

Online Arts Learning Transformation through Theatre Games in increasing 21st Century Learning Skills

Norzuraina binti Mohd Nor^{1*}, Haroliza binti Ramli², Ida Puteri binti Mahsan³, Siti Salwa binti Jamaludin⁴, Wong Yoke Seng⁵, Lee Hoi Yeh⁶, Punithavili a/p Mariappan⁷

^{1, 2, 3, 4, 5, 6, 7}Universiti Pendidikan Sultan Idris, Malaysia

*Email: zuraina.nor@fskik.upsi.edu.my

Email: harozila@fskik.upsi.edu.my

Email: idaputeri@fskik.upsi.edu.my

Email: salwajamaludin@fskik.upsi.edu.my

Email: yswong@fskik.upsi.edu.my

Email: leehoiyeh@fskik.upsi.edu.my

Email: mpunit.pm1111@gmail.com

Abstract

The Covid-19 pandemic has changed the educational landscape in Malaysia. Challenges and constraints due to the new prevalence have forced the Ministry of Education, Malaysia (MoE) to outline changes in teaching and learning (T&L) parallel to the 21st Century Learning, which is online learning. This research is a case study that aims to identify the increase of 21st century learning skills of students through transformation approach, which is theatre games. Qualitative approach was employed in this study that comprises eight form five students of Sekolah Seni Malaysia (SSeM) located in Kuala Lumpur as respondents using observational method and interviews. Data were analyzed in stages using Nvivo software based on mastery level found in Anderson Theory. The findings found that the level of mastery of 21st century learning through cognitive, affective and psychomotor domains of students increased by employing transformation approach, using theatre games through the construction of learning concept based on the constructivism theory. It is hoped that teachers will intensify the use of theatre games approach in education as a learning transformation to increase active and effective learning and further increase the mastery level of students in acquisition of knowledge.

Keywords: Transformation approach, theatrical games, fine arts education, online learning

1. Introduction

In the 21st century, Malaysia faces great challenges in terms of globalisation. The 5th National Education Conference indicated that the challenges of the 21st century is the explosion of global knowledge that needs to be addressed to form a civilised society. Thus, the process of building a culture of knowledge and enculturation of the students must be conducted to form skilled citizens (Mohamad, 1998). The advent of the Industrial Revolution 4.0 (IR 4.0) necessitates the need in providing competent, skilled and competitive human capital. In order to develop a knowledgeable and cultured society, educational changes are deemed vital to be implemented based on the current environmental development. Based on this notion, the Ministry of Education (MoE), Malaysia changed the education system by introducing 21st Century Learning in line with the economic, cultural and political changes. The 21st century learning strategy comprises of six main elements, namely communication, collaborative, critical thinking, creativity, nationhood and personality, which has been applied wholly in

schools across Malaysia since 2014.

The spread of Covid-19 outbreak in Malaysia has led to changes in the administrative of the Malaysian government. The government announced the implementation of the first nationwide Movement Control Order (MCO) from 31 March 2020 to 31 August 2020 as a measure to flatten the curve of the pandemic. Thus, changes also occurred in the education field whereby teaching and learning (T&L) were conducted online from home. Öztürk (2021) mentions that learning from home is an important alternative when traditional education cannot be performed. Teachers and students had to get accustomed to this new norm when the world was facing the pandemic. However, the question arises whether can all subjects be taught online or is the proposed online approach suitable for certain technical subjects such as Fine Arts Education?

Transformative learning during the MCO provides challenges to educators in disseminating the content of the lessons to be in a form that is comprehended by students (Öztürk, 2021). Teachers must employ an approach deemed suitable in the implementation of online learning. This is important as KPM (2019)

states that concept of learning should not be confined between the 'four walls of the room'. The concept of an outstanding learning must be always relevant and every place, which is not only bound to the traditional way. As the learning medium changes to online learning, it is timely to make changes to the learning approach. A learning approach based on creativity and innovation is vital in order to ensure the sustainability of education, as to encourage students to think about solutions and create space, as well to shape students' thinking skills effectively (Pelan Pembangunan Pendidikan Malaysia (PPPM) 2013-2025; Wong & Kamisah, 2018). A relevant approach is vital in ensuring the ability of students to master the relevant skills. Rapanta et al. (2020) state that 'Teachers had to prepare and deliver their classes from home, with all the practical and technical challenges this entails'. In order to be on par with the current advances and moving towards a world-class society, there is a need for teachers to be equipped and weave into a change which impacts the 21st century socialization on students despite teaching and learning being conducted on an online platform especially technical subjects such as Fine Arts Education for Form 5 students. This weakness can be tackled by making changes in the education system, that is to introduce creative and innovative pedagogy for students. Burke (2020) states that 'the introduction of online learning has vastly changed the tertiary educational landscape', thus, employing transformation approach is deemed necessary for students to master the 21st century learning skills by incorporating meaningful and fun learning.

A Transformation Learning in Online Learning

Changes are constantly undertaken in the educational landscape to evolve based on the current educational needs and demands. According to Tuan Mastura Tuan Soh et al. (2012), the Malaysian education system must be revamped parallel to the needs of the society. The change in the global positioning system due to the Covid-19 pandemic requires a robust network system of the technology in transmitting administrative, economic, social and education information. This is on the same plane with the ninth shift of the Malaysia Education Blueprint (2015-2025) that emphasizes on the use of information technology and delivery transformation, which is globalised online learning. This transformation is in accordance with Education 4.0 that highlights 21st century skills (Norfarahi et al., 2020). In the Malaysian context, digital age literacy, innovative thinking, effective communication, high productivity, and spiritual norms and values are among the 21st century learning skills that must be mastered by students. Thus, Hafiza Haron et al. (2019) state that online learning is a medium that provides innovation of teaching that has now become a common method of learning and teaching with the spread of the coronavirus disease whereby all forms of learning are conducted remotely.

Most of the online learning classes are often one-way when the teacher communicates to deliver the content. Focus of the student is affected when conditioning to different factors, which are background, time, and atmosphere. In addition, internet access of the students or teachers may be unstable, and they are often without sufficient technical support (Hodges et al., 2020). The one-way delivery and teacher-centred method hinder the development of students' learning performance (Rafiza, 2013). Students are unable to develop from cognitive, affective, and psychomotor aspects according to their own ways, techniques and learning styles. Active and collaborative communication is rather difficult to be applied as the control of teachers over students has drastically reduced. Moreover, the traditional approach is not deemed suitable to be applied when the teacher shows slides and considers that the students are adults and mature learners.

Thus, teachers need to employ new approaches and strategies as they lack skills and are pedagogically unprepared for the transition of face-to-face instruction to online learning (Burke, 2020) which leads to passive learning. The diversity of interest among students also demands teachers to wisely choose the suitable approach to be implemented in online teaching (Uria-Iriarte & Galarreta, 2020). Teaching methods that lack enthusiasm must be changed and revamped with innovation such as incorporating games that focuses on skill development with a more flexible approach so that the various roles and skills applied in the online classroom are not only focused on structural and formalistic learning (Ani Omar et al., 2020; Roddy, 2017).

Online learning must be designed and implemented based on the students' learning ability, which is the most important element in ensuring an active and effective classroom with smooth communication to build strong interaction (Alqurashi, 2019). The teaching and learning of fine arts education through online mode is seen as a hurdle as it is a technical subject. In order to set the environment and implementation of active learning as characterized by the 21st century learning, learning theory model and innovative theory approach are necessary to increase mastery levels of students. Online learning and teaching involve a diverse array of tools, resources, pedagogical approaches, roles, organizational arrangements and forms of interaction, monitoring and support—with many possible combinations of substitution and integration (Ahmad Muhaimin, 2008; Rapanta, 2020; Letchumie & Nadarajan, 2020).

Teachers have the most significant role in stimulating learning outcomes that occur virtually. Three success factors are identified in creating online learning. First, technology to facilitate access by students for a high level of interaction between students and teachers. The second factor is the teacher, and the third factor is the perception of

students on the learning (Norazah & Helmi, 2018). These three factors must be established to warrant that active communication takes place in the classroom although the needs of each subject differ. Arts education has required the use of specialized tools and materials, such as musical instruments, visual art supplies, and open spaces for movement. It has rested upon kinaesthetic engagement and collaborative interactions among learners (Burke, 2020). This is a challenge to apply 21st century learning skills for online learning of fine arts education. Teachers must employ suitable approaches to increase interest and motivation of students in the teaching and learning (T&L) especially in the new norm of T&L as every student has different needs and learning styles (Wan Lokman, 2021).

Theatre is a form of art that functions as an educational tool (Prusdianto, 2018). The transformational approach, which is theatre game is an approach that fulfils the need in improving students' proficiency in 21st century learning skills. The use of suitable techniques in conveying messages and learning content create 21st century learning skills, thus providing space for students to explore meaningful active learning. The approach of theatre games promotes active learning, increases enjoyment of learning, mastery of content, interest and motivates students in learning that change students' perceptions of learning (Zahuri & Sayuti, 2019; Wong & Kamisah, 2018).

Theatre game is a technique that can be used by teachers as an approach of play in online learning through improvisation techniques, role-play, singing and acting. However, acting requires the support of other theatrical elements such as space, message, script, audience, combination of various arts and actors (Halimi et al, 2016). It is an activity that involves comprehensive elements such as gestures, vocal and emotions to deliver content creatively and innovatively to be holistic and meets the skills of 21st century learning. The implementation of the transformation approach is the creative effort of teachers and students in solving problems and generating ideas in learning. The application of constructivist learning to build understanding related to learning topics requires students to build character based on the learning needs. The teacher meanwhile functions as a facilitator. Theatre games can stimulate interpersonal and kinaesthetic skills and constructing positive emotions by initiating imagination and creativity in fine arts education.

Theatre games play an important role for an active online fine arts learning because the subject of art is subjective and is difficult for students to understand because of the abstract terms (Norzuraina, 2019). This is because, students are able to control their thinking and develop discipline through theatre games. Evaluations of activities in art learning are conducted through character formation and character development (Zahuri & Sayuti, 2019). This is also supported by the study of Toivanen et al.

(2010) whereby improvisation can lead to a deeper understanding if it is disciplined. Theatre games using improvisational techniques can build understanding in learning if applied correctly. The learning skills of the 21st century is important to be mastered through cognitive, psychomotor, and affective development of students in the fine arts subject. The mastery of 21st century learning is a measuring scale to improve the understanding of students in the learning of fine art.

2. Methodology

This research is a case study that employed descriptive qualitative approach by studying how learning of fine arts through online by using puppetry as a medium of theatre games to improve the mastery of 21st century learning skills of students. A descriptive study is based on the nature of a group of people that includes induction procedures, analysis, classification, statistics, and measurement.

Respondents

Respondents of this study comprises of eight Form 5 students of Sekolah Seni Malaysia (SSEM) specializing in Fine Arts. The focused topic is referred to the mixed media painting learning topic in Fine Arts specialization textbook. The sample of the study was determined from the students of Sekolah Seni Malaysia (SSEM) as only the sample studies this chosen subject in Malaysia. The type of theatre game chosen for the learning of mixed media painting is puppetry taken from the Fine Arts Education Module developed by the researcher. The procedures of puppetry outlined in the Daily Lesson Plan are in line with the needs of the learning objectives.

3. Data Collection Instruments

The data collection process employed interview and observation instruments. The study focused on the mastery level of students through the themes outlined in this study, namely 21st century learning skills that comprises of communication, creativity, collaboration, nationhood and critical thinking. The level of mastery is observed through the delivery of learning content devised using constructivist theory, referring to the three domains namely cognitive, affective and psychomotor. The level of mastery is tested based on Anderson's Theory which has six levels of mastery of students namely remembering, understanding, applying, analyzing, evaluating and creating.

Findings of interview and observation data were collected and analyzed using NVivo. The elements of 21st century learning skills were selected as a theme during the analysis process. The researchers used narrative analysis method and the analysis was conducted simultaneously with the data collection process.

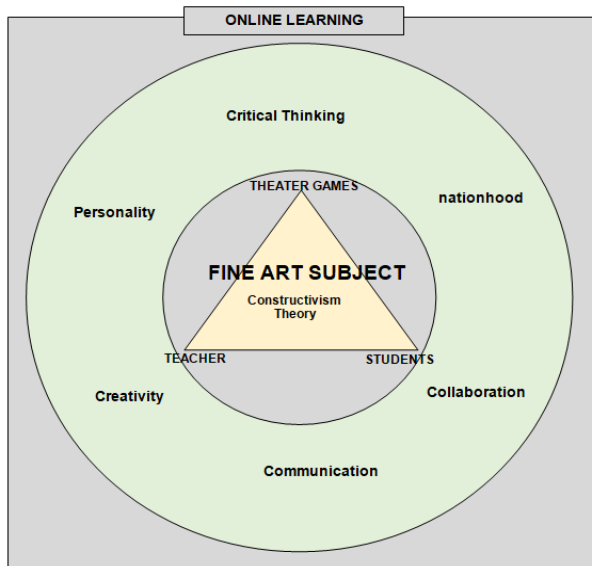


Figure 1. Transformative Approach to Theatre Games as a medium for improving 21st Century Learning Mastery Through Online Learning

Findings

Puppetry in theatre games used as a transformation approach was applied in online learning of fine arts education to improve 21st century learning skills. Fine arts is a subject that involves induction session, perception, application, expression, and art in life. The focus of learning in this study examined the application session that emphasized acquisition of knowledge of mixed media paintings. The teacher provides Daily Lesson Plans for online learning of fine arts. The teacher uses two devices, intended to show slides of how to play a selected theatre game. Another device is adjusted to show the teacher's entire body so that students can see the teacher's demonstration related to the learning that takes place. Students adjust the position settings of their device to perform activities based on the visuals displayed on the screen. Students then build characters to convey the learning of mixed media painting topic found as in the syllabus, namely experimenting with materials, media, and techniques in mixed media painting.

In this study, students improvise character building and plot to convey a message in the learning of mixed media painting through artwork as displayed by the teacher on a computer screen. Students identify the work, the painter of the artwork and the title of the artwork before starting the session of the game. The game begins with two puppets communicating while contributing to the topic being studied. Occasionally, they ask other students to answer their questions. The two puppets try to make learning an active learning by using simple language comprehended by the students. All the students took turns playing the puppet game and tried to present the learning topic with the help of the teacher as a facilitator. The two puppets move actively at each session. The construction of character and plot are as follows:

Topic: Media and techniques in the process of

producing mixed media paintings.

Puppet 1: Friends, have you ever been to an art gallery? (Communication)

Friends: Yes. We went on an excursion. (Collaborative)

Puppet 1: Have you been to a gallery, Puppet 2?

Puppet 2: Yes. I have been to the National Gallery of Visual Arts. At that time, an art exhibition was taking place in conjunction with Merdeka Day. The theme of the artwork was peaceful Malaysia. The artworks were beautiful (nationhood)

Puppet 1: Do you know how to judge the artworks that you see? (Critical thinking)

Puppet 2: Of course, I know. I have learned about mixed media painting.

Puppet 1: Mixed media painting? Why is it called mixed media painting?

Puppet 2: It is called mixed media painting because the media used to paint is more than one type. For example, if you want to paint a picture of beach, you use bitumen and sand.

Puppet 1: If I want to mix the techniques?? Can that be called as mixed media? (Creativity)

Puppet 2: Can. If the technique uses different medias. Friends do mention some media pairs that can be used to produce mixed media paintings. Ha, Zaimah, can you answer? (Communication)

Puppet 1: Wah, everyone want is clever! Puppet 1, Let's go back. Let our friends to replace us. (Personality)

Through the findings in the learning of mixed media painting, students can apply 21st century learning skills through character and plot construction involving cognitive, psychomotor, and affective domains of the students. Students are tested on their understanding of learning concepts, media applications and techniques in mixed media painting, types of media and techniques in mixed media painting, and improvised their understanding through spontaneous narration of general knowledge based on the topic studied. The teacher acts as a facilitator when providing information to students through the use of symbol cards. At the end of the lesson the teacher makes an assessment using the same game technique.

The level of mastery in the cognitive domain varies from reviewing what has been learned to synthesizing new information related to mixed media paintings creatively and innovatively. The student uses the cognitive domain to clarify intellectual skills through critical and creative thinking while presenting mixed media painting's learning content. The students are able to analyze the artwork and subsequently inform other friends using improvisation technique in storytelling. The students evaluate communication and collaborative skills through idea generation based on creativity, critical thinking and nationalism skills by speech and body language in the puppet play.

In the affective domain, feelings or emotions of students are seen through attitudes, interests, appreciation, values, and emotions in learning.

Measurement of generic skills is seen through the active involvement of students in puppet play activities as conducted. Fostering values is seen in every behaviour, movement, and emotion of students when students are able to deliver the learning content in the right language and able to master the level of building personality skills by placing emotions and feelings at the right level in each dialogue rendered.

Meanwhile, in the psychomotor domain, muscle movement skills of students were measured from body movements, facial expressions, movements, students' behaviour during the puppet game and as a result, students managed to highlight the 21st century learning skills. The students analyzed the need for movement on the dialogue rendered and evaluated through action to emphasize the dialogues presented as to convey understanding to other peers. The above findings indicate that the use of puppet theatre game is seen as suitable in improving the mastery of 21st century learning by online learning of fine arts:

4. Discussion and Conclusion

Past studies have found that there are various challenges that deter active online learning, including inactive learning due to using a teacher-centered approach. Based on the findings, active learning can be achieved through transformation of the theatre game approach. In fact, it is seen that this approach is suitable in online applications in order to increase the mastery of 21st century learning. However, teachers must wisely plan the appropriate type of theatre game. The selected game should refer to the requirements set of the study objectives either for assessment, acquisition of knowledge or as an appreciation of the learning topic. Toivanen et al. (2010) mention that improvisation in teaching cannot be done in a *laissez-faire* manner but should be well planned. Teachers must be diligent and wise in choosing the relevant approach to ensure that students' mastery of 21st century learning increases because proper implementation and planning is necessary in achieving the set objectives (Wong & Kamisah, 2018). Based on the findings, students can master the 21st century learning through sentence structure while presenting the learning content (critical thinking), creatively improvising movement, emotion, and content (creativity) by communicating with each other (collaborative), giving ideas through words, facial expressions, and body language (communication), and incorporating the values of nationhood in the learning content (nationhood). These skills show the wisdom of students in improvising speech and movement in clarifying the content of learning.

Referring to the findings of the study, during the puppet play, critical thinking plays an important role in the construction of knowledge. When the level of knowledge can be mastered, students are more confident in conveying learning content through puppet games in order to master communication

and collaborative skills in learning. This is supported by Ani Omar et al. (2020) who stated that students who are directly involved in theatre or drama activities, can remember 90 percent of the teaching content because they have experienced the drill of public speaking. Students are able to think creatively and critically during the use of improvisational techniques in conveying messages through spontaneously designed plots and utterances through dialogue processing. An active classroom atmosphere is enhanced through spontaneous dialogues that stimulate active communication skills. However, these students sometimes are off-track from the concept of learning, so the teacher acts as a facilitator to convey facts and ensure the smooth play of the puppet during the learning process. The teacher plays a role in initiating the game developed by the students. It is seen how constructive theory is used by teachers and students to construct learning concepts. Stimulation to communication skills have dominated the learning of fine arts through fluency and precise improvisation as students are confident with their own knowledge and abilities. Lakshmi and Mohd Kipli (2018) state that improvisation is aimed at increasing auditory and visual awareness in preparation for making emotional connections with others. It generally aims to identify affective elements to help students find expressions that accurately translate their feelings (Nadarajan, 2014). Thus, through improvisation techniques, students can indirectly form elements of communication and personality.

Findings also show that students collaborate with peers through indirect assessment, answer questions together, and ask about a concept so that the puppet play is conducted smoothly. Wong and Kamisah (2018) state that a learning environment that integrates games enhance collaboration with each other and organizes the knowledge learned during the learning process. The fine arts classes become active when students start playing with enjoyment until they are unaware that they are studying theoretical subjects that require high skills in building knowledge and skills. These findings are supported by Toivanen et al. (2010) that effective classroom discussion is improvisational, because the flow of the class is unpredictable and emerges from the actions of all participants. This means that theatre games, namely puppet play is very important in ensuring that the next active and effective class can achieve the defined learning objectives. The ability of students to combine cognitive, psychomotor and affective domains through improvisation techniques in conveying the concept of learning content is also observed. Puppetry is conducted smoothly when students are able to coordinate between critical thinking, creativity and personality. However, the element of nationhood is only at the level of applying because the knowledge of nationhood is not focused on the learning objectives of the day. The element is clarified through the way students relate learning to patriotic values found in the artwork. Moreover,

students only apply general knowledge of national issues indirectly through plot and character construction.

Theatre game is not only an approach in education but also serves as a platform of change and social development in the society (Setefanus, 2017). Interpersonal skills are very important for placing an individual in society. Students are confident while performing the puppet play. Confidence transpires when human beings believe in their respective abilities. In this study, it is seen that students are confident to play theatre games because they have existing experience in theatre education. The students are exposed to theatre, dance, visual arts and music because this is a compulsory subject. When students have existing experience, then it is easier to personify the concept of learning through puppetry. The only difference is that the medium used is online learning. Nonetheless, online learning is not a major problem, because based on Hudiya Adzhar et al. (2017), the use of online learning impacts all aspects of the students, such as reinforcement, achievement, motivation, interaction, self-confidence, and potential. The combination of online learning with theatre games was found to produce an active learning and further increase the level of mastery of students in the fine arts subject in Sekolah Seni Malaysia.

5. Suggestions

In Malaysia, there are scarce studies that have discussed the use of theatre games in online learning subjects. However, online, and face-to-face learning do not indicate much differences, but not all approaches can be used during teaching (Rapanta et al., 2020). The implementation of a systematic, focused approach and applying the features of the game that interest the students is very suitable to be carried out in this fine arts subject. The findings found that the combination and the use of transformation approach, theatre games and online learning stimulate students' cognitive, affective, and motor skills during fine arts learning and further improves 21st century learning skills. Theatre games are suitable to be applied in the online classroom with the use of technology and communication in enhancing learning in Malaysia. This effort is a transformational pedagogical approach in the education system in providing students with educational pathways that suit their talents and interests so that they can experience an effective educational environment. However, the educational landscape in mainstream schools is different. This theatre game can be conducted regularly and effectively with a capacity of eight students, but about the possibility may differ in a class with an average of 40 students. Therefore, it is suggested that a study be conducted on different respondents to identify the level of 21st century learning mastery of students in mainstream schools. Moreover, it is suggested that teachers should use the big screen in

order to ensure that students' visual acceptance increases when the demonstration is conducted.

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