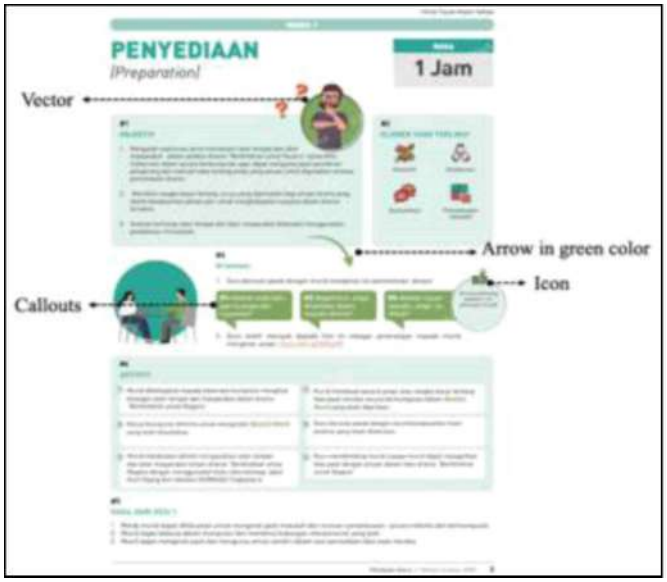


Figure 4.25 Appeal of Teachers Handbook

The researcher has used arrows to show the movement and steps teachers need to know when delivering instructions to students. Next, the callout is a significant passage highlighted in the text to draw the reader's attention so they will read it and remember the point (Bowers,2007). In this research, the order of callouts was according to the sequence of queries that needed to be addressed to the students during the teaching and learning session because one of the purposes of these callouts is to show an interaction going on. Besides, callouts are displayed prominently, so readers will not omit them.

The usage of icons in this teacher's handbook intends to increase the visual appeal of a design, enhance the user experience, and give it more vitality. Icons play a significant role in our daily lives, and as non-verbal language, they convey words, functions, or directions (Collaud et al., 2022). One rationale for the widespread usage of iconic representations is their advantage over text in making actions, objects, or concepts simpler to locate, recognize, learn, and remember (Lidwell et al., 2010). In addition, it believes that illiterate users and members of different language groups can comprehend icons easier (Bocker,1996).

vi. *Text Element*

This section discusses the Create-EMO module development process regarding text elements, type of letter, capital, size, color, and space used. The choice of style is crucial in determining whether the material is readable. Figure 4.26 presents the use of type letter style. Throughout the Create-EMO design process, the researcher has chosen

Din Font, a sans-serif typeface designed by a professional designer, Albert Jan Pool, in 1995 (Noordzij. G, 2013). San serif typefaces work better and are more apparent for informational purposes than overly ornamental or styled designs (Heinich et al., 2008). The font was selected to suit their purposes. The use of Din (OTF) font is to address each topic on each page. Bold and regular font variations represent the content's subtitle, translation, and explanation.

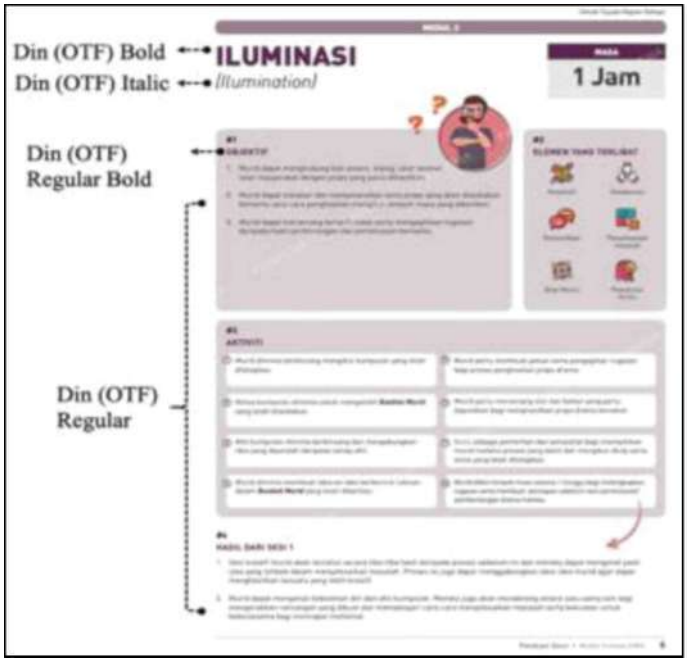


Figure 4.26 Type of letter style

To ensure the readability and visibility of the information, most Create-EMO pages utilized lowercase characters, as the information required more than three words to explain. Figure 4.27 demonstrates that the lowercase letter is a domain used to describe each information item provided in Create-EMO. The use of capital letters is to convey the title and subtitle on each page to emphasize the content.

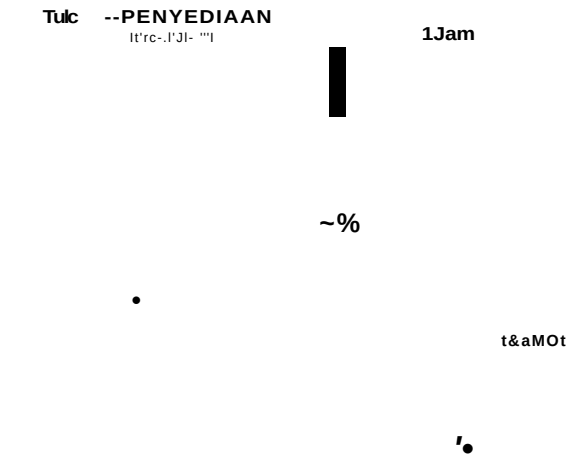


Figure 4.27 Capital of letter

The selection of letter size should consider the information's viewing distance (Heinich et al., 2008). It also determines the appropriate scale of the visual to be present, a crucial function. The design of the Create-EMO handbook was to be read and used in proximity. Figure 4.28 illustrates how the selection size of the lettering in each section varied according to its purpose. The title must be prominent on each page to alert the reader to what they are reading; therefore, the researcher has used a larger font size (32pt). The subtitle is appropriate to attract viewers' attention and emphasize the topic's central idea. The content explanations use the proper scale of the page's lettering to share the point.

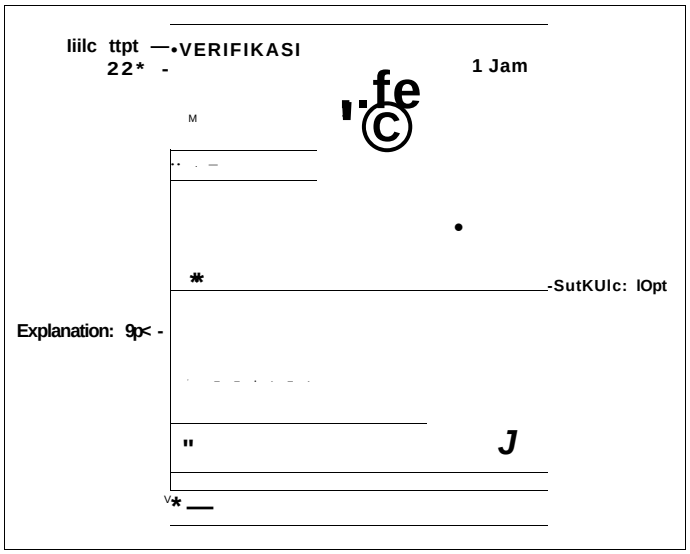


Figure 4.28 Size of lettering

Selecting text colour is crucial to ensuring that information can be easily transmitted. Usually, the text colour must contrast with the background colour to improve the legibility of information. Figure 4.29 layout displayed a white background with a light green simple text box design as a domain background in Create-EMO because dark wallpaper backgrounds can be distracting and induce an uneasy feeling (Chang, 2017).

Black is used for the text in the Create-EMO to present the information because it combines effectively with the soft background colour (Bakar & Long, 2013). The red-orange hue emphasizes essential traits and provides sufficient contrast with the background colour. The researcher has used red-orange colour to highlight important points as it is associated with enhanced memory recall. (Richards et al., 2016).

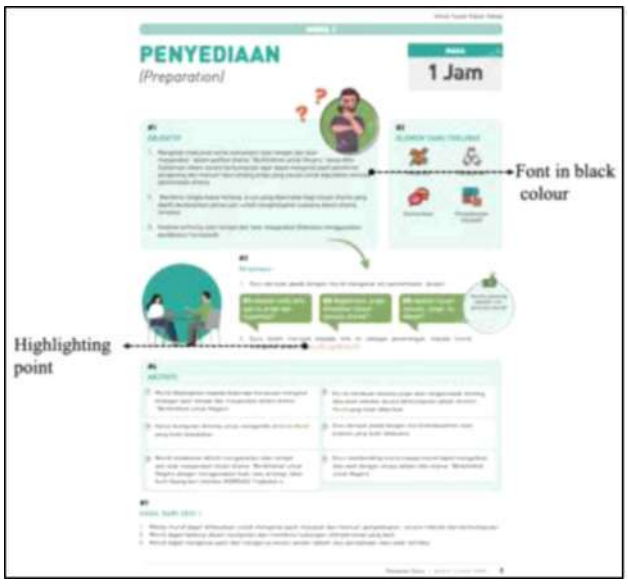


Figure 4.29 Colour of text

Text near one another indirectly interferes with the intended message and creates a negative emotional expression (Chang, 2017). Consequently, suitable line spacing provides additional space between lines of text to assure legibility (Figure 4.30). When highlighting informational points, the text with the image was centered, while the remainder was left justified. Text alignment was consistent with all pages of the Create-EMO handbook to help readers follow the table of contents presentation (Wolfinger et al.,2017).

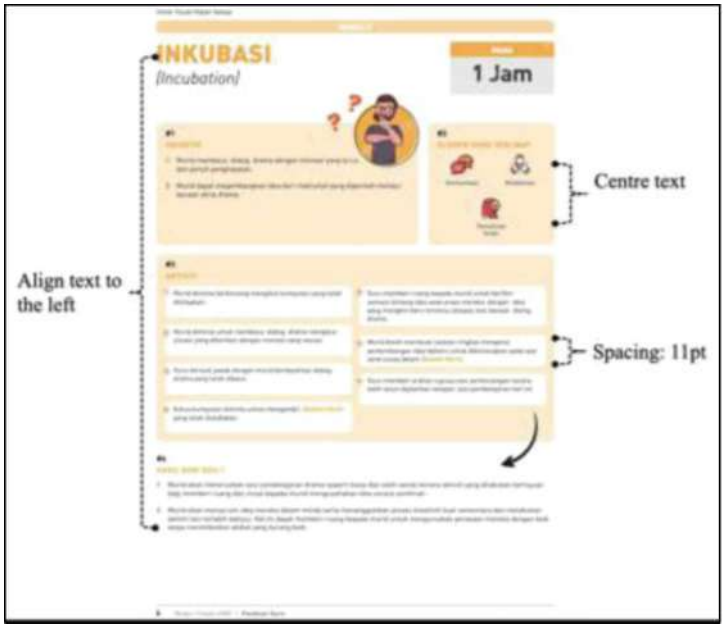


Figure 4.30 Spacing of text

4.6.2.4 Create-EMO Module

The development of the Create-EMO module included both visual and text components. During the development of the materials, design-process data was utilized. The Create-EMO development procedure is described in detail in the following section.

i. *Arrangement*

The Create-EMO module is an innovative learning resource designed to engage students in a comprehensive learning experience. This module contains activities encouraging active participation, creative and critical thinking, and student collaboration. This module also applied the creative process and emotional intelligence component. Instructions and arrangements in Create-EMO are essentials so that students can follow the creativity process (CP) and KOMSAS drama learning activities in an orderly manner.

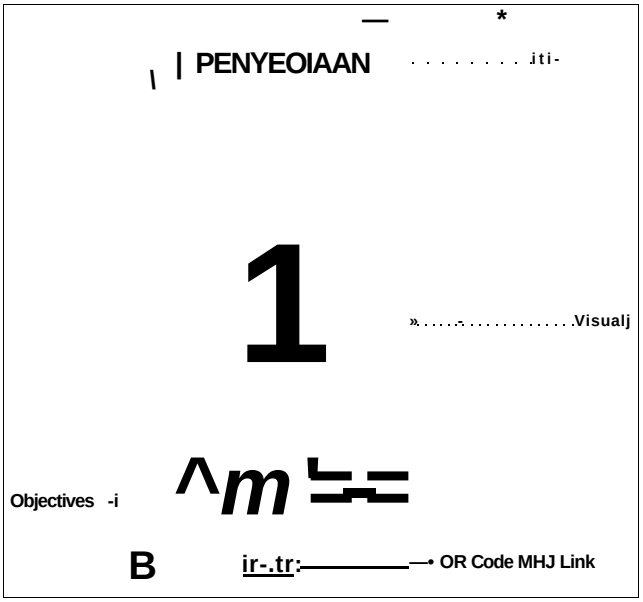


Figure 4.31 Direction of eye movement

The arrangement of related visuals and text placed accordingly is essential in determining whether the viewer's eye will flow across the handbook (Heinich et al.,2002). The first viewer's attention is usually drawn to the large scale of the component (Smaldino et al.,2012). Therefore, as shown in Figure 4.31, the Create-EMO arrangement was consistent, starting with the title, visuals, objectives and references.

ii. *Balance*

The researcher has taken the balance elements seriously in the Create-EMO development process. In general, balance is essential in ensuring design stability, and design should avoid imbalance as it is jarring to the reader (Smaldino et al., 2012). Visual elements are balanced when the design is horizontally, vertically, or evenly distributed along each side of an axis. A formal or Symmetry balance obtain when a design is replicated on both sides (Heinich et al., 2002).

In the development process of this Create-EMO, the researcher has chosen to use the symmetric or formal balance as shown in Figure 4.32. As defined by Smaldino, Lowther, and Russell (2012), this equilibrium can be attained by distributing components evenly. In educational materials, formal balance provides that content is visually appealing and navigable for students, and this can contribute to an organized learning experience where students are not devastated by an inconsistent distribution of details or activities (Smaldino et al., 2012).

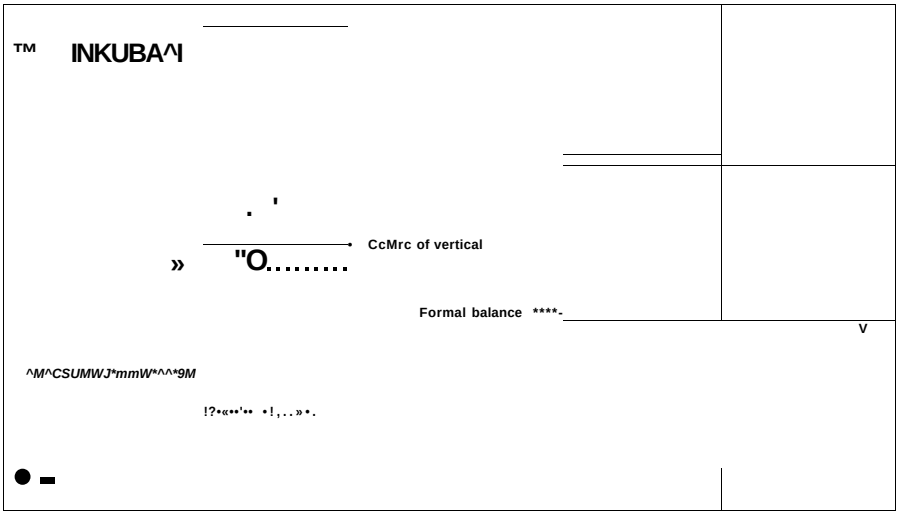


Figure 4.32 Example of balance

iii. *Colour*

Considering colour harmony in the design of a Create-EMO ensures that students have a practical and positive learning experience, allowing them to concentrate on the material without being distracted or devastated by chaotic or irreconcilable colour choices (Amarin & Al Saleh, 2020). While creating a student's activities module (Create-EMO), the colour wheel is essential in helping researchers comprehend the link between the visible hues of the spectrum. Regarding the Create-EMO layout design (Figure 4.33), the researcher used colours situated side by side on the colour wheel, where the colour is also called analogous. According to Smaldino, Lowther, and Russell (2012), using analogous colours in visuals can create harmonious combinations.

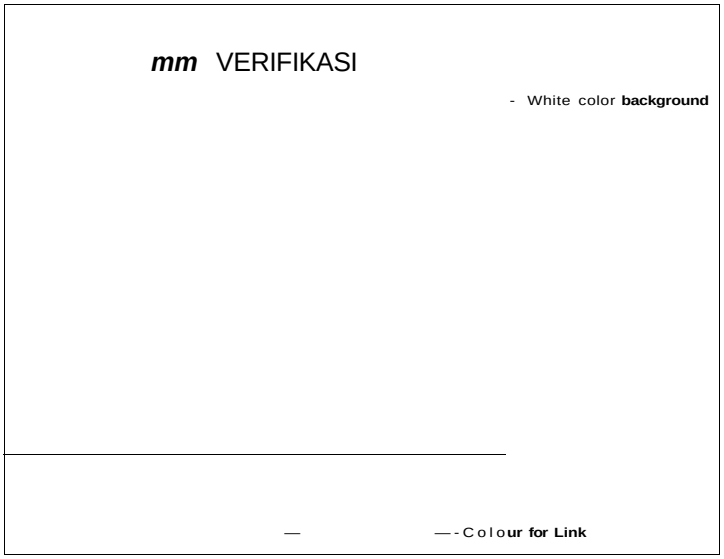


Figure 4.33 Analogous colour in Create-EMO

Next, when developing this Create-EMO, the researcher has considered the background colour, the colour of text and images on the background, and the colour used to highlight. For enhanced readability, the text and images in the foreground are rendered in dark and vibrant colours. Brighter hues facilitate freedom and simplicity of observing displayed content (Xin & Ye, 2018). As in the example in Figure 4.33, the colour combination can also show different contrasts, where the combination of colours used, such as blue, black and white, on the background of the text that has a contrasting colour from the background makes it more reader-friendly. Thus, the repetition of a text box's colour in various display sections indicates a relationship between those parts.

Usually, the purpose of a highlighting point in the layout is to guarantee that the reader can easily comprehend it. Red, yellow, and orange are the most frequently used colours for highlighting; however, this depends on the background colour (Smaldino et al., 2012). In the Create-EMO, white was chosen as the background, and the vital point was highlighted in blue. It believes that combining white and blue helped the legibility of displayed information.

iv. ***Legibility***

Legibility ensures students can effortlessly engage with the content without facing unnecessary obstacles. Students can swiftly navigate the material, comprehend the text, and interpret the visual cues, eventually enhancing their learning experience (Bandura,1988). Hence, Visual elements can significantly impact readers' comprehension, and visual features are more successful than others depending on their function and relationship to the instruction. Visual and textual explanations are preferable to text-only explanations in information delivery and vice versa (Mayer & Moreno, 2003).

The development of the Create-EMO considered the legibility and ease of comprehension of the exhibited content by utilizing relevant text and visual elements. To keep this happening, the visuals used in the Create-EMO are more significant than the font and precise so readers can see them (Figure 4.34).

Figure 4.34 Legibility of Create-EMO

v. *Appeal*

The aesthetic character and attractiveness of a design, image, or object is referred to as its visual appeal. The aspect of a visual element catches the viewer's eye, elicits emotion, and leaves a favourable impression (Johanna et al., 2016). Using several elements such as vector images, arrows, and icons for this activity module enables the Create-EMO to convey information and the activities process (Figure 4.35).

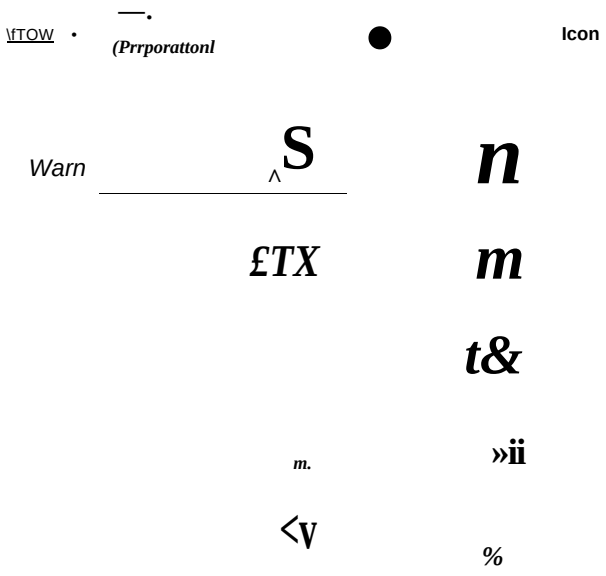


Figure 4.35 Appeal of Create-EMO

The usage of icons in this Create-EMO intends to increase the visual appeal of a design, enhance the user experience, and give it more vitality. Icons play a significant role in our daily lives, and as non-verbal language, they convey words, functions, or directions (Collaud et al., 2022). One rationale for the widespread usage of iconic representations is their advantage over text in making actions, objects, or concepts simpler to locate, recognize, learn, and remember (Lidwell et al., 2010). In addition, it believes that illiterate users and members of different language groups can comprehend icons easier (Bocker,1996).

Besides, the reason the researcher uses interactive components like icons can make the activity more interactive (Collaud et al., 2022). Students can actively participate by interacting with these components, enhancing their learning experience and engagement. Additionally, arrows, vector images, and icons are effective visual aids that can effectively transfer complex concepts and instructions in Create-EMO. Using vectors, icons, and arrows provided a transparent and concise way to transmit information to students and make the content more comprehensible.

vi. *Text Element*

This section discusses the Create-EMO module development process regarding text elements, type of letter, capital, size, colour, and space used. The choice of style is crucial in determining whether the material is readable. Figure 4.36 presents the use of type letter style. Throughout the Create-EMO development process, the researcher chose Din Font, a sans-serif typeface designed by a professional designer, Albert Jan Pool, in 1995 (Noordzij. G, 2013). San serif typefaces work better and are more apparent for informational purposes than overly ornamental or styled designs (Heinich et al., 2008). The font was selected to suit their purposes. The use of Din (OTF) font is to address each topic on each page. Bold and regular font variations represent the content's subtitle, translation, and explanation.

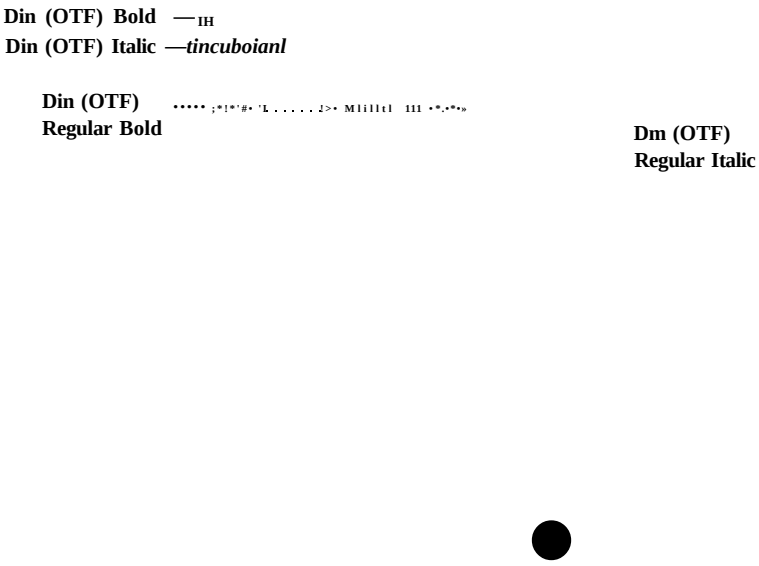


Figure 4.36 Type of letter style

The Create-EMO pages utilized lowercase characters to ensure readability, as the information required more than three words to explain. Figure 4.37 demonstrates that the lowercase letter is a domain used to describe each information item provided in Create-EMO. The use of capital letters is to convey the title and subtitle on each page to emphasize the content.

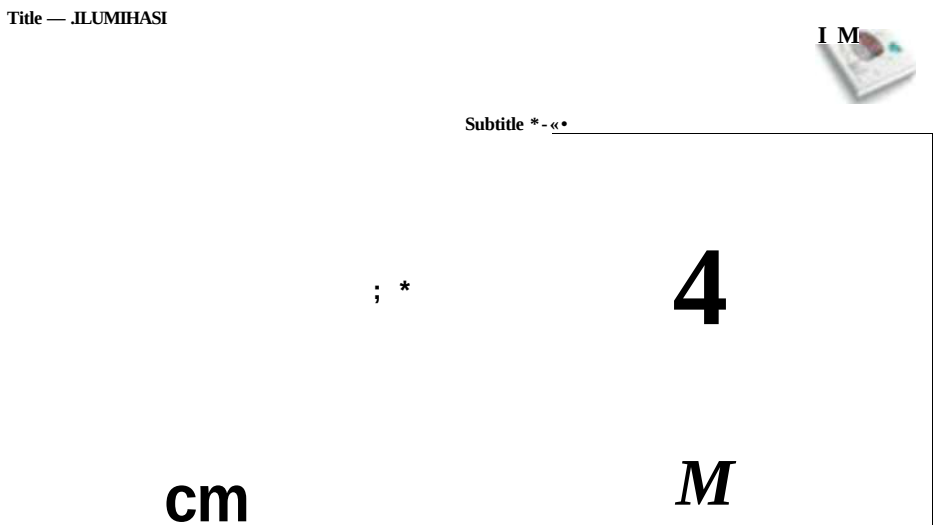


Figure 4.37 Capital of letter

The selection of letter size should consider the information's viewing distance (Heinich et al., 2008). It also determines the appropriate scale of the visual to be present, a crucial function. The design of the Create-EMO handbook was to be read and used in proximity. Figure 4.38 illustrates how the selection size of the lettering in each section varied according to its purpose. The title must be prominent on each page to alert the reader to what they are reading; therefore, the researcher has used a larger font size (40pt). The subtitle is appropriate to attract viewers' attention and emphasize the topic's central idea. The content explanations use the proper scale of the page's lettering to share the point.

Figure 4.38 Size of lettering

Selecting text colour is crucial to ensuring that information can be easily transmitted. Usually, the text colour must contrast with the background colour to improve the legibility of information. Figure 4.39 layout displayed a white background with a light green simple text box design as a domain background in Create-EMO because dark wallpaper backgrounds can be distracting and induce an uneasy feeling (Chang, 2017).

White is used for the text in the Create-EMO to present the information because it combines effectively with the soft background colour (Bakar & Long, 2013). The blue-green hue emphasizes essential traits and contrasts the background colour sufficiently. The researcher has used blue colour to highlight important points as it is associated with its tranquil and focusing qualities. It can improve concentration and foster a sense of clarity, making it suitable for emphasizing important information (Richards etal., 2016).

PENYEDIAAN

Figure 4.39 Colour of text

Text close together impedes the intended message and creates a negative emotional expression (Chang, 2017). Consequently, appropriate line spacing provides additional space between lines of text to assure legibility (Figure 4.40). When highlighting informational points, the text with the image was centred, while the remainder was left justified. Text alignment was consistent with all pages of the Create-EMO to help readers follow the table of contents presentation (Wolfinger et al.,2017).

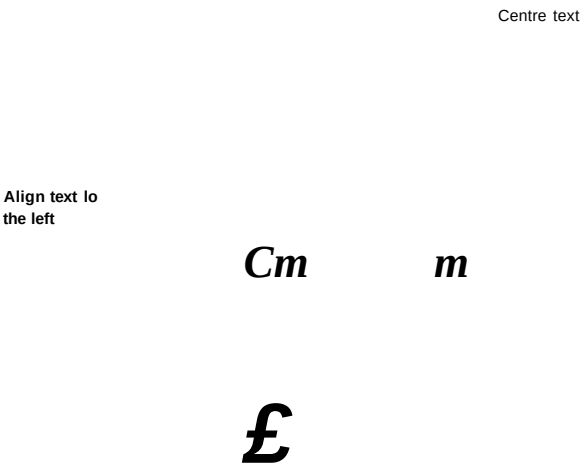


Figure 4.40 Spacing of text

4.6.3 Prepare Environment

During the first stage of the ASSURE model, the prepared environment phase was essential in laying the foundation for the optimal learning environment in the Create-EMO module. This important phase necessitated careful preparation and the design of the classroom, which included both digital and physical elements. By addressing resource availability, technology infrastructure, and accessibility, the researcher made sure that students were prepared for an engaging and enjoyable learning experience. For the creative and enriching material of the Create-EMO module to be executed successfully, a well-structured and accommodating setting was necessary, and this was made possible by the prepared environment phase.

i. QR Code and Link

By connecting each QR code to the relevant extra information, the researcher systematically set up the learning environment for the Create-EMO module. For online content, direct links were obtained, and for offline content, digital versions were created that could be accessed through a web link or a document hosting service. Before distributing each QR code, the researcher thoroughly checked its accuracy using a variety of devices and QR code scanning software. By following these systematic steps, teachers can effectively incorporate QR codes into their lesson plans, thereby enhancing the educational experiences of their pupils. The purpose of this pre-implementation guide is to make it simple to access additional resources, guaranteeing a smooth transition to learning enriched by QR codes.

ii. Create-EMO Module and Teachers Handbook

As part of the preparation process for the Create-EMO module, the researcher carefully plans the structure and preparedness of the Teacher Handbook and the Create-EMO module. By working together with content and instructional experts who offer crucial insights, this methodical approach ensures a comprehensive and systematic review of the content. The researcher incorporates the helpful criticism and recommendations from these specialists into a thorough process of improvement and refinement. This iterative review and revision process is essential for perfecting the instructional materials' content, structure, and clarity, ensuring educators and students benefit from high-quality and effective learning resources. By working closely with

experts and continuously revising the materials, the researcher guarantees that the Create-EMO module is meticulously prepared and meets the highest standards of educational effectiveness.

iii. Internet Access and Devices

The researcher takes a thorough strategy to address the critical factors of internet connection and device availability among students and teachers in the chosen schools to ensure a favourable environment for deploying the Create-EMO module. Recognising the paradigm shift in education, which the obstacles posed by COVID-19 have exacerbated, the researcher recognises the widespread use of online platforms for teaching and learning. With the availability of Internet access, particularly in metropolitan areas, and the growing use of devices such as mobile phones, laptops, tablets, or computers among students and parents, the researcher strategically harnesses this digital landscape. This foresighted approach intends to make it easier to access the visual and text components of the Create-EMO module. The researcher not only aligns with current educational trends by ensuring that students and teachers have the necessary internet connectivity and equipment, but he also improves the accessibility and effectiveness of the Create-EMO learning experience. This methodical approach demonstrates the researcher dedication to utilising technical resources to maximise the Create-EMO module's instructional impact.

4.6.4 Prepare Learners

The researcher used the 'Prepare Learner' component of the ASSURE approach to prepare students for an immersive and meaningful learning experience during the design and implementation of the Create-EMO module. This stage involved comprehensive strategies for presenting the module, outlining its objectives, and introducing students to its framework. By proactively providing a summary of the learning objectives, the researcher made sure that students were knowledgeable and prepared to navigate the course material with ease. The foundation for student participation and understanding inside the Create-EMO module was established by the 'Prepare Learner' phase.

The researcher, in advance, prepares students for the successful usage of the Create-EMO module by organising focused activities to maximise their preparedness.

The researcher begins this method by providing students with an overview of the curriculum and outlining its primary objectives. Setting the framework and organising the expectations of the students depend heavily on this first stage. Additionally, by carefully reviewing each of the activities' numerous sections, the researcher familiarises the students with its structural complexity. By providing a sense of orientation and ease of navigation, this practical familiarisation ensures that students have a comprehensive understanding of the module's structure and organisation.

Additionally, the researcher describes the specific learning objectives incorporated into the Create-EMO experience rather than only comprehending the module's framework. The researcher outlines the intended learning objectives for the students and develops a basic framework for gauging their development and accomplishments. This innovative strategy, which emphasises openness and student-centredness, is in line with best practices in educational pedagogy. The Create-EMO module is a go-to resource for students, offering a comprehensive student guide with all pertinent material organised systematically. It was chosen with care to provide a practical reinforcement of this preparation phase. By providing students with quick access to activity details, instructions, and essential information, the student guide becomes an invaluable resource.

In conclusion, presenting module content and fostering a sense of ownership and understanding of the learning experience was part of the researcher all-encompassing approach to learning preparation. This all-encompassing approach sets the stage for the successful and significant implementation of the Create-EMO module by preparing students for a more rich and captivating experience.

4.6.5 Provide Learning Experience

At this point, the researcher employed several steps to deliver the learning experience. Active engagement strategies encouraged learners to ask questions, participate in discussions, and engage in group activities related to the Create-EMO content. One of the examples is providing a space in Create-EMO for students to record all related information, the results of their discussions, and a space for sketching ideas. Next, the researcher gave training on using the link or the barcode included in the Create-EMO to ensure the learners had access to all necessary resources and materials. Besides that, regular formative feedback was provided to learners, helping them track

their progress and identify areas for improvement. Lastly, guidance and support were offered to address their learning challenges. Therefore, by pursuing these actions, the researcher effectively prepared learners and educators to engage with the Create-EMO during teaching and learning.

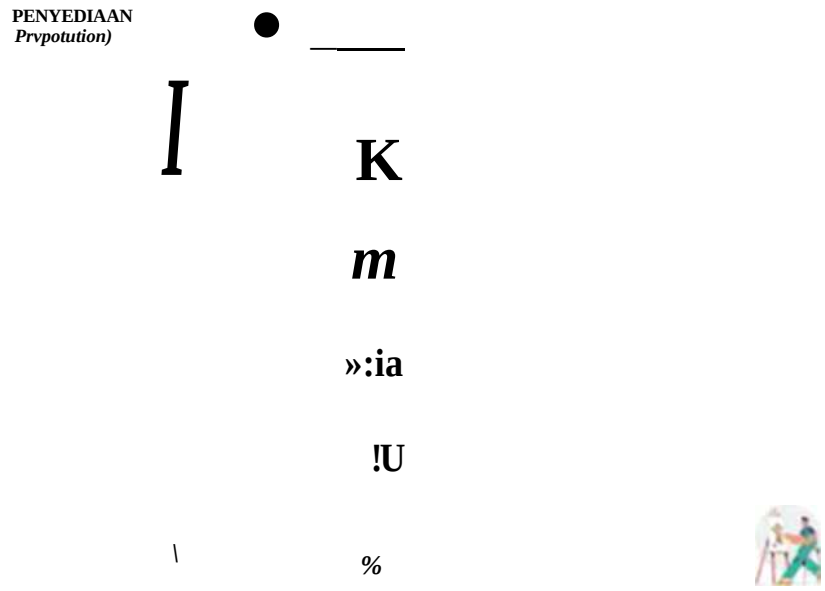


Figure 4.41 Sample of designated activities area

4.6.6 Require Learner Participation

The researcher needs to ensure active learner participation using Create-EMO for teaching and learning; therefore, the researcher has developed an interactive module to encourage active participation by incorporating interactive elements such as collaborative projects, exercises, simulations, and multimedia content. These activities prompt learners to engage with the material actively. The researcher also created various designs, such as images, text, videos, and infographics, to cater to different learning preferences. The purpose of the collaborative project in this Create-EMO is for students to perform together in groups, fostering discussions, sharing ideas, and cooperative problem-solving.

Next, the researcher also connects the Create-EMO content to real-world scenarios and practical applications, which will help students see the relevancy and significance of what they are discovering. Furthermore, this Create-EMO module allows students some degree of flexibility and autonomy by letting them choose the

pace of their learning activities to keep them motivated. Therefore, Create-EMO is a module for *KOMSAS* drama activities through the creativity process, where the students need to record feedback and the outcome of their group discussion in the space provided. Students will produce a video or drama presentation as a group due to creative processes 1 to 4. Students also use selected media or digital applications to facilitate their presentation process. For the teacher handbook, there is a stage where the teacher needs to give feedback to the students about the topics and activities carried out.

4.7 Evaluation and Revision Phase

The evaluation and revision stage are the final level of the instructional design process in the ASSURE. It comprises assessing how well teaching methods and resources work throughout the teaching and learning process. The researcher assessed the Create-EMO module using validity values. Eleven expert panels (n = 11) evaluated the module based on the validity of Russell's (1974) framework. The selected experts were chosen for their more than 10 years of experience in instructional design and for their knowledge of the Drama, Art, and Malay Languages syllabus, as explained in Chapter 3. Diverse viewpoints and areas of expertise regarding the module's content and instructional design were contributed by the eleven experts who participated in the review. To ascertain the overall validity of the Create-EMO and identify areas requiring further revision or enhancement, the opinions and insights gathered from these expert panels were thoroughly examined.

The revision step focuses on making the necessary adjustments and enhancements to improve the overall educational design, following the evaluation stage, which assesses the effectiveness of the materials and teaching practices. This procedure will aid in the evaluation and enhancement of instructional resources and methods. The iterative process ensures continuous improvement in instructional design. This process may involve updating content, adding interactive elements, improving visual design, addressing linguistic inaccuracies, and more. During the evaluation process, the researcher considered the views of experts through open-ended questions provided to them.

4.7.1 Content Validation of Create-EMO

In this research, panel 7 is not involved in this evaluation as he is not a content expert. Therefore, only ten experts performed content validation for Create-EMO. The researchers calculate the achievement of content validation using the PCM method and the excellent content validation percentage at 70% or 0.70. Create-EMO achieved a content validity of 86.22% with a coefficient of 0.86. Based on the result, contents in the Create-EMO consider valid because the value is above 70% or 0.70. Table 4.3 shows the content validity measurement for the Create-EMO.

Table 4.3
Content validity according to the ten expert panels (n=10

Items	**P**I	**P2**	**P3**	**P4**	**P5**	**P6**	**P7**	**P8**	**P9**	**P10**	**P**11
1	10	10	8	9	9	10	N/A	9	8	8	9
2	8	10	8	9	9	9	N/A	7	7	9	9
3	10	9	9	6	8	7	N/A	10	7	8	10
4	8	10	9	8	8	8	N/A	7	8	8	8
5	9	10	10	8	8	9	N/A	9	7	9	9
6	9	8	10	9	8	9	N/A	9	8	8	9
7	6	10	7	9	8	9	N/A	8	8	8	8
8	9	9	9	9	9	10	N/A	9	8	8	10
9	9	9	8	9	9	9	N/A	9	8	9	10
Total	78	85	78	76	76	80	N/A	77	69	75	82
Validity Achievement (100%)											**86.22**
Validity Coefficients (1.00)											**0.86**

Based on the experts' opinion, they also stated the advantages and disadvantages of Create-EMO content. They have also shared their opinions by giving suggestions for improvement. Panel 1 and Panel 10 stated that the Create-EMO module has guidelines for performing group activities and that teachers and students can understand the creativity process in a clear and orderly manner. Nevertheless, expert 1 said a weakness that needs improvement: is the lack of reference materials, such as related videos and links. Therefore, the researcher has revised and agreed with suggestions from Panel 1, including reference materials such as video examples of drama activities through the QR code and link method.

In addition, Panels 2 and 5 agreed that the content of Create-EMO was organized systematically, including a planned approach to evaluating the creative and tidy process. In addition, Panels 2 and 10 also expressed the opinion that Create-EMO can be used not only for classroom activities but also for open learning, reference, and review. To

enhance the content of Create-EMO, the researcher also discussed and considered the views of Panel 2 and Panel 4. Both panels gave the opinion that Create-EMO should be given a written explanation to help students apply the mastery learning method, and it needs to consider the latest curriculum content so that the use of Create-EMO can be optimized. Therefore, in the revised process, the researcher has referred to the learning curriculum standard document (DSKP) so that the views given by the experts can help the researcher produce the best module for the students.

4.7.2 Session and Activities Validation of Create-EMO

The suitability of sessions and activities was validated to ensure the Create-EMO met the objectives and learning outcomes listed in the Malay Language curriculum specification. Eleven experts performed the validation for the suitability of sessions and activities. From the percentage calculation, the suitability of sessions and activities in the Create-EMO have achieved the valid measurement of 84.54% with a coefficient value of validity 0.85, above 70% or 0.70. Based on the validity value, the sessions and activities developed in Create-EMO have achieved a good validity measurement. Table 4.4 shows the validity measurement percentage for the suitability of sessions and activities in Create-EMO.

Table 4.4
Session and activities validity according to the eleven expert panels (n=11

Items	**P1**	**P2**	**P3**	**P4**	**P5**	**P6**	**P7**	**P8**	**P9**	**P10**	**P11**
1	8	10	9	9	8	8	7	8	8	9	9
2	8	9	9	9	8	8	7	8	7	8	8
3	10	9	9	9	9	9	7	8	9	8	10
4	7	10	9	9	9	9	7	7	9	8	7
5	10	10	9	9	9	10	7	9	8	9	10
6	10	9	9	10	9	10	7	9	7	8	9
7	10	10	9	9	10	9	7	8	8	8	10
8	8	9	9	9	8	8	7	7	7	8	10
9	8	10	6	9	8	9	7	7	9	8	8
10	7	9	5	9	8	8	7	7	8	9	9
11	9	10	9	9	8	9	7	8	8	8	10
12	7	10	8	9	8	9	7	8	8	9	8
Total	102	115	100	109	102	106	84	94	96	100	108
Validity Achievement (100%)											**84.54**
Validity Coefficients (1.00)											**0.85**

The experts' views on the suitability of sessions and activities in Create-EMO show that Panel 3 and Panel 9 agree that the sessions and activities contained in the

Create-EMO module can foster student confidence and make students more independent in completing assignments. Next, based on Panel 3, Panel 6, Panel 8, and Panel 11 collectively highlight that sessions and activities in Create-EMO can empower students to independently make decisions, cultivate tolerance, recognize strengths and weaknesses, enhance critical thinking abilities, the ability to think and exchange opinions, and foster interactive participation within the group. Concerning thinking skills and creativity, Panel 3, Panel 6, and Panel 9 expressed that Create-EMO can unearth and stimulate students' creative and critical thinking skills; it can be developed practically, and the creativity process can be carried out efficiently. Finally, among the advantages of Create-EMO provided by Panel 5 and 11 is that students can produce a good drama production, sprout ideas and problem-solving skills, and be carried out face-to-face or online due to regular instructions. In contrast, Panels 9 and 10 said that activities are challenging to conduct online and that it is more appropriate to conduct them face-to-face.

Following, in terms of weaknesses based on the views from Panel 5, Panel 6, Panel 8, and Panel 11, they say that the suitability of the time allocated to carry out activities needs to be adjusted according to the difficulty level of each task. Therefore, the researcher has discussed and made revisions in terms of time according to the suggestions for improvement from the panels. In terms of enhancing the activity's objective, the researcher has revised it according to the opinions of Expert 5 by adding presentation activities and script reading elements to support prop-building activities.

4.7.3 Language Validation of Create-EMO

Create-EMO has been created in Malay because it is designed for the T&L according to textbook contents and requirements followed in KSSM (*Kurikulum Standard Sekolah Menengah*). However, expert validation processes were performed to verify the correct use of grammar, tenses, and terminologies used in Create-EMO. The validation included face validation to check for any spelling errors in Create-EMO. Eleven experts performed language validation.

From the PCM score given by the experts, Create-EMO has achieved the validity measurement for the language of 79.03 with a coefficient value of validity is 0.79, and it is above 70 or 0.70. Based on the result, the language used in Create-EMO reached a satisfactory validity measurement. Table 4.5 shows the validity measurement

for the language used in Create-EMO.

Table 4.5
Language validity according to the eleven expert panels (n=11

Items	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11
1	9	7	8	7	8	9	6	8	8	8	9
2	8	9	6	8	8	9	6	8	9	8	9
3	9	10	6	8	8	9	6	8	9	8	9
4	8	8	7	9	8	9	6	8	7	8	9
5	8	8	5	9	8	10	6	8	8	8	9
6	9	8	5	9	8	10	6	8	8	9	9
7	10	8	5	9	8	9	6	7	8	9	9
8	10	8	5	9	8	9	6	8	7	9	9
9	10	7	9	9	8	8	6	5	7	9	9
10	9	8	5	8	8	9	6	7	9	8	8
11	9	9	5	8	8	9	6	8	8	8	8
12	10	10	5	8	8	9	6	8	7	9	8
13	10	8	5	8	8	9	6	7	8	9	8
14	10	8	5	8	8	9	6	6	8	9	8
15	8	9	5	8	8	9	6	8	7	9	8
16	8	9	4	8	8	9	6	8	8	9	8
Total	145	134	90	133	128	145	96	120	126	137	137
Validity Achievement (100%)											**79.03**
Validity Coefficients (1.00)											**0.79**

The researcher made some revisions to the language after the evaluation session. For the views of Panels 4, 9, and 11, they found that Create-EMO instructions and information are easy to understand, clear, and accurate. However, various weaknesses have been noticed and still need to be improved. Concerning language shortcomings, Panel 2, Panel 3, Panel 9, and Panel 10 point out that instructions and information are described using intricate language and vocabulary, posing challenges for comprehension. Panels 3 and 4 say there are grammatical and spelling errors. In addition, Panels 8 and 11 say that the language used is too high in Create-EMO. Therefore, some revisions have been made due to discussion and sharing with experts. Among them is correcting the order of sentences, spelling, terms, and grammar more clearly and better. Finally, on the recommendation of Panel 3, Create-EMO underwent proofreading before it was used.

4.7.4 Technical Validation of Create-EMO

Eleven experts validated the technical section to ensure the Create-EMO quality, effectiveness, and functionality and included the instructional before use. From the

PCM, the technical part in the Create-EMO has achieved a valid measurement of 87.15% with a coefficient value of validity 0.87, above 70% or 0.70. Based on the validity value, the technical in Create-EMO have achieved a good validity measurement. Table 4.6 shows the validity measurement percentage for the technical in Create-EMO.

Table 4.6
Technical validity according to the eleven expert panels (n=11

Items	**P1**	**P2**	**P3**	**P4**	**P5**	**P6**	**P7**	**P8**	**P9**	**P10**	**P11**
1	10	10	9	10	10	8	7	7	8	9	9
2	10	10	9	10	10	8	7	8	7	8	9
3	10	10	9	9	10	8	6	8	8	9	9
4	10	10	9	9	10	8	6	8	8	9	9
5	10	9	9	9	10	8	6	8	8	9	9
6	10	10	9	9	10	8	6	8	7	9	9
7	10	10	9	9	10	8	7	8	7	9	9
8	10	10	9	9	10	9	5	8	8	9	9
9	10	9	9	9	10	9	5	8	8	9	9
10	8	10	9	9	10	9	7	8	7	9	9
11	10	10	9	10	10	8	6	8	8	9	10
12	10	8	9	10	10	8	5	8	7	9	9
13	10	9	9	10	10	8	6	8	8	8	9
14	9	10	9	10	10	9	6	8	7	8	9
15	10	10	9	9	10	10	8	9	8	8	9
Total	147	145	135	141	150	126	93	120	114	131	136
Validity Achievement (100%)											**87.15**
Validity Coefficients (1.00)											**0.87**

According to Panel 1, Panel 4, Panel 5, Panel 6, Panel 8, and Panel 10, the design of the Create-EMO module is attractive and can attract students' interest in using it. Panel 7 States that the presentation style is well-executed and compact but straightforward with the help of images and graphics. However, some weaknesses need to be improved. Among the weaknesses and improvements that are considered are in terms of image suitability, where it needs to be accompanied by understanding and support, and information in addition to the selection of graphics that are more suitable to the local and current context level. Next, Panel 7 suggested that the layout be more open based on easy reading flow and a more appropriate eye rest position. From the activity feedback space, experts suggest to revised. Hence the type and size of the typography need to be suitable to impact the readability and motivation of the reader. Therefore, the revision process with experts has been carried out to ensure that all identified flaws are fixed first.

4.8 Summary of Design and Develop

The design and development process of Create-EMO was highlighted in this chapter to address research objective 1 and research objective 2. The Create-EMO must undergo several rigorous procedures and in-depth sub-studies before testing its effectiveness, based on the findings for each stage of the ASSURE model. Through the systematic process of the ASSURE model, the researcher carefully addressed each stage to ensure the Create-EMO was aligned with learning objectives, student needs, and engaging instructional strategies.

Implementing the ASSURE model's systematic process has allowed the researcher to design the Create-EMO to identify student characteristics and objectives precisely. Additionally, it enables the integration of emotional intelligence and the creative process into the Create-EMO activities and content, which are customised to meet the diverse needs of students. Active involvement is ensured by implementing diverse teaching tactics at different levels of the Create-EMO. This promotes student participation, critical thinking, and creative thinking, as well as meaningful interaction.

The entire learning process has been enhanced during the development of the Create-EMO phase by incorporating media and technology by the ASSURE model. Multimedia elements, interactive platforms, and visual aids have been carefully integrated to support the delivery of the curriculum, making complex ideas more approachable and fostering a dynamic learning environment. The Create-EMO was assessed by experts to determine the appropriate levels of validity and reliability. To ensure that any issues are resolved before continuing, the researcher revised the Create-EMO based on expert advice. Create-EMO was approved to move forward with experimental procedures following the revision phase, and its efficacy in instructing and learning drama KOMSAS in schools was evaluated.

CHAPTER 5
ANALYSIS OF DATA

5.1 Introduction

This chapter presents the research findings for answering the third and fourth objectives. Following the introduction, the results of the experimental procedure to investigate the students' emotional intelligence (EI) before and after using the Create-EMO are presented, and later, the following section describes the result of students' acceptance towards Create-EMO. The chapter closes with a summary of the chapter.

5.2 Research Questions 7: Is there any significant differences in the EI mean score between student's who use the TRAD teaching method and Create-EMO teaching and learning module?

This section discussed the findings after the experimental session took place. The researcher conducted a summative evaluation session to determine whether the intervention achieved the objectives of the study.

5.3 Two Random Samples Sizes

This section determines the effectiveness of the teaching and learning methods in KOMSAS drama for control and Create-EMO groups. The scores obtained at the beginning of the experiment are to measure the students' EI levels. The homogeneity of variance needs to be satisfied. The mean scores difference between the groups indicates that the TRAD group has a higher mean score than the Create-EMO group. Table 5.1 shows the EI mean scores for the Create-EMO and TRAD groups are 81.74 and 94.01. Both groups have the same variance in their score values.

Table 5.1
Summary of two random samples sizes

Group	**Mean**	**Std. Deviation**	**Sample Size**
Create-EMO (Treatment)	81.74	16.371	191
Trad (Control)	94.01	13.162	191

According to Schutte, Malouf, Hall, Haggerty, Cooper, Golden, and Dornheim (1998), the higher the score, the more EI. Based on Malouf (2014), the average EI score using a broader Likert scale; values less than 111 or greater than 137 are considered abnormally low or moderate. These benchmarks were based on scale using a broader or complex scoring system (Malouf, 2014).

In this research the EI scores were derived from simplified version of the assessment, and scores was calculated from 32 to 128. The score was calculated based in a 4-point Likert scale across 32 items. Based on empirical data scores below 88.8 were categorized as low, 88.9 and 109.6 as moderate, and above 109.6 as high. This narrower response range naturally results in lower total scores, necessitating recalibrated threshold. The revised benchmarks align with the observed score distribution in the pilot and main study. Therefore, based on the result in Table 5.1, the EI level for the control and Create-EMO groups was low to moderate. The threshold of EI marks is distributed as in Table 5.2 below.

Table 5.2
EI score levels

Level	**Malouf (2014)**	**Study-Based Range**
Low	Below 111	32 - 88.8
Moderate	111 - 137	88.9 - 109.6
High	Above 137	109.6 - 128.0

5.4 Analysis of Missing Data

The data screening was conducted using IBM SPSS Statistics 29.0 software and the frequency command. The screening revealed no missing variables, as indicated in Table 5.3. The data was moved on to the following data analysis stage after completing the screening data procedure.

Table 5.3
Analysis of missing data

Variables	N	Valid	Missing	Mean	Std. Deviation
Pre Control	191	100%	0.0%	90.413	11.394
Pre Treatment	191	100%	0.0%	81.738	16.371
Post Control	191	100%	0.0%	105.450	6.036
Post Treatment	191	100%	0.0%	116.753	7.891

5.5 Analysis of Compute Data

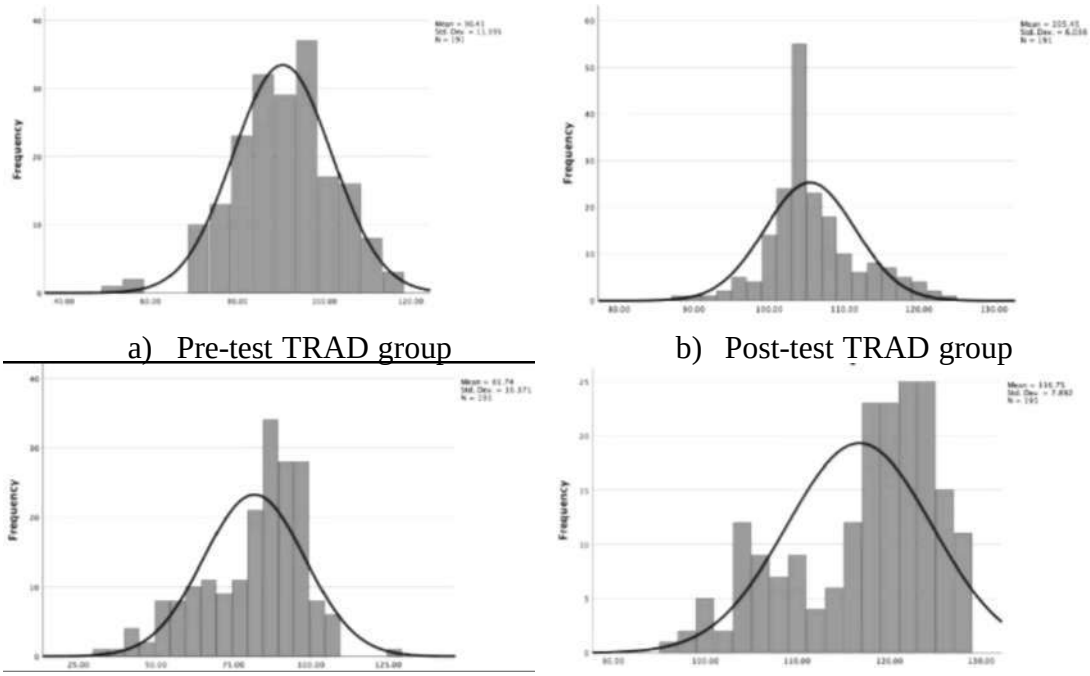
To ensure that the empirical data is reasonable and identify any extreme score in the data entry, it was important to compute data using descriptive statistics. As shown in Table 5.4, all data are reasonable and accepted.

Table 5.4
Analysis of compute emperical data

Variables	N	Minimum	Maximum	Mean
PreControl	191	51.00	118.00	90.413
Post Control	191	88.00	124.00	105.450
Pre-Treatment	191	32.00	125.00	81.738
Post Treatement	191	96.00	128.00	116.753
Valid N	191			

5.6 Test of Normality for Pre-test and Post-test

This analysis five was performed to determine whether the total number of responses was normally distributed. Each EI test is subjected to a normality test to determine its validity using a bell-shaped curve. The histograms for the pre-test and post-test for both groups in Figure 5.1 reveal that all histograms displayed a bell-shaped curve, indicating that the data were normally distributed.



a) Pre-test TRAD group b) Post-test TRAD group

c) Pre-test Create-EMO group d) Post-test Create-EMO group

Figure 5.1 Histogram for Normality Test

An inspection of the skewness values in Table 5.5 reveals that the distribution is very close to normal because an ideal situation for all distributions has a skewness coefficient near zero. Thus, the measures satisfy normality, indicating that the data is normally distributed. Equation 5.1 describes the skewness for the pre-test and post-test for both groups was calculated as below:

$$\text{Skewness} = \frac{Mean - Mode}{StdD} \qquad (5.1)$$

Table 5.5
Test of Normality (Skewness)

Variables	Mean	Mode	Std. Deviation	Skewness
Pre Control	90.41	94.00	11.394	-.325
Post Control	105.45	104.00	6.036	.541
Pre-Treatment	81.73	92.00	16.371	-.737
Post Treatement	116.753	118.00	7.891	-.758

5.7 Results of Pre-test and Post-test

To determine if there is a statistical significance between pre-test and post-test EI score in the control and Create-EMO group, an Independent Sample T-test are conducted to determine whether this difference is real or due to chance. This section proceeded with a sample t-test to compare the EI score for the control and Create-EMO groups during the pre-test and post-test. The achievement hypotheses assume the following:

H1: There is a significant difference in students' Emotional Intelligence (EI) mean score of the pre-test between TRAD and Create-EMO group.

H2: There is a significant difference in students' emotional intelligence (EI) mean score of the post-test between TRAD and Create-EMO group.

H3: There is a significant difference in students' Emotional Intelligence (EI) mean score of the pre-test and post-test for TRAD group.

H4: There is a significant difference in students' emotional intelligence (EI) mean score of the pre-test and post-test for Create-EMO group.

5.7.1 Analysis for Hypothesis Proposed (H1 and H2)

To verify H1 and H2, the study proceeded with independent sample t-test to compare the EI score between the TRAD and Create-EMO group during the pre-test and post-test. Table 5.6 shows the means and standard deviation values obtained from Trad (TRAD group) analysis.

H1: There is a significant difference in students' emotional intelligence (EI) mean score of the pre-test between TRAD and Create-EMO group.

The pre-test EI scores were compared between the control and Create-EMO groups. The TRAD group (N=191) had a mean score of 90.41 with SD=11.394, while Create-EMO group (N=191) had lower mean scores of 81.73 with SD=16371. These results were analysed further using an independent samples t-test, with Welch's correction applies due to unequal variances as indicated by Levene's Test.

Table 5.6
Decriptives Analysis (pre-test)

Pre-test (H1)	N	Mean	Std. Deviation
TRAD	191	90.41	11.394
Create-EMO	191	81.73	16.371

An independent samples t-test was conducted to compare pre-test of EI level between the Create-EMO and TRAD groups. Levene's test for Equality Variance show in table 5.7 was significant, f=22.927, p=.001, indicating that the assumption of equal variances was unequal between control and Create-EMO group. Therefore, the Welch t-test results (equal variance not assumed) were used. The results of the Welch's test showed a significant difference between the two groups, t (339) = 6.011, p=.001. The TRAD group had significantly higher scores compared to the Create-EMO group. Therefore, research hypothesis 1 is accepted.

Table 5.7
Independent samples t-test (pre-test

	Levene's Test for Equality of variances		t-test for equality of Means		
Pre-test	**f**	**Sig**	**t**	**df**	**Sig.(2-tailed)**
Equal variances assumed	22.927	.001	6.011	380	.001
Equal variances not assumed			6.011	339	.001

Significant level at p 0.05

H2: There is a significant difference in students' emotional intelligence (EI) mean score of the post-test between TRAD and Create-EMO group.

The post-test EI scores were compared between the control and Create-EMO groups. The TRAD group (N=191) had a mean score of 105.45 with SD=6.036, while Create-EMO group (N=191) had higher mean scores of 116.75 with SD=7.891. These results were analysed further using an independent samples t-test, with Welch's correction applies due to unequal variances as indicated by Levene's Test.

Table 5.8
Decriptives Analysis (post-test)

Post-test (H2)	N	Mean	Std. Deviation
TRAD	191	105.45	6.036
Create-EMO	191	116.75	7.891

An independent samples t-test was conducted to compare post-test of EI level between the Create-EMO and TRAD groups. Levene's test for Equality Variance show in table 5.9 was significant, f=20.641, p=.001, indicating that the assumption of equal variances was unequal. Therefore, the Welch t-test results (equal variance not assumed) were used. The results of the Welch's test showed a significant difference between the two groups, t (356) =-15.723, p=.001. The difference in post-test scores for Create-EMO group was significantly higher than the TRAD group. Therefore, research hypothesis 2 is accepted.

Table 5.9
Independent samples t-test (post-test

	Levene's Test for Equality of variances		t-test for equality of Means		
Post-test	**f**	**Sig**	**t**	**df**	**Sig.(2-tailed)**
Equal variances assumed	20.641	.001	-15.723	380	.001
Equal variances not assumed			-15.723	356	.001

Significant level at $p < 0.05$

An ANCOVA was conducted to compare the post-test EI scores between the Create-EMO and TRAD groups while controlling for pre-test scores. The result in table 5.10 revealed a statistically significant effect of the group on post- test scores after adjusting for pre-test scores f (1,379) =2359.96, p=.001. This suggests that the intervention (Create-EMO module) had significant impact on students' EI levels.

Table 5.10
Ancova results for post-test controlling pre-test

Source	df	F	Sig.(2-tailed)
Pre-test (Covariate)	1	1808.46	.001
Group	1	2359.96	.001

Significant level at $p < 0.05$

Table 5.11 shows the parameter estimate for the group variable indicates that, after controlling for pre-test scores, the TRAD group scored on average 15.23 points lower on the post-test than the Create-EMO group. The 95% confidence interval for the difference (-15.85 to -14.62) does not include zero, reinforcing the statistical significance of this result (p=.001). This supports the conclusion that the Create-EMO module significantly improved EI levels in the Create-EMO group compared to the TRAD group.

Table 5.11
Group effect on post-test EI

Group	*fi*	95% Confidence Interval of the Difference	Sig.(2-tailed)
Create-EMO vs TRAD	-15.23	-15.85, -14.62	.001

Significant level at $p < 0.05$

Table 5.12 shows a Cohen's d of 1.61 indicated a large effect size, meaning the difference in post-test scores between Create-EMO and TRAD groups is statistically significant. This demonstrates the strong effectiveness of Create-EMO module in enhancing EI.

Table 5.12
Cohen's (Effect Size)

Comparison	Cohen's d	Effect Size
Create-EMO vs TRAD	1.61	Large

5.7.2 Analysis for Hypothesis Proposed (H3 and H4)

H3: There is a significant difference in students' emotional intelligence (EI) mean score of the pre-test and post-test for TRAD group.

The analysis showed that the post-test EI scores mean value is higher than the pre-test score. Table 5.13 shows the means and standard deviation values obtained from Trad (TRAD group) analysis.

Table 5.13
Mean score and standard deviation (TRAD

TRAD	N	Mean	Std. Deviation
Pre-test	191	90.41	11.394
Post-test	191	105.45	6.036

There is a significant difference between the pre-test EI score (C=90.41, SD=11.394) and post-test EI score (C=105.45, SD=6.036), p 0.05; this indicated a significant enhancement in the post-test EI score after teaching and learning KOMSAS drama using the TRAD method. Table 5.14 shows a paired samples test of the Trad group's pre-test and post-test EI scores.

Table 5.14
Paired Samples Test (TRAD)

Trad (Control)	t	Df	Sig.(2-tailed)
Pretest-Posttest	-28.331	190	.001

Significant level at $p < 0.05$

A paired-samples t-test was conducted to compare the EI scores of the Trad (control) group between pre-test and post-test. Results revealed a significant difference between the pre-test and post-test scores, t (190) = -28.331, p=.001, with the post-test scores being significantly higher than the pre-test scores. Therefore, research hypothesis 3 is accepted.

H4: There is a significant difference in students' emotional intelligence (EI) mean score of the pre-test and post-test for Create-EMO group.

The analysis showed that the post-test EI scores mean value is higher than the pre-test score. Table 5.15 show the means and standard deviation values obtained from Create-EMO (Create-EMO group) analysis.

Table 5.15
Mean score and standard deviation (Create-EMO

Create-EMO	**N**	**Mean**	**Std. Deviation**
Pre-test	191	81.73	16.371
Post-test	191	116.75	7.891

There is a significant difference between the pre-test EI score (C=81.73, SD=16.371) and post-test EI score (C=116.75, SD=7.891), p 0.05; this indicated a significant enhancement in the post-test EI score after teaching and learning KOMSAS drama using the TRAD method. Table 5.16 show a paired samples test of the Trad group's pre-test and post-test EI scores.

Table 5.16
Paired Sample Test (Create-EMO)

Create-EMO (Treatement)	**t**	**Df**	**Sig.(2-tailed)**
Pretest-Posttest	-35.015	190	.001

Significant level at $p < 0.05$

A paired-samples t-test was conducted to compare the EI scores of the Create-EMO (Create-EMO) group between pre-test and post-test. Results revealed a significant difference between the pre-test and post-test scores, t (190) = -35.015, p=.001, with the post-test scores being significantly higher than the pre-test scores. Therefore, research hypothesis 4 is accepted.

5.8 Research Questions 8: Is there any significant difference in the mean score of each EI domains between pre-test and post-test among the TRAD group and Create-EMO group?

This section addresses the analysis based on four emotional intelligence domains. In the questionnaire, the construct was breakdown into four components: self-awareness (SA), social skills (SS), social awareness (SO), and self-management (SM).

The components were then totalled and presented as EI scores. Descriptive statistics were computed for pre and post scores of each EI domains SA, SS, SO, SM for both groups. Table 5.17 shows the means and standard deviation values based on the EI domains obtained from Trad (TRAD group) and Create-EMO (Create-EMO group). The following hypotheses were tested:

H5: There is a significant difference in the mean score of Self-Awareness (SA) component for pre- test and post-test for TRAD group.

H6: There is a significant difference in the mean score of Self-Awareness (SA) component for pre-test and post-test for Create-EMO group.

H7: There is a significant difference in the mean score of Social Skills (SS) component for pre-test and post-test for TRAD group.

H8: There is a significant difference in the mean score of Social Skills (SS) component for pre-test and post-test for Create-EMO group.

H9: There is a significant difference in the mean score of Social Awareness (SO) component for pre-test and post-test for TRAD group.

H10: There is a significant difference in the mean score of Social Awareness (SO) component for pre-test and post-test for Create-EMO group.

H11: There is a significant difference in the mean score of Self-Management (SM) component for pre-test and post-test for TRAD group.

H12: There is a significant difference in the mean score of Self-Management (SM)) component for pre-test and post-test for Create-EMO group.

Table 5.17
Descriptive statistics of EI domains

Group		N	Mean	Std. Deviation	Std. Error Mean
TRAD	Pre-Self-Awareness (SA)	191	23.24	3.581	.259
	Post Self-Awareness (SA)	191	25.32	1.844	.133
Create-EMO	Pre-Self-Awareness (SA)	191	19.90	4.433	.320
	Post Self-Awareness (SA)	191	28.41	2.417	.174
TRAD	Pre-Social Skills (SS)	191	20.30	4.406	.318
	Post Social Skills (SS)	191	24.83	1.916	.138
Create-EMO	Pre-Social Skills (SS)	191	20.30	4.406	.318
	Post Social Skills (SS)	191	28.49	2.470	.178
TRAD	Pre-Social-Awareness (SO)	191	23.16	3.632	.262
	Post Social-Awareness (SO)	191	24.85	2.126	.153
Create-EMO	Pre-Social-Awareness (SO)	191	20.81	4.420	.319
	Post Social-Awareness (SO)	191	28.75	2.488	.180
TRAD	Pre-Self-Management (SM)	191	23.69	3.629	.262
	Post Self-Management (SM)	191	30.42	1.995	.144
Create-EMO	Pre-Self-Management (SM)	191	20.71	4.540	.328
	Post Self-Management (SM)	191	31.08	1.690	.122

Table 5.18 show the correlation between the two set scores for each EI component. Pearson correlation analysis was conducted to determine the strength of the relationship between pre-test and post-test scores within each group for the four EI components. The Create-EMO group, which received the Create-EMO module intervention, demonstrated strong and statistically significant correlations across all components, with r values ranging from .775 to .929 (p 0.05). In contrast, the TRAD group showed moderate correlations for SA (r=.692), SO (r=.528), and SM (r=.815), but not significant correlation for SS (r=.101, p 0.05). These finding suggest that students in the Create-EMO group showed more consistent improvement in EI scores, likely influence by the Create-EMO module. Therefore, research hypotheses 5, 6, 8, 9, 10, 11 and 12 are accepted, while hypothesis 7 is rejected.

Table 5.18
Paired samples correlations of EI domains

Hypothesis	Group	N	Correlation	Sig.	Results
Hs	TRAD PreSA &PostSA	191	.692	.001	Accepted
H6	Create-EMO PreSA &PostSA	191	.912	.001	Accepted
H7	TRAD PreSS &PostSS	191	.101	.166	Rejected
H8	Create-EMO PreSS &PostSS	191	.929	.001	Accepted
Hs	TRAD PreSO &PostSO	191	.528	.001	Accepted
Hio	Create-EMO PreSO &PostSO	191	.921	.001	Accepted
Hn	TRAD PreSM & PostSM	191	.815	.001	Accepted
H12	Create-EMO PreSM & PostSM	191	.775	.001	Accepted

Significant level at $p < 0.05$

Table 5.19 presents the results of the paired samples t-test. The difference between the two means and SD after the teaching and learning of KOMSAS drama for group using traditional method and group who used the Create-EMO module are subtracted from the pre-test and post-test scores. Paired samples t-test were conducted to compare the pre and post scores within both the TRAD and Create-EMO group for each EI domains. Results showed statistically significant improvements across all EI domains in both group ($p = .001$).

For SA, the TRAD group showed a significant increase from pre-test to post-test scores (M= -2.089, SD=2.663), t (190) = -10.841, p = .001. In comparison, the Create-EMO group recorded a greater improvement, with a mean difference of -8.513 (SD= 2.438), t (190) = -48.250, p <.001. This suggests more substantial enhancement in SA following the use of the Create-EMO. Social skills (SS), for TRAD group showed significant increase (M= -4.528, SD=4.624), t (190) = -13.534, p = .001. Meanwhile, the Create-EMO group accomplished a larger mean difference of -8.188 (SD= 2.300), t (190) = -49.200, p =.001, signifying a stronger positive impact of the intervention.

In SO, the TRAD group showed a significant increase from pre-test to post-test -1.691 (SD= 3.090), t (190) = -7.562, p =.001, showing a modest increase. The Create-EMO group presented a greater improvement with a mean difference of -7.947 (SD= 2.336), t (190) = -47.005, p=.001. Lastly, for SM, the TRAD group exhibited a significant increase (M= -6.727, SD=2.312), t (190) = -40.211, p = .001. The Create-EMO group showed the highest mean difference across all components at -10.366 (SD= 3.401), t (190) = -42.119, p = .001.

Table 5.19
Paired samples t-test

	Paired Differences					t	df	Sig.(2-tailed)
	Mean	Std. Dev	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
TRAD PreSA &PostSA	-2.089	2.663	.192	-2.469	-1.708	-10.841	190	.001
Create-EMO PreSA &PostSA	-8.513	2.438	.176	-8.861	-8.165	-48.250	190	.001
TRAD PreSS &PostSS	-4.528	4.624	.334	-5.188	-3.868	-13.534	190	.001
Create-EMO PreSS &PostSS	-8.188	2.300	.166	-8.516	-7.860	-49.200	190	.001
TRAD PreSO &PostSO	-1.691	3.090	.223	-2.132	-1.250	-7.562	190	.001
Create-EMO PreSO &PostSO	-7.947	2.336	.169	-8.281	-7.614	-47.005	190	.001
TRAD PreSM & PostSM	-6.727	2.312	.167	-7.057	-6.397	-40.211	190	.001
Create-EMO PreSM & PostSM	-10.366	3.401	.246	-10.851	-9.881	-42.119	190	.001

Significant level at $p < 0.05$

Levene test of equality of error variances was conducted to test the assumption of homogeneity of variances for each dependent variable. Table 5.20 revealed the test statistically significant for all EI components with SA ($F(1,380) = 26.717$, $p = .001$), SS ($F(1,380) = 27.874$, $p = .001$), SO ($F(1,380) = 12.573$, $p = .001$), and SM ($F(1,380) = 8.155$, $p = .005$), indicating that assumption of equal variances was violated. However, MANOVA is robust to violations of this assumption, particularly when group sizes are equal, as was the case in this research (n=191 per group).

Table 5.20
Levene test of equality of error variance

Post-test	Levene's Statictic	dfl	df2	Sig.
Self-Awareness (SA)	26.717	1	380	.001
Social Skills (SS)	27.874	1	380	.001
Social Awareness (SO)	12.573	1	380	.001
Self-Management (SM)	8.155	1	380	.005

Significant level at $p < 0.05$

To determine the specific effects of the Create-EMO module on each EI component, separate univariate ANOVAs were conducted. Result in Table 5.21showed significant differences were found between Create-EMO and TRAD groups for all four EI components. SA ($F(1,380) = 196.47$, $p = .001$, partial $\eta^2 = .341$), SS ($F(1,380) = 261.63$, $p = .001$, partial $\eta^2 = .408$), SO ($F(1,380) = 271.16$, $p = .001$, partial $\eta^2 = .416$), and SM ($F(1,380) = 12.16$, $p < .001$, partial $\eta^2 = .031$). These results suggest that the Create-EMO module had a strong effect on SA, SS, SO and moderate effect on SM.

Table 5.21
Univariate ANOVA results for post-test EI components

Post-test	F	df	Sig.	Partial $x\backslash^2$	R^2 (Adj.)
Self-Awareness (SA)	196.47	1	.001	.341	.339
Social Skills (SS)	261.63	1	.001	.408	.406
Social Awareness (SO)	271.16	1	.001	.416	.415
Self-Management (SM)	12.16	1	.001	.031	.028

Significant level at $p < 0.05$

Table 5.22 showed a multivariate analysis on variance (MANOVA), the test was conducted to examine the effect of the Create-EMO module on students' EI across all components: SA, SS, SO, and SM. The results revealed a significant multivariate effect group (TRAD vs Create-EMO) on combined dependent variables. Pillai's Trace = .472, $F(4, 377) = 84.383$, $p = .001$ and Wilks' Lambda= .528, $F(4, 377) = 84.383$, $p = .001$. This indicates that groups differed significantly on the linear combination of EI variables.

Table 5.22
Multivariate tests for group in EI components (MANOVA

	Value	F	df	Sig.
Pillai's Trace	.472	84.383	4.000	.001
Wilks' Lambda	.528	84.383	4.000	.001

Significant level at $p < 0.05$

Cohen's *d* was calculated in order to evaluate the magnitude of differences between the Create-EMO and TRAD groups. The results in table 5.23 indicated large effect sizes for SA (*d*=1.41), SS(*d*=1.61), and SO(*d*=1.64), whereas SM showed a small to medium effect size (*d*=0.35). These findings suggested that the Create-EMO module had a strong effect on most aspects of EI, particularly developing the interpersonal and intrapersonal awareness.

Table 5.23
Cohen's d effect size for post-test EI components

Component	Cohen's d	Effect Size
SA	1.41	Large
SS	1.61	Large
SO	1.64	Large
SM	0.35	Small-Medium

5.9 Qualitative Data from Students Responses

Several limitations, such as the EI measurement relying on self-report, the potential effect of teacher arousal, and the absence of random assignment, may threaten validity even though the quantitative analysis has shown significant results. Consequently, qualitative analysis was conducted after the quantitative analysis in order to add a layer of triangulation, deepen the understanding of students' experiences, and confirm the effect of the Create-EMO module on their emotional intelligence. The data interpretation was strengthened and the risk of bias was reduced compared to relying solely on quantitative data, with the help of this approach. To assess students' emotional intelligence levels after exposure to the module, written responses from the Create-EMO group were qualitatively analysed. To ensure more focused discussions and interactions, thereby producing more meaningful qualitative data, the students were placed in small groups of 8 to 10 people.

All activities were conducted in groups and were structured according to the

creative process framework and emotional intelligence components described in Chapter 4, throughout the implementation of the Create-EMO module. Upon completing the Create-EMO module, the group's strength, weakness and areas for improvement was identified. Thematic analysis in NVivo 15 was used to analyse the qualitative data that were collected. It was then thematically transcribed, coded, and analysed on all the data collected. Based on recurring patterns and relevance to each EI domains, codes were grouped into themes. To support the quantitative findings, this qualitative analysis served as a form of triangulation. The students have demonstrated a small to medium effect size in SM based on the Analysis that prioritised exploring self- management (SM) aspects to gain deeper insights into the quantitative results. The study was able to provide deeper contextual understanding and interpretive insight into students' real experience, completing the numerical outcomes with narrative evidence, by focusing on the qualitative coding on SM.

To capture meaningful phrases and ideas, the students' written reflections were first transcribed and coded line by line. To represents recurring patterns across participants, these initial codes were then clustered into broader themes. They were systematically mapped onto the four domains of EI once the themes were established:

- Self-awareness (SA): Themes that reflected students' recognition of their own emotions, personal strengths, limitations, and emotional reactions.
- Self-management (SM): Themes related to students' regulation of emotions, ability to cope with challenges, perseverance, and constructive handling of setbacks.
- Social awareness (SO): Themes that illustrated students' understanding of others' perspectives, empathy, and sensitivity to group dynamics.
- Social skills (SS): Themes associated with collaboration, communication, conflict resolution, and positive interactions with peers.

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(Verification]

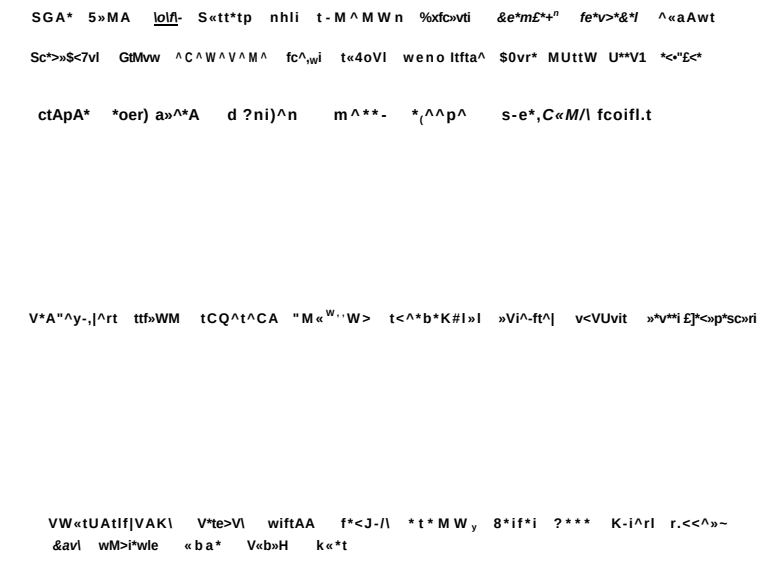


Figure 5.2 Sample of Written Answer from Group 10

One of the written reflections collected as shown in Figure 5.2 from Group 10 provides a clear example of how the students' experiences aligned with the four Emotional Intelligence (EI) domains. The value of collaboration was highlighted in their reflection, by stating that, *"one of the strengths we gain is cooperation with each other. Each member of our group plays a role in the process of this module and has their own responsibilities. As a group, we have helped each other if there is difficulty doing assignments. We enjoy working together. This causes our group to run smoothly without any conflict. "* The development of social skills (SS), as the group emphasized teamwork, role distribution, and mutual support was demonstrated. Their self-awareness (SA) of the group was recognised by identifying weaknesses in emotional expression during their performance. They explained, *"among the weaknesses in our group are being less emotional when acting... their emotions are not expressed when it comes to dialogue. "* The students' recognition of areas requiring personal improvement was reflected through the emotional limitation awareness.

Moreover, when the group admitted challenges in memorizing dialogue and allocating sufficient time to prepare, the issues related to self-management (SM) were apparent where: *"There are also those who do not memorize the dialogue given and refer to mobile phones... it is difficult to find time to record our acting during school*

hours." However, the strategies for improvement were proposed by them, noting that, *"as a group we will improve our acting by preparing before acting, such as practising emotions and memorizing dialogue first. Next, we will exceed our time management by spending more time on this module."* The group's effort to address their weaknesses and take responsibility for improving performance was demonstrated. Eventually, the aspects of social awareness, particularly in recognising the importance of mutual support was demonstrated. They often helped members who faced difficulties with assignments, suggesting sensitivity and empathy towards their peers' challenges, which was explained.

How the students' reflected were illustrated and can be categorized into the four EI domains. Group 10's narrative demonstrated how the Create-EMO module facilitated not only collaborative engagement but also self-reflection, emotional regulation, and peer awareness, all of which are central components of EI. The qualitative data were not only descriptive but also theoretically grounded, directly linking students' real experiences to the established EI framework, which was ensured by the mapping process. The analysis provided a structured interpretation of how the Create-EMO module fostered different aspects of EI by aligning the emergent themes with these domains. The whole compilation of students' written answers was attached in Appendix N.

5.8.1 Strengths

Several positive aspects of their experience with the Create-EMO module were revealed based on the students' reflections. The six key themes were identified that illustrate the SM strengths demonstrated by the group throughout the learning activities. The commitment and dedication, time management and task completion, responsibility and accountability, planning and organization, skills and initiative, and discipline were included.

For example, the students' willingness to take responsibility and ensure the task runs smoothly was indicated through statements such as *"I make sure all group members understand their respective roles before we start practising"* that was in line with the theme of responsibility and accountability. Sentences such as *"we still meet after school to complete module activities"* indicate a continued commitment to teamwork and effective time management. Added to that, systematic planning,

organisation, and productive work habits was illustrated through the expressions such as *"we divide tasks fairly so that everyone can contribute"*. The students' capacity to take ownership of their learning tasks was captured, remain committed to group responsibilities, and exhibit productive work habits. Such behaviours are strongly associated with self-management skills within the emotional intelligence framework, particularly self-discipline, motivation, and perseverance. The Create-EMO module was suggested to provide a structured yet flexible environment that encouraged personal accountability and team collaboration, reinforcing the development of positive emotional and behavioural competencies. The key themes identified under the strengths category based on students' written responses was shown in Figure 5.3.

Out of 18 student groups, SM strength was commitment and dedication (33.3%), followed by time management and task completion (27.8%) and responsibility and accountability (22.2%) which was the most frequently mentioned. These findings support the importance of fostering intrinsic motivation and collaborative in group responsibility in group-based learning activities using the Create-EMO module. Figure 5.4 shows the percentage and number of groups who identified the self-management strength themes (n=18).

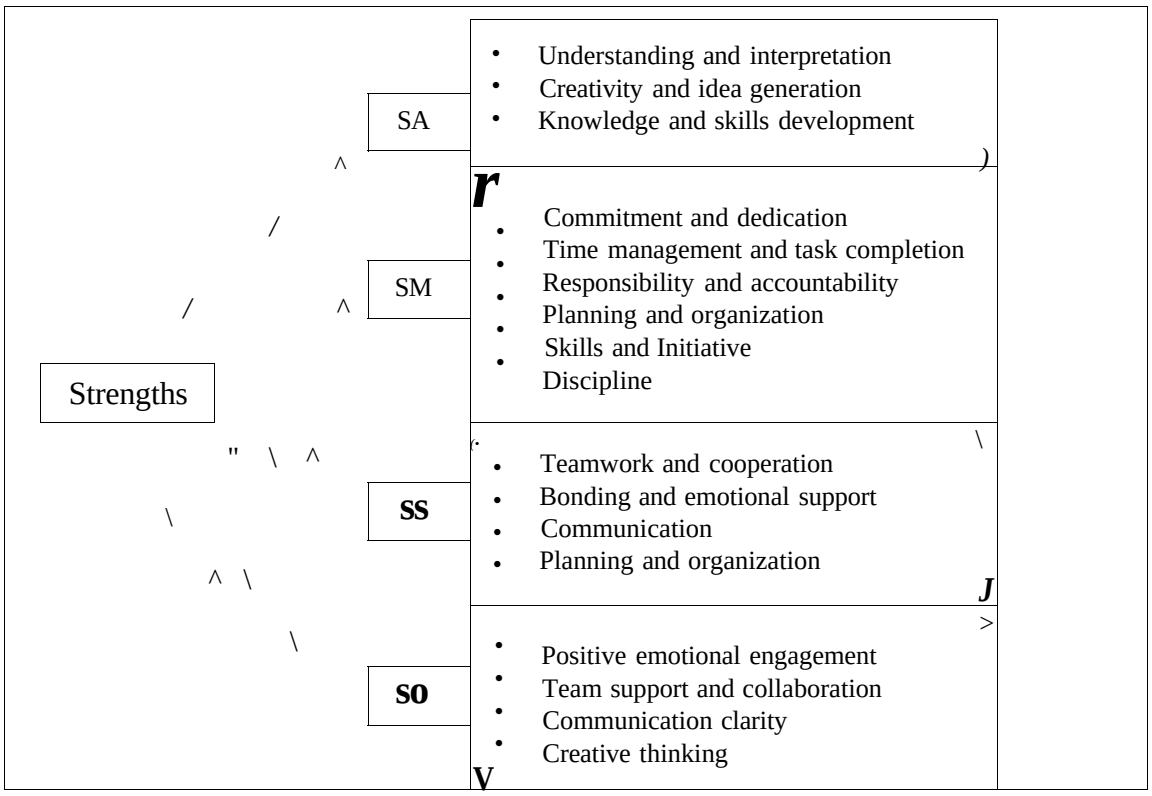


Figure 5.3 Strength in Self-Management (SM)

SM Strenght Themes by Student Groups (n=18)

Discipline
Skills and Initiative
Planning and organization
Responsibility and accountability
Time management and task completion
Commitment and dedication

	Commitment and dedication	management and task completion	Responsibility and accountability	Planning and organization	Skills and Initiative	Discipline
• Percentage	33.3%	27.8%	22.2%	16.7%	11.1%	11.1%
• No of Groups	6	5	4	3	2	2

Figure 5.4 Self-management Strength Theme

5.8.2 Weakness

Despite exhibiting various strengths, students faced difficulties in self-management and showcasing a variety of abilities. Financial limitations, time management problems, lack of preparation, procrastination, low confidence and motivation, lack of emotional expression and acting skills, lack of materials and resources, and lack of ideas and effort were the eight main themes that emerged from the thematic analysis of their written reflections under the weaknesses category.

Students reported difficulties in managing their time effectively, in the context of time management. For example, the group wrote: *"Our group had to ask for extra time to complete this module. This was because it was difficult to find time to record our performances during school hours."* This statement showed that to complete assignments effectively, inefficient time management is a significant obstacle. In addition, difficulty to accurately expressed emotions during acting was reported by the students. For example, the group noted: *"Among the weaknesses in our group is a lack of emotion during acting. This is seen in only a few people, not the entire group. Their emotions are not achieved when delivering the dialogue. Some do not memorise the dialogue given and refer to their mobile phones. "* Inadequate preparation and practice was shown which can affect students' confidence, motivation, and ability to deliver performances effectively.

To prevent them from completely embracing the module's emotional and creative components, these themes drew attention to the students' challenges. Many groups identified time and budget constraints as the main obstacles, while some groups

mentioned internal challenges including procrastination and a lack of confidence or motivation. To help students' better TRAD their emotions and tasks during the creative process, practical issues, including a lack of resources, poor emotional expression, and a lack of acting experience, also point to the need for more organised support and scaffolding. Figure 5.5 shows the key themes identified under the weakness category based on students' written responses.

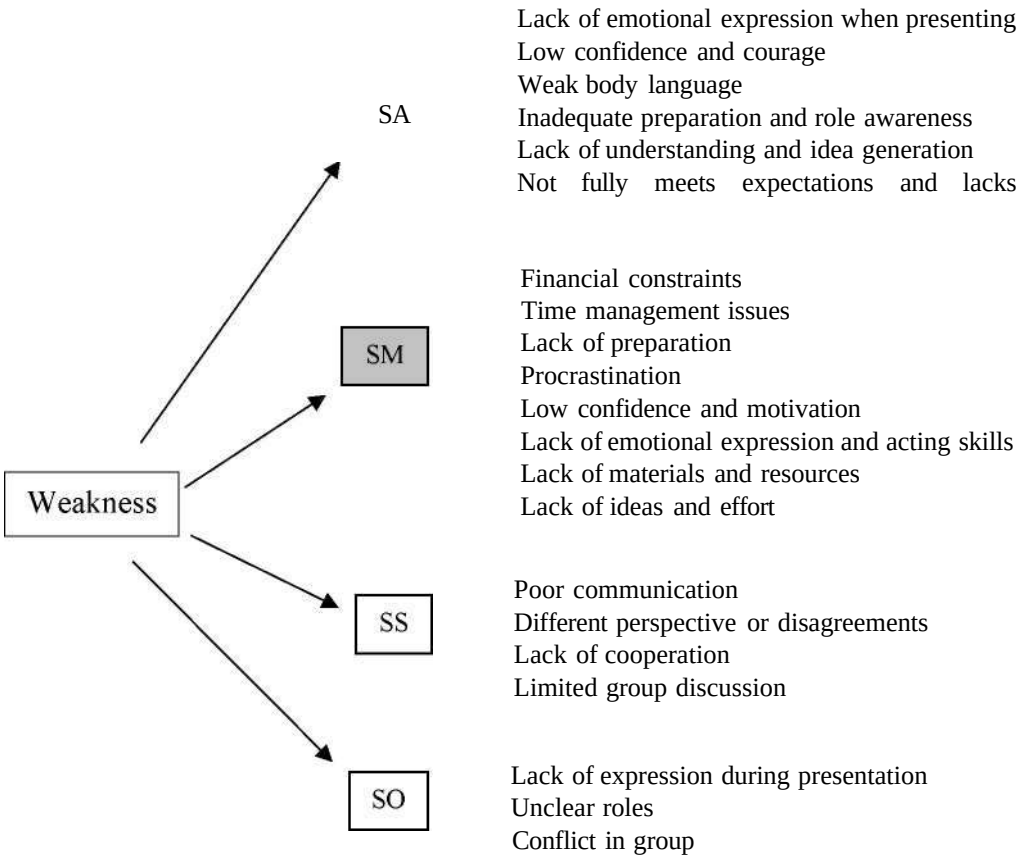


Figure 5.5 Weakness in Self-Management (SM)

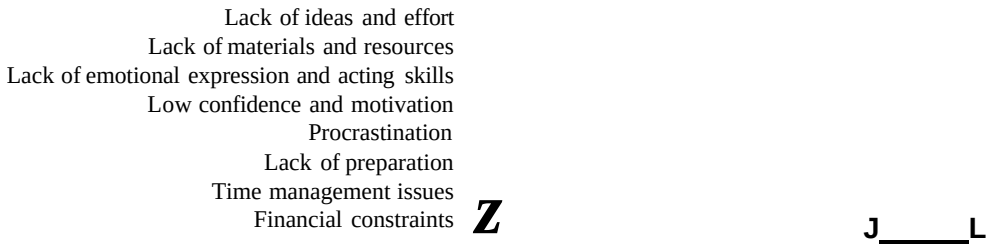
Eight recurrent themes that reflect the participants' challenges with self-management were found throughout the research. Time management problems were the most reported shortcoming cited by 61.1%, or 11 out of 18 groups. These problems included finding enough time for recording and acting practice because of scheduling conflicts and academic workload. 38.9% of the groups showed a lack of preparation, which included last-minute attempts, inadequate practice, and trouble remembering dialogues.

Other themes were lack of emotional expression and acting abilities (33.3%),

where students reported poor body language and flat voice delivery, and budgetary restraints (33.3%), such as a small budget for props or costumes. Furthermore, difficulties with motivation and involvement were expressed in procrastination (27.8%) and a lack of ideas and effort (22.2%). A lower percentage of groups cited a shortage of materials and resources (11.1%) and inadequate desire and confidence (16.7%).

These results point to areas that can be further enhanced by more practice sessions, scaffolding, and better resource planning to help students grow their emotional intelligence through self-management. Figure 5.6 shows the percentage and number of groups who identified the self-management weakness.

SM Weakness Themes by Student Groups (n=18)



	Financial constraints	Time management issues	Lack of preparation	Procrastination	Low confidence and motivation	Lack of emotional expression and acting skills	Lack of materials and resources	Lack of ideas and effort
• Percentage	33.3%	61.1%	38.9%	27.8%	16.7%	33.3%	11.1%	22.2%
• No of Groups	6	11	7	5	3	6	2	4

Figure 5.6 Self-management Weakness Theme

5.8.3 Areas to Improve

As they considered their experiences, students in the Create-EMO module also noted several areas where they needed to strengthen their self-management skills. Six key themes emerged from the thematic analysis of their answers under the areas to improve category: dedication and effort, script and role readiness, ongoing practice and training, financial and resource management, time management and early preparation, and low stress with time constraints.

In terms of dedication and effort, students showed commitment to improving their performance. For example, one of the groups wrote: *"As a group, we will improve our acting by preparing before acting, such as practising conveying emotions and memorising dialogues in advance. "* This statement shows that students recognize the

importance of advanced preparation and continuous practice for improving the quality of their acting and emotional conveyance. In addition, the focus of the group was the theme of time management and advanced preparation. Students stated: *"Next, we will improve our time management by spending more time on this module. If we spend more time on the module, I am sure the results of the recording and the module will be better."* This statement reflected on their awareness that more organized time management and advanced preparation are critical to achieving optimal task results.

The importance of continuous practice and the readiness of the script and roles before the performance was emphasized as the awareness of this area. Students can reduce mistakes during performances and increase self-confidence, by focusing on emotional training and memorizing dialogues. Furthermore, stress can be reduced from time constraints emphasizing time management and advanced preparation, allowing students to focus on the quality of their acting and group cooperation.

Although the Create-EMO module encouraged individual responsibility and teamwork, it also showed and identified the areas where students needed more self-management guidance. Through active reflection on their emotional and behavioural competencies, students were encouraged to identify areas where they could benefit from more structure, support, or direction. From the students' written replies, Figure 5.7 shows the key themes identified under the areas to improve category based on students' written responses.

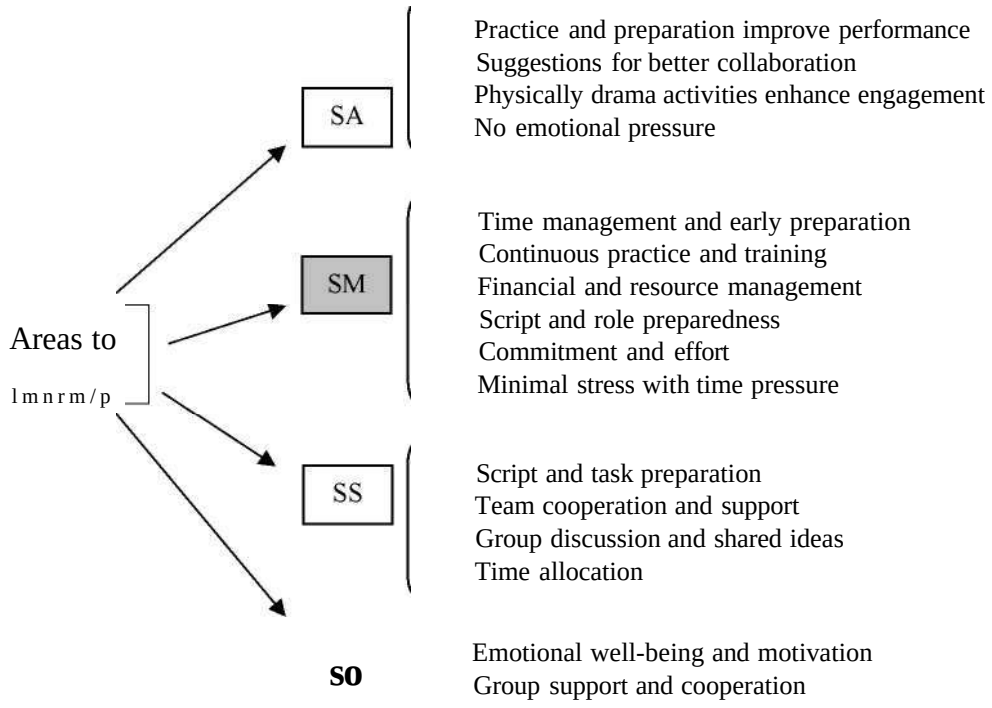
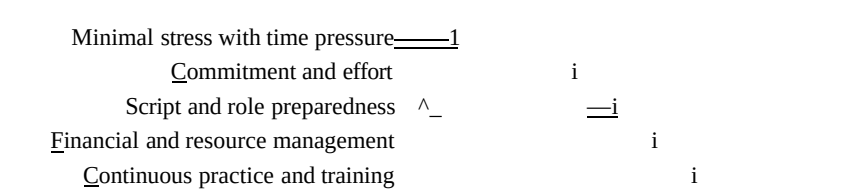


Figure 5.7 Areas to improve in Self-Management (SM)

Students' written answers on areas for improvement mentioned an awareness of self-management challenges during the activities. Time management and early preparation were the most frequently mentioned areas by 72.2% (13 out of 18 groups), with many arguing that starting work earlier and better managing time might enhance outcomes. Students indicated that they needed to improve their memorisation and comprehension of their parts, and 38.9% of them brought up the script and role preparation. 33.3% of students voiced worries about money and resource management, with many pointing to the need for more resources and improved budgeting.

Additionally, students felt that continual practice and training (22.2%) and commitment and effort (27.2%) may improve their group performance. Most students felt some pressure on their performance, as evidenced by only one group (5.6%) reported feeling slightly stressed from time pressure. These results align with the self-management aspect of emotional intelligence since they demonstrate students' critical self-evaluation and capacity to pinpoint workable solutions for individual and group development. Figure 5.8 shows the percentage and number of groups identifying self-management areas to improve.



	management and early preparation	Continuous practice and training	Financial and resource management	Script and role preparedness	Commitment and effort	Minimal stress with time pressure
• Percentage	72.2%	38.9%	33.3%	27.8%	22.2%	5.6%
• No of Groups	13	7	6	5	4	1

Figure 5.8 Self-management Areas to Improve Theme

5.10 Research Questions 9: What is the students' acceptance in using Create-EMO module?

This section describes the result of students' acceptance of the Create-EMO module. Various analyses are required to answer this research question, beginning with a normality test, descriptive statistics, Pearson correlation and multiple regression.

5.10.1 Test of Normality Acceptance Construct

This analysis was performed to determine whether the total number of responses was normally distributed. Thus, to analyse multiple regression in this research, the normality of data is necessary as a domain prerequisite. Determine the validity of four constructs: perceived usefulness (PU), ease of use (PE), attitude (AT), and acceptance (AC), based on a bell-shaped curve and mean values. Figures 5.9 reveal that all histograms displayed a bell-shaped curve, indicating that the data were normally distributed with mean values of 16 on average.

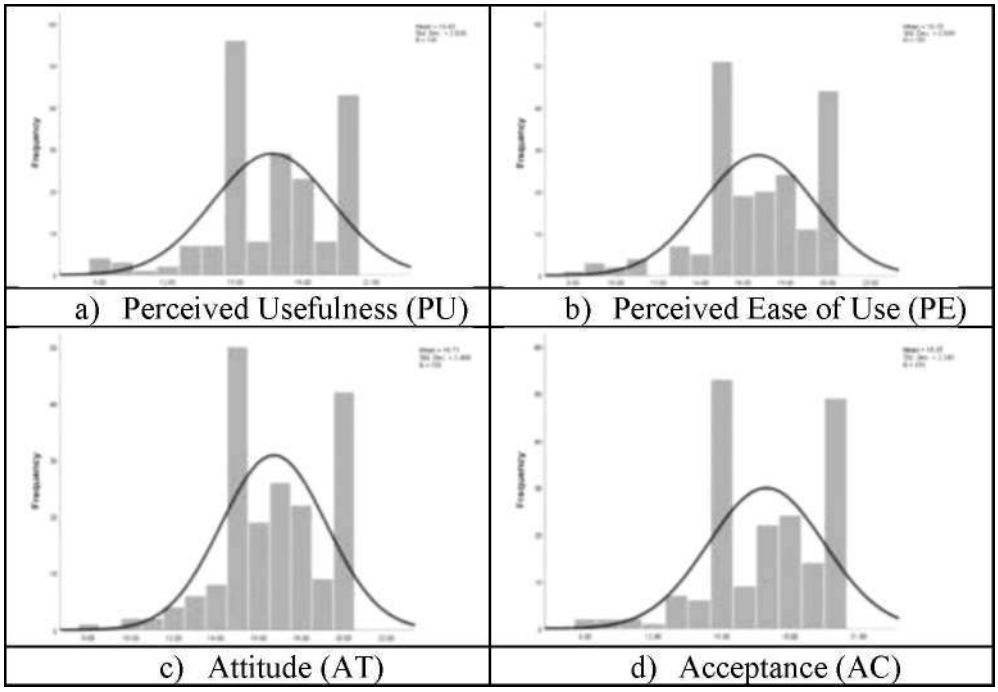


Figure 5.9 Histogram for Normality Test

5.10.2 Descriptive Statistics for Factors Influence

Descriptive statistics were released to determine the frequency and percentages of those 20 items divided on a 4 Likert scale. Finding in Table 5.24 shows the descriptive statistics that consist of 20 items divided into perceived ease of use (PE1, PE2, PE3, PE4 and PE5), perceived usefulness (PU6, PU7, PU8, PU9 and PU10), attitude (AT11, AT12, AT13, AT14 and AT15) and acceptance (AC16, AC17, AC18, AC19 and AC20).

Based on the findings, most respondents agree with their answer in 18 items because the highest percentages come from agree scale. 55% is the highest percentage that referred to the 8th (PU8), 9th (PU9) and 15th (AT15) statements, where respondents agree that the usage of Create-EMO can enhance productivity, useful for learning and give them unexpected experiences. Statements 19th (AC19) and 20th (AC20) show that 48% and 49% of the respondents strongly agree that they are satisfied with the usage of Create-EMO.

Table 5.24
Descriptive Statistics for Factors Influence

	f	%	*f*	%	*f*	%	*f*	%
PE1: I find Create-EMO module easy to use.	3	2.0	8	4.0	**98**	**51.0**	82	43.0
PE2: Activities in Create-EMO module is clear and understandable.	7	4.0	6	3.0	**98**	**51.0**	80	42.0
PE3: The use of infographic in Create-EMO module facilitates my learning process.	-	-	14	7.0	**92**	**48.0**	84	45.0
PE4: The use of Create-EMO module does not require a lot of mental effort.	3	2.0	10	5.0	**99**	**52.0**	79	41.0
PE5: It would be easy for me to become skillful at using Create-EMO module.	7	4.0	7	4.0	**93**	**49.0**	84	44.0
PU6: Using Create-EMO module improve my learning process.	4	2.0	9	5.0	**93**	**49.0**	85	45.0
PU7: Using Create-EMO module will enhance my effectiveness in learning.	3	2.0	9	5.0	**98**	**51.0**	81	42.0
PU8: Using Create-EMO module will enhance my productivity.	3	2.0	11	6.0	**104**	**55.0**	73	38.0
PU9: I find Create-EMO module a useful material in my learning.	3	2.0	9	5.0	**104**	**55.0**	75	39.0
PU10: Using Create-EMO module helps me understand lesson more quickly.	5	3.0	9	5.0	**96**	**50.0**	81	42.0
AT11: Create-EMO module makes learning more interesting.	4	2.0	11	6.0	**99**	**52.0**	77	40.0
AT12: I look forward to lessons that require me to use Create-EMO module.	2	1.0	12	6.0	**100**	**52.0**	77	40.0
AT13: Working with Create-EMO module is fun.	5	3.0	5	3.0	**96**	**50.0**	85	45.0
AT14: I like the idea of using Create-EMO module.	1	0.5	10	5.0	**99**	**52.0**	81	42.0
AT15: My experience in using Create-EMO is better than I expected.	2	1.0	6	3.0	**105**	**55.0**	78	41.0
AC16: I was very content with Create-EMO module.	5	3.0	7	4.0	**97**	**51.0**	82	43.0
AC17: I was very pleased with Create-EMO module.	2	1.0	9	5.0	**96**	**50.0**	84	44.0
AC18: I was satisfied with Create-EMO module.	2	1.0	7	4.0	90	47.0	**92**	**48.0**
AC19: I felt delighted with Create-EMO module.	4	2.0	8	4.0	**94**	**49.0**	85	45.0
AC20: Overall, I was satisfied with Create-EMO module.	-	-	7	4.0	90	47.0	**94**	**49.0**

5.10.3 Pearson Correlation Coefficient

This analysis used a Pearson correlation to establish the strength of the association between perceived ease of use, usefulness, attitude, and acceptance, as shown in Table 5.25.

Table 5.25
The scale and value of Pearson's Correlation Coefficient

Scale of correlation coefficient	Value
$0 < r < 0.19$	Negligible
$0.2 \quad r < 0.39$	Weak
$0.4 \quad r < 0.59$	Moderate
$0.6 \quad r < 0.79$	Strong
$0.8 \quad r < 1.0$	Very Strong

Table 5.26
The Pearson's Correlation Coefficient

Items		PE	PU	AT	AC
PE	Correlation Coefficient	1	.869**	.801**	.811**
	Sig. (2-tailed)	-	.000	.000	.000
	N	191	191	191	191
PU	Correlation Coefficient	.869**	1	.844**	.832**
	Sig. (2-tailed)	.000	-	.000	.000
	N	191	191	191	191
AT	Correlation Coefficient	.801**	.844**	1	.859**
	Sig. (2-tailed)	.000	.000	-	.000
	N	191	191	191	191
AC	Correlation Coefficient	.811**	.832**	.859**	1
	Sig. (2-tailed)	.000	.000	.000	-
	N	191	191	191	191

The correlation in Table 5.26 depicts the relationship between the two variables. The association has the highest correlation (r) between PE and PU, indicating that it is very strongly associated with r = 0.869. According to the results, the second highest that is under the relationship between AT and AC has a significant value of r = 0.859. Thirdly, the results above reveal a statistically significant relationship between AT and PU. AC and PU (r = 0.832) are followed by AC and PE (r = 0.811), with PE and AT having the lowest correlation (r = 0.801). As a result, all variables (PE, PU, AT, and AC) have a correlation coefficient of 0.8 with sig =.000, indicating that the relationship is extremely strongly related and that all variables are relatively associated.

5.10.4 Multiple Regressions

The achievement hypothesis assumes the following:

H13: There is a significant difference between Perceived Ease of Use (PEU) and acceptance.

H14: There is a significant difference between Perceived Usefulness (PU) and acceptance.

H15: There is a significant difference between Attitude (ATT) and acceptance.

Multiple regression determines the relationship between two or more independent variables and a single dependent variable. Multiple regression also allows researchers to investigate the effect of multiple factors on the outcome at the same time (Marko et al., 2014).

Table 5.27 shows that the Durbin-Watson is 1.929. A Durbin-Watson value of 1 to 3 indicates that the residuals have no autocorrelation issues. Aside from that, the R square is critical in the model summary since it reveals the strength of the relationship between the predicted and measured results. In this research, PU, PE, and AT represent independent variables, while AC represents dependent variables. The data show that R-Square = 0.789, indicating 78.9%. It also means that 78.9% of the independent variables (PE, PU, and AT) have a direct effect on the dependent variable, AC. At the same time, it states that the independent factors account for 78.9% of the total variance in the dependent variable. As a result, the remaining 21.1% is accounted for by variables not considered in this research.

Table 5.27
Model summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.888[c]	.789	.786	1.177	1.929

a. Predictors: (Constant), Perceived Ease of Use (PE), Perceived Usefulness (PU), Attitude (AT)
b. Dependent Variable: Acceptance (AC)

The ANOVA table is referred to as a significant value, where the Sig value should be p 0.05. Table 5.28 shows that the p-value is 0.000. It indicates that the model is suitable for further examination. Similarly, it means that the independent variables (perceived ease of use, perceived usefulness, and attitude) have a substantial

effect on the dependent variable (Acceptance).

Table 5.28
Anova for Multiple Regression

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	971.396	3	323.799	233.623	.000[b]
	Residual	259.180	187	1.386		
	Total	1230.576	190			

a. Dependent Variable: Acceptance (AC)
b. Predictors: (Constant), Perceived Ease of Use (PE), Perceived Usefulness (PU), Attitude (AT)

To determine the significance level of each variable, refer to the coefficient table below. The regression equation employed the B value to predict dependent variables based on independent variables. Using Table 5.29, equation 5.2 is generated:

Acceptance Predicted= 1.315 + 0.214 [PE] + 0.216 [PU] + 0.507 [AT] (5.2)

Table 5.29
Coefficient for Multiple Regression

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	1.315	.598		2.199	.029		
	PE	.214	.067	.223	3.185	.002	.229	4.363
	PU	.216	.076	.223	2.846	.005	.184	5.443
	AT	.507	.067	.492	7.603	.000	.269	3.720

a. Dependent Variable: Acceptance (AC)
b. Significant level at p 0.05

Coefficient Table 5.29 shows that a unit increase in PE only raises AC by 0.214 points, a unit increase in PU increases AC by 0.216 points, and a unit increase in AT is 0.507 points. From the result, the association reveals that PE (Sig= 0.002), PU (Sig= 0.005), and AT (Sig= 0.000), respectively, are significant variables in predicting Acceptance (AC) among students utilizing the Create-EMO module, since the p-value is less than 0.05. As a result, research hypotheses 13, 14, and 15 were confirmed as approved.

Figure 5.10 below summarizes a multiple regression result. All aspects influence the utilization of the Create-EMO module, including perceived ease of use, usefulness, and attitudes.

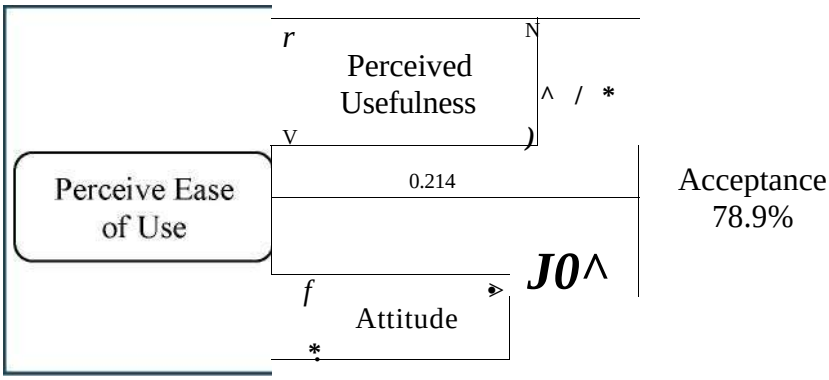


Figure 5.10 Multiple Regression Summary

5.11 Summary of Hypothesis

The effectiveness of the traditional method in teaching and learning KOMSAS drama and the Create-EMO module in enhancing students' emotional intelligence (EI), as well as the degree of student acceptance of the module, are the two main areas of this study, with hypothesis testing results summarized in Table 5.30.

14 out of 15 tested hypotheses were supported, indicating statistical significance. Even though there were changes between the groups, only Hypothesis 7 (H7) was found to be non-significant, indicating no meaningful effect in that domain. Overall, the findings provide compelling evidence for the Create-EMO module's effectiveness and acceptance in the development of EI, as well as its application in teaching and learning.

Table 5.30
Results of Hypothesis Testing

Hypothesis	Statement of Hypothesis	Result
H1	There is a significant difference in students' Emotional Intelligence (EI) mean score of the pre-test between TRAD and Create-EMO group.	Supported. TRAD group had significantly higher scores.
H2	There is a significant difference in students' emotional intelligence (EI) mean score of the post-test between TRAD and Create-EMO group.	Supported. Create-EMO group had significantly higher scores.
H3	There is a significant difference in students' Emotional Intelligence (EI) mean score of the pre-test and post-test for TRAD group.	Supported. Post-test scores being significantly higher
H4	There is a significant difference in students' emotional intelligence (EI) mean score of the pre-test and post-test for Create-EMO group.	Supported. Post-test scores being significantly higher
H5	There is a significant difference in the mean score of Self-Awareness (SA) component for pre- test and post-test for TRAD group.	Supported. Post-test scores being significantly higher
H6	There is a significant difference in the mean score of Self-Awareness (SA) component for pre-test and post-test for Create-EMO group.	Supported. Post-test scores being significantly higher
H7	There is a significant difference in the mean score of Social Skills (SS) component for pre-test and post-test for TRAD group.	Not Supported. Different but not significant.
H8	There is a significant difference in the mean score of Social Skills (SS) component for pre-test and post-test for Create-EMO group.	Supported. Post-test scores being significantly higher
H9	There is a significant difference in the mean score of Social Awareness (SO) component for pre-test and post-test for TRAD group.	Supported. Post-test scores being significantly higher
H_{10}	There is a significant difference in the mean score of Social Awareness (SO) component for pre-test and post-test for Create-EMO group.	Supported. Post-test scores being significantly higher
H_{11}	There is a significant difference in the mean score of Self-Management (SM) component for pre-test and post-test for TRAD group.	Supported. Post-test scores being significantly higher
H_{12}	There is a significant difference in the mean score of Self-Management (SM)) component for pre-test and post-test for Create-EMO group.	Supported. Post-test scores being significantly higher
H_{13}	There is a significant difference between Perceived Ease of Use (PEU) and acceptance.	Supported. Unit increase is significant.
H_{14}	There is a significant difference between Perceived Usefulness (PU) and acceptance.	Supported. Unit increase is significant.
H15	There is a significant difference between Attitude (ATT) and acceptance.	Supported. Unit increase is significant.

5.12 Summary of Data Analysis

This chapter presents the results of data analysis performed using the methodologies specified in Chapter 3. The analysis was separated into two parts that were: quantitative and qualitative. The first phase of the study comprised of quantitative and qualitative analysis, which addressed objective three by examining the variations in EI levels between students who used traditional teaching techniques and those who used the Create-EMO module. The fourth purpose of this study was to answer the question of students' acceptance through the use of Create-EMO, which involves quantitative analysis.

It is reasonable to believe that the teaching and learning procedures will improve the emotional intelligence of all students. However, quantitative study demonstrated that the newly designed Create-EMO could considerably improve students' emotional intelligence compared to the standard teaching technique group. These findings are substantiated by a qualitative analysis of students' written responses in the Create-EMO module. The analysis focused on students' self-management tactics, which were consistent with the small to moderate effect shown in the quantitative data. Next, the quantitative research found that the student's acceptance level of the Create-EMO was considerable, and that perceived ease of use, usefulness, and attitude had an impact on the module's utilization. The next chapter provides an overview, implications, and recommendations for future research.

CHAPTER 6
DISCUSSION AND RECOMMENDATION

6.1 Introduction

This chapter provides an overview of the research navigation and summarizes the findings. It begins with a summary of the research gap and an outline of the findings related to the research questions. It then discusses the theoretical and practical consequences of the findings. The next section contains important recommendations and directions for future research. Finally, it finishes the research trip and paves the way for future research.

6.2 Overview of the study

The globe of education influenced individuals' capacity and attitude as an educated, imaginative, and creative generation in the attempt to construct both established and developing countries. Education refers to the learning process in which people actively improve their potential to accomplish educational goals. Learning is more than just accumulating knowledge and retaining information; it should allow pupils to comprehend the concept, understand the material, and then apply it in real life. Students must focus on their intellect, be sensitive to their emotions, and know how to use them when necessary. Students' emotional intelligence (EI) will grow because of their response; through social groups, they will learn how to exist in a social environment that requires and complements one another.

Furthermore, 21st-century education was increasingly focused on developing capital, or human beings who act to produce something that brings benefits based on a global scope, using the latest technology applications, thinking critically and creatively, and adapting to current developments and changes. Creativity is one of the approaches for developing idea generation techniques, as well as effectively implementing and sharing new ideas in the teaching and learning process. This skill has also gotten extensive attention from educators. Given the benefits of EI and creativity in teaching and learning, many previous researchers attempted to promote the success of enabling students' learning processes and development.

This study was undertaken with the goal of achieving four research objectives based on the relationship between emotional intelligence and creativity. The initial goal was to create a Create-EMO module that uses the CP and EI in KOMSAS drama. The first step is planning, in which the researcher determines the purpose and direction of Create-EMO. The researcher followed the first and second steps outlined in the ASSURE model to analyze learner and state objectives. The next step in the design phase is to choose the methods, media, and materials that will be used in the Create-EMO. The researcher closely followed and referred to the Assessment Curriculum Standard Document, or *Dokumen Standard Kurikulum dan Pentaksiran* 2018 (DSKP), provided by the Ministry of Education (MOE), and incorporated Goleman's (1995) EI domains and Wallas' (1926) creative process into the module prior to the expert evaluation process.

The second research goal was to create a Create-EMO module that uses the CP and EI in KOMSAS drama. The stage entailed utilizing the media and materials to create the Create-EMO. Visual design aspects served as the foundation for the development of Create-EMO. A self-developed Create-EMO was examined by 11 experts and improved in response to their suggestions. A self-developed Create-EMO was then used as an experimental instrument to meet the remaining research objectives.

The third objective was to compare students' emotional intelligence levels between traditional teaching techniques and the Create-EMO module. 382 students were divided into TRAD and Create-EMO groups and completed the survey to collect data for the pre- and post-tests. The collected data was then analysed descriptively. The student's written answers in Create-EMO are also used as evidence about the components of EI that affect pupils after they complete the CP procedure.

The fourth research goal was to determining students' acceptance of the CP and EI using Create-EMO. The researchers concentrated solely on the Create-EMO group, which had completed their Create-EMO module. Three independent variables (perceived usefulness, ease of use, and attitude) and one dependent variable (acceptance) were selected based on their potential link. All of these variables were found using existing models and technology acceptance theories. The researcher analysed the data using a variety of tests, including a normality test, descriptive statistics, Pearson correlation, and multiple regression. For a better understanding, the next part explored deeply into the findings regarding the research objectives and questions.

6.3 Summary and Discussion for Research Objective 1: To design a Create-EMO module by applying the CP and EI in *KOMSAS* drama

The adaption of the ASSURE model in this research made it easier to build Create-EMO. The planning and design phase consisted of three stages: analysing learners, setting standards and objectives, and selecting techniques, media, or materials. This phase established the purpose and direction of Create-EMO before beginning the development process. The Create-EMO module was created in accordance with the Ministry of Education's Assessment Curriculum Standard Document, or *Dokumen Standard Kurikulum dan Pentaksiran* 2018 (DSKP), and the researcher used Goleman's (1995) EI domains and Wallas's (1926) creative process for this study. In general, the design process is organized into steps to make it easier to complete.

The inquiry of the findings of the first research objective was explored independently in the following section. Three research questions were developed to address the study's purpose. There are:

Research question 1: What learner characteristics are involved in designing the Create-EMO module?

Research question 2: What are the learning objectives for the Create-EMO module?

Research question 3: What methods are involved in designing the Create-EMO module?

6.3.1 Research Question 1: What are the learner characteristics involved in designing Create-EMO module?

The researcher implicated the learner's characteristics when creating the Create-EMO module. The learners' characteristics were then analysed using an intern model defined in the ASSURE framework. This model was very helpful in classifying the diverse backgrounds and needs of the students, which directed to a more learner-centred and effective educational practice. The ASSURE model was also tolerable for a detailed analysis of these characteristics, that supports in ensuring the objectives, strategies, resources, and evaluations of the module was in line with the needs of the students.

By using the framework provided by the Ministry of Education named *Dokumen Standard Kurikulum dan Pentaksiran* (DSKP) 2018, the Create-EMO module was

created. This framework recognized important criteria for aligning content with the national curriculum standards, in order to ensure that the intellectual and emotional developments were properly addressed. Students need to read fictional texts while improving their social skills, in which The KOMSAS drama's combination of curriculum-based goals with emotional intelligence (EI) skills was important for the Malay language topic. The module's design has fulfilled the national educational objectives and was flexible enough to regulate to shifting classroom environments which was being fixed by the DSKP framework.

For this module, the detailed analysis of the student's age, grade level, gender, cognitive maturity, and past learning experiences was important. These demographic characteristics would be affected on how students interpret emotional cues and relate to the material. Important understandings were contributed into the cognitive readiness and developmental stages of the students, since the development of age-appropriate, culturally relevant, and emotionally compelling teaching materials was tolerable by these factors. For example, younger children who were still developing their emotional vocabulary and abstract thinking skills aided from visual support and guided inquiry. In contrast, thru the complex social dynamics and emotional themes that were integrated into drama-based activities, the older children responded more critically. Agreeing with Pecore et al. (2017), previous knowledge developed learning outcomes and student engagement. Their results focused on how important it is to produce content that balances learners' pre-existing cognitive frameworks so that new information can be effectively integrated.

By recognising and addressing individual differences, the Create-EMO module offered students with personalized training that met their needs. Moreover, this module encouraged emotional intelligence and individual development which result in a more interesting and welcoming learning environment, in order to improve the academic achievement. It was equally significant on the focus on analysing students' emotional intelligence (EI). All important elements of emotional intelligence were involved in the session which includes the strategies for enhancing self-control, empathy, and social skills. In order to meet the students' emotional learning needs, the researcher modified the module by examining the students' EI strengths and weaknesses. Furthermore, the researcher ensured that each of them could successfully involve with the material through multiple sensory channels by creating activities that were interesting to a variety of students by considering the different cognitive styles; either visual, auditory

or tactile.

The overall effectiveness and impact of the Create-EMO module were mainly determined by motivation and engagement, particularly in the emotional KOMSAS drama expressive setting. In order to determine the internal and external motivators that affect students' preparedness to participate in emotionally charged and performance-based activities, the researcher has carried out an analysis and observation. Tactics were created to spark interest, encourage self-expression, and maintain sustained participation because it was recognized that motivation is a dynamic interaction of variables rather than a fixed characteristic. Peer cooperation and role-playing were two such techniques that made students feel psychologically contented while they observed difficult emotional issues. This strengthened the statement made by Jong (2019) that, children who struggle academically or emotionally, gain countless deal from the provision of their teachers or more experienced peers. This led to a collaborative learning experience in the drama setting where they improved their emotional empathy and involvement by learning from each other's perspectives and reactions in addition to the module material.

Moreover, Malaysia's multicultural and multi-ethnic landscape was carefully deliberated when constructing the module. It was concluded that that students' perceptions and interactions with instructional resources were significantly influenced by their socioeconomic settings, cultural identities, and language roots. The course countered by highlighting inclusivity by merging stories from various cultures, pleasant characters, and scenarios that were contextualized based on the students' personal experiences. To developed emotional safety and academic motivation, the Create-EMO activities encouraged a sense of belonging by including these inclusive essentials. When students feel heard, understood and appreciated, they were more likely to participate academically and emotionally in their class. In addition to enhancing contribution, this method generated EI, understanding students who could communicate to people from all walks of life. The Create-EMO module has made sure to meet the national curriculum achievement aims following the DSKP 2018's guidelines for recognizing students’ educational needs. To support students who has problems with language or learning, the design process also took special needs into account, with strategies in place. The principles defined by Lindner and Schwab (2020) were in line with this inclusive approach, which support personalized education that is different from the "one-size-fits-all" model. By adapting the Create-EMO module to each student's

distinctive needs, the researcher showed how inclusive teaching methods can be effectively applied.

The learner-centred design of the Create-EMO module was ensured that it was highly significant and obtainable to all students in which was driven by a detailed analysis of student characteristics. In providing a strong basis for generating educational materials that improved students' engagement with KOMSAS dramas and stimulated EI, this approach was in line with the principles of the ASSURE model. The cautious deliberation of different student characteristics in the emotional, social, and cognitive domains has determined the achievement of the module. To produce a learning environment where students could grow emotionally, make an expressive connection with the curriculum, and eventually thrive both academically and individually has made it possible.

The Create-EMO module has addressing the different characteristics of the students and explained the significance of understanding. By constructing a curriculum that is inclusive, EI, and custom-made to each student's needs, the researcher has contributed to the formation of a more personalized and successful educational experience. According to Munna and Kalam (2021), development of an encouraging learning environment involved identifying the variety of students' backgrounds, interests, and learning preferences. This study revealed how teachers can design significant learning experiences that accommodate to each student's cognitive, emotional, and social development by embracing variety and using inclusive teaching methods.

6.3.2 Research Question 2: What are the learning objectives for the Create-EMO module?

Through creative learning experiences in KOMSAS drama in the Malay Language subject, the Create-EMO module's teaching and learning aims were proposed to encourage students' emotional intelligence (EI). In designing the Create-EMO module, this study involved the different backgrounds and experiences of the students. To help the Create-EMO module in developing a systematic educational design approach, the researcher used the ASSURE Model. For creating quantifiable and achievable subject learning objectives to help students succeed, each component approach (Analyze Learners, State Objectives, Select Methods, Use Media, Require

Participation, Evaluate Performance) would give a clear road map.

To ensure the module's relevance and validity, the researcher additionally consulted the Ministry of Education's Curriculum and Assessment Standard Document (DSKP, 2018). The learning objectives are consistent with national education standards and address students' emotional and social development needs, which was guaranteed by this alignment. The researcher only improved the creativity process and emotional intelligence while maintaining the fundamental goal of the Malay Language subject, which is why the researcher stressed on the DSKP reference. Boosted student motivation, provides instructor guidance, and promotes meaningful participation was the impact when the EI was highlighted.

This correlated with the national curriculum objectives by outlining the Create-EMO module's aims of increasing students' emotional intelligence in four domains: self-awareness, self-management, social awareness, and social skills. These objectives were used in drama teaching and learning activities to make learning more exciting and relevant for individuals and groups. Drama and character analysis activities in KOMSAS allowed students to explore and express their emotions in context, thereby expanding their awareness of both themselves and others. Basic and measurable goals encourage open communication between teachers and students, tolerating for real tracking and assessment of development.

Batr and Sadi (2021) found that the ASSURE model to be effective in variation of contexts, comprising scientific education, while Elmal (2020) highlighted its flexibility in instructional planning. . The model's flexibility through fields and its use in enlightening EI through literature-based learning was supported by these findings. The emotional complexity and interpersonal association were highlighted in which the model supported cognitive and affective development in drama-based teachings. The significance of EI in constructing a positive learning environment was agreed by Mamat and Ismail (2021). EI-focused training enhanced students’ motivation and engagement, which was shown in their findings. By integrating EI into organized tasks that boost collaboration, emotional expression, and reflective learning, this approach was revealed by the Create-EMO module. Students sense and express their emotions, gain empathy through character views, and discuss interpersonal dynamics in a compassionate educational environment, where all these has been taught to them.

The researcher included the students' developmental stage, cultural setting, and language proficiency in order to guarantee that the Create-EMO module was well-

designed. The module must use a diversity of strategies; younger generations entail emotional and social skills and involve in directed inquiry which is known with the emotional and cognitive diversity of the students. Simultaneously, allowing for more thoughtful cognition and emotional perceptive, older students discovered more complex emotional and personal settings. To encourage reasonable access to learning, mainly for students with limited language proficiency or non-dominant language backgrounds, the Create-EMO module has included visual aids, suitable activities, simplified language, and role-played instruction.

The findings of Halimah Majid, Eow Yee Leng, and Chua Beng Ean (2016), was revealed by this inclusive approach, which highlighted the significance of engaging students in realistic and emotionally engaging environments to raise the improvement of significant EI. Supportive teaching and learning, allowing students to improve their emotional intelligence over peer contact, collaboration, and shared responsibility was also maintained by the Create-EMO module. These group-based activities, which take place both inside and outside of the classroom, benefit students practice empathy, communication, and conflict resolution, all of which are essential social awareness and management skills. These involvements nurture reliable and context-driven emotional growth, as students react to real-world interpersonal issues.

As a result, creative expression and emotional development was supported by this module by supporting drama activities with creative process (CP) periods. Students are trained about EI and then helped in practising and using these skills in real-world environments. Larger educational principles that place a quality on social-emotional learning (SEL) and recognize the role of originality in encouraging personal, social, and academic progress was revealed by the integration. The Create-EMO module followed the creative process (CP) model, including preparation, incubation, illumination, and validation (Wallas, 1926). This framework summarised a practical method for applying EI improvement. In preparation, students involved in reflective activities to discover their own feelings and experiences. The incubation period allows for internal emotional and social processing, which improved cognitive complexity. During illumination, students improved ideas and perceptions that are normally shared through peer interaction and dramatic exploration. During the validation phase, students showed their improvement by engaging in expressive activities such as performance or creative storytelling.

To accurately measure the students' progress toward EI targets, the Create-EMO

module used a variety of assessment methods. To encourage self-awareness, reflection, and personal accountability in emotional development, peer criticism, performance-based tasks, and self-assessment checklists were used. The lifelong journey was supported in which these tools allowed students to estimate their development and develop metacognitive skills. In making the learning process significant, assessable, and learner-centred, this assessment technique has effectively connected theory and practice.

The findings by Yildiz and Kilic (2019) that revealed that unaffected assessment methods increase students' attitudes. Similarly, particularly when students take control of their own growing journey, Topping (2010) highlighted that student-centred peer and self-assessment methods encourage critical thinking and independent learning. Boud and Falchikov (2007) emphasised that accurate and thoughtful assessments proficiently nurture deeper participation, specifically in educational environments that highlight individual growth and development, which also supported this.

Furthermore, by ensuring the arrangement with different student needs and detailed educational objectives, the ASSURE model's ABCD components has directed the program's instructional design. The 'Audience' component took into account students' ethnic diversity, linguistic origins, and emotional development. The 'Behaviour' aim highlights the observable emotional and interpersonal skills that students were expected to improve. The 'Conditions' part explained the learning environment, which comprised drama implementations, peer collaboration, and multimedia stimuli, while the 'Degree' part recognized assessable capability and emotional mastery indicators.

By highlighting the role of appropriate learning contexts, Marrone et al. (2022) explored on students' viewpoints on EI and creativity. Their findings highlighted that students' preference for emotionally supportive, technology-enhanced learning environments boosted a stability of creativity and emotional connections. For refining creativity, resilience, and adaptability in a gradually complex educational setting, such settings are important.

In conclusion, how introducing EI into curriculum-aligned, creatively structured, and contextually relevant activities improves students' academic development along with their individual and social capabilities was revealed by the Create-EMO module. To prepare pupils to face the many challenges of modern life, this was consistent with a wider educational highlighting on holistic, emotionally sensitive

learning environments.

6.3.3 Research Question 3: What are the methods involved in designing Create-EMO module?

With clear expectations for educators and students, the Create-EMO module was designed to be easy to use and evaluate. Such transparency was important in educational settings because it develops instructional delivery and inspires students to take active responsibility for their own learning. By creating detailed success criteria and sustaining a cooperative educational setting, the module nurtured a mutual understanding of goals.

The Create-EMO module was designed in direct response to the study's research questions that applies a systematic instructional design method that integrates emotional intelligence (EI) into the learning framework. The essential skills in today's complex educational settings were improved in which this focused method supports students to direct their academic problems, manage relationships, and interact efficiently with their social situations.

By reflecting a learner-centred attitude, Create-EMO module was based on recognised learning theories and instructional design concepts. To accomplish inclusivity and contextual relevance, the initial design phase studied on student factors such as age, cultural background, and prior educational experiences. This emphasis on students' variety resulted in a module that can be modified to a diversity of student needs and learning settings.

Learning objectives were carefully associated with fundamental EI skills, including self-awareness, empathy, and interpersonal skills into instructional results. The academic performance was developed, and emotional development was upheld by this connection. The module encouraged complete student development beyond academic measures by integrating activities that improve self-regulation, resilience, and social knowledge.

To assists students' different learning preferences, the Create-EMO used a multimodal instructional technique. Role-playing, cooperative projects, and reflective journaling are effective methods for engaging kinesthetics, auditory, and visual learners. Particularly through reflection, these various methods increased learning and

improve emotional connections with the topic, boosting students to adopt their involvements and track their EI development.

A key component of the module was its formative assessment framework, which allowed for real-time response and instructional flexibility. This method encouraged a growth mind-set, letting students to view difficulties as learning chances rather than disappointments. The module's alignment with the *Dokumen Standard Kurikulum dan Pentaksiran* (DSKP) 2018 was a key component of its conception. This supported conventionality with national educational requirements while also support its real-world application in Malay language instruction. A detailed analysis of the DSKP uncovered that the module's content, methodology, and learning goals were all in line with the Ministry of Education's aim for curriculum excellence.

Each element of instructional planning, from learner analysis to evaluation, was carried out in a systematic way, following the ASSURE Model. This model's adaptability allowed for the combination of socially relevant resources, interactive approaches, and personalized instruction modified to student needs. The students' real-life involvements were revealed due to its importance on adaptive teaching expanded the module with exercises.

Create-EMO focused on emotionally responsive learning using drama-based strategies such as role-playing, collaborative work, and group reflection. These methods developed emotional knowledge while also addressing the DSKP's demand for holistic education. At the fundamental of its teaching method was the student-centred learning. Techniques such as project-based learning and cooperative games are persistently selected to support students grow emotional skills like empathy, conflict resolution, and teamwork. Group collaboration encouraged mutual respect and collective responsibility, while drama activities boost emotional consciousness by allowing students to represent a diversity of perspectives.

Project-based exercises in the Create-EMO module situated emotional intelligence in real-world settings, letting students to practice empathy, self-regulation, and interpersonal skills in a collaborative situation. These encounters encouraged emotional development and academic enhancement, given that student with tools for directing personal difficulties outside of the classroom. Researcher agreed with Sahara's (2024) outcomes that project-based learning improves emotional and academic development through real-world interaction. The module's media-rich design, which is specially geared to students under the age of sixteen, is an outstanding improvement.

From digital notes and animated films to multimedia presentations, resources were selected based on age, language proficiency, and cultural importance. Interactive media and relatable storytelling piqued people's curiosity and emotional engagement, which enhanced conception and preservation. According to Ghofur and Nurhayati (2023), multimedia technologies increased conception and emotional engagement, especially when smartly designed. Furthermore, storytelling components helped in relating knowledge to students' life involvements, as proven by Xiao et al.'s (2023) research on the emotional significance of digital narratives in education.

Integrating multimedia also revealed an academic changed toward student-driven learning, in which technology works as a tool for emotional and cognitive improvement. These resources revealed students' digital skills and boost active participation. As Puspitarini and Hanif (2019) revealed, traditional lecture-based strategies commonly fail to occupy students, resulting in reduced motivation and understanding. Create-EMO reported this issue with an interactive, gamified method that targets to reactivate student involvement and encourage deeper knowledge. Create-EMO's technology encouraged emotional intelligence through real-life case studies, simulations, and media storytelling. These characteristics not only accommodated diverse learning styles, but they also nurture empathy, critical thinking, and emotional awareness as crucial components of EI.

The student activity module and the teacher's manual are two crucial tools that complement the instructional framework. Both were established from existing sources and custom-made to the particular requirements of Malaysian students. This cost-effective technique guaranteed significance without losing educational deepness. The teacher's guide comprised of planned lesson ideas, practical tactics, and assessment tools to support incorporate EI into systematic teaching. It combined theory and practice, preparing teachers to grow emotionally alert to school settings. The student activity module boosted experiential learning through role-playing, group projects, and reflection. These activities encouraged EI improvement by promoting investigation, dialogue, and emotional processing, particularly among students who have diverse learning styles.

To help with visual implementation, flowcharts were produced to describe the module's structure. The diagrams enlightened the educational sequence, allowing teachers to plan and modify lessons more efficiently. They also encouraged iterative curriculum adjustments based on student response and classroom involvement. The

requirement for such tools is well documented. Atabek and Burak (2019) discovered disappointment among pre-service teachers using generic instructional handbooks. The Create-EMO teacher's manual filled this gap by providing a context-specific and thorough supervision to emotional intelligence instruction that is included in the Malay KOMSAS curriculum.

The module also integrated modern pedagogical believed, agreeing with Md Abdullah Al Mamun et al.'s (2020) POEE framework (Predict, Observe, Explain, Evaluate). This model supported inquiry-based learning, which promoted emotional reflection and critical thinking. In a drama lesson, for instance, students may predict a character's behaviours, analyse performance, explain motivations, and evaluate choices, thus increasing their emotional awareness and analytical thinking. Md Abdullah Al Mamun et al. (2020) highlighted that scaffolded learning in digital situations, arguing for organized support that regularly grows student freedom. Also, Create-EMO employed technology and media to accommodate fluctuating readiness levels, therefore growing involvement and equality in different classrooms. Even though it is importance in Malay literature, Create-EMO supported the bigger objective of adaptive and significant learning. It improved academic competency as well as the individual and interpersonal skills needed for academic and life success.

In response to post-pandemic changes, the module was provided in Portable Document Format (PDF) to ensure access. PDFs are cross-platform, easily shared, and printable, providing flexibility for students with limited digital resources. Annotatable elements inspire active reading and individual engagement with the content. Finally, the Create-EMO module is an evidence-based, future-oriented instructional invention. It’s highlighted on emotional intelligence, multimodal engagement, and student-centred strategies settings it as a transformative model for 21st-century learning. It revealed how thoughtful design may result in emotionally engaging, intellectually difficult learning settings, as reinforced by frameworks such as ASSURE and POEE. As classrooms grow, Create-EMO offered a convincing vision for positioning emotional growth at the heart of curriculum delivery.

6.4 Summary and Discussion for Research Objective 2: To develop a Create-EMO module by applying the CP and EI in *KOMSAS* drama

The results of objective one was then applied to the second objective, the Create-

EMO module creation process. Based on the ASSURE model, the researcher used media and materials during the development phase and prerequisite learner participation. The goal of this phase was to generate a module that assists as a well-organized and structured resource to help students obtain certain knowledge, skills, or competencies prior to the assessment procedure.

The study into the conclusions of the second research objective was discussed individually in the following section. Six research questions were developed to address the study's purpose. There are:

Research question 4: How is the Create-EMO module developed for teachers?
Research question 5: How is the Create-EMO module developed for students?
Research question 6: What is the validity of the Create-EMO modules in teaching and learning KOMSAS drama in terms of content, language, suitability of sessions and activities, and technical aspects?

6.4.1 Research Question 4: How is the Create-EMO module developed for teachers?

Creating the Create-EMO module for teachers has been a multifaceted endeavour to provide educators with the skills and tactics needed to build emotional intelligence (EI) in students using KOMSAS drama in the Malay language curriculum. This was consistent with the study's central goal of encouraging academic success and personal growth through emotional literacy. Insights obtained throughout the design phase served as empirical underpinning for the module, exposing teachers' contextual needs and preferences and driving the construction of culturally authentic, pedagogically sound, and directly relevant classroom resources.

Strong theoretical underpinnings, including pedagogical frameworks, the role of drama in emotional exploration, and the cultural nuances of Malay literature, informed the module's instructional design. From conceptual foundations to classroom applications, this process converted abstract theories into practical, appealing, and actionable tools. The Create-EMO module contains general lesson ideas, teacher support resources, and activities, such as role-playing games, that foster perspective-

taking and emotional reflection and encourage a community of practice among teachers.

An iterative design strategy based on response loops and repeated refinement ensured the module met its primary goal while addressing physical classroom limitations. Multimedia tools enhanced the learning experience by creating engaging environments that cater to diverse learning styles. Abdulrahman et al. (2020), Blevins (2018), Huang et al. (2017), and Zhang (2012) found that integrating multimedia components such as text, video, images, and voice can significantly enhance students' understanding, motivation, and retention. For example, cartoons explain abstract concepts, voice-overs add an emotional element, and videos contextualise learning with concrete examples.

Integrating these aspects into the Create-EMO module caters to visual, auditory, and kinesthetic learners while also supporting broader educational developments toward digital integration. Wu and Chen (2018) found that limited exposure to multimedia, such as native-language movies, enhances cultural awareness and language proficiency. Also, Atkinson (2018) and Jian-Hua & Hong (2012) revealed the usefulness of subject-specific aids in mathematics and science, indicating that similar customization could develop the KOMSAS setting. Ilhan and Oruc (2016) explained the effectiveness of multimedia in enlightening students' past understanding and critical thinking, which supports the Create-EMO module's goal of boosting empathy and deeper reflection thru drama.

The complete teacher's handbook was a crucial element created to support the Create-EMO module. This resource was precisely designed to link the gap between theoretical aims and classroom implementation, with usability, accessibility, and instructional clarity in mind. The manual combined text and graphic features to develop readability while avoiding cognitive excess. The layout, colour palette, font selections, and visual hierarchy were all carefully deliberated to make sure that the information was both visually attractive and practical.

To encourage usability and efficacy, the Create-EMO module and teacher's handbook highlighted visual elements such as colour schemes and typography. According to recognized design requirements, "colour choices were intentional, selected to align with the emotional tone of the content." Warm colours inspire involvement, while colder tones support calm and helpfulness." This was in line with the module's goal of developing emotional intelligence (EI), which requires dynamically promoting detailed emotional states through visual signals. Warm colours

were used during high-energy or dramatic activities in the creative process to encourage desire and emotional expressiveness. At the same time, colder tones were used during reflective phases to encourage self-awareness and concentration.

The statement that "strategic colour contrasts benefit focus key information and support memory recall" is reinforced by using different shades to focus critical ideas and instructional cues. Additionally, font styles and sizes were enhanced for legibility, supporting the hypothesis that "readability directly influences understanding and inspiration." These visual and typographic choices are consistent with up-to-date instructional strategy frameworks and align with Wong and Saunders's (2020) findings, which highlighted the role of design elements in increasing engagement, cognitive processing, and user confidence. As a result, these characteristics not only enable and explain teacher navigation but also support the effective delivery of emotionally responsive, creative learning experiences in the classroom.

Furthermore, the handbook comprises accessible examples, explanations, infographics, and schemata to explain complex concepts and make them more engaging. Visuals placed purposefully adjacent to key text help support knowledge and keep users engaged. This careful, complementary act avoided the drawbacks of graphic excess and text-heavy boredom by ensuring that the handbook remains an active support tool throughout the instructional procedure.

Beyond visual design, the improvement team focused on typographic components. Serif and sans-serif fonts conveyed different tones or priorities, guiding the reader's attention. To make it easier to control the content, headers, subheadings, and body text were separated. These visual clues, consistent design, and logical structure helped teachers to use the handbook effortlessly and successfully.

Critically, the design method recognised the variety of teachers' educational backgrounds, ideologies, and classroom settings. As a result, the module and manual were intentionally designed to be compliant, allowing teachers to choose direct instruction, experiential learning, or collaborative methods. This versatility ensured that the materials reverberate across a range of teaching methods, enhancing their significance and practicality. The presence of professional development components was more strongly associated with teachers' professional development, allowing them to modify module delivery to meet their students' needs.

Expert comments from experts in curriculum design, emotional intelligence, and pedagogy assisted progress in the final product. These assessments ensured that the

module was in line with curriculum objectives and best practices, which strengthened its educational reliability. The reviewers' understandings resulted in modifications that enhanced both the content and the presentation. As McKenney and Reeves (2019) highlighted, expert validation is a crucial step in the design process since it improves and guarantees that educational improvements fit applied teaching and learning requirements. These reviews developed the educational integrity of the Create-EMO module by collaborating creative process exercises with EI components while remaining accessible and significant to high school students. The experts' recommendations developed usability and confirmed that the program encouraged meaningful teaching and learning experiences based on best practices.

The Create-EMO module was compact and classroom-ready, thanks to a holistic progress strategy grounded in observed data and expert feedback. It offered teachers an interactive, emotionally rich, and contextually appropriate resource for emerging EI through KOMSAS drama. The attention paid to each development phase, from multimedia integration to handbook design, demonstrates a responsibility to provide significant teaching and learning opportunities for teachers and students.

The Create-EMO module illustrated a comprehensive, research-informed, and practitioner-sensitive approach to curriculum development. Combining multimedia technologies, thoughtful instructional design, and pedagogical adaptability bridged the gap between theory and practice. The effect was a flexible, engaging, and impactful tool that enhanced teaching and learning in the Malay language classroom, fostering EI, empathetic, and culturally aware learners.

6.4.2 Research Question 5: How is the Create-EMO module developed for students?

Throughout the development of the Create-EMO module, the researcher took great care to ensure that every element of the design was purposefully aligned with the central goal of cultivating EI through drama-based strategies, particularly within the KOMSAS component of the national *Bahasa Melayu* subject. This rigorous approach was not solely for the sake of structure. However, it was guided by the need to guarantee that the module was practical, pedagogically sound, and educationally meaningful to a wide range of student demographics. Each visual, textual, and interactive aspect was carefully analysed and refined to support the overall concept.

The Create-EMO module was designed on a logical and pedagogically sound framework. The activities were designed in an interrelated sequence that progressively increases emotional awareness while allowing students to be involved cognitively and creatively. This focused sequencing supports students to naturally go through the curriculum, from basic understanding to deeper emotional and reflective engagement. Each module phase represented different stages of emotional development and imaginative expression, integrating both pedagogical and psychological factors. Integrating the creative process boosted innovative thinking while also strengthening students' emotional skills, allowing them to improve understanding, achieve, and express their emotions through dramatic activities.

Structured scaffolding was a significant component of this module. Students were guided through stages of investigation, expression, and reflection. This advanced arrangement accommodates a diversity of cognitive abilities and emotional development levels. Activities were designed to be both manageable and challenging, allowing students to push their boundaries in a protected and supportive learning setting. This type of scaffolding is important to ensure that all students, regardless of background or ability, can fully contribute to and benefit from the drama-based practices provided by the module.

The Create-EMO module's teaching strategies were intentionally personalised to meet the requirements and preferences of a variety of students. Whole-class teaching introduced important concepts and encouraged mutual reflection on emotional refrains. Group activities boosted cooperation and peer learning, enabling students to benefit from one another's perspectives and emotional responses. Individual exercises inspired self-analysis, allowing students to build individual connections with the material. This multimodal educational method encourages variety and allows students to collaborate in ways that suit their learning styles. By combining these approaches, the module developed student engagement, emotional literacy, and interpersonal skills.

Visual design elements were not chosen at random but were directed by identified concepts of instructional design and cognitive psychology. The module has a formal balance, indicating that the visual elements are well-arranged and do not distract the user. Clear and consistent headings, subheadings, and section dividers help students browse the text. This improved usability and cognitive load, allowing students to focus on significant content rather than being distracted by messy design. Related colour schemes, particularly blue and green tones, were purposely applied. Blue, which is

commonly associated with peace and belief, helps to produce an internally safe atmosphere for emotional assessment. Green, which represents growth and harmony, reinforces the progressive components of emotional learning. These colour schemes were particularly effective at producing a joyful and welcoming learning environment.

Typography choices improved reading and cognitive engagement. The module selected a clean font, such as DIN, a sans-serif typeface well-known for its legibility across digital devices. Differences in font size and weight were used to produce a clear information hierarchy, allowing readers to distinguish between primary points, subpoints, and supporting notes. The layout maintained fixed alignment and spacing, reducing visual confusion and allowing relaxed reading. The use of lowercase letters in some regions of the module was decided to create a more informal and friendly tone that appeals to adolescents. This significant but straightforward design choice reduced the emotional filter, helping students contribute to the material more responsively.

Furthermore, visual aids such as arrows, icons, diagrams, and vector images are not only decorative but also serve as an essential basis for communication. These features serve as visual cues to support the learner throughout the session, highlighting key themes and representing abstract emotional concepts in concrete terms. This is exclusively beneficial for visual learners or pupils who struggle with heavy text. These design components work together to reduce cognitive burden, a key feature in multimedia learning, as outlined in Mayer's Cognitive Theory of Multimedia Learning.

The Create-EMO module was also designed with a significant focus on digital availability and technology integration. In response to the COVID-19 pandemic and the consequent shift to hybrid and remote learning, QR codes and URLs were integrated into the module to provide quick access to additional films, audio, and web-based resources. To ensure full compatibility, these digital competences were tested across a variety of devices, including tablets, smartphones, and computers. Knowing that students come from diverse socioeconomic backgrounds, the module was designed to work well on simple devices with limited internet connectivity, supporting equal access. Parental security in student devices, as well as greater digital literacy among families, supported this approach.

To foster student autonomy and metacognitive engagement, the module began with a clear statement of its aims, structure, and expectations. This clarity allowed students to hold on to what they are learning, as well as why and how the content is organised. When students recognise their learning path, they are more likely to take the

initiative, set personal goals, and become totally involved with the topic. The module worked as a source and learning companion, inspiring students to track their growth and reflect on their own progress.

The Create-EMO involvement depended deeply on collaborative and sharing learning activities. Role-playing exercises, group simulations, improvisational acting, and reflective journaling allow students to safely and healthily express and evaluate their emotions. These activities allowed students to test their knowledge and self-regulate in diverse emotional situations. Guided journaling and other reflective techniques support students in making sense of their emotional experiences, so growing their intrapersonal and interpersonal intelligence.

Notably, the module included formative feedback and teacher assistance to support students' learning. Teachers are given a structured path for managing the exercises, inspiring student reflection, and offering timely feedback. This constant response helped students stay on pace, feel supported, and stay motivated. Reassurance from teachers, combined with the module's engaging format, contributes to a positive classroom atmosphere that fosters both emotional and academic growth.

The Create-EMO module's design and implementation are thoroughly aligned with Saunders and Wong's (2020) recommendations, which highlighted the requirement of teaching materials that are artistically attractive, user-centred, and educationally compact. Their instructional design framework highlighted the importance of well-designed learning environments for increasing engagement, reducing cognitive load, and enhancingimproving learning outcomes. The Create-EMO module demonstrated these ideals with its considerate integration of design, teaching, and accessibility. It does more than deliver knowledge; it dynamically guides students through an emotionally sustaining learning experience.

Furthermore, Saunders and Wong (2020) claimed that an inclusive design strategy, such as easy navigation, culturally relevant materials, and collaborative opportunities, raises learners' sense of action and commitment. These ideas are included throughout the Create-EMO module. Discussion stimulated critical thinking and understanding, and collaborative group projects expose students to a diversity of perspectives. The program inspired active co-construction of information, allowing students to take control of their learning and emotional growth.

In conclusion, the Create-EMO module is a complete, research-based instructional design method that uses drama to nurture emotional intelligence. Its

structured content, aesthetic clarity, interactive elements, and accessibility offered students important chances to discover and express emotions in pedagogically sound and individually converting ways. The module validated that deliberate design, grounded in both theory and practice, can dramatically enhance student engagement, emotional literacy, and creative development within the national curriculum framework.

6.4.3 Research Question 6: What is the validity of the Create-EMO modules in teaching and learning KOMSAS drama in terms of content, language, suitability of sessions and activities, and technical aspects?

The methodology for evaluating the Create-EMO module was based on a demanding, systematic method to content justification, with Russell's (1974) validity model serving as the foundation. This methodology offered a systematized approach to evaluating the module's suitability, consistency, and instructional value. A panel of eleven experts with diverse specialities in instructional design and pedagogy was carefully selected to guarantee a holistic assessment. Their specialized diversity benefited the evaluation process by contributing distinctive but complimentary viewpoints on the module's content, organization, and usability.

The experts' feedback significantly developed the Create-EMO module. The comments were carefully revised to recognize trends, highlight inconsistencies, and offer detailed enhancements. These expert reviews not only developed the module's instructional quality, but also highlighted the practical classroom implementation issues. Such assessment is an essential first step in forming credibility and instructional reliability, mainly for courses that develop complex abilities like emotional intelligence (EI) through drama-based KOMSAS activities.

Content Validation of the Create-EMO Module indicated high levels of validity and reliability, with a coefficient of 0.86 and an achievement of 86.22%, exceeding the generally accepted threshold of 70%. This finding confirmed a strong alignment between the module objectives and the content developed, thus supporting its ability to foster EI components through structured literary and drama activities. This finding aligned with recent studies confirming the effectiveness of arts-based emotional training in increasing students' EI (Sanchez-Ruiz et al., 2021; Takahashi & Meyer, 2022).

The validation process, based on the Russell framework, also strengthened

confidence in the module. The evaluation, involving eleven experts, focused on the relevance, clarity, and alignment of the module components with the targeted EI outcomes. The results of this evaluation showed that the module is not only coherent, but has a solid practical basis for use in real classroom settings. However, the experts' views highlighted areas for improvement, particularly in digital support materials. The lack of multimedia elements could limit the module's effectiveness in the learning context of the digital generation. Subsequently, improvements were made by adding QR codes and multimedia content, which are expected to increase student engagement and facilitate self-directed learning.

Experts also suggested strengthening scaffolding through more explicit written instructions so that students can carry out more complex activities in a directed manner. Aligning the modules with the Curriculum and Assessment Standard Document (DSKP) added value by enhancing relevance and long-term applicability within the national education system. Critically, this study differs from previous studies, such as Lau et al. (2019), which focused on physical interventions, by explicitly focusing on KOMSAS drama as a medium for EI development. The use of a mixed approach, including the Content Validity Index (CVI), strengthens the accuracy and reliability of the modules. In addition, the continuous editing process with experts contributes to the alignment between design theory and classroom application (Dunn & Stinson, 2020; Piotrowski, 2023). Overall, robust content validation procedures, improvements based on expert feedback, and alignment with curriculum standards indicate that Create-EMO is a valid, reliable, and relevant module that effectively supports student EI development.

Language validation of the Create-EMO Module was necessary to ensure its effectiveness in line with the ASSURE Model's principles, specifically in the Select Methods, Media and Materials, and Utilise Media and Materials components. In the ASSURE framework, the success of teaching materials depends on clear, precise, and easy-to-understand language that enables learners to engage actively with the content. Therefore, language validation is not just a grammar check, but a theoretical approach that strengthens pedagogical effectiveness and relevance to the target students.

An evaluation by 11 linguists found that several parts of the module contain abstract terms and complex sentence structures that can interfere with students' understanding, especially in EI activities that require clarity in emotional concepts. This aligned with EI theory, which emphasised that teaching emotions requires descriptive,

concrete language so that students can effectively name, understand, and manage emotions (Sanchez-Ruiz et al., 2021; Takahashi & Meyer, 2022). Thus, language improvements not only streamline the module discourse but also strengthen the theoretical basis of the module as an EI intervention. The validation process used a structured questionnaire based on the KPM (2012) guidelines and Russell's (1974) framework, which emphasised content validity and structural consistency, ensuring that the language assessment is systematic and evidence-based. The validity coefficient of 0.79 and the overall score of 79.03% indicated that the module language is accurate and consistent, and that it supports repeated module-based teaching.

Similar to the study by Rahmatsyah and Dwiningsih (2021), which emphasised the importance of iterative language review in improving the effectiveness of interactive modules. The integration of language validation into Create-EMO strengthened the connection between ASSURE theory, CP and EI in KOMSAS drama learning objectives and KSSM pedagogical needs. The language improvements make the module more straightforward to use, more teacher-friendly, and more effective in supporting EI development through planned drama and activities within the creative process.

Professional validation of the Create-EMO Module sessions and activities highlighted the importance of systematic evaluation in ensuring the module's effectiveness in achieving the KSSM drama curriculum goals. The evaluation by eleven professional panels yielded a validity score of 84.54% with a coefficient of 0.85, well above the minimum standard of 70%, indicating that the module is consistent and has the potential to be a valuable teaching resource. Expert feedback highlighted the module's ability to promote student autonomy, critical-creative thinking, and active engagement through controlled debate, problem-solving, and drama projects.

This strategy aligned with the active learning principles of the ASSURE Model, which emphasises coordination between objectives, media, and student engagement (Select Methods, Media and Materials; Utilise Media and Materials). As such, the module not only supports academic development but also the development of emotional intelligence (EI), social awareness, and self-tolerance through structured learning experiences. The panel also highlighted the module's flexibility in adapting to a variety of learning styles and contexts, including the challenges of online learning. The customisation of activities and time management demonstrated a high level of pedagogical awareness and commitment to continuous improvement. This process

aligned with the principles of evidence-based instructional design, as emphasised by Fuad et al. (2019) and Ali et al. (2021), and with studies that highlighted professional feedback loops as a mechanism to strengthen the reliability and relevance of the module.

The Create-EMO study added a new dimension to the literature by emphasising the development of CP and EI through drama, in contrast to previous studies that focused on learning methodologies or writing. By combining expert review, pedagogical principles, and EI goals, the module demonstrated that structured, adaptive, and evidence-based instructional design can produce instructional tools that are valid, reliable, and relevant to contemporary classroom needs. These findings emphasised that high-impact educational modules must balance academic validity with pedagogical flexibility to support students' emotional intelligence and creativity.

The technical validation of the Create-EMO module was important for ensuring its effectiveness, operational quality, and usability in the KOMSAS drama learning context. Using a structured questionnaire guided by Russell's principles (1974) and the requirements of the Ministry of Education Malaysia (2012), the evaluation by eleven experts yielded a validity score of 87.15% with a coefficient of 0.87, exceeding the minimum threshold of 70%. These findings demonstrated that the module's technical features are robust, practical, and suitable for classroom application, in line with the set learning goals and objectives. Expert feedback emphasised the importance of visual elements, layout, typography, and font size to enhance readability, interest, and student motivation. The selection of images relevant to students' local environment and the emphasis on visual order not only support aesthetic perception but also strengthen students' understanding of the content and their engagement.

This approach aligned with the principles of instructional design that emphasise user-friendly, interactive, and inclusive learning experiences, as well as the ASSURE Model, particularly in the Select Methods, Media and Materials, and Utilise Media and Materials components. The iterative expert review process allowed researchers to tailor the module to pedagogical needs, including flexibility for use across a variety of teaching and learning contexts, including hybrid or digital learning. The emphasis on a structured layout, readability, and visually appealing displays highlights the psychological impact of learning, where technical elements serve as mediators of student engagement and the achievement of learning objectives.

This study aligned with the findings of Ade Lestari et al. (2019), who emphasised the importance of technical validation in the development of educational

modules to enhance learning outcomes and critical thinking skills. Both studies emphasised that technical validation is not just a cosmetic aspect but is critical to ensuring that the module functions effectively and reliably and engages students in line with curriculum objectives. Overall, the technical validation of Create-EMO confirmed that the module is a comprehensive, integrated educational tool that incorporates principles of instructional design, empirical validity, and practical relevance. The collaborative process between researchers and technical experts emphasised that high-impact modules require integrating technical, pedagogical, and psychological elements of learning to ensure students receive an engaging, meaningful learning experience and to support the development of emotional intelligence and creativity.

6.5 Summary and Discussion for Research Objective 3: To examine the differences in students' emotional intelligence (EI) score among students who use traditional (TRAD) teaching methods and the Create-EMO module in teaching and learning KOMSAS drama.

This section discusses students' emotional intelligence (EI) levels exposed to two different teaching approaches: traditional methods and the innovative Create-EMO module. The investigation focused on four areas of EI: self-awareness, self-management, social skills, and social awareness. This study examined the effects of EI in two groups, offering insights into the potential impact of the Create-EMO module on students' emotional intelligence. The purpose underscored the significance of assessing the impact of the creative process (CP) in enhancing EI in educational settings.

The investigation of the third research objective's findings was discussed independently in the next section. The researcher formulated two research questions to address this study's objective. There are:

Research question 7: Is there any significant differences in student's Emotional Intelligence mean score between pre-test and post-test for both the control and Create-EMO groups?

Research question 8: Is there any significant differences in the mean score of each EI domains between pre-test and post-test among the TRAD group and Create-EMO group?

6.5.1 Research Question 7: Is there any significant differences in student's EI mean score between pre-test and post-test for TRAD and Create-EMO groups?

The results indicated a statistically significant difference between the two groups. Students in the TRAD group showed improvements in their EI scores from the pre-test (M = 90.41, SD = 11.394) to the post-test (M = 105.45, SD = 6.036). The paired-samples t-test ($t(190) = -28.331$, $p < .001$) confirmed that traditional teaching of KOMSAS drama could positively contribute to students' emotional growth. This outcome implied that even conventional, teacher-centred instruction, often regarded as rigid and exam-oriented, can foster emotional development, particularly through the intrinsic literary and moral dimensions embedded in drama texts. KOMSAS frequently portrays emotional conflicts, moral dilemmas, and complex character development, enabling students to reflect on human experiences and foster self-awareness, even within traditional pedagogical frameworks.

However, while the TRAD group demonstrated progress, the gains were not as substantial as those of the Create-EMO group. Students in the Create-EMO module initially had a slightly lower mean EI score (M = 81.73, SD = 16.371). However, they showed dramatic improvement by the post-test (M = 116.75, SD = 7.891). The paired t-test result ($t(190) = -35.015$, $p < .001$) revealed a highly significant increase, indicating that the module produced a much stronger effect on EI development than traditional methods.

The ANCOVA analysis, which controlled for baseline differences, reinforced these findings, showing that the Create-EMO group still demonstrated significant improvement in EI after adjusting for pre-test scores. This further supported the idea that the Create-EMO module was openly accountable for improving students' emotional capabilities, regardless of their initial EI levels. Cohen's d effect size for comparing the Create-EMO and TRAD groups was large ($d = 1.61$), demonstrating a profound influence on EI development. This finding differs from previous studies in Malaysia, such as those conducted by Nor Farahana Aini Idris & Fauziah Mohd Sa'ad (2024), which found that interventions based on bullying prevention modules increased EI scores but did not emphasise creative engagement or dramatic expression. The Create-EMO module, on the other hand, places special emphasis on KOMSAS drama activities and creative processes, which directly improved emotion management, empathy,

conflict resolution, and teamwork in the classroom, demonstrating unique added value.

This difference highlighted the pedagogical strengths of the Create-EMO module. Whereas the TRAD method relied primarily on teacher-led discussions and textual analysis, the Create-EMO approach integrated structured creative activities, such as role-playing, script development, prop-making, and drama presentations, that required students to actively embody and express emotions. Such activities align with the principles of experiential learning and offer repeated opportunities to practice emotional awareness, regulation, and empathy. In other words, while the TRAD method could indirectly foster EI through reflection on characters and themes, the Create-EMO module embedded emotional practice into the learning process itself.

The findings of this study aligned with previous literature that emphasises the role of literature education in fostering EI. Mohamed et al. (2022) found that students' critical engagement with literary texts can increase emotional awareness and empathy, even when traditional teaching methods are used. Similarly, Arikan (2020) emphasised that literature can foster students' emotional growth and interpersonal skills through reflection on social, moral, and cultural issues. However, this traditional approach has its limitations, as student engagement was usually passive and offered little opportunity for practical experience in managing their own emotions or understanding others' emotions.

In this context, the Create-EMO module provided significant added value. The experiential learning approach applied, such as KOMSAS drama activities and CP, gives students an active role in exploring emotions, managing conflict, and engaging in simulated social interactions. Saunders and Wong (2020) emphasised that experiential learning strategies can strengthen emotional learning by allowing students to practice social-emotional skills in safe, controlled settings. The findings of this study showed that experiential interventions not only improve individual emotional competence, but also influence students' ability to work in groups, resolve conflicts, and build empathy EI traits that are now increasingly critical among Malaysian students, especially in the face of digital challenges, social pressures, and increasing bullying issues in schools (KPM, 2023; Nor Farahana Aini Idris & Fauziah Mohd Sa'ad, 2024).

Beyond pedagogy, the Create-EMO module's structured design also contributed to its effectiveness. Built around the ASSURE instructional model and Wallas' creative process framework, the module provided a systematic pathway for students to progress through the stages of preparation, incubation, illumination, and verification. At each

stage, emotional engagement was intentionally scaffolded; for example, during the illumination stage, students used drama and improvisation to explore and embody character emotions, thereby deepening their empathy and self-awareness. Such scaffolding ensured that emotional learning was not incidental but central to the instructional design.

In summary, while both TRAD and Create-EMO approaches improved students' EI, the Create-EMO module proved significantly more effective. The results reinforced the argument that drama-based literature teaching should not only focus on textual analysis but also cultivate emotional competencies through creative, student-centred, and experiential strategies.

6.5.2 Research Question 8: Is there any significant difference in student's mean score of each EI domains between pre-test and post-test among the TRAD group and Create-EMO group?

Further examination of EI domains, self-awareness (SA), social skills (SS), social awareness (SO), and self-management (SM) offers insight into how traditional methods affect each area. The data proved significant developments in three of the four EI components. In the TRAD group, SA post-test scores increased from 23.24 (SD = 3.581) to 25.32 (SD = 1.844), with a strong positive correlation between pre- and post-tests ($r = .692$, $p < .001$). This showed that traditional KOMSAS drama instruction helped students become more aware of their emotions, thoughts, and inner states. The introspective nature of drama tales, particularly when students must reflect on characters' decisions and emotions, may encourage self-reflection and emotional awareness. SO also improved, with scores increasing from 23.16 (SD = 3.632) to 24.85 (SD = 2.126). The correlation between pre-test and post-test scores ($r = .528$, $p < .001$) was statistically significant, indicating that students improved their ability to recognise and comprehend others' emotions and views. This consequence could be related to the moral and interpersonal elements in drama texts, frequently forcing students to empathise with characters' challenges, relationships, and actions. By analysing these interactions, students tend to develop greater sensitivity to others' emotional states, a key component of SO.

SM, or the ability to regulate emotions and maintain attention under stress, showed the most significant gain among the components, with scores rising from a pre-

test mean of 23.69 (SD = 3.629) to 30.42 (SD = 1.995). The substantial correlation between pre- and post-tests ($r = .815$, $p < .001$) indicated a similar pattern of progress across the group. This finding suggested that conventional training can promote emotional regulation and self-discipline through frequent exposure to theatrical scenarios in which characters face problems, regulate impulses, or display resilience. Learners can internalised ways to manage their emotions by better analysing these events. In contrast, the findings in the SS category were less clear. The mean score increased from 20.30 (SD = 4.406) to 24.83 (SD = 1.916), although there was no statistically significant association between pre-and post-test scores ($r = .101$, $p = .166$). This lack of association implied that not all pupils have consistently improved their social abilities, which cannot be directly linked to the usual educational techniques. Unlike self-awareness or emotional regulation, social skills frequently necessitate real-time engagement, dialogue, negotiation, and peer collaboration, typically minimised in teacher-centred classrooms. The traditional theory may not allow learners to practise role-playing, cooperative learning, or peer feedback, which are necessary for developing communication and interpersonal skills.

Despite the limitations in developing social skills, the paired sample t-test for each EI component verified the statistical significance of the observed disparities. The mean difference for SA was -2.089 ($t = -10.841$, $p < .001$); for SO it was -1.691 ($t = -7.562$, $p < .001$); for SM it was -6.727 ($t = -40.211$, $p < .001$), and for SS it was -4.528 ($t = -13.534$, $p < .001$). However, the weak correlation in SS highlighted the inconsistency of this domain's development across the group. These data indicated that, while students' emotional abilities improved overall, the educational approach varied in effectiveness across specific EI domains. Significant advances in SA, SO, and SM point to KOMSAS drama texts underlying emotional and moral depth as a vital factor in EI development. Despite using traditional instructional methods, these texts provided emotionally resonant content that prompted students to consider human behaviour, social standards, and ethical choices. These reflections contributed to the emotional development seen in the TRAD group. Furthermore, the texts emphasised moral principles, which may have strengthened self-regulation, empathy, and personal responsibility, all directly related to EI.

These findings also highlighted the importance of traditional teaching in 21st-century teaching and learning. While current student-centred tactics are frequently used to promote engagement and emotional development, this study showed that traditional

approaches can still be practical when the instructional content is emotionally and ethically arousing. The educator's role in guiding interpretation, fostering introspection, and discussing ethical quandaries is critical to this process, even if the method lacks the interactive features of modern teaching. However, the SS outcome implied that traditional methods may not be sufficient for developing interpersonal competencies. This constraint reinforced Arikan's (2020) focus on the importance of interactive, relationship-based learning environments in fully developing students' social and communication skills. To solve this gap in the future, it may be advantageous to introduce collaborative projects, group debates, or performance exercises into established frameworks. This study found that traditional teaching approaches can improve students' emotional intelligence, especially when applied to emotionally rich content such as KOMSAS drama. Significant gains in self-awareness, social awareness, and self-management support the notion that teacher-centred instruction does not hinder emotional growth, particularly when students are exposed to compelling tales that reflect real-life emotional issues. The findings build on prior research on the emotional potential of literary instruction and offer new insights into how standard techniques can be optimised to promote emotional learning. Nonetheless, the variability identified in the social skills domain emphasises the need for more interactive, peer-engaged components to promote balanced development of all facets of EI.

Hence, the creative process activities in the Create-EMO module, such as dramatic role-playing, collaborative group work, and the use of props, functioned as an organized framework for emotional learning. These activities stimulated students to involve with emotions in a practical and reflective way, allowing them to discover diverse viewpoints and practice emotional instruction and expression. In specific, the KOMSAS drama activities were incorporated throughout the four stages of Wallas's creative process, Preparation, Incubation, Illumination, and Verification, which directed students through an organized method to emotional learning. These stages allowed students to practice necessary EI skills, including SA, SS, and SO

For instance, in the Preparation stage, students worked together to detect problems and brainstorm ideas, comprising choosing props for their drama project. This group work needs them to recognize and manage emotions, contributing to developments in Self-Awareness as they reflected on their emotional responses to the tasks. In the Incubation phase, students allowed their ideas to grow as they took a step back from their work, handled their emotions, and gained an understanding of their

creative process. The Illumination stage, where creative ideas emerged, encouraged students to develop solutions, sketch props, and make decisions collaboratively, fostering SS and SO as they negotiated roles and communicated effectively. Finally, in the Verification stage, students tested their ideas and props through performance, receiving feedback that promoted SM as they learned how to regulate their emotions and improve their performances. Integrating these creative activities and the props allowed students to practice emotional regulation in a structured, hands-on context. This, in turn, directly contributed to the observed improvements in EI, particularly in SS and SM.

When examining within-group changes, both groups displayed improvements across the four domains of EI. However, the Create-EMO group showed a significantly greater increase than the TRAD group, highlighting the module's added value in fostering emotional development. Specifically, the Create-EMO group demonstrated substantial gains in SA ($M = 28.41$, $SD = 2.417$) compared to its pre-test score ($M = 19.90$, $SD = 4.433$). Similarly, marked improvements were observed in SS ($M = 28.49$, $SD = 2.470$; pre-test $M = 20.30$, $SD = 4.406$) and SO ($M = 28.75$, $SD = 2.488$; pre-test $M = 20.81$, $SD = 4.420$). The TRAD group, while also showing improvement, exhibited only modest increases in these domains. With respect to SM, both groups demonstrated progress; however, the effect was more moderate than that of the other EI components.

The statistical analyses reinforced these observations. Paired-samples t-tests indicated significant pre–post changes across all four EI domains for both groups ($p < .001$). Univariate ANOVAs revealed significant between-group effects in SA ($\eta^2 = .341$), SS ($\eta^2 = .408$), and SO ($\eta^2 = .416$), with a more minor but still meaningful effect for SM ($\eta^2 = .31$). Multivariate analysis of variance (MANOVA) confirmed a strong overall group difference, Pillai's Trace = .472, $F(4.000) = 84.383$, $p < .001$. Effect size analysis using Cohen's d suggested that the Create-EMO intervention produced significant effects on SA ($d = 1.41$), SS ($d = 1.61$), and SO ($d = 1.64$). At the same time, SM demonstrated a moderate effect ($d = 0.35$).

Although the Create-EMO group demonstrated a substantial raw gain in SM from pre-test ($M = 20.71$) to post-test ($M = 31.08$), the statistical analysis indicated only a moderate effect size. This apparent discrepancy aligned with previous findings suggesting that emotional regulation processes, which underpin SM, require more time and sustained practice to develop fully (Schutte et al., 2009). The Create-EMO group had high baseline SM scores, creating a ceiling effect that limited detectable changes

after the intervention. This phenomenon was also reported in current studies showing that students with high initial proficiency levels often showed more minor improvements (Kemper et al., 2020; Weissberg et al., 2021). Additionally, the SM component is typically considered more stable, grounded in behavioural patterns formed through consistent practice and long-term repetition, making it less responsive to short-term interventions (Zeidner, Matthews, & Roberts, 2020).

In contrast, domains such as SA and SO are more likely to change because they rely heavily on direct reflection, social interaction, and emotional feedback, elements at the core of drama pedagogy in the classroom (Lee, 2021; Gallagher & Dawson, 2020). Taken together, these results suggested that while all aspects of EI can be enhanced through the Create-EMO module, its most substantial and most immediate impact lies in domains related to awareness and social interaction (SA, SO, SS). In contrast, SM may require prolonged reinforcement beyond the intervention period.

The qualitative analysis of students' experiences delivered additional visions, mainly in the area of SM. Students recognized strengths such as commitment, time management, and accountability, which are essential to Self-Management in EI. These findings highlighted the importance of nurturing intrinsic motivation and shared accountability in cooperative learning contexts, particularly during group work. Developing these dispositions is essential not only for increasing students' engagement but also for inspiring a sense of ownership and responsibility in learning. According to Deci and Ryan's Self-Determination Theory (2000), intrinsic motivation develops when students recognize autonomy, competence, and relatedness, all of which are naturally innate in cooperative work. The Create-EMO module, which combines drama-based teaching with literature, is a brilliant platform for fostering such motivation because it allows students to express themselves, take initiative, and engage cooperatively with their friends.

The Create-EMO module's design supports self-regulation, encouraging students to actively manage their actions, emotions, and contributions to group goals. This finding was consistent with recent research by Fong et al. (2023), who found that integrating emotional intelligence components into classroom procedures significantly improved students' stress management, planning skills, and collaborative efficiency. Students learned information while progressively developing significant life skills, such as self-management, conflict resolution, and collaborative decision-making, through organised group tasks that require innovative expression and critical thinking. Self-

management becomes a core skill in group-based learning environments, primarily those that use expressively intelligent teaching practices. It promoted both academic achievement while strengthening broader students' developmental outcomes, including resilience, flexibility, and interpersonal competence (Durlak et al., 2022; Taylor et al., 2021). As a result, modules like Create-EMO, which are purposefully designed to embed emotional intelligence within topic learning, provide a twofold benefit: they enhance curriculum understanding while also promoting students' social-emotional growth.

The emergent SM themes supported the module's theoretical underpinnings, which are based on Goleman's (1995) concept of emotional intelligence, specifically the domain of self-regulation. This includes characteristics such as impulse control, conscientiousness, and goal orientation, which were evident in students' reflections on their group projects. Furthermore, the emphasis on such competencies is consistent with the Malaysia Education Blueprint 2013-2025, which calls for integrating 21st-century skills such as collaboration, communication, and self-awareness as core outcomes of national education reform (Ministry of Education Malaysia, 2013).

However, challenges related to time management, procrastination, and confidence emerged as common barriers to developing these skills. These obstacles were most prominently related to time management, a challenge highlighted by 61.1% of the students. These findings highlighted the complex relationship between EI and executive functioning skills, particularly in the context of student-led group work. Although the Create-EMO module encouraged self-reflection and emotional awareness, the value of these experiences can be diminished if students lack the practical skills or discipline to manage their time and responsibilities effectively. This is consistent with recent research that identified time management challenges as a common challenge among adolescents, particularly in high-stakes or group-based academic contexts (Yusof et al., 2022; AlKhouli & Alkahtani, 2023). Such trials are often aggravated by a lack of self-regulation and metacognitive awareness, factors that are particularly essential when students are asked to take on accountability for systematizing activities and targets cooperatively.

Procrastination and low self-assurance, although less regularly indicated, are important obstacles to effective self-management. These concerns are typically linked to fear of failure, role uncertainty, and anxiety over peer assessment, all of which can have a destructive influence on group unity and task development (Cho et al., 2021; Li

& Wong, 2022). While the Create-EMO module created an organized and emotionally supportive environment, these findings indicate that additional scaffolding, such as explicit instruction on time management approaches, peer accountability systems, or reflective goal-setting sessions, can further enhance its usefulness. Following that, the qualitative findings suggest that while the Create-EMO module is an effective tool for fostering emotional and collaborative capabilities, it should be enhanced with targeted involvement to sustain students' decision-making, particularly in areas such as time and supply management. Addressing these encounters was important to confirm that EI learning situations benefit all students, not just those who already possess self-discipline or organisational skills.

In their reflections on areas for improvement, students suggested the need for better preparation, script readiness, and practice. Time management and task organisation were identified as key challenges among students, consistent with recent findings that emphasise the critical role of instructional scaffolding in developing Self-Management skills. Studies have shown that supportive strategies such as structured goal setting, ongoing self-monitoring, and clear learning routines can enhance students' ability to manage their emotions and behaviours more effectively (Bai & Guo, 2021; Panadero, 2022). These findings underscore the need for systematic interventions grounded in self-learning models to help students build emotional management competencies in everyday learning. While the Create-EMO module promoted autonomy and emotional expression through drama and creative process activities, students' feedback indicates that scaffolded guidance is still necessary, especially in the early stages of learning how to self-manage within a collaborative framework. Without proper structure, students may become overwhelmed by the complexity of balancing creative input, group dynamics, and time constraints, especially if they are still developing executive functioning skills, such as organisation, prioritisation, and task persistence (Schunk & DiBenedetto, 2020).

Furthermore, the requirement for further preparation and guided rehearsal suggested the difficulties in translating emotional awareness into action, a key feature of the self-management component of emotional intelligence. According to Cipriano et al. (2023), emotional regulation and behavioural management require repeated practice and structured reflection, particularly in the context of social learning. As a result, by integrating clearer instructional patterns, time management tools, and performance rubrics, modules such as Create-EMO can help students fill the gap between emotional

awareness and social performance. These outcomes confirmed that self-management cannot occur in isolation; it must be nurtured deliberately through directed coaching, feedback loops, and supportive learning settings. When students are sufficiently scaffolded, they are better able to succeed not only in their academic but also in their personal tasks, resulting in improved outcomes both in and out of the classroom.

The present study also supported the prior study by Cerit and Simsek (2021), which found positive, though not statistically significant, effects of structured educational modules on students' communication skills and confidence. Their study recommended that long-term enhancements could appear from such interferences. Likewise, Dev, Kanji, and Nair (2021) emphasized the significance of emotional intelligence courses for undergraduate students, stating that such involvements can yield both instant and lifelong benefits. The results of this study recommend that the Create-EMO module not only had an instant influence on students' EI but also has the possible for long-term effects as students endure to involve in emotionally intelligent learning activities.

In conclusion, while the TRAD group showed statistically significant increases in overall EI and precise domains such as SA and SM, these improvements were less important and persistent than those of the Create-EMO group. The Create-EMO module resulted in more thoughtful and more detailed emotional improvement for the Create-EMO group, proposing that innovative, creative, and emotionally sensitive instructional strategies are more operative in constructing emotional intelligence in secondary school students. This contrast specified that, while content is significant, instruction is key in determining emotional learning outcomes, and creative activities in drama involvements, such as the Create-EMO module, are possible instruments for constructing emotionally intelligent learners within the context of KOMSAS drama in the Malay language subject.

6.6 Summary and Discussion for Research Objective 4: To determine the acceptance of Creative Process and Emotional Intelligence through Create-EMO among students

The choices made by students to use Create-EMO were influenced by three crucial factors: perceived ease of use, usefulness, and attitude. The study concentrated on evaluating the level of acceptability and approachability between students about the

incorporation of Creative Process (CP) and Emotional Intelligence (EI) principles inside the Create-EMO module. This study aimed to assess students' acceptance of innovative educational components, with the aim of gaining a better understanding of their practicality in engaging students and encouraging their imaginative and emotional growth. Understanding student acceptance was important for evaluating the module's practicality and potential to inspire educational practices.

The investigation of the findings of the fourth research objective was independently deliberated in the next section. One research question was formulated to address this study's objective. There are:

Research question 9: What is the students' acceptance of the Create-EMO module?

6.6.1 Research Question 9: What is the students' acceptance of the Create-EMO module?

This study also applied a robust quantitative approach to discover students' recognition of the Create-EMO module. By incorporating Davis's Technology Acceptance Model (TAM) with Nielsen's usability framework, the research investigated four core dimensions: perceived usefulness (PU), perceived ease of use (PE), attitude (AT), and overall acceptance (AC). This dual-framework strategy not only offered structural clarity but also strengthened the validity of the findings by scientifically assessing the variables that affect student acceptance.

Findings revealed a generally positive reception; students showed interest and engagement in the module. In particular, 55% of participants recognised its potential to improve efficiency and serve as an effective teaching and learning tool. This is a valuable benchmark of the module's perceived educational value and students' willingness to incorporate it into their learning practices. Moreover, almost half of the respondents stated that they were delighted with the module, emphasising its positive impact on the learning experience and its ability to foster a student-centred environment.

Significantly, the data also revealed a strong link between students' acceptance of the Create-EMO module and their recognition of the CP as rooted in its activities. This supported the ideas of Sui et al. (2023) and Mohd Sehat et al. (2025) that when students view learning tools as manageable and helpful, they are more motivated to engage in the creative thinking and problem-solving that these tools stimulate. These

understandings had significant implications for teachers and curriculum designers endeavouring to familiarise themselves with creativity-focused interventions.

Statistical correlations added distinction to these relationships. The strongest correlation between PU and PE was perceived, suggesting that the module's intuitive design and user-friendly features considerably influenced its observed value. Simplified interfaces and straightforward triangulation improved students' confidence in the module's effectiveness. Likewise, a strong association was observed between student attitude and acceptance, indicating that positive views directly influenced their enthusiasm to get involved. This finding underscores the importance of nurturing compassionate, motivating learning environments where creativity can flourish.

The data also focus on how the underlying observed usefulness could drive student engagement with relevant activities. Teachers can influence this by clarifying the real-world benefits of creativity, both in daily life and personal growth. The positive relationship between PE and PU strengthened the value of intuitive design. Students are more likely to consent to creative tasks when they are offered in an appealing, low-barrier format. Clear instructions, available resources, and motivational settings ease students into creative activities without extra pressure.

Moreover, this study underscored the role of a nurturing environment in shaping positive attitudes toward creativity. Rather than being critical or overly structured, classrooms should foster psychological safety and flexibility, allowing students to take creative risks. When students feel confident expressing and exploring ideas, their acceptance of modules like Create-EMO increases.

Satisfaction also occurred as a strong predictor of acceptance. Positive experiences with creative tasks, especially when they are instructive and engaging, boost student motivation and willingness to participate in future activities. The main contributors to acceptance in this research, attitude, usefulness, and ease, form a triad that teachers can actively shape to improve student reception of innovative tools.

Multiple regression analysis further clarified these dynamics. Perceived ease of use increased acceptance by 0.214 points, while PU contributed a 0.216 increase. Attitude had the most significant effect, with a one-unit increase resulting in a 0.507 rise in acceptance. In particular, attitude made the most significant contribution to acceptance, with a coefficient of 0.57. This substantial influence was intricately tied to several affective and experiential responses from students: they perceived the module as making learning more interesting, expressed anticipation for lessons incorporating

Create-EMO, and found the module enjoyable and engaging. Moreover, students reported that their experience with Create-EMO exceeded their expectations, suggesting a sense of delight and surprise. The high beta values, up to 1.05, supported the assertion that attitude is the most decisive factor in shaping acceptance. These favourable attitudes stem from the module's fun, emotionally resonant, and highly interactive nature, transforming traditional learning environments into dynamic, imaginative spaces that students look forward to. They linked Create-EMO to pleasant, meaningful, and fresh experiences that enhanced their understanding of emotional intelligence and strengthened their curiosity about literature and self-expression.

An R-squared of approximately 78.9% indicated that the combined effects of attitude, PU, and PE explain a substantial share of the variance in acceptance. Nevertheless, the remaining 21.1% recommended that further factors, such as learning styles, peer influence, or external support, may also affect student engagement. Future research should identify these additional factors to provide a more holistic understanding of student acceptance.

The Create-EMO module's design, including its alignment with Wallas' CP model and the incorporation of props and drama activities, enhanced acceptance. The module's experiential, multimodal learning approach enabled students to comprehend and internalise the components of EI deeply. By including hands-on, emotionally immersive involvement, the module encouraged deeper connections to the subject matter, nurturing cognitive and emotional engagement.

Related studies supported these decisions. Bernabei et al. (2023) found that engineering students widely used ChatGPT and other large language models for academic purposes, recognizing their usefulness in creating high-quality essays. Nevertheless, the study also revealed a gap between students' positive views and institutional mechanisms for detecting LLM use, highlighting strains between innovation and academic integrity. Also, O'Connor et al. (2021) reported that 94% of students preferred Virtual Reality (VR) for learning, with 58% expressing strong agreement. Virtual Reality's immersive qualities enhanced confidence and engagement, underscoring how acceptance of educational technology is influenced by usability, importance, and student agreement.

This study's outcomes confirmed that TAM constructs, attitude, satisfaction, perceived usefulness, and ease of use are interlinked and important in determining acceptance of creative learning tools. Acceptance testing has become a powerful

diagnostic tool, helping teachers refine modules to student essentials while improving implementation strategies. It also emphasized the importance of ethical, inclusive, and student-centred teaching environments that foster students' confidence and competence.

The Create-EMO module is an experimental study of the creative process in teaching and learning activities, which can serve as a practical improvement tool and be considered and accepted in mainstream classrooms. Emphasising ease of use, real-life utility, and learner attitudes can catalyse broader adoption of such tools. This facilitates emotional growth, creativity, and self-management, core competencies in 21st-century education. The study contributed important insights to the evolving dialogue on integrating creativity and technology in education, offering a practical roadmap for module developers and practitioners alike.

6.7 Contributions of the Study

The novelty of this study lies in the effort to develop and empirically test the Create-EMO Module. This module systematically integrated EI and CP in KOMSAS drama activities. In contrast to previous studies that generally examined EI or creativity separately, this module combined both constructs within a structured instructional intervention aligned with the current national curriculum. This integration not only bridged a gap in educational drama research but also expanded theoretical discussions on how creative processes and socio-emotional learning can be used simultaneously in the context of literature learning in secondary schools.

This combination also aligned closely with the direction of the latest Malaysian education reform. The Standard Secondary School Curriculum and the 2027 School Curriculum reform clearly emphasise competency-based learning, authentic learning, creativity, critical thinking, character education, and holistic development of students' personalities (Ministry of Education Malaysia, 2023; Ministry of Education Malaysia, 2024). The curriculum explicitly introduced an approach that combines curriculum standards with high-competence learning, encouraging students to learn actively, engage in meaningful learning experiences, and strengthen literacy, numeracy, creativity, and values (Ministry of Education Malaysia, 2024). The latest announcement by the Ministry of Education also reaffirms its commitment to introducing Character Education as a new component, starting in 2027, to support the development of students' personalities and emotional competence (Ministry of Education Malaysia, 2024). In line

with this, the Create-EMO module not only meets the aspirations of the existing curriculum but also provides an instructional model that can support the implementation of these new policies.

From a practical perspective, this study provided empirical evidence on the effectiveness of drama-based learning in increasing emotional intelligence, using a quasi-experimental design and qualitative analysis of student reflections. The use of activities through creative process and emotional training in this module has been proven to help students improve self-awareness, emotional management, social awareness, and social skills. This implication showed the module's potential to strengthen the classroom climate, increased student engagement, and supported teachers' pedagogy by adopting a more creative, reflective, and emotive approach to KOMSAS learning.

Finally, this study contributed a validated module in terms of design, content and functionality, namely Create-EMO, which can be reused and adapted by teachers, schools or researchers in the future. The theoretical framework that guides this module, which includes the ASSURE design model, Wallas' creative process, and Goleman's emotional intelligence model, also offered guidance that can be applied to other subjects, in line with the needs of implementing the national new curriculum that increasingly emphasizes competency-based pedagogy, holistic learning and character education. Thus, this study not only contributed to the development of theories in the field of EI and creativity but also supported the national education agenda by providing relevant, authentic and high-impact instructional interventions.

6.8 Research Implication

This study aimed to provide insights into designing and developing a module incorporating emotional intelligence (EI) and creative process (CP) for teaching and learning in KOMSAS drama activities. In doing so, testing the effectiveness of the CP in enhancing the students' EI is imperative. Therefore, the study's findings offered several implications, divided into theoretical and practical implications on how Create-EMO can be used as a teaching and learning tool.

6.8.1 Theoretical Implication

This study has broad theoretical ramifications that extend across educational psychology, curriculum design, and instructional practice. This study primarily supported the inclusion of emotional intelligence and the creative process in the learning module. The need for education to churn out innovative and creative individuals has never been higher in our current society, where societal expectations and technological discoveries are driving it. Therefore, established that the findings indicate the imperative to move education beyond knowledge transmission to equipping students with conceptual and application skills that are comprehensive.

Amongst the key trends in this research, the interrelationship between students' emotional intelligence, response skills, and ability to adapt to social situations emerged. The study confirmed that nurturing creativity also plays a leading role in raising twenty-first-century critical thinkers and problem solvers who need flexibility and emotional intelligence. Those teachers who realised the importance of enhancing their students' creative thinking capacity are likely to change how they teach, aiming at promoting an environment that values experimentation, creativity, and emotional growth.

The Create-EMO module skilfully fused emotional intelligence with the creative process to set a new educational design direction. Curriculum standards and well-established educational methods were used to show how these essential elements may be combined to improve the learning process. The Create-EMO module is structured as a call for action for further educational research and real-world application of theoretical concepts. On the contrary, research into similar integrative models enabled teachers to refine their techniques constantly to fit their learners' needs better.

The empirical part of the research supplemented the theoretical implications by examining the difference in emotional intelligence levels among students exposed to traditional teaching methods compared to those exposed to the Create-EMO module. The comparative study has contributed to this ever-increasing body of research on pedagogy and EI by reporting noticeable gains in emotional regulation, empathy, and interpersonal communication skills among participants in the Create-EMO module. These results supported the hypothesis that creative teaching is part of students' overall development and provides them with the tools they need to face personal and professional challenges.

The research also measured students' acceptance of the Create-EMO module by

demonstrating how the theoretical framework is implemented in practice. It correlated data with recognised theories about technological adoption, such as perceived utility, usability, and general attitude toward acceptance. These factors were considered important because they ultimately affect students' attitudes toward innovative teaching methods. The findings also emphasised the importance of considering students' perceptions when introducing new approaches to learning to create a more conducive setting.

The theoretical implications of this study also incorporated instructional approaches, educational psychology, and curriculum creation. They highlighted the importance of instructional frameworks, including EI and CP development. The current study shared a practical example through the Create-EMO module to support teachers in encouraging these crucial competencies. The module provides a guideline for teachers who plan to create learning environments that are both creative and emotionally provocative through a systematic approach.

The knowledge gained from this study greatly influenced the strategies adopted by teachers and curriculum designers to improve student learning outcomes and experiences. It also addressed the needs of the present society, as EI and creativity are prioritised in educational processes that equip students to face modern challenges. In addition to stimulating academic excellence, such all-round education boosts resilience and develops personality, shaping individuals who are fully prepared for the challenges of an ever-changing world.

The present study, therefore, opens up vistas for further investigations into how the integration of emotional intelligence and creative processes can accommodate different educational situations. By doing this, we keep clearing the path for a generation of more creative, sympathetic, and competent students who should yield a better future for all.

6.8.2 Practical Implication

This study ensured and confirmed the reliability and validity of the Create-EMO instrument for the quasi-experimental process and provides a premise for other researchers to appropriate the questionnaire for further investigations. The module of Create-EMO will be useful in educational research related to creativity and EI in different settings due to its multipurpose nature; thus, the relevance of this module shall

not be confined to a study alone. This flexibility showed how the module is going to contribute significantly to academia by allowing pedagogies of teaching methodologies to be meaningfully advanced.

Therefore, Create-EMO can be efficiently used by the Malay Language teachers in teaching KOMSAS drama. With the module, the teachers construct well-informed lesson plans while saving much of precious time that may otherwise have been spent on developing relevant teaching materials that assure quality education. Apart from maximizing lesson efficiency, this concept provides a teacher with the systematic means of engaging learners better. The Create-EMO included an emotional intelligence diagnostic questionnaire that teachers can use to judge their students' whole level of emotional intelligence. On the foundation of this information, teachers can include interventions and techniques to inspire highly potential and struggling children, respectively.

Apart from the significance of understanding various constructs of student intelligence and factors associated with mathematics understanding, the Create-EMO module will also contribute to existing literature on elements that build student engagement in the classroom setting. The framework assisted educators in devising a basic level understanding of their learners and making use of it to arrive at well-informed decisions on either continuing the present teaching strategy or changing it. This will give an accurate pinpointing of the emotional intelligence levels of their learners on which to found adaptations of teaching strategies that best facilitate learning outcomes and student engagement. In Create-EMO, the person is allowed to reflect and modify-an iterative process that enables teachers to adapt dynamically to the demands of their students, hence improving the learning environment.

Capability of learning students would increase significantly via the module as, in Create-EMO, the usage of knowledge through the arts and creative undertakings inbuilt within it gears and reinvigorates the course material covered for critical thinking and problem-solving skills. Introduction of proper contemporary resources for the given digital age enhances students' learning experiences, incorporating digital materials and technology in such learning activities. Technology will develop education to a whole new dimension where the student becomes the agent rather than the passive receiver of knowledge.

This study has clearly brought forward a framework and model of instructional strategy to conduct Create-EMO in teaching KOMSAS drama. It will also help the

teachers use this framework as a reference during classes to help them plan methodical procedures that consistently aid students in going through the CP and EI components. Considering these, the educators could devise methods through which students' participation was increased while emphasizing the essential practices to be considered while implementing the CP and EI strategies in a classroom environment; these kinds of deliberate planning also contributed to the students developing an emotional rapport with the lessons learned.

This pragmatic emphasis put on research with regard to the adoption of the Create-EMO module by the students showed that the most influential factors in the adoption of the educational modules include perceived utility and usability, and general attitude towards the educational process. Real-world knowledge underlined the fact that for learners, learning materials should be easy to use, worthwhile, and liked. Turning this insight into practice will thereby help educators and module developers create and deliver subjects that students want and need to increase learning outcomes.

These findings from the study further bear evidence that emotional intelligence and the creative process can be manipulated and transferred to other subjects. In future projects, these elements could then be systematically included in teachers' lesson plans and allow for a multidimensional approach toward education. Thus, incorporation would ensure that the children meet the requirements of learning and attain maximum scores in exams besides making tremendous progress in emotional intelligence. Schools can thus fulfil the educational objective of providing the child with a complete IQ and EQ that would enable him to grow as a wholesome individual capable of facing the outside world.

6.9 Recommendations for future research

Several directions for future research could strengthen the understanding of the effectiveness of the Create-EMO module and the relationship between creative processes and emotional intelligence. First, although this study was conducted across several secondary schools in Petaling Utama, Selangor, its scope remains limited to urban areas. Therefore, further research should involve rural schools and different state contexts to assess the generalizability of this module in a more diverse educational ecosystem. This approach allowed the researcher to assess whether socioeconomic factors, school culture, or community settings influence the effectiveness of EI through

drama activities and creative processes.

Second, although the Create-EMO module was developed based on Wallas' CP framework and Goleman's EI components, this study assessed the module's effectiveness as a package rather than separating its theoretical elements. Future research could examine theoretical relationships more granularly, for example, by identifying which phases of the CP (preparation, incubation, illumination, verification) are most significant in enhancing specific EI components. Similarly, further research could test the EI components, self-awareness, emotional management, social awareness, and social skills, separately to determine which creative activities have the most significant impact. Such theoretical studies will provide a more profound scholarly contribution to the discourse on the relationship between creativity, emotion, and social-affective learning.

Third, future research designs can be strengthened by adopting a longitudinal approach to assess the stability of the Create-EMO module's effects over the long term. Longer-term studies can determine whether the EI improvements are sustained after several months or years, as well as how these skills translate into classroom behaviour, peer relationships, and academic achievement. Further studies can also explore the module's adaptation to other subjects, such as History, Moral Education, or English, to assess its pedagogical flexibility within a broader curriculum context.

Fourth, future studies can involve large-scale educational experiments that employ more rigorous designs, such as cluster-randomised controlled trials. Through this approach, the module's effectiveness can be tested while controlling for instructor bias and variation in implementation across schools. In addition, triangulating methods such as classroom observation, video drama analysis, or peer assessment can mitigate the limitations of self-report questionnaires, which are prone to social desirability bias.

Finally, the Create-EMO module can be developed as a digital platform or learning application that incorporates multimedia elements, emotional simulations, and interactive drama. The development of a digital version not only increases access but also enables researchers to collect real behavioural data through user analytics, helping them better understand students' emotional learning patterns. With this technological upgrade, the Create-EMO module has the potential to be widely applied in both urban and rural schools, thereby contributing to the improvement of social-emotional competence in the KOMSAS curriculum and national education.

6.10 Conclusion

This is the last chapter of this research, elaborating on objectives addressed, research questions, design and significant discoveries brought to the fore, contribution, and suggestions for further research. Some of the major objectives identified in this project are the development of the Create-EMO module and the determination of the effectiveness and acceptability of the module by the students. The curriculum explicitly tries to enhance the EI among Secondary Four students within the teaching and learning of their KOMSAS drama. This was achieved through its conceptual framework in integrating Wallas's 1926 creative process with the four main domains of emotional intelligence by Goleman 1995, hence laying a firm basis for instructional flow.

The findings may be useful to educators, learners, curriculum authors, and instructional designers. This study identified how effective the Create-EMO module is in enhancing students' emotional intelligence by combining creative process techniques with emotional intelligence. These kinds of findings hold great promise for teachers who look to find innovative ways of promoting emotional growth and resilience among their students.

Finally, curriculum designers, educators, and legislators are supposed to critically analyse the current state of education. Analysing the current state of education can help realize critical problems that require attention and change. However, this research supported instructional strategies prioritizing emotional intelligence in the education process, although it understands the benefits associated with the current curriculum. The focus ensured that the students would succeed academically and emotionally intelligent enough to cope with life challenges.

All this need’s considerable role adjustment by teachers and students within the education system. The student should be facilitated in taking ownership regarding his or her education and becoming more active with regard to learning about himself or herself. A teacher has to be an effective facilitator to help the student complete this learning process. Implementation of the Create-EMO module is crucial because, when this theory shift occurs, it particularly enhances students' competencies in taking ownership of learning through practical discussions and group projects with teachers and peers.

Implementation of the Create-EMO showed that this could be the module to help both teachers and students overcome some of the challenges hindering emotional

intelligence development in teaching and learning. It is pointed out among the conclusions that learners should be equally well equipped with an emotional quotient, EQ, as with an intellectual sound capacity, IQ. Only from the balance between these two can well-rounded persons, able to excellently perform in different life aspects, be developed.

Acquiring this balance involved finding and implementing practical teaching methods that permit students to experience meaningful learning. Further developing in students, the ability to understand their emotions and those of others will be the backbone of this research. With developed ability in this area, students will be in a better position to make conscious decisions, obtain lasting relationships, and contribute positively to society and the future of the country.

Overall, the conclusions of this study can lay a sound foundation for further investigation into emotional intelligence in an educational context and for ongoing communication among scholars, educators, and policy makers. Further studies that build on this study can focus on long-term changes that might be observed in the student's academic and emotional performance of the Create-EMO module and its adaptability to most disciplines and levels of education. The aim here would be a generation coping with modern life with much patience and benevolence since it would be more aware of emotions.

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APPENDICES

APPENDIX A

Approval Letter from The UiTM Research Ethics

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UNIVERSITI TEKNOLOGI MARA

Pejabat
Timbalan Naib Canselor
(Penyelidikan dan Inovasi)

Reference : 600-TNCPI(5/1/6)
Our reference : REC/08/2021 (MR/711)
Date : 19th August 2021

Assoc. Prof. Dr Harrini binti Md. Noor
(Nurul Fasheha binti Razali - 2019499788)
Faculty of Education
Universiti Teknologi MARA
Puncak Alam Campus
42300 Bandar Puncak Alam
SELANGOR

Dear Assoc. Prof. Dr Harrini,

APPROVAL LETTER - UiTM RESEARCH ETHICS COMMITTEE

Thank you for submitting your research proposal to Research Ethics Committee (REC). After considering your application, the Committee approved your proposal entitled "The Implementation of Emotional Intelligence (EI) through Creative Process in Teaching KOMSAS Drama for Secondary Schools" Petaling Utama District, Selangor.

Details of the approval are as follows:

Ref. number:	REC/08/2021 (MR/711)
Approval Period:	19th August 2021 until 30th June 2022
Authorised personnel:	1. Assoc. Prof. Dr Harrini binti Md. Noor 2. Nurul Fasheha binti Razali

The UiTM Research Ethics Committee operates in accordance to the ICH Good Clinical Practice Guidelines, Malaysian Good Clinical Practice Guidelines and the Declaration of Helsinki. The approval of this project is conditional upon your continuing compliance with these guidelines and declaration.

We draw to your attention the requirement that a report on this research, must be submitted every 12 months from the date of the approval or on the completion of the project, whichever occurs first. Failure to submit reports will result in withdrawal of consent for the project to proceed. Amendments, if any, to the study documents are to be submitted to REC for approval.

If you require further information, please contact REC Secretariat at 03-55448069/03-55442794 or email at recsecretariat@uitm.edu.my.

Yours sincerely,

PROFESSOR DATO' DR ABU BAKAR ABDUL MAJEED
Chairman
UiTM Research Ethics Committee

c.c.: Dean, Faculty of Education, UiTM

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ISO 9001:2015 No. SIRIM 10120336

UiTM di hatiku

APPENDIX B

Approval Letter from The Malaysia Ministry of Education

KEMENTERIAN PENDIDIKAN MALAYSIA
BAHAGIAN PERANCANGAN DAN PENYELIDIKAN DASAR PENDIDIKAN
ARAS 1-4, BLOK E8
KOMPLEKS KERAJAAN PARCEL E
PUSAT PENTADBIRAN KERAJAAN PERSEKUTUAN
62604 PUTRAJAYA

TEL : 0388846591
FAKS : 0388846579

Ruj. Kami : KPM.600-3/2/3-eras(9633)
Tarikh : 11 April 2021

NURUL FASHEHA BT RAZALI
NO. KP :

NO 59 JALAN I
001 47630 SUBANG JAYA
SELANGOR

Tuan,

KELULUSAN BERSYARAT UNTUK MENJALANKAN KAJIAN :
IMPLEMENTASI KECERDASAN EMOSI (EI) MELALUI PROSES KREATIF DALAM PENGAJARAN DAN PEMBELAJARAN DRAMA KOMSAS UNTUK SEKOLAH MENENGAH

Perkara di atas adalah dirujuk.

2. Sukacita dimaklumkan bahawa permohonan tuan untuk menjalankan kajian seperti di bawah telah diluluskan dengan syarat :

" KELULUSAN INI BERGANTUNG KEPADA PERTIMBANGAN PENGARAH JPN DAN PERTIMBANGAN PENTADBIR SEKOLAH. MAKLUMAT LENGKAP KAJIAN DAN PENGKAJI HENDAKLAH DINYATAKAN DALAM BORANG SOAL SELIDIK. "

3. Kelulusan adalah berdasarkan kepada kertas cadangan penyelidikan dan instrumen kajian yang dikemukakan oleh tuan kepada bahagian ini. Walau bagaimanapun kelulusan ini bergantung kepada kebenaran Jabatan Pendidikan Negeri dan Pengetua / Guru Besar yang berkenaan.

4. Surat kelulusan ini sah digunakan bermula dari **12 April 2021** hingga **7 Oktober 2021**

5. Tuan dikehendaki menyerahkan senaskhah laporan akhir kajian dalam bentuk *hardcopy* bersama salinan *softcopy* berformat pdf dalam CD kepada Bahagian ini.Tuan juga diingatkan supaya mendapat kebenaran terlebih dahulu daripada Bahagian ini sekiranya sebahagian atau sepenuhnya dapatan kajian tersebut hendak diterbitkan di mana-mana forum, seminar atau diumumkan kepada media massa.

Sekian untuk makluman dan tindakan tuan selanjutnya. Terima kasih.

"BERKHIDMAT UNTUK NEGARA"

Saya yang menjalankan amanah,

Ketua Penolong Pengarah Kanan
Sektor Penyelidikan dan Penilaian Dasar
b.p. Pengarah
Bahagian Perancangan dan Penyelidikan Dasar Pendidikan
Kementerian Pendidikan Malaysia

salinan kepada:-

JABATAN PENDIDIKAN SELANGOR

* SURAT INI DIJANA OLEH KOMPUTER DAN TIADA TANDATANGAN DIPERLUKAN *

APPENDIX C

Approval Letter from The Selangor State Education Department

KEMENTERIAN PENDIDIKAN MALAYSIA
Jabatan Pendidikan Negeri Selangor
Jalan Jambu Bol 4/3E, Seksyen 4
40604 Shah Alam, Selangor

Tel : 03-5518 6500
Faks : 03-5510 2133
Laman Web : *jpnselangor.moe.gov.my*

Rujukan Kami: JPNS.SPD.600-1/1/2 JLD. 14 (46)
Tarikh: 14 Julai 2021

NURUL FASHEHA BINTI RAZALI
NO. 59, .

47630 SUBANG JAYA,
SELANGOR

Tuan,

KELULUSAN BERSYARAT UNTUK MENJALANKAN KAJIAN : IMPLEMENTASI KECERDASAN EMOSI (EI) MELALUI PROSES KREATIF DALAM PENGAJARAN DAN PEMBELAJARAN DRAMA KOMSAS UNTUK SEKOLAH MENENGAH

Perkara di atas dengan segala hormatnya dirujuk.

2. Sukacita dimaklumkan bahawa permohonan tuan untuk menjalankan kajian seperti tersebut di atas telah diluluskan dengan syarat:

"KELULUSAN INI BERGANTUNG KEPADA PERTIMBANGAN PENTADBIR SEKOLAH. MAKLUMAT LENGKAP KAJIAN DAN PENGKAJI HENDAKLAH DINYATAKAN DALAM BORANG SOAL SELIDIK."

3. Pihak tuan diingatkan agar mendapat persetujuan daripada Pengetua/Guru Besar supaya beliau dapat bekerjasama dan seterusnya memastikan bahawa penyelidikan dijalankan hanya bertujuan seperti yang dimohon. Kajian/Penyelidikan yang dijalankan juga tidak mengganggu perjalanan sekolah serta tiada sebarang unsur paksaan.

4. Surat kelulusan ini sah digunakan bermula dari **12 April 2021 hingga 7 Oktober 2021**.

5. Tuan juga diminta menghantar senaskah hasil kajian ke Sektor Perancangan dan Pengurusan PPD, Jabatan Pendidikan Selangor sebaik selesai penyelidikan/kajian.

Kerjasama dan perhatian tuan amat dihargai dan didahului dengan ucapan terima kasih.

Sekian.

"PRIHATIN RAKYAT: DARURAT MEMERANGI COVID-19"

"BERKHIDMAT UNTUK NEGARA"

Saya yang menjalankan amanah,

(HAJI ABDUL AZIZ BIN ABDUL JALIL, S.M.S.)
Timbalan Pengarah
Sektor Perancangan dan Pengurusan PPD
b.p. Pengarah Pendidikan
Jabatan Pendidikan Negeri Selangor

RSM/KS/14072021

APPENDIX D

Letter of Appointment for Experts

www.uitm.edu.my

UNIVERSITI TEKNOLOGI MARA | Fakulti Pendidikan

Surat Kami : 100 FP(PT30/7/1)
Tarikh : 07 Julai 2021

Puan Zainab Binti Ab Manaf
SMK
Jalan Perumahan Kakitangan Kerajaan

Tuan/Puan

LANTIKAN SEBAGAI PANEL PAKAR KANDUNGAN, BAHASA, SESI DAN AKTIVITI DI DALAM MODUL "Create-EMO"

NAMA PELAJAR : NURUL FASHEHA BT RAZALI
NO. PELAJAR : 2019499788

Dengan segala hormatnya perkara di atas adalah dirujuk.

2. Untuk makluman, penama di atas merupakan pelajar Doktor Falsafah (Pendidikan) (ED950), di Universiti Teknologi MARA, UiTM Cawangan Selangor, Kampus Puncak Alam, Selangor. Beliau sedang menjalankan kajian bertajuk "Implementasi Kecerdasan Emosi (EI) melalui Proses Kreativiti dalam Pengajaran dan Pembelajaran Drama KOMSAS untuk Sekolah Menengah".

3. Sehubungan dengan itu, saya ingin memohon jasa baik pihak tuan/puan untuk bekerjasama dalam merealisasikan penyelidikan beliau. Di antara bentuk kerjasama yang di harapkan adalah khidmat kepakaran, nasihat dan penilai berkaitan pengajaran dan pembelajaran Drama KOMSAS. Saya pasti cadangan dan pandangan dari pihak tuan/puan akan dapat mempertingkatkan lagi kualiti kajian ini.

4. Sekiranya terdapat sebarang pertanyaan, tuan/puan boleh berhubung terus dengan Nurul Fasheha melalui talian telefon 019-5546462 atau email beralamat fasha_az88@yahoo.com.

5. Saya berharap, pelantikan ini diterima sepenuhnya agar pelajar dapat menjalankan kajian dengan sempurna. Keprihatinan dan kerjasama tuan/puan amatlah diharapkan dalam menyumbang kepada pengukuhan kecermelangan akademik Fakulti Pendidikan dan UiTM khusunya.

Sekian, terima kasih.

"PRIHATIN RAKYAT: DARURAT MEMERANGI COVID-19"

"BERKHIDMAT UNTUK NEGARA"

Yang benar,

PROF. MADYA DR. IZAHAM SHAH ISMAIL
Ketua Pusat Pengajian Pascasiswazah

Fakulti Pendidikan
Universiti Teknologi MARA
Cawangan Selangor, Kampus Puncak Alam
Aras 5 & 7, Bangunan FSK 1,5
42300 Puncak Alam, Selangor, MALAYSIA
Tel: (+603) 3258 4920/4900/4922/4990/4991 Faks: (+603) 3258 4994

ISO 9001:2015 No. Sijil: 10120156
UiTM di hatiku

APPENDIX E

Letter of Appointments for Teachers

Wan ,
SMK 1
Km, 12,
Taman 1
46000 Petaling Jaya, Selangor.

20 September 2021

Tuan/Puan,

LANTIKAN SEBAGAI GURU PENGAJAR BAGI KAJIAN PhD

NAMA PELAJAR : NURUL FASHEHA BT RAZALI
NO. PELAJAR : 2019499788

Dengan segala hormatnya perkara di atas adalah dirujuk:

2. Untuk makluman, penama diatas merupakan pelajar Doktor Falsafah (Pendidikan) (ED950), di Universiti Teknologi MARA, UiTM Cawangan Selangor, Kampus Puncak Alam, Selangor. Beliau sedang menjalankan kajian bertajuk "Implementasi Kecerdasan Emosi (EI) melalui Proses Kreativiti dalam Pengajaran dan Pembelajaran Drama KOMSAS untuk Sekolah Menengah".

3. Sehubungan dengan itu, Jawatankuasa Penyeliaan pelajar tersebut telah bersetuju untuk melantik tuan/puan sebagai guru pengajar sepanjang kajian pelajar tersebut berlangsung di sekolah tuan/puan. Kami pasti kerjasama dan kepakaran dari pihak tuan/puan akan banyak membantu menyiapkan dan memberi nilai tambah kepada kajian PhD pelajar tersebut.

Semoga tuan/puan bersetuju untuk menerima perlantikan ini. Kerjasama daripada tuan/puan amat kami hargai dan dahului dengan ucapan terima kasih.

Sekian, terima kasih.

Yang benar

PROF. MADYA DR HARRINNI MD NOOR
Koordinator Program ED702
Fakulti Pendidikan
UiTM Cawangan Selangor
Kampus Puncak Alam
42300 Puncak Alam
Selangor Darul Ehsan

APPENDIX F

Consent Form for Participation in a Research Study

Research Ethics Committee
Research Management Centre
Universiti Teknologi MARA
40450 SHAH ALAM
Tel: 03 - 5544-8069, Faks: 03 - 5544-2096/2767

Subject Information Sheet

Research Title
The Implementation of Emotional Intelligence (El) through Creative Process in Teaching KOMSAS Drama for Secondary Schools.

Introduction of Research
Emotional intelligence (El) also known as emotional quotient (EQ), is defined as ability to feel, understand and effectively apply emotional sensitivity as a source of human information, connection, and guidance energy (Cooper and Sawaf, 1998). Emotion originated from a Latin word *'emovers'* which means to stir up or to excite. According to Andang and Abdul Said (2020) student learning style plays an important role in student success for each subject studied. Teachers should know the learning style of students and students' emotional intelligence to achieve the objectives of teaching and learning while in the classroom. Learning is not only about to understand and remember the information, but it should be able to enable a student to master the concept and understand the information and be able to apply it in real life.

Purpose of Research
The purpose of this research is to design and develop a learning module that can help students enhancing their emotional intelligence (El) through the creative process. This research will look at how the process of creating props for drama can be a medium through which students can learn to use and manage their emotions. This study hopes to provide ways to teacher in providing guidance in teaching and learning as well as enhancing the level of students' emotional intelligence as a preparation in managing their emotions and making decisions in future.

Research Procedure
The procedure that will implement in conducting this study is to measure the research problem through questionnaires, observations, class activities or exercises, feedback form and interviews if necessary.

Participation in Research
Your participation in this research is entirely voluntary. You may refuse to take part in the study or you may withdraw yourself from participation in the research at any time without penalty.

Benefit of Research
The study will help the researchers to design a learning module based on emotional intelligence model and creativity process. The module can also be applied in the teaching and learning process to achieve El among the secondary students. Information obtained from this research will benefit the individuals, researchers, institution and community for the advancement of knowledge and future practice.

Research Risk
Low

Confidentiality
Your information will be kept confidential by the investigators and will not be made public unless disclosure is required by law. By signing this consent form, you will authorize the review of records, analysis and use of the data arising from this research.

If you have any question about this research or your rights, please contact *(Nurul Fasheha bt Razali)* at *([redacted])*

Consent Form[1]

To become a subject in the research, you or your legal guardian are required to sign this Consent Form.

I herewith confirm that I have met the requirement of age and am capable of acting on behalf of myself / as[2] a legal guardian as follows:

1. I understand the nature and scope of the research being undertaken.
2. I have read and understood all the terms and conditions of my participation in the research.
3. All my questions relating to this research and my participation therein have been answered to my satisfaction.
4. I voluntarily agree to take part in this research, to follow the study procedures and to provide all necessary information to the investigators as requested.
5. I may at any time choose to withdraw from this research without giving any reason.
6. I have received a copy of the Subjects Information Sheet and Consent Form.
7. Except for damages resulting from negligent or malicious conduct of the researcher(s), I hereby release and discharge UiTM and all participating researchers from all liability associated with, arising out of, or related to my participation. I agree to hold them harmless from any harm or loss that may be incurred by me due to my participation in the research.

Name of Subject/Legally authorized representative (LAR)	Signature
I.C No	Date
Name of Witness[3]	Signature
I.C No	Date
Name of Consent Taker	Signature
I.C No	Date

[1] *Original signed copy is to be retained by the Principal Investigator.*
[2] *Delete whichever is not applicable.*
[3] *A witness is only required for oral consent.*

APPENDIX G

Qestionnaire for Create-EMO Validation

UNIVERSITI TEK.N0LOGI MARA

FACULTY OF EDUCATION

1, Nurul Fasheha bt Razali (Matriculation Number: 2019499788), am a doctoral student in Education at the Faculty of Education, UiTM Shah A lam. 1 am conducting a study titled "Implementation of Emotional Intelligence (EI) through the Creative Process in Teaching and Learning KOMSAS Drama for Secondary Schools to fulfill the course requirements.

Saya Nurul Fasheha bt Razali (No.Matrik: 2019499788) merupakan pelajar Ijazah Kedoktoran dalam Pendidikan dari Fakulti Pendidikan, UiTM Shah Alam. Bagi memenuhi keperluan kursus, saya sedang menjalankan kajian bertajuk Implementasi Kecerdasan Emosi (El) melalui Proses Kreatif dalam Pengajaran dan Pembelajaran Drama KOMSAS untuk Sekolah Menengah.

Purpose of The Study

This research aims to design and develop a Learning module that can help students improve their emotional intelligence (EI) through creativity. This research will look at how activities through creative creativity in drama can be a medium where students can learn to use and manage their emotions. For this purpose, the selection, preparation, and use of stage props for the drama have been made one of the activities in this module. This study is expected to give teachers a way to provide guidance in teaching and learning as well as increase students' emotional intelligence level for their preparation in managing emotions and making decisions in the future.

The Create-EMO teaching and learning module was developed to assist teachers in the teaching and learning of drama in the Literary Component (KOMSAS) for 4th-grade students. This module is prepared using the emotional intelligence approach and creativity process while combining appropriate pedagogical approaches. Based on the evaluation of the attached "Create-EMO" module and activity, I request your kind favor to evaluate this module based on the questions below. The questionnaire for this module is divided into 4 parts, and it is an

adaptation from Russell (1974) and the e-material development multimedia assessment instrument from the Malaysian Ministry of Education (2012), which has been modified according to the suitability of the study.

Tujuan Kajian

Tujuan penyelidikan ini adalah untuk merancang dan mengembangkan modul pembelajaran yang dapat membantu pelajar meningkatkan kecerdasan emosi (EI) mereka melalui proses kreativiti. Penyelidikan ini akan melihat bagaimana aktiviti melalui proses kreativiti dalam drama dapat menjadi medium di mana pelajar dapat belajar menggunakan dan mengurus emosi mereka. Bagi tujuan ini pemilihan.penyediaan dan penggunaan alat peraga pentas bagi drama telah dijadikan salah satu aktiviti di dalam modul ini. Kajian ini diharapkan dapat memberi cara kepada guru dalam memberikan bimhingan dalam pengajaran dan pembelajaran serta meningkatkan tahap kecerdasan emosi pelajar bagi persediaan mereka dalam mengurus emosi dan membuat keputusan di masa depan.

Modul pengajaran dan pembelajaran Create-EMO dibangun untuk membantu guru dalam pengajaran dan pembelajaran drama dalam Komponen Sastera (KOMSAS) bagi murid tingkatan 4. Modul ini disediakan dengan menggunakan pendekatan kecerdasan emosi dan proses kreativiti di samping menggabungjalin pendekatan pedagogi yang bersesuaian. Berdasarkan penilaian terhadap modul dan aktiviti "Create-EMO" yang dilampirkan, saya memohon jasa baik pihak anda untuk menilai modul ini bedasarkan soalan-soalan di bawah. Soal selidik bagi modul ini terahagi kepada 4 bahagian dan ia adalah adaptasi dari Russell (1974) dan instrumen penilaian multimedia pembangunan e-bahan dari Kementerian Pendidikan Malaysia (2012) yang telah diubah suai mengikut kesesuaian kajian.

"Create-EMO" MODULE DEVELOPMENT QUESTIONNAIRE

SOAL SELIDIK PEMBANGUNAN MODUL "Create-EMO "

Instructions:

Here are some statements related to the module that will be evaluated. After reviewing the module, please circle the number representing your answer based on the following degree of agreement, i.e., 0- Strongly Disagree to 10- Strongly Agree.

S 10

(Strongly Disagree) (Strongly Agree)

Arahan:

Berikut adalah beberapa pernyataan berkaitan modul yang akan dinilai. Setelah meneliti modul tersebut, sila bulatkan pada nombor yang mewakili jawapan anda berdasarkan darjah persetujuan berikut, iaitu 0- Sangat Tidak Setuju sehingga 10- Sangat Setuju.

0	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**
(Sangat Tidak Setuju)										*(Sangat Setuju)*

PART 1 : CONTENT (*KANDUNGAN*)

Bil	**Statement (*Pernyataan*)**	**Scale (*Skala*)**										
1	This Create-EMO content meets the target population. *Kandungan Create-EMO ini menepati sasaran populasi.*	0	1	2	3	4	5	6	7	8	9	10
2	This Create-EMO content can be implemented perfectly. *Kandungan Create-EMO ini boleh dilaksanakan dengan sempurna.*	0	1	2	3	4	5	6	7	8	9	10
3	Create-EMO content aligns with the KOMSAS subjects for Form 4 of Secondary Schools in Malaysia. *Kandungan Create-EMO ini selari dengan sukatan matapelajaran KOMSAS Tingkatan 4 Sekolah Menengah di Malaysia.*	0	1	2	3	4	5	6	7	8	9	10
4	This Create-EMO content is appropriate for the allotted time *Kandungan Create-EMO ini bersesuaian dengan masa yang diperuntukkan*	0	1	2	3	4	5	6	7	8	9	10
5	This Create-EMO content conforms to the concept of a creative thinking teaching approach. *Kandungan Create-EMO ini menepati konsep pendekatan pengajaran berfikir secara kreatif.*	0	1	2	3	4	5	6	7	8	9	10

6	This Create-EMO content conforms to the concept of an emotional thinking teaching approach. *Kandungan Create-EMO ini menepati konsep pendekatan pengajaran berfikir secara emosi.*	0	1	2	3	4	5	6	7	8	9	10
7	This Create-EMO content has sufficient descriptive elements to explain the KOMSAS drama concept involved. *Kandungan Create-EMO ini mempunyai elemen penerangan yang mencukupi untuk menerangkan konsep drama KOMSAS yang terlibat.*	0	1	2	3	4	5	6	7	8	9	10
8	This Create-EMO content can effectively improve students' creativity skills *Kandungan Create-EMO ini boleh meningkatkan tahap kemahiran kreativiti pelajar dengan berkesan*	0	1	2	3	4	5	6	7	8	9	10
9	This Create-EMO content can effectively improve the level of students' emotional intelligence skills *Kandungan Create-EMO ini boleh meningkatkan tahap kemahiran kecerdasan emosi pelajar dengan berkesan*	0	1	2	3	4	5	6	7	8	9	10

PART 2 : SESSIONS AND ACTIVITIES *(SESI DAN AKTIVITI)*

Bil	Statement (*Pernyataan*)	Scale (*Skala*)										
1	This Create-EMO activity can achieve the stated objectives. *Aktiviti Create-EMO ini dapat mencapai objektif yang dinyatakan.*	0	1	2	3	4	5	6	7	8	9	10
2	Create-EMO module learning activities according to the student's ability level.	0	1	2	3	4	5	6	7	8	9	10

	Aktiviti pembelajaran modul Create-EMO mengikut tahap kebolehan murid.											
3	The learning activities of the Create-EMO module are interactive. *Aktiviti pembelajaran modul Create-EMO adalah interaktif.*	0	1	2	3	4	5	6	7	8	9	10
4	The learning activities of the Create-EMO module consider the difficulty level. *Aktiviti pembelajaran modul Create-EMO mengambil kira aras kesukaran.*	0	1	2	3	4	5	6	7	8	9	10
5	The learning activities of the Create-EMO module stimulate students' creative thinking. *Aktiviti pembelajaran modul Create-EMO meransang daya pemikiran kreatif murid.*	0	1	2	3	4	5	6	7	8	9	10
6	The learning activities of the Create-EMO module stimulate students' emotions. *Aktiviti pembelajaran modul Create-EMO meransang emosi murid.*	0	1	2	3	4	5	6	7	8	9	10
7	Fun Create-EMO module learning activities. *Aktiviti pembelajaran modul Create-EMO menyeronokkan.*	0	1	2	3	4	5	6	7	8	9	10
8	Sessions were conducted during the teaching and learning period. *Sesi yang dijalankan bersesuaian dengan tempoh pengajaran dan pembelajaran.*	0	1	2	3	4	5	6	7	8	9	10
9	The number of exercises provided is sufficient to achieve the stated objectives. *Bilangan latihan yang disediakan mencukupi untuk mencapai objektif yang dinyatakan.*	0	1	2	3	4	5	6	7	8	9	10
10	The exercise provided covers the entire content.	0	1	2	3	4	5	6	7	8	9	10

	Latihan yang disediakan mencakupi keseluruhan kandugan.											
11	Activities applying various skills. *Latihan mengaplikasi pelbagai kemahiran.*	0	1	2	3	4	5	6	7	8	9	10
12	Activity covers various levels of difficulty in learning outcomes. *Latihan mencakupi pelbagai aras kesukaran dalam hasil pembelajaran.*	0	1	2	3	4	5	6	7	8	9	10

PART 3 : LANGUAGE (*BAHASA*)

Bil	Statement (*Pernyataan*)	Scale (*Skala*)										
1	Create-EMO uses the correct spelling. *Create-EMO menggunakan ejaan yang betul.*	0	1	2	3	4	5	6	7	8	9	10
2	Create-EMO uses vocabulary according to the context of use. *Create-EMO menggunakan kosa kata sesuai dengan konteks penggunaan.*	0	1	2	3	4	5	6	7	8	9	10
3	Create-EMO uses correct punctuation. *Create-EMO menggunakan tanda baca yang betul.*	0	1	2	3	4	5	6	7	8	9	10
4	Create-EMO uses the correct terminology. *Create-EMO menggunakan peristilahan yang tepat.*	0	1	2	3	4	5	6	7	8	9	10
5	The instructions found in Create-EMO are accurate. *Arahan yang terdapat dalam Create-EMO ini tepat.*	0	1	2	3	4	5	6	7	8	9	10
6	The instructions found in Create-EMO are clear. *Arahan yang terdapat dalam Create-EMO ini jelas.*	0	1	2	3	4	5	6	7	8	9	10
7	The instructions found in Create-EMO are easy to understand. *Arahan yang terdapat dalam*	0	1	2	3	4	5	6	7	8	9	10

	Create-EMO mudah difahami.											
8	Create-EMO uses easy-to-understand language. *Create-EMO menggunakan bahasa mudah difahami.*	0	1	2	3	4	5	6	7	8	9	10
9	The language used is appropriate for the target group*Bahasa yang digunakan sesuai dengan kumpulan sasaran*	0	1	2	3	4	5	6	7	8	9	10
10	Create-EMO uses correct grammar. *Create-EMO menggunakan tatabahasa yang betul.*	0	1	2	3	4	5	6	7	8	9	10
11	Create-EMO uses grammatical sentences. *Create-EMO menggunakan ayat gramatis.*	0	1	2	3	4	5	6	7	8	9	10
12	Create-EMO uses meaningful sentences. *Create-EMO menggunakan ayat bermakna.*	0	1	2	3	4	5	6	7	8	9	10
13	Create-EMO using effective sentences. *Create-EMO menggunakan ayat berkesan.*	0	1	2	3	4	5	6	7	8	9	10
14	Create-EMO uses appropriate language settings. *Create-EMO menggunakan laras bahasa yang sesuai.*	0	1	2	3	4	5	6	7	8	9	10
15	Create-EMO uses exciting discourse. *Create-EMO menggunakan wacana yang menarik.*	0	1	2	3	4	5	6	7	8	9	10
16	Create-EMO uses practical discourse. *Create-EMO menggunakan wacana yang berkesan.*	0	1	2	3	4	5	6	7	8	9	10

PART 4 :TECHNICAL (TEKNIKAL)

Bil	**Statement (*Pernyataan*)**	**Scale (*Skala*)**

1	Appropriate background color *Warna latar yang sesuai*	0	1	2	3	4	5	6	7	8	9	10
2	Font types are suitable for titles *Jenis Fon sesuai bagi tajuk*	0	1	2	3	4	5	6	7	8	9	10
3	Font Types suitable for the content *Jenis Fon sesuai bagi isi kandungan*	0	1	2	3	4	5	6	7	8	9	10
4	Appropriate Font Size for the title *Saiz Fon sesuai bagi tajuk*	0	1	2	3	4	5	6	7	8	9	10
5	Font size suitable for content *Saiz Fon sesuai bagi isi kandungan*	0	1	2	3	4	5	6	7	8	9	10
6	Font colors suitable for titles *Warna Fon sesuai bagi tajuk*	0	1	2	3	4	5	6	7	8	9	10
7	Font colors suitable for content *Warna Fon sesuai bagi isi kandungan*	0	1	2	3	4	5	6	7	8	9	10
8	Appropriate Graphic Sizes *Saiz Grafik sesuai*	0	1	2	3	4	5	6	7	8	9	10
9	Accurate graphic perspective *Perspektif grafik tepat*	0	1	2	3	4	5	6	7	8	9	10
10	Anatomy/ Accurate page layout *Anatomi/ Susun atur halaman tepat*	0	1	2	3	4	5	6	7	8	9	10
11	Good image quality *Kualiti imej baik*	0	1	2	3	4	5	6	7	8	9	10
12	Graphics related to content *Grafik yang berkaitan dengan isi kandungan*	0	1	2	3	4	5	6	7	8	9	10
13	Appropriate display layout *Susun atur paparan sesuai*	0	1	2	3	4	5	6	7	8	9	10
14	Regular layout format *Format rekaletak yang teratur*	0	1	2	3	4	5	6	7	8	9	10
15	Interesting front-page illustrations *Ilustrasi muka hadapan yang menarik*	0	1	2	3	4	5	6	7	8	9	10

Advantages of Module Design (*Kebaikan Rekabentuk Modul*)

_____
_____
_____
_____
_____
_____

Disadvantages of Module Design (*Kelemahan Rekabentuk Modul*)

_____
_____
_____
_____
_____
_____

Suggested Improvements (If Any) (*Cadangan Penambahbaikan (Jika Ada)*)

_____
_____
_____
_____
_____
_____

Thank You/ Terima Kasih

APPENDIX H

Qestionnaire for Emotional Intelligence

EMOTIONAL INTELLIGENCE TEST (*UJIAN KECERDASAN EMOSI*)

PART A: BACKGROUND (*Latar Belakang)*

Instructions: Please answer by writing or circling the relevant numbers.

i) Personal information (*Maklumat Diri*)

1. Name (*Nama*) : _____

2. Gender (*Jantina*): Male (*Lelaki)/* Female (*Perempuan)*

3. Age (Umur) : _____Years (*Tahun)*

Instructions (*Arahan):*

Emotional Assessment: This section is designed to find out your emotions and reactions related to emotions. There are no wrong or right answers, so you don't have to spend too much time answering each question. You can follow your own wishes. Please circle the correct value to illustrate the extent to which you agree and disagree with the statements below.
Penilaian Emosi: *Bahagian ini direka untuk mengetahui emosi dan reaksi anda berkaitan dengan emosi. Tiada jawapan yang salah atau betul, jadi anda tidak perlu menghabiskan terlalu banyak masa menjawab setiap soalan. Anda boleh mengikut kehendak sendiri. Sila bulatkan nilai yang betul untuk menggambarkan sejauh mana anda bersetuju dan tidak bersetuju dengan pernyataan di bawah.*

No	Statement	Strongly Disagree	Disagree	Agree	Strongly Agree
1	I know when to speak about my personal problems to others *Saya tahu bila hendak bercakap tentang masalah peribadi saya kepada orang lain*				
2	When others faced obstacles, I am able to help. *Apabila orang lain menghadapi halangan, saya dapat membantu.*				
3	I expect that I will do well on most things I try. *Saya menjangkakan bahawa saya akan berjaya dalam kebanyakan perkara yang saya cuba.*				

4	Other people find it easy to confide in me. *Orang lain mudah untuk percaya dengan saya.*				
5	Some of the major events of my life have led me to re-evaluate what is important and not important. *Beberapa peristiwa besar dalam hidup saya telah membawa saya untuk menilai semula perkara yang penting dan tidak penting.*				
6	When my mood changes, I see new possibilities. *Apabila mood saya berubah, saya melihat peluang-peluang baru.*				
7	Emotions are one of the things that make my life worth living *Emosi adalah salah satu perkara yang menjadikan hidup saya bernilai*				
8	I am aware of my emotions as I experience them. *Saya sedar akan emosi saya semasa saya mengalaminya.*				
9	I respect others opinion. *Saya menghormati pendapat orang lain.*				
10	I like to share my emotions with others *Saya suka berkongsi emosi saya dengan orang lain*				
11	When I experience a positive emotion, I know how to make it last. *Apabila saya mengalami emosi positif, saya tahu bagaimana untuk membuatnya bertahan.*				
12	I arrange events others enjoy. *Saya mengatur acara yang disukai orang lain.*				
13	I seek out activities that make me happy. *Saya mencari aktiviti yang menggembirakan saya.*				
14	I easy to get along with others. *Saya mudah bergaul dengan orang lain.*				
15	I present myself in a way that makes a good impression on others. *Saya menampilkan diri saya dengan cara yang memberi impresi yang baik kepada orang lain.*				
16	When I am in a positive mood, solving problems is easy for me *Apabila saya berada dalam mood yang positif, saya menyelesaikan masalah*				

	dengan mudah.				
17	By looking at their facial expressions, I recognise the emotions people are experiencing. *Dengan melihat ekspresi muka mereka, saya mengenali emosi yang dialami oleh orang ramai*				
18	I know why my emotions change. *Saya tahu mengapa emosi saya berubah.*				
19	When I am in a positive mood, I can collaborate with others. *Apabila saya berada dalam mood yang positif, saya boleh bekerjasama dengan orang lain.*				
20	I have control over my emotions *Saya mempunyai kawalan ke atas emosi saya*				
21	I easily recognise my emotions as I experience them. *Saya mudah mengenali emosi saya semasa saya mengalaminya.*				
22	I can motivate others by imagining a good outcome to the task given. *Saya boleh memotivasikan orang lain dengan membayangkan hasil yang baik untuk tugasan yang diberikan.*				
23	I compliment others when they have done something well. *Saya memuji orang lain apabila mereka telah melakukan sesuatu dengan baik.*				
24	I am aware of the non-verbal messages other people send. *Saya sedar tentang mesej bukan lisan yang dihantar oleh orang lain.*				
25	When another person tells me about an important event in his or her life, I almost feel as though I experienced this event myself. *Apabila orang lain memberitahu saya tentang peristiwa penting dalam hidupnya, saya hampir merasakan seolah-olah saya mengalami peristiwa ini sendiri.*				
26	When I feel a change in emotions, I tend to come up with new ideas. *Apabila saya merasakan perubahan dalam emosi, saya cenderung untuk menghasilkan idea baru.*				
27	I am able to make high quality decision together with others.				

	Saya dapat membuat keputusan berkualiti tinggi bersama-sama dengan orang lain.				
28	I know what other people are feeling just by looking at them. *Saya tahu apa yang orang lain rasa hanya dengan melihat mereka.*				
29	I help other people feel better when they are down. *Saya membantu orang lain berasa lebih baik apabila mereka sedih.*				
30	I use good moods to help myself keep trying in the face of obstacles. *Saya menggunakan mood yang baik untuk membantu diri saya terus mencuba dalam menghadapi rintangan.*				
31	I can tell how people are feeling by listening to the tone of their voice. *Saya boleh mengetahui perasaan orang lain dengan mendengar nada suara mereka.*				
32	It is difficult for me to understand why people feel the way they do. *Susah bagi saya untuk faham perasaan orang lain dan kenapa mereka jadi begitu..*				

Thank You/ Terima Kasih

APPENDIX I

Questionnaire for Create-EMO Module Acceptance

"Create-EMO" MODULE ACCEPTANCE QUESTIONNAIRE TO ENHANCE STUDENTS' EMOTIONAL INTELLIGENCE IN SECONDARY 4 KOMSAS DRAMA

Kaji Selidik Penerimaan Modul "Create-EMO" untuk Meningkatkan Kecerdasan Emosi di Kalangan Pelajar Drama KOMSAS Tingkatan 4

PART A: BACKGROUND *(LATAR BELAKANG)*

Instructions: Please answer by writing or circling the relevant numbers.

Silajawab dengan menulis atau melingkari nombor yang berkaitan.

Personal information

4. Name *(Nama)* : _____

5. Gender *(Jantina):* Male *(Lelaki) I* Female *(Perempuan)*

6. Age *(Umur)* :_____Years *(Tahun)*

7. I have completed Create-EMO module (*Saya telah melengkapkan modul Create-EMO)*

- Yes(Kfl
- *Uo(Tidak)*

Instructions *(Arahan):*

This section is designed to find out your acceptance towards Create-EMO module. This survey should be answer after you completed the Create-EMO module. Please circle the correct value to illustrate the extent to which you agree and disagree with the statements below.

Bahagian ini direka untuk mengetahui penerimaan anda terhadap modul Create-EMO. Soal selidik ini patut dijawab setelah anda menyelesaikan modul Create-EMO. Sila bulatkan nilai yang betul untuk menggambarkan sejauh mana anda bersetuju dan tidak bersetuju dengan pernyataan di bawah.

PART B: PERCEIVED EASE OF USE (PE) (*PERSEPSI KEMUDAHAN PENGUNAAN*)

No	Statement	Strongly Disagree	Disagree	Agree	Strongly Agree
1	I find Create-EMO module easy to use. *Saya dapati modul Create-EMO mudah digunakan.*				
2	Activities in Create-EMO module is clear and understandable. *Aktiviti dalam modul Create-EMO jelas dan boleh difahami.*				
3	The use of infographic in Create-EMO module facilitates my learning process. *Penggunaan infografik dalam modul Create-EMO memudahkan proses pembelajaran saya.*				
4	The use of Create-EMO module does not require a lot of mental effort. *Penggunaan modul Create-EMO tidak memerlukan banyak usaha mental.*				
5	It would be easy for me to become skillful at using Create-EMO module. *Adalah mudah bagi saya untuk menjadi mahir menggunakan modul Create-EMO.*				

PART C: PERCEIVED USEFULNESS (PU) (*PERSEPSI KEGUNAAN*)

No	Statement	Strongly Disagree	Disagree	Agree	Strongly Agree
1	Using Create-EMO module improve my learning process. *Menggunakan modul Create-EMO meningkatkan proses pembelajaran saya.*				
2	Using Create-EMO module will enhance my effectiveness in learning. *Menggunakan modul Create-EMO akan meningkatkan keberkesanan saya dalam pembelajaran.*				
3	Using Create-EMO module will enhance my productivity. *Menggunakan modul Create-EMO akan meningkatkan produktiviti saya.*				
4	I find Create-EMO module a useful material in my learning. *Saya mendapati modul Create-EMO bahan berguna dalam pembelajaran saya.*				

5	Using Create-EMO module helps me understand lesson more quickly. *Menggunakan modul Create-EMO membantu saya memahami pelajaran dengan lebih cepat.*				

PART D: ATTITUDE (AT) (*SIKAP*)

No	Statement	Strongly Disagree	Disagree	Agree	Strongly Agree
1	Create-EMO module make learning more interesting. *Modul Create-EMO menjadikan pembelajaran lebih menarik.*				
2	I look forward to lessons that require me to use Create-EMO module. *Saya menantikan pelajaran yang memerlukan saya menggunakan modul Create-EMO.*				
3	Learning with Create-EMO module is fun. *Belajar dengan modul Create-EMO adalah menyeronokkan.*				
4	I like the idea of using Create-EMO module. *Saya suka idea menggunakan modul Create-EMO.*				
5	My experience in using Create-EMO is better than I expected. *Pengalaman saya menggunakan Create-EMO adalah lebih baik daripada yang saya jangkakan.*				

PART E: ACCEPTANCE (AC) (*PENERIMAAN*)

No	Statement	Strongly Disagree	Disagree	Agree	Strongly Agree
1	I was very content with Create-EMO module. *Saya sangat berpuas hati dengan modul Create-EMO.*				
2	I was very pleased with Create-EMO module. *Saya sangat gembira dengan modul Create-EMO.*				
3	I was satisfied with Create-EMO module. *Saya berpuas hati dengan modul Create-*				

	EMO.				
4	I felt delighted with Create-EMO module. *Saya berasa gembira dengan modul Create-EMO.*				
5	Overall, I was satisfied with Create-EMO module. *Secara keseluruhan, saya berpuas hati dengan modul Create-EMO.*				

Questionnaire Ends. (*Soalan Tamat)*

Thank You. (*Terima Kasih)*

APPENDIX J

Example Response from Expert Panel

SOAL SELIDIK PEMBANGUNAN MODUL "*Create-EMO*"

Arahan:

Berikut adalah beberapa pernyataan berkaitan modul yang akan dinilai. Setelah meneliti modul tersebut, sila bulatkan pada nombor yang mewakili jawapan anda berdasarkan darjah persetujuan berikut, iaitu 0- Sangat Tidak Setuju sehingga 10- Sangat Setuju.

0	1	2	3	4	5	6	7	8	9	10
(Sangat Tidak Setuju)										(Sangat Setuju)

BAHAGIAN 1 : KANDUNGAN

Bil	Pernyataan	Skala										
1	Kandungan Create-EMO ini menepati sasaran populasi.	0	1	2	3	4	5	6	7	8	9	●
2	Kandungan Create-EMO ini boleh dilaksanakan dengan sempurna.	0	1	2	3	4	5	6	7	8	9	●
3	Kandungan Create-EMO ini selari dengan sukatan matapelajaran KOMSAS Tingkatan 4 Sekolah Menengah di Malaysia.	0	1	2	3	4	5	6	7	8	●	10
4	Kandungan Create-EMO ini bersesuaian dengan masa yang diperuntukkan	0	1	2	3	4	5	6	7	8	9	●
5	Kandungan Create-EMO ini menepati konsep pendekatan pengajaran berfikir secara kreatif.	0	1	2	3	4	5	6	7	8	9	●
6	Kandungan Create-EMO ini menepati konsep pendekatan pengajaran berfikir secara emosi.	0	1	2	3	4	5	6	7	●	9	10
7	Kandungan Create-EMO ini mempunyai elemen penerangan yang mencukupi untuk menerangkan konsep drama KOMSAS yang terlibat.	0	1	2	3	4	5	6	7	8	9	●
8	Kandungan Create-EMO ini boleh meningkatkan tahap kemahiran kreativiti pelajar dengan berkesan	0	1	2	3	4	5	6	7	8	●	10
9	Kandungan Create-EMO ini boleh meningkatkan tahap kemahiran kecerdasan emosi pelajar dengan berkesan	0	1	2	3	4	5	6	7	8	●	10

BAHAGIAN 2 : SESI DAN AKTIVITI

Bil	Pernyataan	Skala										
1	Aktiviti Create-EMO ini dapat mencapai objektif yang dinyatakan.	0	1	2	3	4	5	6	7	8	9	10
2	Aktiviti pembelajaran modul Create-EMO mengikut tahap kebolehan murid.	0	1	2	3	4	5	6	7	8	9	10
3	Aktiviti pembelajaran modul Create-EMO adalah interaktif.	0	1	2	3	4	5	6	7	8	9	10
4	Aktiviti pembelajaran modul Create-EMO mengambil kira aras kesukaran.	0	1	2	3	4	5	6	7	8	9	10
5	Aktiviti pembelajaran modul Create-EMO meransang daya pemikiran kreatif murid.	0	1	2	3	4	5	6	7	8	9	10
6	Aktiviti pembelajaran modul Create-EMO merangsang emosi murid.	0	1	2	3	4	5	6	7	8	9	10
7	Aktiviti pembelajaran modul Create-EMO menyeronokkan.	0	1	2	3	4	5	6	7	8	9	10
8	Sesi yang dijalankan bersesuaian dengan tempoh pengajaran dan pembelajaran.	0	1	2	3	4	5	6	7	8	9	10
9	Bilangan latihan yang disediakan mencukupi untuk mencapai objektif yang dinyatakan.	0	1	2	3	4	5	6	7	8	9	10
10	Latihan yang disediakan mencakupi keseluruhan kandugan.	0	1	2	3	4	5	6	7	8	9	10
11	Latihan mengaplikasi pelbagai kemahiran.	0	1	2	3	4	5	6	7	8	9	10
12	Latihan mencakupi pelbagai aras kesukaran dalam hasil pembelajaran.	0	1	2	3	4	5	6	7	8	9	10

BAHAGIAN 3 : BAHASA

Bil	Pernyataan	Skala										
1	Create-EMO menggunakan ejaan yang betul.	0	1	2	3	4	5	6	7	8	9	10
2	Create-EMO menggunakan kosa kata sesuai dengan konteks penggunaan.	0	1	2	3	4	5	6	7	8	9	10
3	Create-EMO menggunakan tanda baca yang betul.	0	1	2	3	4	5	6	7	8	9	10
4	Create-EMO menggunakan peristilahan yang tepat.	0	1	2	3	4	5	6	7	8	9	10
5	Arahan yang terdapat dalam Create-EMO ini tepat.	0	1	2	3	4	5	6	7	8	9	10
6	Arahan yang terdapat dalam Create-EMO ini jelas.	0	1	2	3	4	5	6	7	8	9	10
7	Arahan yang terdapat dalam Create-EMO mudah difahami.	0	1	2	3	4	5	6	7	8	9	10
8	Create-EMO menggunakan bahasa mudah difahami.	0	1	2	3	4	5	6	7	8	9	10
9	Bahasa yang digunakan sesuai dengan kumpulan sasaran	0	1	2	3	4	5	6	7	8	9	10
10	Create-EMO menggunakan tatabahasa yang betul.	0	1	2	3	4	5	6	7	8	9	10
11	Create-EMO menggunakan ayat gramatis.	0	1	2	3	4	5	6	7	8	9	10
12	Create-EMO menggunakan ayat bermakna.	0	1	2	3	4	5	6	7	8	9	10
13	Create-EMO menggunakan ayat berkesan.	0	1	2	3	4	5	6	7	8	9	10
14	Create-EMO menggunakan laras bahasa yang sesuai.	0	1	2	3	4	5	6	7	8	9	10
15	Create-EMO menggunakan wacana yang menarik.	0	1	2	3	4	5	6	7	8	9	10
16	Create-EMO menggunakan wacana yang berkesan.	0	1	2	3	4	5	6	7	8	9	10

BAHAGIAN 4 : TEKNIKAL

Bil	Pernyataan	Skala										
1	Warna latar yang sesuai	0	1	2	3	4	5	6	7	8	9	●
2	Jenis Fon sesuai bagi tajuk	0	1	2	3	4	5	6	7	8	9	●
3	Jenis Fon sesuai bagi isi kandungan	0	1	2	3	4	5	6	7	8	9	●
4	Saiz Fon sesuai bagi tajuk	0	1	2	3	4	5	6	7	8	9	●
5	Saiz Fon sesuai bagi isi kandungan	0	1	2	3	4	5	6	7	8	●	10
6	Warna Fon sesuai bagi tajuk	0	1	2	3	4	5	6	7	8	9	●
7	Warna Fon sesuai bagi isi kandungan	0	1	2	3	4	5	6	7	8	9	●
8	Saiz Grafik sesuai	0	1	2	3	4	5	6	7	8	9	●
9	Perspektif grafik tepat	0	1	2	3	4	5	6	7	8	●	10
10	Anatomi/ Susun atur halaman tepat	0	1	2	3	4	5	6	7	8	9	●
11	Kualiti imej baik	0	1	2	3	4	5	6	7	8	9	●
12	Grafik yang berkaitan dengan isi kandungan	0	1	2	3	4	5	6	7	●	9	10
13	Susun atur paparan sesuai	0	1	2	3	4	5	6	7	8	●	10
14	Format reka letak yang teratur	0	1	2	3	4	5	6	7	8	9	●
15	Ilustrasi muka hadapan yang menarik	0	1	2	3	4	5	6	7	8	9	●

Kebaikan Rekabentuk Modul

Secara keseluruhannya, reka bentuk modul ini dilihat mampu menjadi alat bantu mengajar yang bermanfaat untuk murid-murid sekolah. Aturan isi kandungan modul yang disusun dengan sistematik dan menyeluruh dapat memudahkan murid mengguna modul ini bukan sahaja untuk aktiviti bilik darjah, malah boleh diguna untuk rujukan dan ulangkaji pada masa depan.

Kelemahan Rekabentuk Modul

Modul ini mempunyai aspek kelemahan yang sangat minima. Pada setiap aktiviti, maklumat arahan tidak dinyatakan secara khusus dan jelas untuk membantu murid memahami proses pelaksanaan aktiviti. Situasi ini membuatkan cara pembelajaran murid, masih perlu kebergantungan terhadap penerangan guru.

Cadangan Penambahbaikan (Jika Ada):

Setiap peringkat aktiviti wajar diberi keterangan bertulis juga di dalam modul untuk membantu murid mengaplikasi kaedah pembelajaran *mastery learning* sekali gus mengurangkan tahap kebergantungan mereka kepada guru. Kesannya, murid dapat menguasai kaedah belajar cara belajar dengan lebih baik.

20 OGOS 2021

Tanda Tangan dan Cop Rasmi

Tarikh

Nama: MOHAMAD FAIRUL B. RASHID

Jawatan: etua Bidang Teater

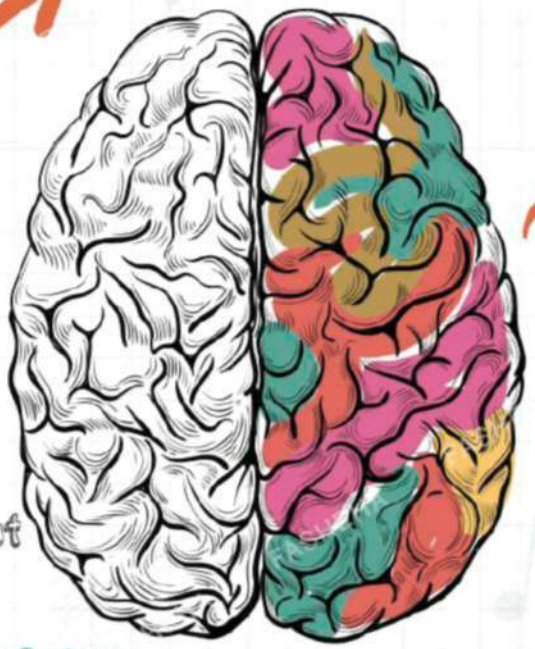
Organisasi: ekolah Seni Malaysia Kuala Lumpur

Terima Kasih

APPENDIX K

Student Create-EMO

MODUL AKTIVITI MURID CREATE-EMO



Drama

"Berkhidmat untuk Negara"

dalam Komponen Sastera-
Antologi Jaket Kulit Kijang
dari Istanbul

4 TINGKATAN

Nama Ahli Kumpulan: **Kelas:**

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.

ISI KANDUNGAN

PENERANGAN

Modul pembelajaran ini telah disediakan untuk membantu murid dalam pembelajaran mata pelajaran Bahasa Melayu di mana modul ini, tertumpu pada drama Berkhidmat untuk Negara karya Affix Zulkarnaen Adam dalam antologi Jaket Kulit Kijang dari Istanbul Komponen Sastera Tingkatan 4 (KOMSAS).

Modul ini mengandungi empat sesi yang perlu dijalankan. Setiap sesi dalam modul ini mempunyai masa yang dicadangkan. Sila ikut arahan masa yang ditetapkan oleh guru anda.

Modul ini disediakan bagi membolehkan semua murid mencapai tahap kecerdasan emosi ketika sesi pengajaran dan pembelajaran.

Sila ikut arahan guru anda untuk mengikuti proses yang betul dan aktiviti pembelajaran yang interaktif serta menarik.

AKTIVITI
1

PENYEDIAAN

OBJEKTIF

- Mengolah maklumat serta memahami latar tempat dan latar masyarakat dalam petikan drama "Berkhidmat untuk Negara" karya Affix Zulkarnaen Adam secara berkumpulan agar dapat mengenalpasti idea awal tentang "props" yang sesuai.
- Membina rangka kasar tentang "props" yang diperlukan bagi situasi drama yang dipilih untuk menghidupkan suasana drama tersebut.

Sumber rujukan Props: Klik Sini
https://www.youtube.com/watch?v=tEReMW0Z-A

AKTIVITI 1

PENYEDIAAN
(Preparation)

imbas Kod QR untuk nota drama

PEMIKIRAN	PERSOALAN
	
WATAK DAN PERWATAKAN	**LATAR MASA**
	
LATAR TEMPAT	**LATAR MASYARAKAT**
	
BINAAN PLOT	**TEKNIK PLOT**
	
NILAI	**PENGAJARAN**
	

AKTIVITI 1

PENYEDIAAN
(Preparation)

IDEA AWAL

Senarai props yang sesuai digunakan atau yang diperlukan

CATATAN/LAKARAN IDEA BERKAITAN ATAU LAIN-LAIN

AKTIVITI
2

INKUBASI

OBJEKTIF

- Murid membaca skrip drama dengan intonasi yang betul.
- Murid dapat megembangkan idea daripada maklumat yang diperoleh melalui bacaan skrip drama.

Bahan Rujukan: Klik Sini
https://www.slideshare.net/HanaRoxstar/drama-berkhidmat-untuk-negara

AKTIVITI 2

INKUBASI
(Incubation)

NAMA:

WATAK:

DIALOG

EMOSI *(yang perlu dibawa)*

LATAR

NILAI *(yang akan ditonjolkan)*

AKTIVITI 2

INKUBASI
(Incubation)

NAMA:

WATAK:

DIALOG

EMOSI *(yang perlu dibawa)*

LATAR

NILAI *(yang akan ditonjolkan)*

AKTIVITI 2

INKUBASI
(Incubation)

NAMA:

WATAK:

DIALOG

EMOSI *(yang perlu dibawa)*

LATAR

NILAI *(yang akan ditonjolkan)*

AKTIVITI 2

INKUBASI
(Incubation)

CATATAN PERKEMBANGAN SEBARANG IDEA BAHARU

Mengambil kira pendapat daripada ahli kumpulan

AKTIVITI 3

ILUMINASI

OBJEKTIF

- Murid dapat menghubung kait antara dialog, latar tempat, latar masyarakat dengan props yang perlu dihasilkan
- Murid dapat melakar dan menyenaraikan jenis props yang akan disediakan berserta cara-cara penghasilannya mengikut tempoh masa yang diberikan.
- Murid dapat merancang tempoh masa serta mengagihkan tugasan berdasarkan hasil perbincangan dan persetujuan bersama.

AKTIVITI 3

ILUMINASI
(Ilumination)

PROPS YANG DIPERLUKAN	BAHAN YANG DIPERLUKAN BAGI MEMBUAT *PROPS*
	
SIAPA YANG AKAN MELAKSANAKANNYA	**JADUAL PERLAKSANAAN DAN LATIHAN PEMENTASAN DRAMA**
	

Lakaran IDEA Set Pementasan/*Props* Keseluruhan

AKTIVITI 3

ILUMINASI
(Ilumination)

CATATAN

AKTIVITI 4

VERIFIKASI

OBJEKTIF

- Kreativiti murid dikembangkan secara praktikal melalui persembahan drama kumpulan mereka.
- Ahli kumpulan dapat mengenal pasti kelemahan dan kekuatan dari segi perancangan dan persembahan drama mereka agar dapat membuat perancangan dan persembahan yang lebih baik pada masa akan datang.

Contoh sebagai rujukan: Klik Sini
https://www.youtube.com/watch?v=N_3XD4a_Cio

AKTIVITI 4

VERIFIKASI
(Verification)

KEKUATAN KAMI

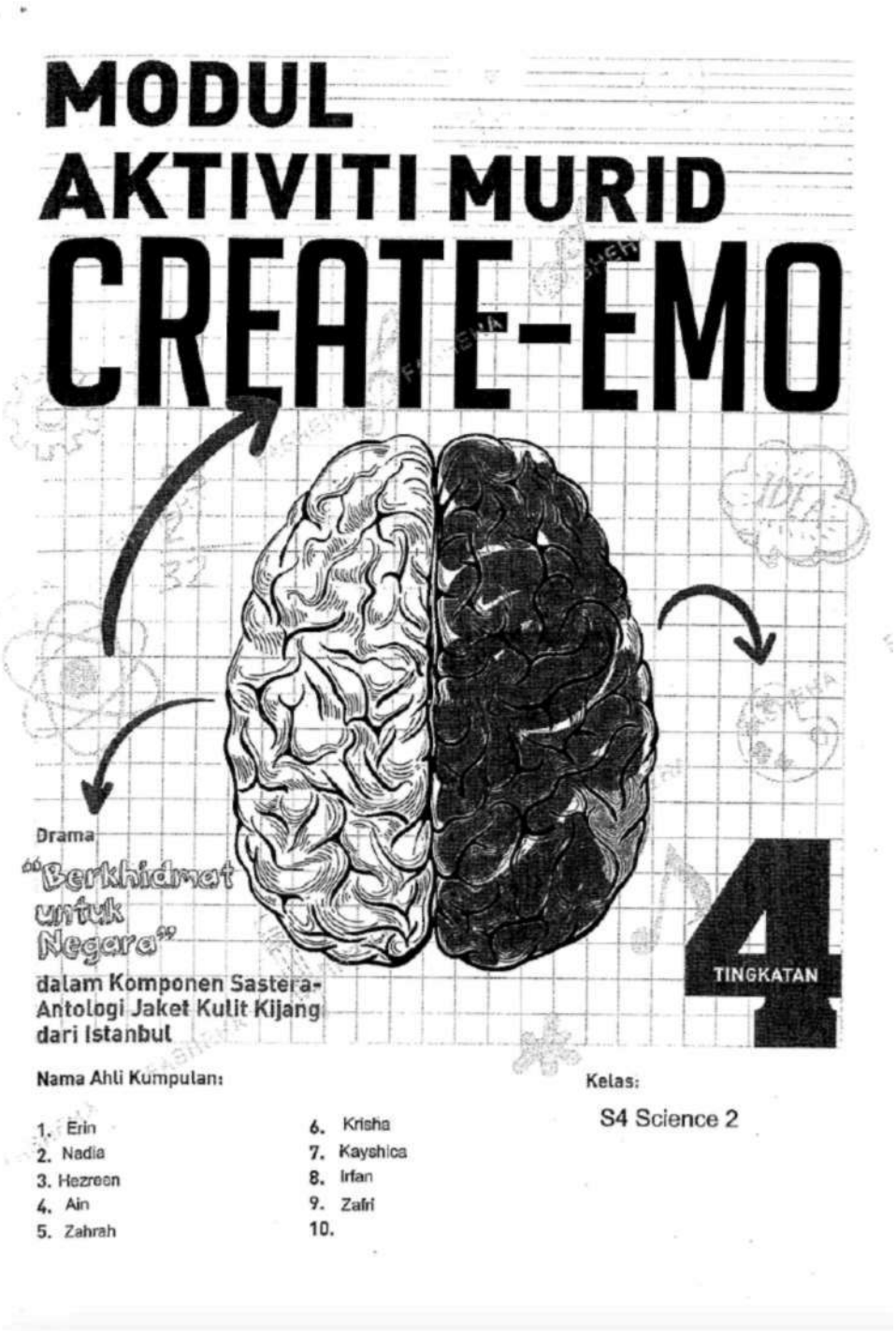
KELEMAHAN KAMI

AKAN LEBIH BAIK

jika kami

APPENDIX L

Example of Student Create-EMO Answer



ISI KANDUNGAN

PENERANGAN

Modul pembelajaran ini telah disediakan untuk membantu murid dalam pembelajaran mata pelajaran Bahasa Melayu di mana modul ini, tertumpu pada drama Berkhidmat untuk Negara karya Affx Zulkarnaen Adam dalam antologi Jeket Kulit Kijang dari Istanbul Komponen Sastera Tingkatan 4 (KOMSAS).

Modul ini mengandungi empat sesi yang perlu dijalankan. Setiap sesi dalam modul ini mempunyai masa yang dicadangkan. Sila ikut arahan masa yang ditetapkan oleh guru anda.

Modul ini disediakan bagi membolehkan semua murid mencapai tahap kecerdasan emosi ketika sesi pengajaran dan pembelajaran.

Sila ikut arahan guru anda untuk mengikuti proses yang betul dan aktiviti pembelajaran yang interaktif serta menarik.

PENYEDIAAN

Mengolah mal<i.ijrrtBl,s6rfa inemahami latar w- [nI dan latar.'masyarakatdalam peilkan drams 'BaJ'Wrid'mat untuk Negara' karya Affix Zulkarnaen Adam secara berkumpulan agar dfpal mengeralpaslt idea awal fentang "props" ^ 7ang sesuai.

Membina rangka kasartontang "props" yang diperlukan bogi siluasi d-ama yang dipilih unluk menghidupkan suafcana drama tetsebut.

WMM
3?£-jft? Sumoer rujukan Props: Klik Sini
fajyajH *Mpi./Mwvt.ycmube.cam/wiiich'h-iBHtMIOZi-A*

AKTIVITI 1

PENYEDIAAN
(Preparation)

Imbas Kod QR untuk nota drama

PEMIKIRAN

- cara bagaimana adegan-adegan perlu dirakam
- cara bagaimana watak-watak harus berlakon iaitu berdiri atau duduk

PERSOALAN

- sikap manusia yang senang bekerjasama
- apakah rintangan yang perlu dilalui untuk merakam semua adegan?
- adakah semua orang saling memberi pendapat untuk membaiki lagi adegan tersebut?

WATAK DAN PERWATAKAN

Aiman - Zafri
Khir Gazali - Irfan
Masnah - Erin
Cikgu Dahari - Kayzhica
Posmen - Ain
Nek Sinah - Krisha
Nora - Laila
Syuhada - Zahrah
Ah Tiau - Hezreen
Sundarani - Nadia

LATAR MASA

- waktu pagi
- waktu sekolah
- waktu petang

LATAR TEMPAT

- di rumah
- di sekolah

LATAR MASYARAKAT

- keluarga Aiman
- masyarakat sekolah

BINAAN PLOT

permulaan - Aiman sudah mula sesi persekolahan
perkembangan - Posmen dan Nek Sinah menasihati Aiman
perumitan - Aiman dimarahi pula oleh Nora dan Sundarani; bercakap bersama Syuhada, Ah Tiau dan Cikgu Dahari
klimaks - Aiman dimarahi dan dinasihati oleh ibu bapa

TEKNIK PLOT

- dialog
- monolog
- konflik
- monolog dalaman
- suspens

NILAI

peleraian - Aiman menyedari bahawa dengan menyertai kem PLKN berfaedah dan bermakna

- bekerjasama
- bertanggungjawab
- prihatin

PENGAJARAN

- kita mestilah bekerjasama dalam melakukan sesuatu supaya mengelakkan perselisihan faham
- kita haruslah bertanggungjawab dalam berlakon supaya boleh menghasilkan hasil yang terbaik
- kita patut prihatin dalam benda yang kita ditugaskan supaya boleh cepat menyelesaikannya

AKTIVITI 1

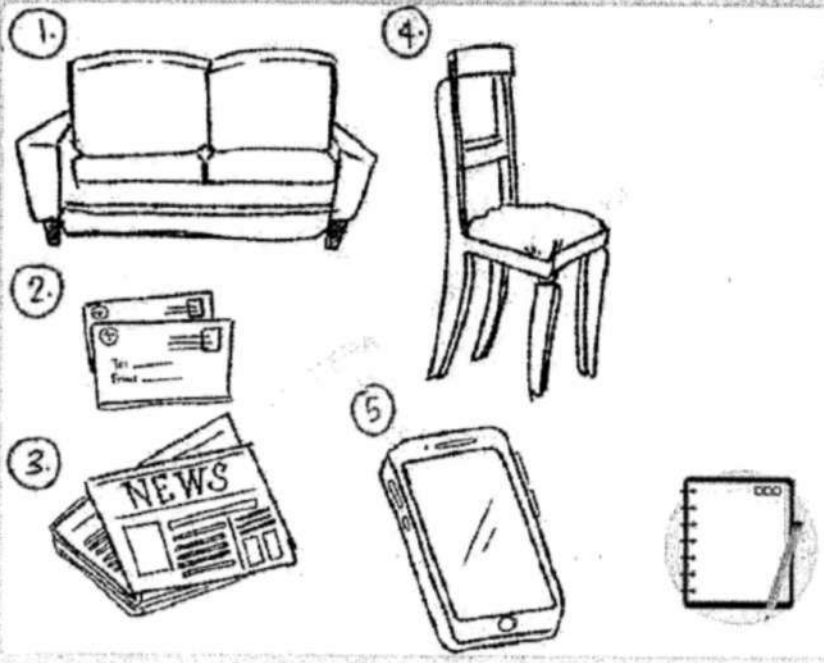
PENYEDIAAN
(Preparation)

IDEA AWAL

Senarai props yang sesuai digunakan atau yang diperlukan

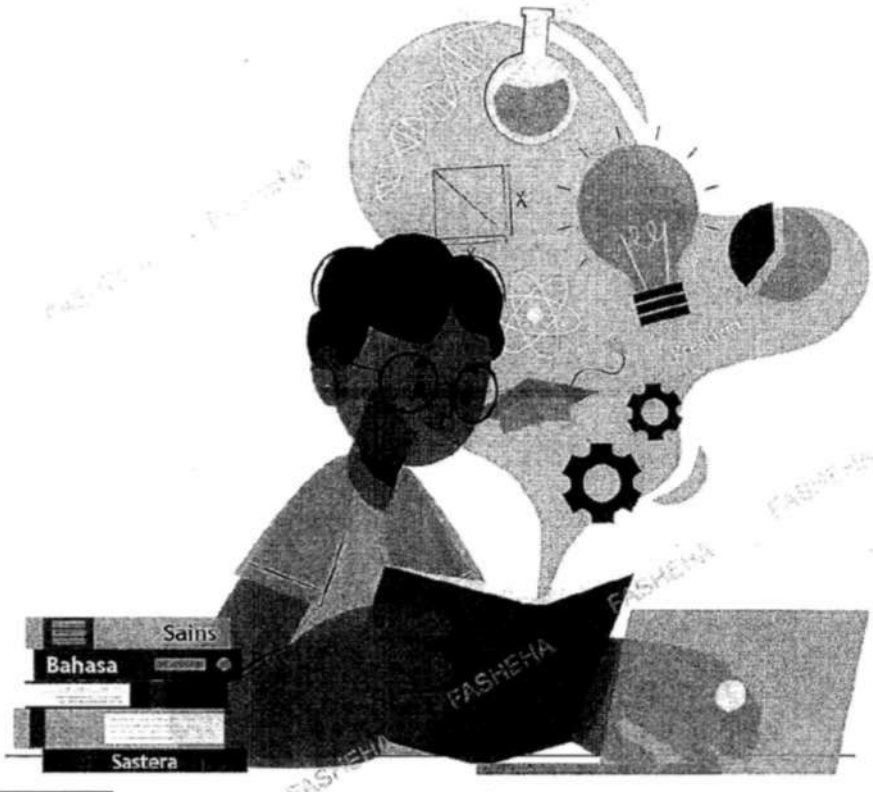
1. Sofa
2. Sampul surat
3. Surat khabar
4. Kerusi
5. Telefon bimbit

CATATAN/LAKARAN IDEA BERKAITAN ATAU LAIN-LAIN



AKTIVITI 2

INKUBASI



OBJEKTIF

- Murid membaca skrip drama dengan intonasi yang betul.
- Murid dapat mengemukakan idea daripada maklumat yang diperoleh melalui bacaan skrip drama.

Bahan Rujukan: Klik Sini
https://www.slideshare.net/HanaRoxstar/drama-berkhidmat-untuk-negara

Untuk Tujuan Kajian Sahaja

AKTIVITI 2

INKUBASI
(Incubation)

NAMA: AMIR ZAFRI BIN SHARUDIN

WATAK: AIMAN

DIALOG

- "Hei, jangan panggil saya nak Aiman! Saya bukan anak Nek Sinah. Nek Sinah tu Cuma orang gaji di rumah ini faham?"
- "Malaslah aku kalau fasal itu. Aku nak pergi kantin cari makan lagi bagus"
- "Manalah aku tahu. Aku biasa berjalan ke luar negara. Kalau dalam Malaysia manalah aku tahu. Tak ada apa-apa yang menarik pun sama saja"
- "*Daddy* pasti dapat membantu saya kali ini, saya yakin *daddy* dapat selesaikan masalah saya. *Daddy*kan selalu menjadi penyelamat saya"

EMOSI (yang ditunjukkan)

- Agresif
- Bersikap malas.
- Tidak suka melakukan perkara yang berlainan daripada kehidupan sehariannya.

LATAR

Latar Tempat - Bilik tidur Aiman

- Aiman membuat keputusan untuk menghadiri kem latihan PLKN di dalam bilik tidurnya setelah berbincang dengan ibu bapanya.

Latar Masa - Waktu pagi

- Aiman pergi ke sekolah pada waktu pagi dan berkomunikasi dengan rakan-rakannya.

Latar Masyarakat - Masyarakat yang sombong

- Aiman hanya mementingkan wang dan bersikap sombong terhadap Nek Sinah kerana dia hanya orang gaji.

NILAI (yang ditunjukkan)

Cinta akan tanah air

- Selepas perbincangan antara Aiman dengan ibu bapanya, Aiman memasuki bilknya dan melayari internet lalu ternampak berita berkaitan PLKN. Setelah dia membaca berita tersebut, dia membuat keputusan untuk menghadiri PLKN bagi berkhidmat demi negaranya.

AKTIVITI 2

INKUBASI
(Incubation)

NAMA: MUHAMMAD IRFAN SYAZWAN BIN MD. ARIFIN

WATAK: KHIR GHAZALI

DIALOG

- "Kan *daddy* baru selesai daripada kerja luar. Hari ini *daddy* bercadang nak berehat di rumah. Tak payah nak soroklah, *daddy* tahu ada sesuatu Aiman fikirkan. Cakaplah, manalah tahu *daddy* dapat bantu"
- "Kalau itu yang Aiman nak *daddy* bantu *daddy* akan kata tidak. *Daddy* pergi sertai PLKN itu. banyak faedah yang akan Aiman dapat. Cubalah berfikir seperti orang dewasa, Aiman bukan budak-budak lagi"
- "Sebab saya sayang Aimanlah saya nak dia terlibat dengan PLKN"

EMOSI *(yang perlu ditonjolkan)*

- Menunjukkan kasih sayang terhadap anaknya, Aiman.
- Bersikap tegas dan bertanggungjawab.

LATAR

Latar Tempat - Rumah Aiman

- Khir Ghazali berbincang dengan Aiman dan isterinya, Masnah tentang kem latihan PLKN.

Latar Masa - Waktu petang

- Khir Gazali pulang dari kerja dan mahu berehat di rumah tetapi Aiman datang untuk meminta pertolongan darinya.

Latar Masyarakat - Masyarakat yang bertanggungjawab

- Khir Ghazali memupuk Aiman untuk pergi ke kem latihan PLKN supaya dapat berdikari.

NILAI *(yang akan ditonjolkan)*

Bertanggungjawab

- Khir Ghazali masih meluangkan masa dengan anaknya, Aiman walaupun sibuk dengan kerjanya.

AKTIVITI 2

INKUBASI
(Incubation)

NAMA: ERIN KLARISA BINTI MOHAMMAD FAIRUZ

WATAK: MASNAH

DIALOG

- "Apa yang dua anak ini bincangkan? Dari tadi *mummy* dengar macam hangat saja?"
- "Apa masalahnya?"
- "Hah abang, bukankah itu masalah kecil sahaja? Abang boleh gunakan kedudukan dan pengaruh abang untuk mendapatkan pengecualian untuk Aiman ini. Abang tak sayangkan Aiman? Sanggup abang biarkan dia masuk kem latihan?"
- "Bahayakan nyawa anak kita nanti"

EMOSI *(yang ingin disampaikan)*

- Menunjukkan kasih sayang terhadap anaknya, Aiman
- Berusaha untuk menceriakan keluarga

LATAR

Latar Tempat - Rumah Aiman

- Masnah menyertai perbincangan antara Aiman dengan suaminya, Khir Ghazali tentang PLKN.

Latar Masa - Waktu petang

- Masnah mengadakan perbincangan bersama Aiman dan Khir Ghazali.

Latar Masyarakat - Masyarakat yang berfikiran negatif

- Masnah tidak mahu anaknya, Aiman untuk pergi ke PLKN kerana berfikir bahawa kem tersebut akan mengancam keselamatan anaknya.

NILAI *(yang ingin disampaikan)*

Kasih Sayang

- Masnah menunjukkan kasih sayang terhadap keluarganya kerana tidak mahu anaknya, Aiman berada dalam kesusahan serta tidak mahu suaminya, Khir Ghazali untuk merajuk.

AKTIVITI 2

INKUBASI
(Incubation)

CATATAN PERKEMBANGAN SEBARANG IDEA BAHARU

Mengambil kira pendapat daripada ahli kumpulan

Ketika merakam adegan;

- Beberapa sudut pandangan diambil kira supaya murid-murid yang berada di rumah dapat merakam adegan mereka tanpa kelihatan yang pelik.
- Beberapa dialog yang panjang dirumuskan supaya pelakon dapat menyampaikan dialog tersebut dengan lebih baik dan lancar.
- Terdapat beberapa watak yang diberi kepada murid-murid yang berada di rumah untuk berlakon bagi memudahkan tugas merakam adegan.
- Masa lapang diambil untuk merakam kebanyakan adegan seperti waktu rehat dan waktu aktiviti kokurikulum (CCA)

AKTIVITI
3

ILUMINASI

OBJEKTIF

- Murid dapat menghubung kait antara dialog, latar tempat, latar masyarakat dengan props yang perlu dihasilkan
- Murid dapat melakar dan menyenaraikan jenis props yang akan disediakan berserta cara-cara penghasilannya mengikut tempoh masa yang diberikan.
- Murid dapat merancang tempoh masa serta mengagihkan tugasan berdasarkan hasil perbincangan dan persetujuan bersama.

AKTIVITI 3

ILUMINASI
(Ilumination)

PROPS YANG DIPERLUKAN

1. Sofa
2. Sampul surat
3. Surat khabar
4. Kerusi
5. Telefon bimbit

BAHAN YANG DIPERLUKAN BAGI MEMBUAT *PROPS*

1. Sofa - kerusi
2. Sampul surat - Kertas
3. Surat khabar - kertas/poster
4. Kerusi - kerusi
5. Telefon bimbit - telefon bimbit

SIAPA YANG AKAN MELAKSANAKANNYA

Pembina 'props' Erin, props yang lebih besar berasal daripada kelas dan diguna dalam pementasan drama.

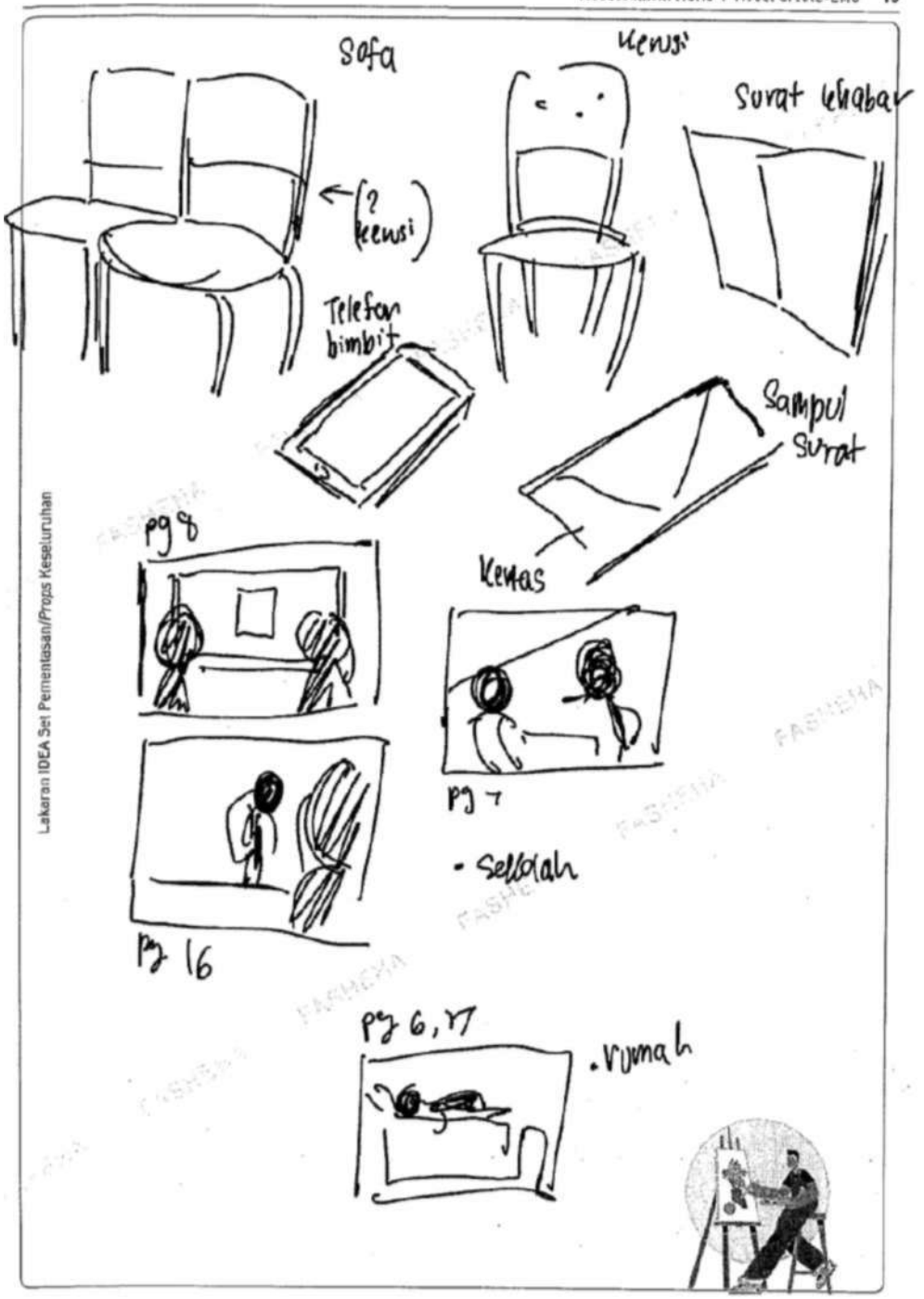
- Orang yang merakam daripada rumah telah membuat props sendiri daripada barang sedia ada

JADUAL PERLAKSANAAN DAN LATIHAN PEMENTASAN DRAMA

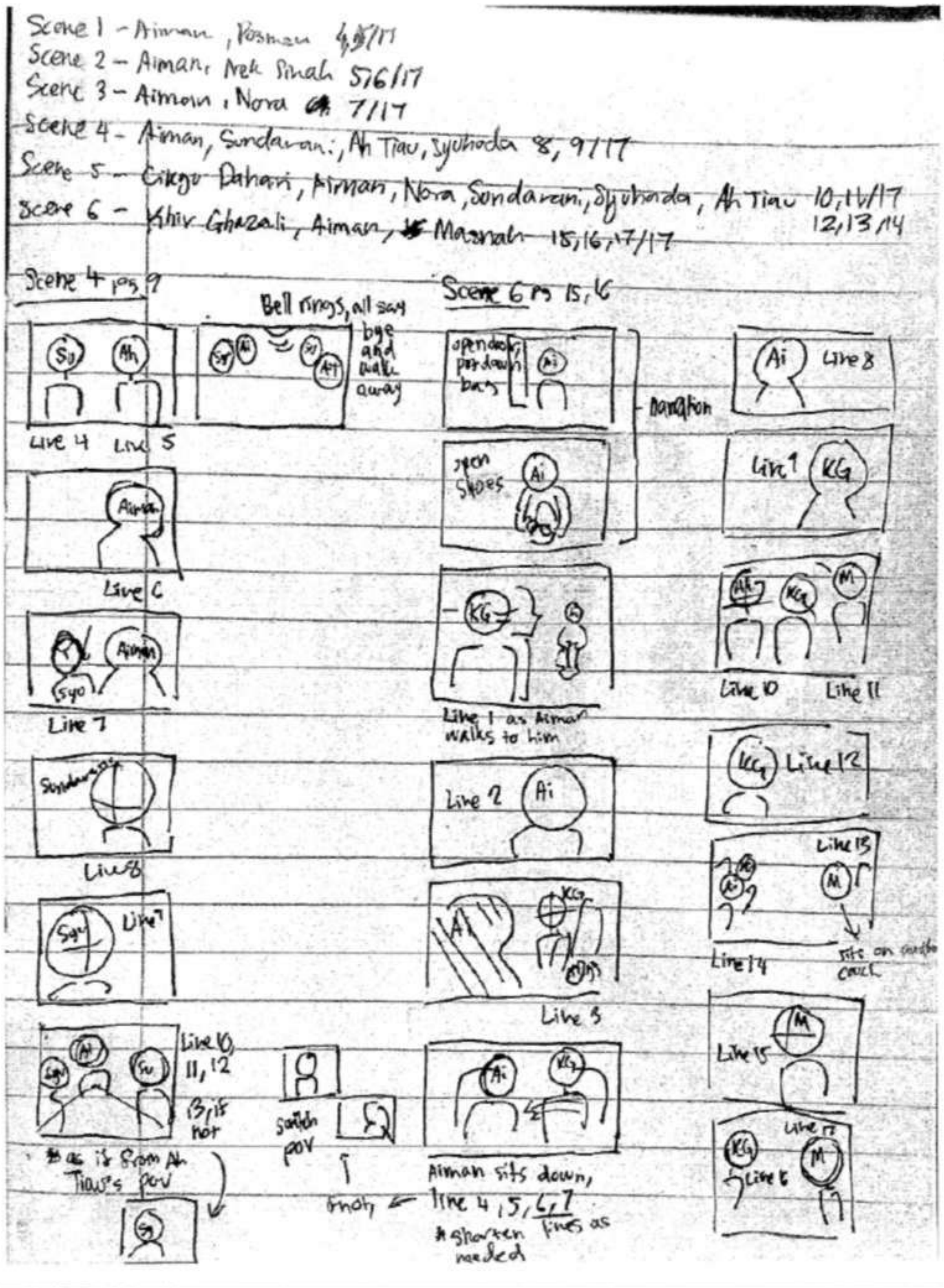
8/11 - Bermula latihan drama
9/11 - Merakam pg 3,4,5
11/11 - ~ pg 7,8
12/11 -~ pg 8,9

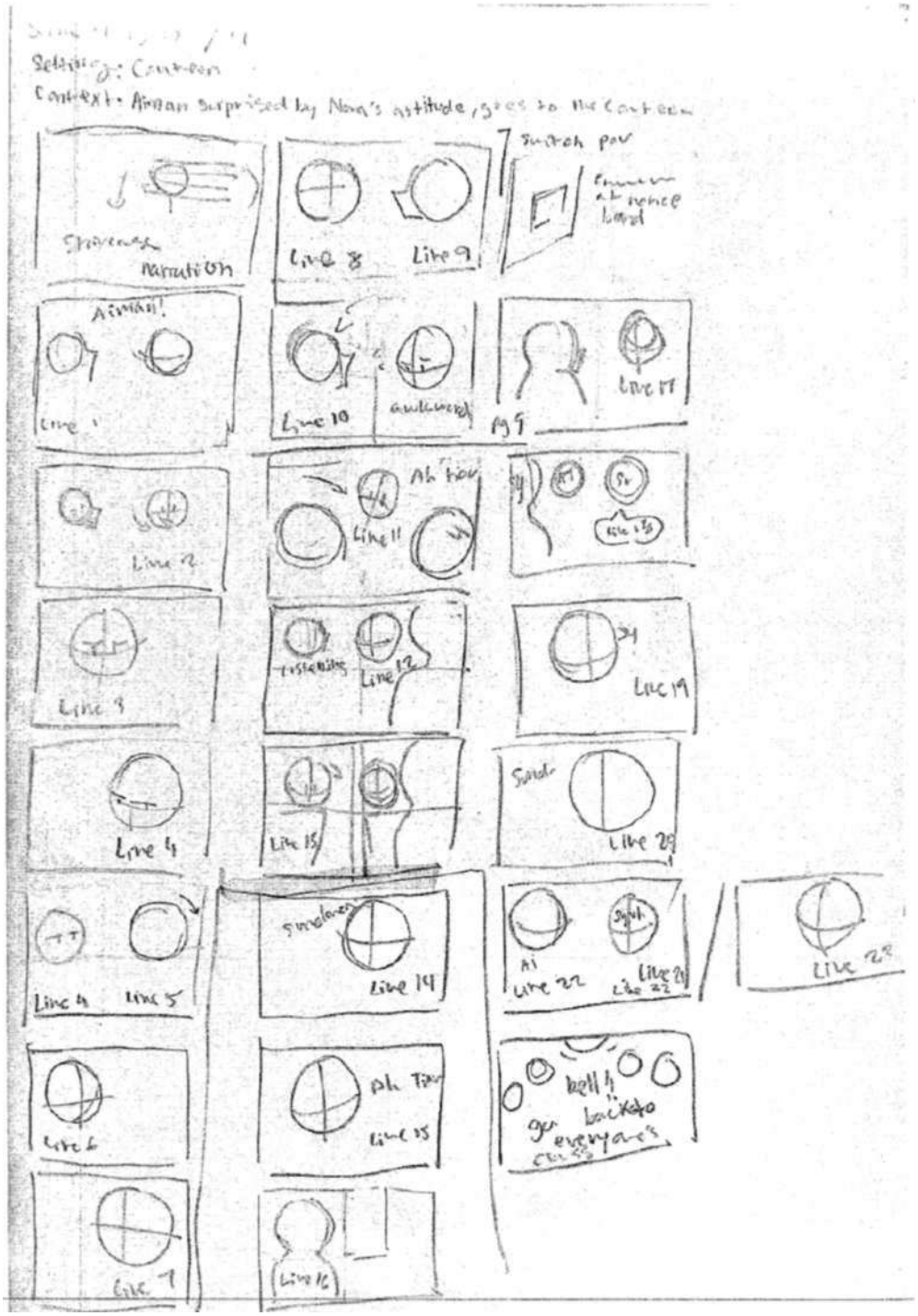
17/11 -~ pg 9
18/11-~pg 15,16, 9
19/11-~ pg 5

Pelakon juga telah merakam video dari rumah.



Lakaran IDEA Set Pementasan/Props Keseluruhan


Scene 1 - Aiman, Posman 4/17
Scene 2 - Aiman, Nek Sinah 5/6/17
Scene 3 - Aiman, Nora 7/17
Scene 4 - Aiman, Sundaram, Ah Tiau, Syuhada 8, 9/17
Scene 5 - Cikgu Dahari, Aiman, Nora, Sundaram, Syuhada, Ah Tiau 10, 11/17 12, 13, 14
Scene 6 - Khir Ghazali, Aiman, Maznah 15, 16, 17/17
Scene 4 pg 9
Bell rings, all say bye and walk away
Scene 6 pg 15, 16
Line 4
Line 5
Line 6
Line 7
Line 8
Line 9
narration
Line 8
Line 9
Line 10
Line 11
Line 12
Line 13
Line 14
Line 15
Line 16, 11, 12
13, 15 not
as if from Ah Tiau's pov
switch pov
Line 1 as Aiman walks to him
Line 2
Line 3
Aiman sits down, line 4, 5, 6, 7
shorten lines as needed
sits on another couch


Setting: Canteen
Context: Airman surprised by Nova's attitude, goes to the canteen
Switch pov
Line 8
Line 9
Line 10
Line 11
Line 12
Line 13
Line 14
Line 15
Line 16
Line 17
Line 18
Line 19
Line 20
Line 21
Line 22
Line 23
Line 24
Line 25
Line 26
Line 27
Line 28
Line 29

AKTIVITI 3

ILUMINASI
(Ilumination)

CATATAN

Kita telah lebih merancang bagi aspek perakaman dan pelaksanaan drama berbanding perbinaan props. Hal ini dititikberatkan sbb trdpt pelakon yang harus berada di rumah.

Komposisi juga dititikberatkan.
Kebanyakan perancangan drama (storyboard) dilakukan oleh Erin.

Kelas utamanya telah diguna sebagai lokasi pelaksanaan dan perakaman drama, serta sebagai set kebanyakan rakaman 'scenes'.

AKTIVITI 4

VERIFIKASI

OBJEKTIF

- Kreativiti murid dikembangkan secara praktikal melalui persembahan drama kumpulan mereka.
- Ahli kumpulan dapat mengenal pasti kelemahan dan kekuatan dari segi perancangan dan persembahan drama mereka agar dapat membuat perancangan dan persembahan yang lebih baik pada masa akan datang.

Contoh sebagai rujukan: Klik Sini
https://www.youtube.com/watch?v=N_3KDGo_Cio

Untuk Tujuan Kajian Sahaja

| AKTIVITI« ....'

VERIFIKASI

{Verification)

KEKUATAN KAMI **11**

SOlAtt SOMA WW- St+ilp u^li mwionWH fe^-ivii &orv»u5»i" *yor^CM* / W I V M

KELEMAHANKAMI

t-wffly^ tlatr*wi&ni fiertifUt* NvtWWf- frtl **f«* «II,v,HOI+ 1"M *tefctoitif*

wcyiAlna&AV rfi»mj ^<wj •Ai'WYfcA* **w in€r^nv fc^««^ heieftivi

tWWVBud/Hfl bOWi Ve^TI/IV^A WW*«iVVH?l fcftlcbiVw*) "HA^^I <A*MTit- K^C^^'^^I

AKANLEBIHBAIK

jikakami '

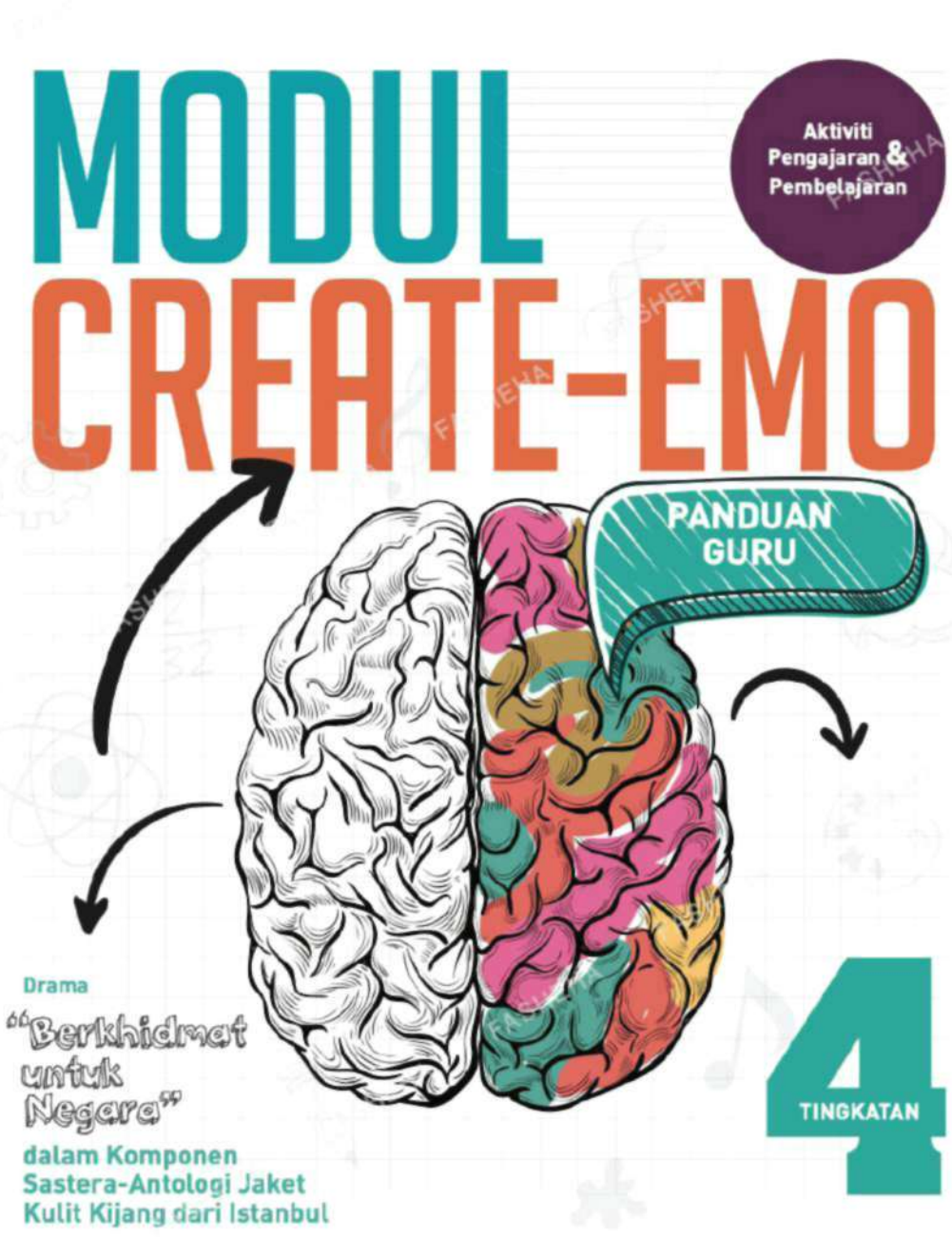
f de«g<ik\ Mtiw^Kig^^ te^'h *uuut> yaM waA^e. DM* • *bYQ*
Vwelnw^n *WoM* MRi^ y*^^ WWBMfc, S«MJ^ f«Wi t1^1'! M ^ : .
(tflrt wiO^ule dlMin lebih b^ib •

mm/m^m.

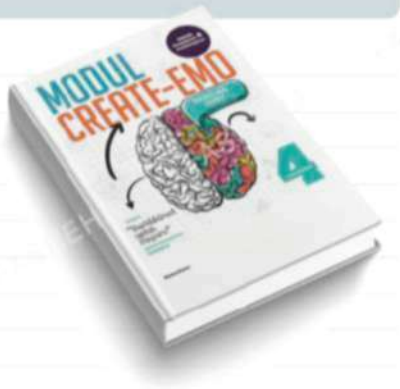
Untuk Tujuan :<ajian Sahaja

APPENDIX M

Example of Teacher Handbook



ISI KANDUNGAN



PENDAHULUAN

Modul pengajaran dan pembelajaran ini telah disediakan untuk membantu guru dalam pengajaran dan pembelajaran mata pelajaran Bahasa Melayu di mana modul ini hanya tertumpu pada drama Berkhidmat untuk Negara karya Affix Zulkarnaen Adam dalam Komponen Sastera (KOMSAS) bagi murid Tingkatan 4. Modul ini mengandungi beberapa sesi yang perlu dijalankan. Setiap sesi dalam modul ini mempunyai masa yang dicadangkan. Cadangan masa ini bukanlah sesuatu yang wajib dipatuhi kerana guru boleh mengadaptasikan cadangan aktiviti yang terdapat dalam modul mengikut kesesuaian persekitaran, bahan dan kepelbagaian murid.

Modul ini disediakan dengan menggunakan pendekatan kecerdasan emosi dan proses kreativiti, di samping menggabung jalin pendekatan pedagogi lain yang bersesuaian. Penerapan kecerdasan emosi dan kreativiti disisipkan di mana-mana bahagian yang sesuai dalam modul ini bagi membimbing guru dalam melaksanakannya. Modul ini menyediakan cadangan aktiviti yang boleh digunakan oleh guru untuk murid supaya semua murid boleh mencapai tahap kecerdasan emosi ketika sesi pengajaran dan pembelajaran. Walau bagaimanapun, cadangan aktiviti dalam modul ini bukanlah sesuatu yang muktamad.

Guru digalakkan mengikut proses yang telah disediakan dalam modul ini. Dalam proses penyediaan modul ini, banyak pihak yang turut sama terlibat. Pengkaji merakamkan setinggi-tinggi penghargaan dan ucapan terima kasih kepada semua pihak yang telah memberi sumbangan kepakaran, masa dan tenaga sehingga terhasilnya modul ini.

SENARAI SEMAK GURU

Senarai semak berikut direka untuk membantu membimbing guru tentang cara mengerakkan Modul Create-EMO ini. Sekiranya guru mempunyai pertanyaan sila hubungi Nurul Fasheha di talian 0195546452.

BIL	TINDAKAN	TARIKH AKHIR	SUMBER
1.	Pendaftaran Murid.	23 Julai 2021	Link (Online)
2.	Ujian Kecerdasan Emosi 1 (Pra)	26 September 2021	Link (Online)
3.	Modul 1	26 September 2021	*Booklet Murid*
4.	Modul 2	3 Oktober 2021	*Booklet Murid*
5.	Modul 3	10 Oktober 2021	*Booklet Murid*
6.	Modul 4	17 Oktober 2021	*Booklet Murid*
7.	Ujian Kecerdasan Emosi II (Pos) Soal Selidik Murid	31 Oktober 2021	Link (Online)

- *Tempoh jangka masa bagi setiap aktiviti yang dicadangkan bergantung pada kebolehan dan kebiasaan murid dalam setiap tugasan.*
- *Guru perlu menyelesaikan modul yang diberikan dalam tempoh masa 1 bulan dari tarikh pendaftaran murid.*

PENYEDIAAN
(Preparation)

MASA
1 Jam

#1
OBJEKTIF

1. Mengolah maklumat serta memahami latar tempat dan latar masyarakat dalam petikan drama "Berkhidmat untuk Negara" karya Affix Zulkarnain Adam secara berkumpulan agar dapat mengenal pasti pemikiran pengarang dan mencari idea tentang props yang sesuai untuk digunakan semasa pementasan drama
2. Membina rangka kasar tentang props yang diperlukan bagi situasi drama yang dipilih berdasarkan jalinan plot untuk menghidupkan suasana dalam drama tersebut.
3. Analisis terhadap latar tempat dan latar masyarakat dilakukan menggunakan pendekatan formalistik

#2
ELEMEN YANG TERLIBAT

Kreativiti

Kolaborasi

Komunikasi

Penyelesaian masalah

#3
Orientasi:

1. Guru bersoal jawab dengan murid mengenai set pementasan *(props)*

S1: Adakah anda tahu apa itu *props* dan tujuannya?

S2: Bagaimana *props* dihasilkan dalam sesuatu drama?

S3: Apakah tujuan sesuatu *props* itu dibuat?

(terima sebarang jawapan dan pendapat murid)

2. Guru boleh merujuk kepada link ini sebagai penerangan kepada murid mengenai *props* https://bit.ly/3A2yuYX

#4
AKTIVITI

① Murid dibahagikan kepada beberapa kumpulan mengikut bilangan latar tempat dan masyarakat dalam drama "Berkhidmat untuk Negara".

② Ketua Kumpulan diminta untuk mengambil ***Booklet Murid*** yang telah disediakan.

③ Murid melakukan aktiviti menganalisis latar tempat dan latar masyarakat dalam drama "Berkhidmat untuk Negara dengan menggunakan buku teks antologi Jaket Kulit Kijang dari Istanbul (KOMSAS) Tingkatan 4.

④ Murid membuat senarai *props* atau rangka kasar tentang idea awal mereka secara berkumpulan dalam ***Booklet Murid*** yang telah diberikan.

⑤ Guru bersoal jawab dengan murid berdasarkan hasil analisis yang telah dilakukan.

⑥ Guru membimbing murid supaya murid dapat mengaitkan idea awal dengan situasi dalam teks drama "Berkhidmat untuk Negara".

#5
HASIL DARI SESI 1

1. Minda murid dapat difokuskan untuk mengenal pasti masalah dan mencari penyelesaian secara individu dan berkumpulan.
2. Murid dapat bekerja dalam kumpulan dan membina hubungan interpersonal yang baik
3. Murid dapat mengenal pasti dan mengurus emosi sendiri dalam sesi persediaan idea awal mereka.

INKUBASI
(Incubation)

MASA
1 Jam

#1
OBJEKTIF

1. Murid membaca dialog drama dengan intonasi yang betul dan penuh penghayatan.
2. Murid dapat megembangkan idea dari maklumat yang diperoleh melalui bacaan skrip drama.

#2
ELEMEN YANG TERLIBAT


Komunikasi


Kolaborasi


Pemikiran Kritis

#3
AKTIVITI

1. Murid diminta berbincang mengikut kumpulan yang telah ditetapkan.
2. Murid diminta untuk membaca dialog drama mengikut situasi yang diberikan dengan intonasi yang sesuai.
3. Guru bersoal jawab dengan murid berdasarkan dialog drama yang telah dibaca.
4. Ketua kumpulan diminta untuk mengambil *Booklet Murid* yang telah disediakan.
5. Guru memberi ruang kepada murid untuk berfikir semula tentang idea awal *props* mereka dengan idea yang mungkin baru tercetus selepas sesi bacaan dialog drama.
6. Murid boleh membuat catatan ringkas mengenai perkembangan idea baharu untuk dibincangkan pada sesi seterusnya dalam *Booklet Murid*.
7. Guru memberi arahan supaya sesi perbincangan secara lebih lanjut dijalankan selepas sesi pembelajaran hari ini.

#4
HASIL DARI SESI 1

1. Murid akan meneruskan sesi pembelajaran drama seperti biasa dan lebih santai kerana aktiviti yang dilakukan bertujuan bagi memberi ruang dan masa kepada murid mengusahakan idea secara sendirian.
2. Murid akan mengeram idea mereka dalam minda serta menangguhkan proses kreativiti buat sementara dan melakukan aktiviti lain terlebih dahulu. Hal Ini dapat memberi ruang kepada murid untuk menguruskan perasaan mereka dengan baik tanpa menimbulkan akibat yang kurang baik.

ILUMINASI
(Ilumination)

MASA
1 Jam

#1
OBJEKTIF

1. Murid dapat menghubung kait antara dialog, latar tempat, latar masyarakat dengan *props* yang perlu dihasilkan.
2. Murid dapat melakar dan menyenaraikan jenis *props* yang akan disediakan berserta cara-cara penghasilan mengikut tempoh masa yang diberikan.
3. Murid dapat merancang tempoh masa serta mengagihkan tugasan daripada hasil perbincangan dan persetujuan bersama.

#2
ELEMEN YANG TERLIBAT

- Kreativiti
- Kolaborasi
- Komunikasi
- Penyelesaian masalah
- Nilai Murni
- Pemikiran Kritis

#3
AKTIVITI

1. Murid diminta berbincang mengikut kumpulan yang telah ditetapkan.
2. Ketua kumpulan diminta untuk mengambil ***Booklet Murid*** yang telah disediakan.
3. Ahli kumpulan diminta berbincang dan mengabungkan idea yang diperoleh daripada setiap ahli.
4. Murid diminta membuat lakaran idea berbentuk lukisan dalam ***Booklet Murid*** yang telah diberikan.
5. Murid perlu membuat jadual serta pengagihan tugasan bagi proses penghasilan *props* drama.
6. Murid perlu merancang alat dan bahan yang perlu digunakan bagi menghasilkan *props* drama tersebut.
7. Guru sebagai pemerhati dan penasihat bagi memastikan murid melalui proses yang betul dan mengikut skrip serta tema yang telah ditetapkan.
8. Murid diberi tempoh masa selama 1 minggu bagi melengkapkan tugasan serta membuat persiapan sebelum sesi pementasan/ pembentangan drama mereka.

#4
HASIL DARI SESI 1

1. Idea kreatif murid akan tercetus secara tiba-tiba hasil daripada proses sebelum ini dan mereka dapat mengenal pasti idea yang terbaik dalam menyelesaikan masalah. Proses ini juga dapat menggabungkan idea-idea murid agar dapat menghasilkan sesuatu yang lebih kreatif.
2. Murid dapat mengenali kebolehan diri dan ahli kumpulan. Mereka juga akan mendorong antara satu sama lain bagi mengerakkan rancangan yang dibuat dan mempelajari cara-cara menyelesaikan masalah serta kekuatan untuk bekerjasama bagi mencapai matlamat.

VERIFIKASI
(Verification)

MASA
1 Jam

#1
OBJEKTIF

1. Kreativiti murid dikembangkan secara praktikal melalui persembahan drama kumpulan mereka.
2. Ahli kumpulan dapat mengenal pasti kelemahan dan kekuatan dari segi perancangan dan persembahan drama mereka agar dapat membuat perancangan dan persembahan yang lebih baik pada masa akan datang.

#2
ELEMEN YANG TERLIBAT

- Kreativiti
- Kolaborasi
- Komunikasi
- Pemikiran Kritis
- Nilai Murni

#3
AKTIVITI

① Murid diminta untuk bersedia bagi sesi pembentangan drama mengikut kumpulan yang telah ditetapkan.

② Setiap kumpulan diberi masa 10 minit bagi membuat persembahan pentas mereka.

③ Murid diminta mencatat kekuatan dan kelemahan kumpulan mereka di dalam ***Booklet Murid***.

④ Guru memberi maklum balas dan soal jawab mengenai persembahan murid secara keseluruhan dari segi penyampaian, intonasi, emosi, kreativiti persembahan dan kerjasama pasukan mereka.

⑤ Sesi tamat.

***Guru perlu mengumpul kesemua BOOKLET.*
***Murid perlu menjawab soalan kaji selidik selepas tamat sesi pembentangan*

[Isi borang soal selidik selepas mengikuti modul https://forms.gle/js737eNeDRxkLqx28]

#4
HASIL DARI SESI 1

1. Murid akan mengimplimentasi serta mendemonstrasikan idea yang telah disahkan secara bersama. Proses ini dapat menunjukkan keberkesanan dalam menghubungkaitkan kriteria yang terdapat pada peringkat persediaan dan iluminasi.
2. Murid akan belajar memahami perasaan orang lain melalui bahasa bukan lisan seperti mimik muka dan bahasa badan. Mereka akan menunjukkan sifat empati terhadap orang lain bagi memastikan segala perancangan yang telah dibuat berjaya ditonjolkan.
3. Murid akan memahami bahawa artikulasi sangat penting dalam pengucapan dialog. Murid juga dapat menyampaikan dan mengekspresikan dialog dalam drama.

APPENDIX N

Students' Written Answer Script

G1	**Strength**	• *Rakan kumpulan bekerjasama* • *Menepati jadual* • *Plot mudah difahami* • *Semua orang gembira melaksanakan pementasan drama* • Group members work together • Meet datelines • Plot is easy to understand • Everyone is happy to perform drama
	Weakness	• *Kekurangan masa* • *Bajet yang terhad* • Time constraint • Limited budget
	Areas to Improve	• *Bajet yang mencukupi* • *Masa pementasan yang lebih panjang* • *Tiada tekanan emosi akibat masa yang terhad* • Sufficient budget • Longer staging time given • No emotional stress due to limited time
G2	**Strength**	• *Kerjasama yang kuat* • *Saling bantu-membantu* • *Penuh dedikasi* • Strong cooperation • Helping each other • Dedication
	Weakness	• *Kurang emosi semasa pembentangan* • *Komunikasi yang terhalang* • *Keyakinan diri yang rendah* • Lack of emotion during presentation • Obstructed communication • Low self -confidence
	Areas to Improve	• *Mengadakan latihan berterusan* • *Menyediakan skrip yang lebih terperinci* • Conduct continuous training • Provide a more detailed script
G3	**Strength**	• *Memupuk kerjasama dalam kalangan kumpulan* • *Memahami drama* • *Mengeratkan hubungan* • Foster cooperation among group members • Understand the drama • Strengthen the bond
	Weakness	• Masalah kewangan • Pandangan yang berbeza • Culas/curi tulang • Tidak bersungguh-sungguh • Financial problems • Different point of view

		• Procrastinate/slacking off • Not cooperating
	Areas to Improve	• *Penggunaan masa yang lebih baik* • *Pengurusan wang yang bijak* • *Memohon kerjasama dengan semua ahli kumpulan* • Better time management • Diligent money management • Seek cooperation with all group members
G4	**Strength**	• *Kerjasama yang kuat* • *Saling bantu-membantu* • *Teruja untuk menyiapkan tugasan* • *Penuh dedikasi* • Strong teamwork • Helping each other • Excited to finish the work • Full of dedication
	Weakness	• *Kurang emosi semasa membentang* • *Komunikasi yang tersangkut* • *Tidak menghafal skrip* • Lack of emotion when presenting • Lack of communcation • Did not memorise the script
	Areas to Improve	• *Mengadakan latihan berterusan* • *Menyediakan skrip yang lebih terperinci* • *Conduct continuous training* • *Provide a more detailed script*
G5	**Strength**	• *Semua ahli hadir untuk perlakonan drama tersebut* • *Berjaya melengkapkan video perlakonan dalam masa yang ditetapkan* • *Pemberian dialog yang jelas dan mudah difahami* • All members are present for the drama • Managed to complete the video in the given time • Prepared dialogues that are clear and easy to understand
	Weakness	• *Tidak bekerjasama merekod bersama-sama dalam satu masa* • *Tidak mengetahui perwatakan yang sendiri* • *Terdapat kurang masa untuk mengingati dialog* • *Kurang beremosi dan isyarat badan* • Not working together at one time • Don't know their own roles • There is less time to memorise the dialogues • Lack of emotion and body language
	Areas to Improve	• *Jika kami bekerjasama dalam mengalihkan perwatakan ahli kumpulan* • *Jika kami memberi komitmen dalam menghasilkan aktiviti ini dengan lebih baik* • *Jika kami berlatih berlakon dengan lebih banyak sebelum menghasilkan video perlakonan* • If we cooperate to change the role of teammates • If we give more commitment to conduct the activity better • If we train to act better before recording the video
G6	**Strength**	• *Kerjasama* • *Berusaha*

		• *Bekerja keras* • *Memberi komitmen seluruh tempoh masa* • *Bakat lakonan yang bagus* • Teamwork • Put in effort • Hardworking • Give your full commitment for that time • Acting skills that are good
	Weakness	• *Kurang keyakinan* • *Kurang beremosi* • *Tidak cukup persediaan* • *Tidak memahami mesej yang disampaikan* • Lack of courage • No emotion • Not prepared • Did not understand the message that was given
	Areas to Improve	• *Bersedia dan bercakap dengan yakin dan kuat* • *Berusaha dengan lebih banyak* • Be prepared and speak with courage and strength • Put in more effort
G7	**Strength**	• *Bekerjasama* • *Mendapatkan maklumat* • *Berkomunikasi* • *Ahli kumpulan bertanggungjawab menjalankan tugas yang ditetapkan* • Teamwork • Get information • Communication • Group members responsible for their tasks
	Weakness	• *Kekurangan idea* • *Perbincangan* • *Kekurangan props* • Lack of ideas • Discussions • Lack of props
	Areas to Improve	*Jika kami boleh berkongsi lebih banyak idea, berbincang antara satu sama lain, ketua membahagikan tugas lebih awal dan mendapatkan maklumat tentang cara untuk membuat drama ini lebih awal.* If we can share more ideas, discuss amongst one another, the leader will divide tasks earlier and get information on how to do the drama earlier
G8	**Strength**	• *Ahli-ahli kumpulan memberi kerjasama dan respon yang memberangsangkan* • *Ahli-ahli kreatif dan mudah memahami tugasan yang diberikan* • Group members must work together and give an encouraging response • Group members are creative and understand the assignment easily
	Weakness	• *Menunda proses menyiapkan modul yang diberikan kerana kekangan kerja-kerja sekolah* • *Menyiapkan modul beberapa hari sebelum tarikh akhir* • Putting off completing the module due to schoolwork

		Able to finish the module days before the due date is done
	Areas to Improve	• *Lebih bijak mengurus masa, kami akan dapat menyiapkan tugasan yang diberikan dengan lebih cepat* • *Menyiapkan modul sejurus selepas mendapat arahan, kami akan dapat menghantarnya dengan lebih cepat*
		• With better time management, we can finish the tasks that are given quickly • Finish the module right after we get the instructions, we can submit the work earlier
G9	**Strength**	• *Dapat menyelesaikan pekerjaan ini pada tepat waktu dan melakukan drama dengan mudahnya* • *Ahli kumpulan memberi kerjasama dalam pembuatan drama ini*
		• Get work done in time and complete drama with ease • Group members give full support
	Weakness	*Agak terlambat untuk melakukan latihan sebelum drama dilaksanakan*
		Too late for practice
	Areas to Improve	• *Memiliki kesempatan untuk melakukan drama ini sekali lagi, maka kami akan melakukan latihan yang lebih awal. Hal ini kerana, kejayaan tidak dapat diraih tanpa sebarang pengorbanan*
		• Taking advantage of doing the drama again, we will do an earlier practice. This is because success doesn't happen without sacrifices
G10	**Strength**	*Antara kekuatan yang kami memperolehi adalah Kerjasama terhadap satu sama lain. Setiap ahli kumpulan kami bermain peranan dalam proses module ini dan juga terdapat tanggungjawab tersendiri. Sebagai satu kumpulan,kami telah menolong satu sama lain jika terdapat kesukaran membuat tugasan yang diberi. Kami seronok apabila bekerjasama. Ini menyebabkan kumpulan kami dapat berjalan dengan lancar tanpa sebarang konflik.*
		One of the strengths we gain is cooperation with each other. Each member of our group plays a role in the process of this module and has its own responsibilities. As a group, we have helped each other if there is difficulty doing assignments. We enjoy working together. This causes our group to run smoothly without any conflict.
	Weakness	*Antara kelemahan yang terdapat pada kumpulan kita adalah kurang beremosi Ketika berlakon. Ini dapat dilihat pada segelintir orang sahaja dan bukan seluruh kumpulan. Emosi mereka tidak tercapai apabila menyampai dialog. Ada juga mereka yang tidak menghafal dialog yang diberikan dan merujuk kepada telefon bimbit. Selain itu, kelemahan dari segi menguruskan masa. Kumpulan kami terpaksa meminta kelebihan masa untuk menyiapkan module ini. Ini disebabkan sukar untuk mencari masa bagi merekod perlakonan kami Ketika waktu sekolah.*
		Among the weaknesses in our group are less emotional when acting. This can be seen in a few people and not the whole group. Their emotions are not achieved when it comes to dialogue. There are also those who do not memorize the dialogue given and refer to mobile phones. In addition, weaknesses in terms

		of time. Our group had to ask for the advantage of preparing this module. This is because it is difficult to find time to record our acting during school hours.
	Areas to Improve	*Sebagai kumpulan kami akan memperbaiki perlakonan kami dengan membuat penyediaan sebelum berlakon seperti berlatih menyampaikan emosi dan menghafal dialog terlebih dahulu. Seterusnya, kami akan melebih baiki pengurusan masa kami dengan meluangkan lebih masa pada module ini. Jika meluangkan lebih masa pada module, saya pasti hasil rakaman dan module akan lebih baik.* As a group we will improve our acting by preparing before acting such as practicing emotions and memorizing dialogue first. Next, we will exceed our time management by spending more time on this module. If we spend more time on the module, I'm sure the recording and the module will be better.
G11	**Strength**	• *Bekerjasama* • *Tolong-menolong ahli* • *Mengeratkan hubungan silaturahim* • *Kemahiran dalam lakonan* • *Komunikasi antara ahli* • Teamwork • Helps team member • strengthens bonds • communication between team members
	Weakness	• *Komunikasi tidak jelas* • *Masa yang singkat* • *Lupa watak* • *Masalah dalam mengingati skrip* • Communication isn't clear • takes a short time • forget the character • Problems in remembering the script
	Areas to Improve	• *Bersedia lebih dahulu untuk masa yang cukup* • *Ingat skrip masing-masing* • Get ready for enough time • Remember each script
G12	**Strength**	• *Perancangan dan pembahagian kerja yang efisien* • *Komunikasi dan kooperasi antara ahli kumpulan yang baik.* • Planning and dividing work efficiently • Communication and cooperation with each other.
	Weakness	• *Kurang masa untuk hafal dialog* • *Kurang emosi semasa perlakuan drama* • *Suara berbunyi mendatar* • *Tidak mempunyai pengalaman* • *Isyarat badan dalam perlakunan* • *Pembacaan dialog terlebih cepat dan tidak jelas* • *Kekurangan bahan.* • Less time to memorise dialog • Less emotions in acting • Flat voise • Don't have experience in drama activities that is sufficient

		• Lack of body language when acting • The reading of the dialog is overly and unclear • Lack of material
	Areas to Improve	• *Membuat aktiviti drama dalam kelas untuk meningkatkan semangat* • *Pemberian lebih masa persiapan* • *Perlakuan dibuat secara fizikal.* • Make drama activities in the classroom to enhance the spirit • More preparation times • Acting is done more physical
G13	**Strength**	• *Dapat bekerjasama* • *Dapat berdisiplin* • Teamwork • Discipline
	Weakness	• *Kurang bersetuju dengan pendapat rakan* • *Buang masa* • *Masalah kewangan* • Disagreeing with others opinion • Wasting time • Financial problems
	Areas to Improve	• *Memberi pendapat masing-masing* • *Mendapat peruntukan kewangan* • *Mendapat masa lebih* • Everyone gives their opinion • Got the financial allocation • Get more time
G14	**Strength**	• *Bekerjasama secara berkumpulan* • *Menepati masa* • Teamwork in groups • Punctual
	Weakness	• *Kekurangan masa* • *Bajet terhad* • Not enough time • Limited budget
	Areas to Improve	• *Mempunyai masa yang lebih* • *Mempunyai bajet yang lebih* • Obtaining more time • Have more budget
G15	**Strength**	• *Kerjasama* • *Berdisiplin* • *Menambahkan pemahaman* • Teamwork • Discipline • Gain knowledge
	Weakness	• *Kurang setuju* • *Membuang masa* • *Bergaduh* • *Masalah kewangan* • Disagree • Wasting time • Fight

		• Financial problems
	Areas to Improve	• *Semua memberi pendapat* • *Lebih masa* • *Lebih kewangan* • Everyone gives their opinion • More time • More financially
G16	**Strength**	• *Mengeratkan hubungan* • *Bekerjasama* • *Memahami drama* • Strengthen bond • Teamwork • Understand the drama
	Weakness	• *Masalah kewangan* • *Pandangan yang berbeza* • *Curi tulang* • *Tidak bersungguh-sungguh* • Financial problems • Different point of view • Not giving full cooperation • Not working hard enough
	Areas to Improve	• *Pengurusan masa yang lebih baik* • *Pengurusan wang* • *Memohon Kerjasama* • Time management • Financial management • Get support from all group members
G17	**Strength**	• *Bekerjasama* • *Memahami drama* • *Mengeratkan silaturahim* • Teamwork • Understanding of drama • Strengthen bond
	Weakness	• *Kewangan tidak mencukupi* • *Pandangan yang berbeza* • *Curi tulang* • *Tidak bersungguh-sungguh* • Finance is not enough • Different point of view • Not giving full cooperation • Not working hard enough
	Areas to Improve	• *Pengurusan masa yang lebih baik* • *Pengurusan wang* • *Memohon Kerjasama daripada semua ahli kumpulan* • Good time management • Financial management • Get support from all group members
G18	**Strength**	• *Organisasi kumpulan dalam membahagikan tugas* • *Pemberian idea yang bernas dan menarik* • Group organization when dividing tasks

		• Giving logical/good ideas that are also interesting
	Weakness	• *Hasil kerja yang sederhana dan tidak beberapa memuaskan* • *Membuang masa semasa latihan* • Product of work is just good enough and doesn't meet full expectations • Wasting time during practices
	Areas to Improve	• *Praktis yang lebih intensif dan latihan berterusan* • *Menggunakan masa dengan lebih berfaedah* • Doing more intensive practices and more practices • Using time in a more productive way

AUTHOR'S PROFILE

Nurul Fasheha Razali obtained Bachelor of Fine Art (Hons.) in 2011 from University Teknologi MARA, Shah Alam. MSc of Education in Visual Art Education (2018) from University Teknologi MARA, Shah Alam. and PhD in Education (2026) from the University Teknologi MARA, Shah Alam. Her PhD thesis involves several methods in Education and Instructional includes design and developing a teaching and learning module which involves emotional intelligence and creative process.

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