

THEORETICAL FOUNDATIONS AND STRATEGIC DIRECTIONS FOR DEVELOPING EMOTIONAL INTELLIGENCE IN ARTS EDUCATION

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ABSTRACT

In the context of modern education, emotional intelligence is increasingly recognized as a core competency that fosters professional resilience, enhances adaptability, and promotes holistic development among students, particularly in the arts. This article systematizes three representative theoretical models of emotional intelligence: the competency model, the social - emotional competency model, and the extended emotional intelligence model. It further clarifies the relationship between emotional intelligence and the psychological characteristics of art students - a group notable for their emotional richness, sensitivity to social feedback, and strong inclination toward individualized self-expression. In addition, the article emphasizes the importance of emotional intelligence in arts education and proposes strategic directions for its development in arts training programs. Developing emotional intelligence is identified as a key strategy to enhance the quality of the creative and humanistic workforce in today's dynamic professional environment.

Keywords: *Emotional intelligence, art students, emotional education, arts education, modern education*

APPLYING THE LANGUAGE OF ENAMEL COLORS IN HUE PHAP LAM ART TO APPLIED ARTS EDUCATION

TÓM TẮT

Trong bối cảnh giáo dục hiện đại, trí tuệ cảm xúc ngày càng được xem là năng lực thiết yếu góp phần hình thành bản lĩnh nghề nghiệp, tăng cường khả năng thích ứng và phát triển toàn diện cho sinh viên, đặc biệt là trong các ngành nghệ thuật. Bài viết tập trung hệ thống hóa ba mô hình lý thuyết tiêu biểu về trí tuệ cảm xúc bao gồm: mô hình năng lực, mô hình năng lực - xã hội và mô hình trí tuệ cảm xúc mở rộng, làm rõ mối liên hệ giữa trí tuệ cảm xúc và đặc điểm tâm lý của sinh viên nghệ thuật - nhóm đối tượng giàu cảm xúc, nhạy cảm với phản hồi xã hội và có thiên hướng biểu đạt cá nhân hóa cao. Bên cạnh đó, bài viết cũng đề cập đến tầm quan trọng của trí tuệ cảm xúc trong giáo dục đào tạo nghệ thuật. Từ đó, bài viết đề xuất các định hướng phát triển trí tuệ cảm xúc trong đào tạo nghệ thuật. Việc phát triển trí tuệ cảm xúc được xác định là chiến lược trọng tâm, nhằm góp phần nâng cao chất lượng nguồn nhân lực sáng tạo - nhân văn trong bối cảnh nghề nghiệp nhiều biến động hiện nay.

Từ khóa: *Trí tuệ cảm xúc, sinh viên nghệ thuật, giáo dục cảm xúc, đào tạo nghệ thuật, giáo dục hiện đại*

1. Introduction

In contemporary higher education, student development increasingly extends beyond disciplinary knowledge to include socio-emotional competencies, particularly emotional intelligence (EI). For arts students, whose learning processes and professional identity formation are closely intertwined with emotional experience, emotional intelligence plays a crucial role in sustaining creativity, managing performance-related stress, and coping with evaluative and competitive artistic environments.

Emotional intelligence was first conceptualized by Salovey and Mayer (1990) as the ability to perceive, understand, regulate, and use emotions to guide thinking and behavior. Goleman (1997) later

expanded this framework into an applied model consisting of self-awareness, self-regulation, motivation, empathy, and social skills, significantly influencing educational research and practice.

Despite extensive international scholarship, studies focusing on emotional intelligence development among arts students in Vietnam remain limited. This gap is notable given the distinctive psychological characteristics of arts students, including heightened emotional sensitivity, strong expressive needs, and vulnerability to social evaluation.

This study adopts a qualitative theoretical review approach, synthesizing key emotional intelligence models and selected empirical studies related to arts education. The article aims to systematize emotional

intelligence theories, analyze emotional-psychological characteristics of arts students, and propose strategic directions for integrating EI into contemporary arts education.

2. Theoretical foundations of Emotional intelligence in Arts education

2.1. Major theoretical models of emotional intelligence

Over the past three decades, emotional intelligence has become a central concept in applied psychology, particularly in education and personal development. Three major theoretical models are commonly used to interpret and operationalize emotional intelligence: the ability model, the mixed (ability-social) model, and the expanded emotional intelligence model.

The ability model proposed by Salovey and Mayer (1990) conceptualizes emotional intelligence as a form of intelligence related to the capacity to perceive, understand, regulate, and use emotions effectively. According to this model, emotional intelligence comprises four core abilities: (1) perceiving emotions, (2) using emotions to facilitate thinking, (3) understanding emotions, and (4) regulating emotions to adapt to contextual demands. This model is regarded as a foundational and academically rigorous approach, emphasizing emotional information processing as a cognitive ability.

The expanded model of emotional intelligence developed by Daniel Goleman (1997) adopts a more practice-oriented perspective, especially relevant to organizational and educational contexts. Goleman identifies five components of emotional intelligence: (1) self-awareness, the ability to recognize one's own emotions; (2) self-regulation, the ability to manage emotional responses and behaviors; (3) motivation, the drive to pursue goals with persistence and optimism; (4) empathy, the ability to sense the emotions of others; and (5) social skills, the ability to establish and maintain effective interpersonal relationships. This model played a key role in popularizing emotional intelligence and integrating it into modern soft-skill and educational programs.

The mixed (ability-social) model developed by Bar-On (2000) views emotional intelligence as a multidimensional construct that includes emotional-social competencies, skills, and personal attributes enabling individuals to cope effectively with life's demands and pressures. Bar-On categorizes emotional intelligence into five domains: (1) intrapersonal skills, (2) interpersonal skills, (3) adaptability, (4) stress management, and (5) general mood disposition. Bar-On also introduced the EQ-i-

the first widely used assessment tool for emotional intelligence, facilitating its application in psychological evaluation and human development interventions.

Despite their differences, all three models highlight the central role of emotion in shaping cognition, behavior, and personal-social development, an aspect particularly relevant to students in the arts, who typically exhibit heightened emotional sensitivity.

2.2. Emotional-psychological characteristics of Art students

Art students, those majoring in fields such as music, fine arts, theatre, or film, often display distinctive psychological traits including high emotional intensity, heightened aesthetic sensitivity, and a strong inward-oriented disposition. Numerous studies indicate that this group typically scores high on measures of aesthetic emotion, imaginative capacity, and emotional reactivity-traits closely linked to personality structure and creative potential (Chamorro-Premuzic et al., 2009; Silvia & Nusbaum, 2011). These characteristics provide the foundation for transforming personal experiences into symbolic, creative, and original artistic expressions.

However, high emotional sensitivity also makes art students more vulnerable to evaluative pressures or social feedback, especially within competitive learning and performance environments. Negative feedback-from instructors or audiences-can significantly impact creative self-esteem, triggering stress, reduced creative motivation, or even anxiety and depressive symptoms if adequate emotional support systems are absent (Forgeard & Elst, 2014; Kenny et al., 2016).

In addition, art students tend to show a high degree of individualization in cognition and behavior. They prefer independent learning styles, place strong emphasis on personal identity, and seek self-affirmation through their artistic products. Their artistic values are often shaped by internal frames of reference rather than external standards, resulting in diverse forms of expression but also increasing the complexity of pedagogical approaches (Perry & Ball, 2005). This necessitates a flexible emotional intelligence training model that can be tailored to individual needs and closely integrated with school-based psychological support systems-particularly in specialized art institutions.

From these analyses, it is evident that art students possess unique psychological characteristics:

rich emotional lives, heightened sensitivity, and a strong desire for personal expressive identity. These traits simultaneously serve as advantages for artistic creativity and as potential challenges in emotional regulation and psychological well-being. Therefore, developing emotional intelligence for this student group requires a systematic, flexible, and individualized approach aligned with their specific emotional and creative profiles.

2.3. Importance of Emotional intelligence in the contemporary education

In contemporary education, emotional intelligence is widely recognized as a core competence supporting learners' cognitive, social, and emotional development. EI enables individuals to regulate emotions, form positive relationships, enhance learning motivation, and adapt to complex social environments (Brackett & Rivers, 2014).

For arts students, emotional intelligence is particularly vital due to emotionally intensive creative processes and constant exposure to evaluation. Competencies such as self-awareness, empathy, emotional regulation, and communication help students sustain creativity, cope with failure, and maintain psychological stability.

Moreover, emotional communication is fundamental to authentic artistic expression and audience engagement (Perry & Ball, 2005). Insufficient emotional regulation may lead to creative burnout or withdrawal from artistic practice. Therefore, emotional intelligence should be regarded as a strategic foundation for developing sustainable creative capacities in arts education.

2.4. Challenges in developing emotional intelligence among Arts students

Despite its recognized importance, the systematic development of emotional intelligence among arts students faces several pedagogical and structural challenges. A primary limitation lies in the dominance of product-oriented assessment, which prioritizes artistic outcomes such as performances or artworks while marginalizing emotional processes, reflective learning, and socio-emotional growth. Consequently, emotional competencies often remain invisible within formal evaluation systems.

Another challenge concerns instructors' limited capacity to address emotional dimensions of learning. While many arts educators possess strong disciplinary expertise, they often lack training in emotional intelligence, counseling, or socio-emotional pedagogy. As a result, issues such as performance anxiety, creative self-doubt, or

emotional exhaustion may be insufficiently addressed in studio-and performance-based environments.

Moreover, the individualized nature of artistic identity formation complicates standardized emotional intelligence interventions. Although internal aesthetic criteria foster originality, they also heighten emotional vulnerability to critique and comparison in competitive contexts.

Empirical studies in Vietnam confirm these challenges, showing that higher emotional intelligence enhances adaptability, professional relationships, and performance effectiveness among arts students (Nguyen Thi Mai Trang, 2017; Le Minh Tam et al., 2020). Overall, these findings indicate that emotional intelligence development requires structural integration, pedagogical innovation, and interdisciplinary collaboration rather than isolated skill training.

2.5. Strategic directions for developing emotional intelligence in the modern Arts education

2.5.1. Integrating emotional intelligence into Arts education curricula

Emotional intelligence should be embedded across arts curricula through reflective learning, collaborative activities, and constructive feedback processes. Emotionally safe learning environments enable students to express emotions and develop regulation skills organically.

2.5.2. Enhancing emotional intelligence competence among Arts faculty

Arts educators play a central role in modeling emotionally intelligent behavior. Professional development programs should equip instructors with emotional awareness, empathetic communication, and supportive pedagogical strategies.

2.5.3. Applying technology and modern educational approaches in teaching

Digital tools such as emotion journals and feedback platforms, combined with experiential learning and social-emotional learning (SEL) approaches, offer effective means for fostering emotional intelligence in arts education.

3. Strategic directions for Arts Education institutions in developing emotional intelligence

To establish emotional intelligence as a core competency in arts education, training institutions must adopt systemic and strategic reforms that extend beyond curriculum content to include assessment practices, teaching organization, and faculty development.

First, institutions should develop discipline-specific emotional intelligence competency frameworks aligned with the psychological and professional characteristics of each art form. For instance, theatre students require intensive training in expressive regulation, whereas music students need stronger intrapersonal regulation to cope with performance-related stress. These frameworks should be grounded in established emotional intelligence theories while remaining responsive to Vietnam's cultural and educational context.

Second, emotional intelligence should be incorporated into process-oriented assessment systems rather than evaluated solely through final artistic products. Reflective journals, self-assessment, peer assessment, and in-depth interviews can help capture students' emotional development and learning attitudes-dimensions essential to long-term artistic growth but often neglected in traditional evaluation models.

Third, interdisciplinary collaboration between arts educators and educational psychologists is necessary to design integrated programs that foster both professional competence and emotional development. Faculty training, pilot courses, and shared instructional materials are key to implementing social-emotional learning effectively in arts education.

Finally, classroom-based action research should be encouraged to evaluate emotional intelligence interventions, allowing institutions to refine teaching practices and build emotionally supportive learning ecosystems that may serve as reference models for other arts training institutions.

4. Conclusion

Emotional intelligence should be positioned as a core orientation in contemporary arts education rather than a supplementary skill. EI supports emotional regulation, professional resilience, and sustained creativity among arts students. Given their emotional intensity and individuality, arts students require structured and context-sensitive EI development strategies.

This study provides a theoretical foundation for future empirical research and pedagogical innovation in Vietnamese arts education, emphasizing the need for culturally adapted assessment tools and interdisciplinary collaboration. Investing in emotional intelligence contributes not only to training quality but also to the formation of creative, empathetic, and socially engaged artists.

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