

COGNITIVE THERAPY TECHNIQUE OF PEOPLE WITH DISABILITIES THROUGH VISUAL ARTS EDUCATION APPROACH

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ABSTRACT

This paper covers the reflection and approach of cognitive therapy in visual arts education on the talent of disabled people (OKU). The critics and artistic teaching acceptance factors through visual art activities are to highlight the talent of participants from unique groups of people with disabilities. The participants involved with the program are from hearing impairment, mute and physical impairment categories. Visual arts and therapeutic activities involved aspects of cognitive constructs as well as the physical and mental movement of the disabled. Besides, the visual arts approach can identify the level of sensitivity of the creative minds directly to the disabled. The main emphasis of this paper is to open sections and ideas about the concepts of the elements and principles of visual arts required by the disabled. Through a therapeutic approach in visual arts education, disabled people have completed artistic tasks. Evaluation and analysis are carried out on the creation of tasks to see the level of capability and understand the disabled with the continuity of the assignment. Physically, the collection of visual art has led to the development of emotional disabilities in focusing on artistic teaching delivered. The qualitative research approach is carried out in activities such as attraction to basic sketches. Researchers achieve explanations on the elements and principles of visual arts as well as the basic techniques of sketches for people with disabilities. A purposeful sampling with the goal of three tasks according to basic sketches activities has gained interaction in teaching and learning. The method of document analysis in art writing is used to refer to the focus on the pattern of the sketches presented. Findings from the observation of the basic sketches program are based on theory in the practice of visual arts. It is observed that the basic activities of sketches in visual arts can raise the knowledge available to the acceptance of cognitive factors of disabled participants. Moreover, the importance and implications of this study increase the thinking style of the disabled to carry out learning procedures. The visual arts assignment of OKU participants provides a complement to generating specific sketching activities. The aesthetic concept in a focused investigation is chosen to visualize the advantages of visual arts activities.

Keywords: Cognitive Therapy, Disabled Participants, Art Making, Visual Art Activities

INTRODUCTION

This research shared the association of persons with disabilities by linking influencing factors in the construction of visual arts education. The visual artworks have been determined by several things involved with parameters such as psychologists, personal backgrounds, social and emotional aspects of participants. A visual artwork was built and delivered with the experiences of *Orang Kurang Upaya* (OKU), or disabled people, participants in complementing their general emotions. Art therapy is a form of expressive treatment that uses creative art to control the stage of a mental and emotional disability. According to Rodly Fadly (2016), several OKUs are capable of producing distinctive paintings as compared to commercial artists or ordinary people. However, the weaknesses of subject matters influenced the interpretation of their artwork progression. According to Edwards, Smart, King, Curran and Kingsnorth (2020), the arts-based programs are mean used in rehabilitation that provides creative ideas such as drawing, painting and modelling. The subject matters are used as the ideas that have affected by the weak ideas and less of effective visual arts outcomes. This problem relates to the lack of cognitive space in the construction of visual artwork and natural physical interactions by the disabled. On the other hand, the tasks that have been manipulated and made possible by the participants can create different people's acceptance. Towards the subject matter, Riley (2019) mention that the participant should be exposed through the system of various ideas selection during the artistic program. With this research paper, researchers focus on the emphasis of attention through the experience of people with disabilities.

Involvement in visual arts programs involves the:

- a. Appreciation factor of disabled persons to physically interact with visual arts programs.
- b. Understanding of the aesthetic and emotional elements of OKU participants in visual art education interaction.
- c. Aspects of manipulation of visual artwork patterns on image selection and composition principal.

The rationalization by researchers is to study the self-improvement performance of every OKU participant in the visual arts program. Besides, education can increase the ability of the OKU participants in physical activity interaction in the visual field. According to Megat Zaharuddin Megat Mohd Nor (2013), the physical disadvantages of disabled people are not restricted, but they are more eager to master the technique and want to succeed in visual arts. Figure 1 shows the OKU (mute and hearing impairment) participants in the session to get instructions on the assignment in the visual arts activity. Also, education programs can improve the ability of people with disabilities to physically interact with the visual arts field. According to Palan (2020), it refines the study of subjects like art education such as (Penketh, 2017) mention that fundamentally grow the visual experience with dictating the necessary vision condition for success in artistic subjects. Moreover, the need for participants to understand intermediary relationships should be emphasized in the construction of visual arts. This made the situation in the construction of visual artwork responsive to specific physical and emotional aspects.



Figure 1: Participant with Disabilities (Speech and Hearing Impairment) in Briefing Session

BACKGROUND ACTIVITY

The media used in the construction of OKU visual artworks was jointly developed following the meaning of the objectivity of the artwork. The suitability and the need for disabled people are used to convey the artwork distributed to other participants. According to Brown, Chirino, Cortez, Gearhart and Urizar (2020), the program would transfer the focus of visual art activities on the cognitive processes. From media of artwork also in developing and communicating the ideas, rather than formal or esthetic qualities. Moreover, the use of appropriate media is combined in teaching and learning programs. In this case, the description of learning and teaching is stated to give impact towards the sustainability of the assignment in a systematic manner. This is to get details in pre-selection in the pre-teaching phase. According to Mohd Syazni Zainudin (2016), the visual arts talent of the OKU should continue to be polished and enhanced for them to become recognizable and successful. Additionally, a combination of several artistic needs is essential to strengthening the learning factor. However, selected factors such as artistic and communication understanding, have become difficult for visual art participants. The problems have occurred during the process of visual art construction to put ideas into the circular motivations. According to Edwards et al. (2020), the ideas may be incorporated into individualized or group-based therapy to promote psychosocial well-being. At this point, all participants need to use appropriate subject matters and facts from thought outcomes that will be supported as task themes. The visual artworks highlight the aesthetic aspects produced by assigning meaning to the movement of physical activity.

ACTIVITIES AND PRACTICES

The concept of 'practice' is related to the specific physical partnership of the individual participant. This has been linked to an understanding of the factors that the participants need to comprehend in visual arts. The activity relates to the presence of physical experience by individuals who are impressed with the interaction of responsive thinking. Based on Arnheim (1969), conceptual thinking and ideas are thought out through observations leading to physical complications. The appropriate subject matters should involve in behaviour and characters by individual participants in relation to practice. According to Gibson (1979), in the capacity of the theory, it is suggested that the understanding must be address by potential and appropriate artistic individuals in actions. Furthermore, participants need to see the capabilities and relationships provided.



Figure 2: Disabled (Physical) Participants In Sketch Session

Figure 2 shows the physical impairment participants in the visual arts sketching session. By understanding their physical interaction, an intuitive practice can be extended according to the state of the art and visual arts tasks. According to Lambert and Sonke (2019), the preparation interaction has to do with the mechanics of how arts-based should be practising mean for interventions of artwork. Therefore, the understanding and style of interaction basically presents meaning to the participant's emotion. Researchers believe that practicing individual can gain access to the provision of artistic assignments. The focus on the physical structure of the physical activity can visually indicate the need for the participants to build assignments. On the other hand, instruction aspects that focus on artistic thinking are believed to enable them to connect the 'meaning' and understanding of the disabled. According to Duiveman (2020), drawing activities is needed and it can contribute to the realization of the artistic participant that aims for new healthier actions. The presentation of a competent task can be fostered with a special understanding to optimize the

performance of the assignment. At the same level, submission of visual artworks can be formed with special communication.

VISUAL ARTS ACTIVITIES AND NEEDS

Visual arts developed should be based on dimensions and parameters which cater to specific needs. The assignment also needs to be supported by participants' analysis and pragmatic factors. Additionally, the tasks that function in transparent manner makes it easy for people to accept. Through the process, an understanding of the needs and stage of the artwork is related to activities that strengthen the perception of the disabled in developing their artwork. According to Mohd Azim Abd Rahman and Suffian Abu Bakar (2017), talented handicapped artist (OKU) needs to make an appearance to the community. Moreover, the needs of visual arts in the workplace can highlight the taste and personality of a participant. With the emergence of visual art activities, it can provide aesthetic observation specifically to the artistic aspects produced. Visual arts, perceptions and cognitive constraints can be incorporated into understanding the physical aspects of the shared work being communicated. This is because, it involves the sensation of motives and the provision of intermediaries in the aspect of visual artwork. Subsequently, all participants focus on subject matter that further sensationalise or negative about their assignment.

The focus is related to the artistic function and the factors by the visual arts produced as harmonious elements from the will of society. This is because, the importance and understanding of visual arts involves common thinking in differentiating the maturity of quality assignments. As mention by Edwards et al. (2020), that they have portrayed about arts programs that need involve with activities in community and well care settings. In exposing the aesthetic aspects, this research has raised the perception of disabled people in visual art as the main factor in the task development. Therefore, the aspect of the assignment is based on knowledge (human and natural factors) related to the construction of visual arts. However, a number of OKU participants are still trying to show their sensation and personal satisfaction to the audience in the real form (action). Visual arts should be integrated with the needs and use of media through the willingness of the participants. According to Nagamachi (2002), visual art approaches can both capture and anticipate personal feelings through images and objects. This is because of the action of some emotionally disadvantaged persons to participate in visual arts activities. The fun element is influenced by emotions that broaden the context of art and aesthetics. At certain matters, the excitement of the participants fails to be controlled and it has led to a great provocation matter in visual arts.

RESEARCH QUESTIONS

This paper involves problems that reveal the following:

- a. What is the need for the sensitivities of the disabled to understand the aesthetic aspects?
- b. To what extent does the continuity of the OKU Visual Arts Program remain with the understanding of visual arts in the work?

FIELD STUDIES

This research aims to provide guidance to persons with disabilities in visual art through an artistic approach. Symeonidou (2020) mention that the disabled physical as matters should be considered and included in national programs for the development of interpersonal. The visual arts program is conducted simultaneously with a formal study and the development of research implementation in a practical field. This research explains and evaluates strategies related to visual arts and can instill research experience into contemporary art. The foundation of learning in visual art is usually meant to emphasis the reflection based on drawing throughout the elements and principles of design (Graham, 2019). Visual art practice can also be maintained to develop professional thinking and competitiveness to people with disabilities.

RESEARCH OBJECTIVES

In understanding the role of visual arts in teaching and learning towards people with disabilities, researchers set two key objectives. The first objective is to identify the perceptions of persons with disabilities towards the incorporation of visual art, teaching and learning combined with artistic programs by measuring the perceptions of persons with disabilities towards the incorporation of visual arts in the teaching and learning of visual arts. In answering the second objective, researchers analyze how visual art understanding encourages handicapped participants to visualize visual art outcomes.

In line with this objective, researchers have acquired the following aspects of research:

- a. To build a personal perception of the disabled on the visual arts exploration skills.
- b. To explore aspects of OKU's perception of critical thinking skills and responsiveness towards visual artwork.

METHODOLOGY

Visual arts research involves a qualitative approach that relies on the basic use of sketches in the drawing activities. In producing and acquiring knowledge, visual arts include creative research approaches for solving the problem of persons with disabilities. Szubielska, Wojtasiński, Pasternak, Szymańska and Wójtowicz (2020) have mention towards art activities would stimulate the psychological effect of the visual art to analyse the research focused on attitudes towards sense variation as similar to Sommer and Klöckner (2019). On the other hand, the aspect of creativity is linked to social problems as a key element of research. Semi-structured interviews are used as a set of approach techniques with specific questions outlined. According to Stagg and Verde (2019), research-based on qualitative exploration is used mean with semi-structured interviews and that would be made to gain an emerging theme with priority categories. Five questions were asked openly to persons with disabilities in tracking new ideas raised from interviews. The interviews are the approach of the meeting where the researchers follow the questions carefully. Excessively, the

photographic documentation is used to record the movement of individuals with disabilities affected by emotions, values and beliefs in visual arts. Researchers emphasize ethics in photography and guided by guiding principles in obtaining permission from the disabled. Ohara, Yamanaka and Trencher (2019) reveal from the use of photography that able to increase the circulation of images via digital stock libraries. The photography signifies the challenges for the accurate transmission of the true intent of nature since images can freely be appropriated and used as context. However, ethics in photography is related to the context which are meant to be framed through the basic experience and value of the handicap activity. To recognize the factors of visual work construction, the aesthetic and general sense aspects need to be understood. This assignment has strengthened the OKU participants with perceptions in building visual artworks. Bratslavsky, Wright, Kritselis and Luftig (2019) mention about the focus on assignment directions is to gain the particular instructional component. From the assignment, the participant has to follow the step and directions that strategically. The participant also has to prompt subject to determine the best solutions and course of actions that meet project criteria that suit direct to their abilities. The feeling of activity and space is combined in the sharing of visual arts. Visual arts activities require disabled people to customize their personality with a developmental and artistic approach. Visual arts need to be integrated with the needs and the use of the medium as selected by participants. According to Nagamachi (2002), through visual art, the approach aims to merge and anticipate common feelings through images and objects. Furthermore, he emphasized that something needs emotional relevance to the task that will be produced.

The visual arts and approaches of the partnership are to identify whether participants can:

- a. Finalize ideas and build understanding in ‘choosing’ and ‘designing’ the form of knowledge as well as knowledge.
- b. Track with the aspect of therapy and connect personal experiences with the need to build an assignment.



Figure 3: Persons with Disabilities (Hearing and Speech impairment) in the Sketch Research Session

The research methodology based on facts and reflective ideas has been ensured as an essential element in the artistic context through a thorough investigation of findings, as depicted by Armstrong and Moore (2004). Moreover, actions are determined through structures related to the action research reflection process (Schön, 1983). Reflection of actions and activities occur immediately where instructors are involved specifically with the program being carried out. The aim of this methodology is empirically implemented by assessing the category of OKU's task construction through the context of contemporary art. Tasks are categorized into the basics of interaction, the intensity and complexity of visual artworks. Figure 3 shows the OKU (hearing and speech) participants in the image search session. Besides, subcategories are assessed on a scale of composition and format supported by colour elements, compositions and drawings. The effects of the OKU task are explained through the effects of authenticity supported by the methodology and the basis of interaction. The OKU visual arts assignments are assessed based on the scales and rules of appearance that comprise criteria that are supported by elements and principles.

The impact of research methodology is conducted through several research methods such as observation, semi-structured interview, activity-related document analysis (drawing assignment set). Video reviews from visual art workshops and daily logbooks are used to obtain data on the long-term behaviour of people with disabilities. Researchers evaluate the time spent on art workshops and exhibitions. Visual arts are compared to methods that relate to methodological analysis as an option. Contrary to the approach, the choice should be appropriate to the method of developing the task in the right visual art (Friedman, 2002). The use of a clear methodology with interviews needs creativity and transformative judgment (Jayaratna, 1994). The innovation of this approach is shown in various research methods in visual arts. Visual art research works as a shared approach and can affect the production of OKU as a proposed protocol (Langlois, 2003). Behavioural and demeanour of the OKU is clearly related to a research project that allows the understanding of the complete procedure to be achieved. Several affiliated images are useful as a developmental task for development strategy. Through research, assessments with changes and the role of educators are related in the context of various organizations using research methodologies. Actions and projects are practised through the involvement of unique participants acting through assessments and consultations in the visual art interaction.

RESEARCH SCOPE

A meaningful study on disabled people opens an understanding of the construction of visual artworks. The researchers understand the phenomenon in need for artistic partnership to build visual artworks with a cultural context of practice. The use of different types of media is used according to the interests and capabilities of the disabled. Image depictions are pulled and selected purposefully by OKU participants and given through assignments in the visual arts program. The form of learning and teaching includes a visual art module developed by the Department of Art & Design, Faculty of Art, Computing and Creative Industry, Universiti Pendidikan Sultan Idris, Perak, Malaysia. Visual arts learning enables people with disabilities to obtain various

categories of understanding in their assignments. Samples are selected centrally from those with disabilities involved with the visual arts program. A total of 35 participants were involved with the visual art program. 10 participants came from the Malaysian Recovery Council (MPM), Petaling Jaya, Selangor. In addition, 25 participants from the Training Center for Industrial and Rehabilitation (PLPP) Bangi, Selangor were also included in the visual arts program. The tools used are watercolour or poster colour, brush colour, drawing paper, pencil or technical pens, drawing boards and tables, masking tape and technical knife. The approach of drawing techniques in visual arts is a style that illustrates the characteristics of the assignment. Its approach is to be a signal to build paintings. Among the techniques used in this work, development was highlighting the appropriate features according to the corresponding tasks being conducted. Other techniques used were Aquarel, Plakat, Pointillism (dot to dot), Spray, Wet Technique, Dry Technique and Mixed Technique.

ACTIVITIES FRAMEWORK

Cupchik (1995) and Christensen (2004) have discussed the aesthetic aspects through several creative domains. They describe visual-related things that can highlight the appearance and quality of the task construction. The matter has touched on significant acceptance and attention in research stages relating to kinesthetic quality. Moreover, Salem, Nakatsu and Rauterberg (2006) express an understanding of the aesthetic assignment that brings emotional and inner personal harmony.

Here is a statement about the aesthetic experience as shown at Figure 4:

- a. Perception in aesthetics; the sensible taste of the participants coincides with the construction of visual arts.
- b. Cognition in aesthetics; according to Cupchik (1995), discuss the meaning of the need for individuals who understand the assignment given.
- c. Actions in aesthetics; individual ways or behaviours to gain and understand emotional satisfaction in the movement of physical activity.

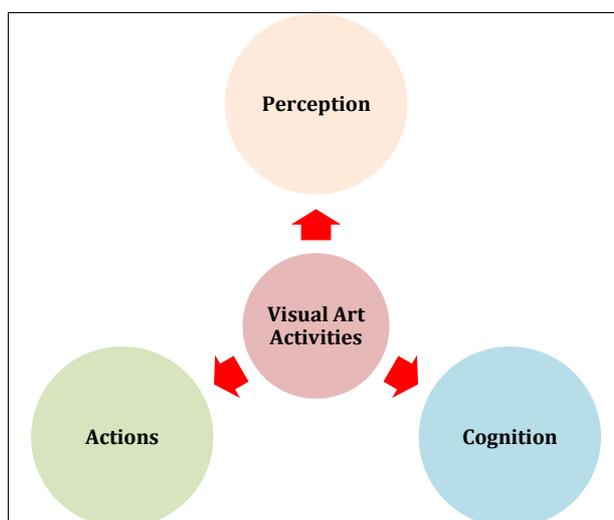


Figure 4: Activities Framework for Visual Art Program

Visual art observation has enhanced participants' perspectives on the aesthetic elements in visual arts experience. The observation also requires the emotional understanding of the participants in understanding the physical movement of the visual arts. Generally, OKU participants need to understand the expressive features of an issue that is supported as a theme of the assignment. Concepts and visual arts can be built into objects in the context of 'theme manipulation'. According to Nora Hamid and Peremalatha Sundram (2018), by maximizing ability, people with disabilities are able to enjoy the quality of life by engaging them with the necessary activities. Therefore, personal understanding is symbolic of the creation of works in visual arts. This aspect has shaped the terms and presentations of participants in artistic construction tasks. Therefore, it is very important for participants to identify and assess to the needs of aesthetic knowledge. The important matter also has been linked to aspects of the relationship in the art such as sensory, physical and emotional aspects. These factors can give participants the advantage and tranquillity to continue working. Understanding is a special need in an effort to develop artworks on an ongoing basis.

LIMITATION OF VISUAL ARTS ACTIVITIES

Understanding the circumstances and physical visual arts activities can demonstrate an important role in the development of artworks based on general needs. Technical programs developed aimed at building participants' understanding of the field life scenario. The understanding helps to enable art interaction processes to occur. The relevant aesthetic aspects have sparked the quality and achievement of the right task. Field movements and perceptions about artwork and artistic thinking relating to the public have also influenced the assessment of assignments. In a different situation, Merleau-Ponty (1962) states that the understanding of nature and space does not have the determination (real and logical). This is related to the motives and issues that participants need to compile into the basic position and composition of the assignment. The importance and the way the composition of the artwork becomes the need to build a variety of important things to the community. Additionally, Merleau-Ponty (1962) added the illustrated space that was not available until it will be filled. The space matter is just a sensory combination of preference media and medium. In this regard, it relates to the process of understanding that can build (objective). This definition forms an intellectual thought with reference to physical virtue. Visual arts should be a necessity by increasing the perceptions and thoughts that complement life. Fair visual arts should be generated more clearly based on current conditions and requirements. Some reliable things depend on visual capabilities and procedures such as kinesthetics and moderation with understanding aspects.

SIGNIFICANCE IN VISUAL ARTS ACTIVITY APPROACH

Participants are required to perform a specific task briefly with the presentation digitally recorded and documented for further reference. Supported by an interpreter, researchers require disabled participants to work together to create a short justification from the collective task. This is to get complete details in pre-selection of pre-teaching phase. Figure 5 shows the presence of disabled (physical) participants in sketch sketches. It is observed that disabled participants were able to manipulate themes that are compatible with their personal nature. During the process, the

participants showed how they interacted with the theme in the prescribed exercise. Participants' observations were conducted by collecting works to assess their level of capability.



Figure 5: Persons with Disabilities (Physical) in the Final Sketch Session

Activities related to visual arts learning periods are very important:

- a. To understand the program in getting data and facts by sharing with participants (members) openly.
- b. For researchers to make digital visual observations and recordings, to understand and recognize participant behavior as well as to finalize the teaching environment (partnership) to participants.
- c. To the needs of the current procedure of visual arts that require the participants to make choices (themes) through the image they want to share with the community.

INTERMEDIARY RESULTS IN VISUAL ART ACTIVITIES

The practice (methodology) in developing visual arts has opened the page to criticize the concept of visual arts. Concepts and visual arts can be built into objects in the context of 'theme manipulation' and have been supported as a source of artistic understanding. Figure 6 shows the work of OKU participants based on visual arts activities. The visual arts program serves as part of the therapeutic transition space between participants' interaction processes in the assignment. According to Siti Salmiah A. Hamid (2014), disabled individuals cannot be considered unfortunate to the community, in fact they are special people and have great ability to produce good work. The disabled person must work to searching the information as designated at a specific period. By identifying the source of ideas, tasks that are integrated with the

personal experience of the participant can fulfill the artistic expression of outdoor activities. By following the needs of the visual arts program, the experienced physically handicapped participants have been impressed with the artistic theory.



Figure 6: Illustration of Disabled Participant

Detection of the theme of the OKU participant has occurred in the form of:

- a. Dimensions and feelings.
- b. Functions and aesthetics.
- c. Emotional personal interaction.

The advantages of theme functionality have become part of the transition space between the participants' interaction process and their performance. Each task is intended to stimulate emotional response from participants. This procedure is part of the pre-tasking that needs to be learned according to general needs. This is reinforced with the soul and actions of the disabled are inseparable with paintings as the field is more fun and calm (Rodly Fadly, 2016). The emotional needs of the participants have been based on the idea of 'transformation' aspects of the work of art. Based on that concept, the transformation of the pattern manipulation of visual artwork determined the self-adjustment of participants to the physical activity of the field. Emotional needs have acted as a 'transformation' of ideas in visual arts. This is the process of transforming visual arts into an interactive activity.

CONCLUSION

Naturally, OKUs show wide-ranging behaviour and response throughout the visual arts learning process. However, in some cases, some participants are still in the

experimental stage. The visual arts sharing program involves some trained moderators such as mentors and family members who always give endless support also support people with disabilities. Specifically, this visual arts activity with OKU is documented for the purpose of publications. To achieve the optimum level, the complete program had been accomplished through the technical assistant's strive to meet the artistic need of arts. The program facilitates the participant and specifically refers to organizational efforts to enhance the visual arts expertise. The visual art approach has helped to build awareness about disabled people's disabilities. Visual arts have increased the sense of disability of participants to explore, experiment and create. The experience gained creates creativity, critical thinking, communication and collaboration in visual activities. The visual arts program can nurture and develop the creative ability of the disabled to advance the art workforce. This program also contributes to ritualistic activities specifically in terms of expression, narrative, function and persuasive. Through the assignments in visual arts, they potentially help disabled people to develop creative problem-solving skills. Apart from that, teaching through visual arts creates the concept of relationships with people with wider artistic culture.

RESEARCH RECOMMENDATION

Visual arts should be seen as a context of grace that benefits the therapists and mentality of the disabled. In other cases, visual arts activities help disabled people forget about their critical circumstances. A visual art is capable of developing creative problem-solving skills and connects participants to a wider and more diverse culture. Visual arts are used to thrive in practical areas such as graphic and commercial knowledge. Visual arts education is a field of learning that underlies sketches, paintings, engraving, prints, weaving and design. The importance of providing quality visual arts education for disabled people is used to communicate. The visual art approach is expressed as an important drive to create and understand artistic images. Visual arts education provides opportunities for people with disabilities to view, communicate and use lifelong knowledge. Teaching through visual art enable difficult artistic concepts to easier be understood. The ideas and emotions expressed in visual images enhance the trust and understanding of the disabled. Better communication and cognitive skills are among the visual arts lessons created to provide many more opportunities for success.

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