

Debating Sensation of Studies During Restriction of Physical Progress Influenced by Coronavirus Disease (COVID-19)

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ABSTRACT

Articles placement on session of Vol. 9 No. 1, (2021): *KUPAS SENI: Jurnal Seni Dan Pendidikan Seni* is composed from eight (8) educational institutions. The seven (7) institutions are within Malaysia and one (1) came from Indonesia. Among the authors are from Fakultas Seni, Universitas Universal Batam Komplek Mahavihara Duta Maitreya, Sungai Panas, Bukit Beruntung, Kepulauan Riau, Indonesia. Secondly (2) from Fakulti Bahasa Dan Komunikasi, Universiti Pendidikan Sultan Idris, Tanjong Malim, Perak, Malaysia. The third (3) is from the Department of Product Design and Furniture, Department of New Media Design and Technology, Fine Art Department, Graphic Communication Department, School of Arts, Universiti Sains Malaysia, Gelugor, Pulau Pinang, Malaysia. The fourth (4) from Jabatan Seni dan Reka Bentuk, Fakulti Seni, Komputeran dan Industri Kreatif, Universiti Pendidikan Sultan Idris, Tanjong Malim, Perak, Malaysia. The fifth (5) from Sekolah Kebangsaan Sultan Abdullah, Kampung Changkat Jering, Changkat Jering, Perak, Malaysia. The sixth (6) is from the Department of Art and Design Education, Faculty of Education, Universiti Teknologi Mara Kampus Puncak Alam, Malaysia. The seventh (7) is from the Department of Art and Design, Faculty of Art and Design, Universiti Teknologi Mara Kampus Puncak Alam, Malaysia. The final institution is from the Department of Communication, Faculty of Communication and Creative Industries, Tunku Abdul Rahman University Kuala Lumpur, Malaysia.

Keyword: Seri Inai dance, Kuntau, Sound Analysis, Personal Protective Equipment (PPE), Visual Arts Education, Viral, Environmental issues, Awan larat, Thematic Analysis, Florescencism

BACKGROUND

The article that was specified and meet for Vol. 9 No. 1, (2021) represents ten (10) study topics namely as The Exploration of Creative Design in Seri Inai Dance based on Inai Dance from Panggak Laut, Daik Lingga Indonesia as a Source of Dance Creation by Wibowo and Widyanarto (2021). The second (2) article is *Perubahan Fungsi dan Seni Persembahan Kuntau di Kampung Bayur, Balai Ringin, Sarawak* by Gerry and Osup (2021). The third (3) article is mentioned to the Comparison Analysis of Sound of Through Notation 'A' Produced by Angklung Instruments Which are Made From Different Species of Bamboo by Mohd Bakri, Surip and Sabran (2021). The fourth (4) article is Contribution of Expertise in Ergonomic Design in Dealing with Inadequacy of Personal Protection Equipment for Front-liners in Issue of COVID-19 by Mohd Nor, Hoi Yeh, Jamaludin and Mohd Arif (2021). The fifth (5) article is Challenges faced by Visual Art Education with the Existence of Classroom-Based Assessment in Primary School within District of Hilir Perak by Yeh (2021). The sixth (6) article the Viral Phenomenon of Social Media as A Theme Exposition in Painting Approach by Ramli, Zalay@Zali and Sedon@M.Dom (2021). The seventh (7) article Artist Exploration on Media and Materials Towards Environmental Issues by Ming, Mohamed Saat and Ahmed Fauzi (2021). The eighth (8) article The

Applicability of *Awan Larat Motif* on Contemporary Building Design by Sabri, Mohd Rafien, Ismail, Afiq, Taher and Safwan (2021). The ninth (9) article the Visual Semiotics: Identity Reflection in Personal Symbol Creation by Suhaimi and Ahmed Fauzi (2021). The final article is with respect to the Florescencism by Lida Sherfatmand in The Context of Floral Art History by Hajianfard (2021).

ARTICLE DISTRIBUTION

Wibowo and Widyanarto (2021) have shared their article aims to discuss the exploration of processes in structuring the Seri Inai Dance creation as a creative outcome in the preservation of Inai Dance in Panggak Laut, Daik, Lingga, Indonesia. Their studies through dance creation are the outcome of the principles of art and design that involve rhythm and movement, diversity and unity. They require the principles of art are applied as the source of artistic elements in the processes of obtaining a creative design of the dance arrangement. Their choreographic aspect is used to see the relationship between Inai dance in Panggak Laut, Daik Lingga, Indonesia, and Seri Inai dance as a visual source of dance creation. Data are collected through their interview techniques, observations, and literature review. The process of arranging the dance involves the stages of excavation, exploration and composition. However, the discussion on composition is divided into aspects such as a result of the design in the Seri Inai dance arrangement which focuses on the perspective of choreographic analysis. The second (2) is about the dialectics in the design outcome of the Seri Inai dance arrangement.

In addition, Gerry and Osup (2021) have experienced studies about The *Kuntau* performance as an Iban folk art in the longhouse. The *Kuntau* is the art of defending oneself from enemy attacks which are only performed by men. Usually, the men who comprehend *Kuntau* are called brave bachelors. However, after the change of times, the *Kuntau* performance was staged as a performance during the festival day which is Gawai Dayak Day. Their study aims to describe the practical changes involving the views of the Iban community in Kampung Bayur, Balai Ringin, Sarawak. Excessively, their study is to acknowledge the performing art of *Kuntau* from the features of stage performance. Their study design was used in the study of a qualitative that involves an interview and video recording arrangements. The researchers have been interviewed by several influential respondents known as *Guro Kuntau*, cultural figures and academics. The findings of the study determined that *Kuntau's* performance has undergone changes that concern aspects of physical form that require the concentration of the player's body to perform movements. In addition, *taboh ajat* music was used in a short period of time. They have found that *Kuntau's* teaching today is structural in nature that does not involve rituals. New creations are formed with a staging style that has a pattern of performance.

Moreover, Mohd Bakri et al. (2021) shared the Angklung is a traditional musical instrument that originated in Indonesia and has later been established in Malaysia in the 1930s. The tube instrument is a numerous significant part of the angklung. Almost 100% of the element used in composing and presenting the angklung instrument is from bamboo. There are three (3) types of bamboo species regularly used in producing the angklung. Essentially, the use is the *Gigantochloa atroviolaceae widjaja* species of bamboo and two option is *Gigantochloa scortechinii* and *Bambusa vulgaris*. In their study, showing the completion of the note 'a' sound recordings from cumulative of three species were presented by the *kerulung* manner and the connection between the three (3) species was carried out through frequency sound analysis using audio Waze, spectrogram and fast Fourier transform (FFT) using adobe audition software.

Therefore, Mohd Nor et al. (2021) have experienced about The World Health Organization (WHO) has revealed the disruption of the Novel Coronavirus (COVID-19) on January 30, 2020. The virus is very dangerous and demands to be addressed comprehensively. PPE aims to secure the preservation of the health workers and restrict them from being infected with COVID-19. Therefore, frontline personnel should consume a piece of personal protective equipment (PPE) to override the virus from spreading while treating patients. PPE aims to assure safety and limit health workers from being infected with COVID-19. However, the lack of PPE equipment is so critical at this point as the demand for PPE use becomes very higher. The orientation of wearing is lacking PPE properties has initiated the contribution of expertise to engage the necessities of declining in PPE stock accommodation of the Ministry of Health (MOH) in Malaysia. The contribution of expertise from volunteers leads to the activities to perform equipment and outfits through practising innovative thinking to provide PPE to

address the issue of shortage in PPE stock of MOH. Attention, to that case, the universities and NGOs began to contribute their expertise to produce PPE and other protective equipment. Their thought from the article aims to explore the current issues of PPE. The contribution of expertise from the public universities and NGOs in the production of PPE to increase its stock in MOH.

Subsequently, Yeh (2021) have shared the Classroom-based Assessment (CBA) is an adequate structure of assessment that provides feedback to teachers on students' strengths and weaknesses. The CBA has begun to be adopted in the assessment of Visual Arts Education (VAE) while tracks the study achievement and performances. The CBA is used in expressions of using experience and skills as they have learned to develop the students. The aspect of cognitive, affective and psychomotor comprehensively and effectively in line with the objectives of VAE. The traditional examination culture has rooted in the Malaysian education system. The curriculum changes in the assessment that emphasise the profile, achievement, development and engagement of students. The learning process has challenged the belief of the teachers. Especially, the VAE is acknowledged as elective subjects that do not have a perfect rubric and assessment system. The assess the development and performance of students. Hence, this study aims to identify the relevance of factors in the aspects of implementation, teacher readiness, forms of assessment. The strategies of assessment in VAE through interviews, observations and documents analysis. This case study involved twelve (12) respondents of nine teachers teaching in VAE and three administrators from three (3) schools with different locations in the district of Hilir Perak. The results show that most teachers are still inadequate in readiness in the implementation of CBA. The VAE is categorised as elective and has not been emphasised since then. In conclusion, the issue of teachers not being ready in the implementation of CBA. Especially, among the teachers who are not specified in VAE is a challenge for them to implement the CBA of VAE in school systematically and consistently.

Besides, Ramli et al. (2021) have shared their study aims to interpret the viral social media phenomenon as a theme exposition in the painting approach. The impression of social phenomena passage is always a polemic and a subject of discussion among the general public due to its inherent popular, sensational or controversial nature. The consideration of this description is reworked through the understanding of subjects and objects through the artwork's form. Research design is based on art practice through fine art studio study methodology, which involves three (3) main criteria: Central Argument, Context, and Artwork. Study data were analyzed using theorizing studio art practice by Sullivan. Through the reflection, contextualization and reflexivity activities. With an overview of the issue interpretation approach, issue of contexts and issue components. Their findings showed that five (5) aspects presented through the theme exposition options included viral over content values, format and form, quotations and short expressions, media and mediums, and individuals and figures. The heuristic approach methods based on individual experience can help researchers peel off the document with the central argument policies. The additional research through the concept of visual dialectic by Marshall. The implications from their study can be used as an essential guide in making a descriptive and justifying work.

On the other hand, Ming et al. (2021) have stressed their article explores the materials and media in environmental issues through the production of artworks. Due to their destructive behaviours to the environment, they are facing many environmental issues, such as climate change, ocean pollution, Industrial waste pollution and many other problems. Environmental issues are not only causing great concern of scientists but also attracting the interest of visual artists. Artists all around the world are taking the opportunity to express their views through visual interpretation. These issues have been a prominent concern expressed in the theme of artworks. Through the exploration of media and materials, they construct a visual form representing environmental issues. Furthermore, by using descriptive analysis, all relevant artworks are examined to reveal the meaning behind their practices. Artists such as Néle Azevedo, Tomas Saraceno, Chris Jordan Marina DeBris, Jason DeCaires Taylor, Benjamin Von Wong, Shang Yang and Yao Lu have been discussed while unveiling the environmental issues through artistic perspectives. Their article has highlights the roles of the artists who played the environmental issues while the artworks has influenced the public understanding towards the environmental issues.

Performing by Sabri et al. (2021), due to following the approach of Islam in the 14th-century issues. The artistic craft development of the Malay society has shifted more on the concept of Tawhid which is to achieve the understanding of the oneness of God. As a result, one of the Malay traditional ornaments which are called *awan larat* serves as a symbol that was decorated in most traditional Malay

houses to portray the significant relationship between man, the universe and its Creator. However, due to the modernization these days, the traditional form of the motif is slowly being neglected and refuse to apply to contemporary buildings due to technological advancement as well as lack of interest and appreciation among Malay society. Therefore, their study aims to understand in depth the significance of applying this motif to the contemporary building as a matter to increase the level of awareness among Malay society regarding the values of the Malay Cultural Heritage. Experts and scholars from the background of Malay cultural studies were chosen to gain various significant perspectives of *awan larat* and its appropriateness to be applied to contemporary buildings. Results and findings from their study found that time, cost and personal preferences of patrons were the factors that influenced the lack of appreciation in implementing *awan larat* as a decoration on contemporary buildings. It can be established that *awan larat* has a unique character. The versatility for it to be used in various forms and purposes which have its values and uniqueness to be uplifted.

According to Suhaimi and Ahmed Fauzi (2021), their study describes personal identification concentration in personal symbols created by first (1) year design students. The personal symbols together with descriptive texts have answered the prompt question on *how does the personal symbol create reflect you as a designer?* The creation by first (1) year design students were used to identify the common themes. The problem relates to the reflection of identity and the extent to which connotative meaning is embedded in the symbols of personal meaning. Using the method of thematic analysis on the descriptive texts, sixth (6) themes relating to personal identity reflection are identified including first (1) Personal Preference, second (2) Personal Names, third (3) Character Personality, fourth (4) Cultural Identity, fifth (5) Design Style and sixth (6) Design Philosophy. The extent of how connotative meanings are embedded in the personal symbols was analysed using Barthes' visual semiotics analysis. It is hoped that there is a recurring theme correlation in the second (2) set of findings, which is the theme of one (1) character personality, indicating the importance of the theme in informing the reflection of design student identity in personal symbols. The framework and methods used to include the integration of thematic analysis. Additionally, visual semiotics to analyse symbol creation is employed in the present study. It is aimed to provide new knowledge in the field of visual communication and graphic design.

Conclusively, Hajianfard (2021) have issues about the Florescencism is a new 'ism' in contemporary art presented by Iranian-Maltese painter Lida Sherafatmand. Sherfatmand started her career with refined, simple to understand, and distinct concepts relating to global peace and human rights. Florescencism relates to blooms and flowers – to state the literal meaning – since *florescence* is typically defined as the process of flowering. Using interdisciplinary approaches, prior research has suggested the relevance of psychological, sociological, historical, symbolic, political and even botanical aspects related to the artistic trend.

CONCLUSION

Wibowo and Widyanarto (2021) believe that dance can be seen visually such as movement patterns, floor patterns, make-up, dance costume, and dance props. According to Gerry and Osup (2021), have shown that *Kuntau* performances are still practised as entertainment to the Iban community despite the changes that have taken place until now. On the other hand, Mohd Bakri et al. (2021) have shown the results showed a character difference through the timber element of the species of bamboo material to the sound analysis. Furthermore, Mohd Nor et al. (2021) conclude their aims to consider the ergonomic appropriateness of modification and design of PPE whether it is indicating to the specifications implemented by the MOH to struggle the COVID-19. In addition, Yeh (2021) have stressed the cooperation from all parties is important to overcome the challenge of adapting a new and authentic assessment system for VAE. Discussing by Ramli et al. (2021) shared their view is a creative process in unravelling the rationale of peeling issues and themes based on the interpretation of subjects and objects through the methodology and theory of fine art studio research. Deliberating by Ming et al. (2021) have emphasised the contribution of this article is to expand the understanding of environmental issues and recognize the importance of the usage of media and materials in artworks. On the other hand, Sabri et al. (2021) have stressed that the importance to ensure that this area of study needs to be revised and uplifted in order to sustain its spirits in subsequent years. Suhaimi and Ahmed Fauzi (2021) have

emphasized while describing the application by design educators to analyze various visual works of design students in the field of design in the future. Nevertheless, Hajianfard (2021) shared the impression as exceeding significant when the analysis aims to understand *Flower* as the primary subject matter, rather than just an ornamental element of a painting.

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