COMBINING ANDERSON'S MODEL IN THE TEACHING OF ART APPRECIATION FOR UNDERGRADUATE STUDENTS

By

MAITHREYI SUBRAMANIAM * RUZAIKA OMAR BASAREE ** JAFFRI HANAFI ***

ABU TALIB PUTIH ****

** Lecturer, Department of Multimedia Design and Animation, University of Tunku Abdul Rahman, Malaysia.*
*** Senior Lecturer, Cultural Center, University of Malaya, Malaysia.*
**** Senior Lecturer, Department of Educational Foundations and Humanities, Faculty of Education, University of Malaya, Malaysia.*
***** Associate Professor, Department of Educational Foundations and Humanities, Faculty of Education, University of Malaya, Malaysia.*

ABSTRACT

This study utilized 33 students taking creative communication design 3 in the third year of the graphic design and multimedia program, using an Anderson's model in teaching art appreciation. The quantitative research design and procedures were employed in this study. An experimental research using the quasi-experimental design, a single-group interrupted time series-design was used to examine a group of students' achievement. The research was conducted at the researcher's university, a private higher learning institution. In collecting the data, two instruments were used, namely the new teaching module and three sets questions of tests. The descriptive statistics made use of means and standard deviations to determine students' achievements and inferential statistics, Pearson correlation coefficient to study the relationship between the students' three sets questions of test scores and studio art production scores. The findings exhibited that the 33 students tested have exhibited a moderate developmental progression in their three sets questions of tests. In terms of studio art production, students were able to make the appreciation of artwork with a better understanding. Generally, the correlation between students' test scores and studio art production scores exhibited students have gained a reasonable amount of knowledge through the new teaching module. The effectiveness of the teaching module using Anderson's model exhibited students' good understanding and its ability to foster implementation in cognitive knowledge both in their tests and studio art production.

Keywords: Anderson's Model, Art Appreciation, Undergraduate Students, Creative Communication Design 3, Graphic Design and Multimedia Program.

INTRODUCTION

The initial stage proposal of teaching art appreciation was to represent a direction for studio art practice rather than a completely established plan. Many art educators in the 1950s and 1960s, who argued to propose art appreciation as a substitute to studio art production, found it was a therapy for numerous problems towards the current practice. They faced various problems to meet the needs of mature students who were lacking in cognitive knowledge and substance in an art and design program which had disintegrated into the mere manipulation of art materials from the beginning of the early years of their studies until this present day. The need is due to a balance between studio art production and the teaching of art appreciation; and the negligible importance of art education within the overall curriculum from preschool to higher education (Geahigan, 2002). Modern art curricula originate from the belief that art education can be of a high quality only if productive and approachable artistic activities are employed. It pays more attention to artistic development or end product but less attention in the development of art appreciation. Art appreciation helps students to develop as subtle perceptions towards works of art (Duh, Zupančič & Čagran, 2014). Therefore, students are given very less opportunities to make observation, enjoyment and understanding a work of art. Art

appreciation involves stimuli, persons and contexts that needed to be embedded in the early age (Schabmann, Gerger, Schmidt, Wögerer, Osipov & Leder, 2016).

The art appreciation process is usually formative in type, intended to assist students to develop their aptitudes to produce visuals better and think critically about the visuals intrinsic qualities (Eisner, 2002; Motley, 2015). In current practices of art education, artistic knowledge is needed in helping the students to understand their studio art productions better. One of the common approaches used to enhance students' artistic knowledge is teaching them art appreciation. Using this approach, students are not only exposed to studio art production, but also enhance their cognitive skills that they can carry out in their studio art productions (Maithreyi Subramaniam, Jaffri Hanafi & Abu Talib Putih, 2016). Students are not only mastery of their motor skill, but more importantly their cognitive knowledge and affective domain; at the same time problem solving becomes better; not just the creation, but students can synthesize their ideas within the superior contextual structure of the subject. Through the transformation of affective domain, it is discovered that cognitive knowledge is found to be an important emotional process in making an appreciation (Schabmann, et al., 2016). Without the process of art appreciation, students may be at risk, loosing interest in the workings of their own ideas; which it significantly affects the art classroom teaching and learning process.

1. Literature Review

1.1 The Use of Anderson's Model in Art Education

Recent findings in using Anderson's model were significant to enhance the process of making an art appreciation towards a work of art. Barret (2014) emphasizes that Anderson's model contains an interesting approach towards art appreciation in learning art history. Joohee Kang (2010) has approached it in terms of contextual art criticism by analyzing the works of art. The researcher found that students as artists were able to share a holistic worldview, which is a belief in the fundamental interconnectedness of all life. Additional subjects that emerged included artists' usual depictions of nature as intrinsically spiritual and powerful, and their establishment of an aesthetic experience, which associates the observer of the natural world by motivating contemplation and remembrance. Also, another theme involved where the creative process of the artists; whereby all of them cultivated their own relationships and acquiring the environmentalism of places. Ultimately, the artists are able to develop a sense of place, environmental issues and art appreciation of the environment. On the other hand, Davidson (2009) used Anderson's model in examining African American quilt artists in finding out the meaning and significance they see by making a critical connection and appreciation to art education theory and practice. The researcher suggested there should be more instructional resources developed to be used in the studio classroom. Furthermore, Davidson suggested there should be an abundant amount of the art tools for quilting in the studio classroom for a quality and holistic art program. However, Lampert (2015) found that the Anderson's model certainly only for art history.

1.2 Anderson Model (1988)

Anderson's art appreciation learning model emphasizes on critical thinking because the model emphasizes thinking skills, namely the ability to analyze, deduce and decision making depending on personal incorporated criteria, and ability to understand the consequences of decision making (Anderson, 1988 & 1993). The researcher's model for art appreciation is designed pedagogically, an effort to incorporate affective and intuitive thinking with logical and intellectual ways of observing and seeing or perceiving works of art. Also, Hosseini Mehdi and Darabi Helia (2016) agreed that Anderson's model emphasizes on personal and emotional encounter with a work of art. The steps in the model contextually composed of five stages, namely reaction, perceptual analysis, personal interpretation,

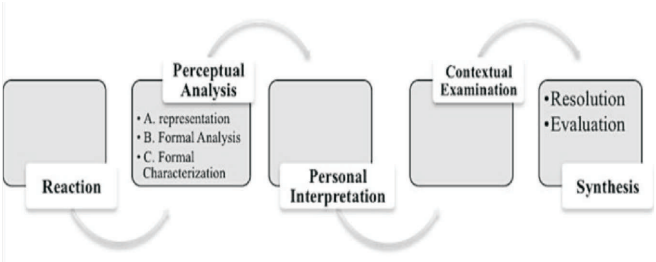

Figure 1. Anderson's Model of Art Appreciation, 1988.

contextual examination and synthesis (Figure 1). Following is a detail explanation of each step of this model:

1.2.1 Reaction

At this first stage, the students react towards how the work of art makes them feel. This consists of an initial, global, and deeply intuitive and evaluative response.

1.2.2 Perceptual Analysis

The second stage, the students begin search to determine why they felt the reaction. It involves a description of the objective and observable or apparent qualities that stimulated the preliminary response.

- It starts with representation of the most evident qualities that generated interest. These inclusive of subject matter relating to theme, visual elements and apparent techniques or skills used in the work of art. This perceptual analysis ought to deepen and attend to progressively subtle qualities as criticism continues. In this descriptive process, the preliminary intuition can change because of finding hidden evidence. This change must be allowed during this process.
- The second operation of this stage is a deeper stage of description that consists of formal analysis. The emphasis of this stage is on discovering connections between forms and among forms and theme based content. Meaning in a work of art always depends where the significant connections are discovered. Principles of design found to be a good analytical tool to be applied at this stage. Students must be directed to try each of these principles of design to see if it fits, and how and why. They must discard principles of design that are not suitable to fit the setting and apply the ones that can find points of meaning.
- The last operation of perceptual analysis is formal characterization. How style conveys the subject matter is at the heart of meaning in works of art. Hence, it is significant to distinguish the formal qualities with some sensitivity. This is a combination of analysis and creative projection that leads to interpretation. Formal characterization could very well be a more complex and profound review of the initial response, if that response still fits, or it may be very distinctive. Formal characterization could be rather widespread, but also could be fairly brief in terms of educational criticism.

1.2.3 Personal Interpretation

At this stage, the students are expected to think with feeling and feel their thoughts in relation to the work's expressive and emotional content and meaning. Meaning that is projected is a synthesis of the perceptual information gathered from the initial response and developing investigation of content, form and character. This stage found to be a major switch in cognitive functions from analytic to synthetically intuitive projection. In the critical process, this stage of creative projection students is expected to refer back to the visual evidence so that they stay in the attribution of the object or event being criticized. Effective interpretation conveys the personal associative experience to endure, which forms are intentions with meaning, and works of art convey meanings beyond just a surface form.

1.2.4 Contextual Examination

The students research the contextual and historical information. Contextual examination comprises the who, what, when, where, why and how the surroundings of the work of art. This stage provides added perspective, such as visual symbols, social, political, religious, historical and economic influences. It is the evidence gained about the work of art rather than from it.

1.2.5 Synthesis

The students reach the final stage by synthesizing the work of art that is constructed upon contextual examination. There are two procedures in this stage, namely resolution and evaluation. The first, resolution resolves personal or interactively established analyses with those of the experts as determined in the previous stage. Recalling that the power of visual imagery lies in a presentational nature-which means different things to different people, numerous meanings must be entertained. Students who could provide evidence for meaning which runs counter to the professionals, or even the artist's, and at the same time can point out the visual evidences, have to be valued for their views. At the present, aesthetic inquiries can develop, for example, as to whether the artist is the final word on meaning in the work of arts. Questions related to this are: Does the artist have more right to establish the meaning

than the educated observer? If we as observers refuse to agree with the artist at his or her word can we disregard that word completely? How can we blend the explanation we came up with, artist or others. This is a suitable time for a teacher to begin with aesthetic theory, issues related to artistic intentionalism (Anderson, 1988).

2. Signficance of the Study

The significances of this study are:

- This study connects the Anderson's model in the teaching of art appreciation;
- This study examines the variable that is the module and sees the effect of Anderson's model of the new situation in the creative communication design 3; and
- This study tests the new instrument built to increase the students' art appreciation knowledge in the creative communication design 3.

3. Research Objectives

The statements of research objectives serve to guide this research activity, namely:

- To quantify the scores concerning students' achievement levels in creative communication design 3 subject;
- To measure the relationship between students' three set questions of test scores and lesson (studio art production) scores; and
- To determine the effectiveness of Anderson's model in the teaching of art appreciation.

4. Research Questions

The following are the research questions of this study.

- RQ 1: What is the students' three sets questions of tests mean score conducted for creative communication design 3 subject?
- RQ 2: What is the students' lesson (studio art production) mean score?
- RQ 3: What are the relationships between the students' three set questions of test scores and lesson (studio art production) scores?
- RQ 4: What are the mean scores of lessons (studio art production) for art appreciation knowledge based on the five dimensions of Anderson's model?

5. Methodology

The methodology comprises of a standard form, namely: (i) Research design, (ii) Description of the method, (iii) samples, (iv) Instruments, and (v) Reliability and validity of the instruments.

5.1 Research Design

The quantitative research was a suitable research design and procedures used to study in this research. This quantitative research was used for testing objective theories by examining the relationship between variables—module using an Anderson's model for art appreciation and creative communication subject 3. This research design used the closed-ended questions for the creative communication design 3 module and three sets questions of tests. These variables were then measured, typically on instruments, so that numbered data can be analyzed using the statistical procedures using SPSS version 21.

5.2 Description of Method

An experimental research was employed to determine if the specific treatment given to the group of student influences an outcome. This impact is assessed by providing a specific treatment to the group and determining scores on an outcome. The method employed is quasi-experimental design that does not include the use of random assignment to control threats to internal validity. A single-group interrupted time series-design was used to examine this group of students' achievement by repeated measurements or observations over a period of time both before and after treatment. In this instance, because one experimental group was employed, involving several treatments, a modified version of this experimental design was used. This modified version is provided in the following diagram (Figure 2).

This experimental group experienced three set questions of test in week 1 (X_1 = pre-test: test 1), week 7 (X_2 = middle-test: test 3), and lastly in week 14 (X_3 = post-test: test 3) every time

Group A	X_1 - O - O - O - O - O - X_2 - O - O O - O - O - O - X_3

Figure 2. Modified Quasi Experimental Design

in between 7 weeks and (O) is a treatment. The reason for choosing a time-series design is basically determined by analyzing the pattern of test scores that resulted from the three tests. Also, only a small group of students participated in this research, as the program was a unique course. A large amount of data was collected from this group of students.

5.3 Samples

The subject was selected using a nonrandom sampling method used in this study. The researcher does not simply study whomever is available, but uses the judgment to select a sample based on prior information and provide the data that are needed. The purposive sampling technique was used because the researcher focused on a particular group of participants that has the particular criteria, which can provide the needed data. The criteria of the subjects for this study were students enrolled in a creative communication design 3 subject in the third year graphic design and multimedia program taught by the researcher. The 33 students comprised 12 males and 21 females who have completed their O-level.

5.4 Instruments

The researcher used two types of subject instruments to check on the participants' achievements. The instruments, namely subject instruments were used to measure, observe and documenting the quantitative data. The subject instruments employed to gather the numerical portion of the data were: (i) a new teaching module using an Anderson's model of art appreciation (performance instrument); and (ii) three sets questions of tests (written-response instrument). These instruments are suitable because it has a strong significance towards the research issue discussed in the study.

5.5 Reliability and Validity of the Instruments

The reliability and validity of this research comprised of two components, namely (i) a new teaching module using an Anderson's model of art appreciation and (ii) three sets questions of tests (written-response instrument). Reliability test was conducted for both instruments to test the validity, consistency and reliability of the data analysis procedure. The test-retest reliability procedures were used to examine the extent to which scores from one sample are stable over time from one test administration to another. To evaluate the students' solutions, three raters were recruited: which all of them are art educators and infield-expertise in the creative communication design 3 subject. The reliability test treated as a pilot study was done on ten students' studio art production and three sets questions of tests. A final calculation was created for an average score for each student. Once the ratings from the three raters had been obtained, an inter-rater reliability analysis, based on Cronbach's alpha coefficient, was conducted. The acceptable value of the test to be considered reliable in this study is 0.5 alpha and above. The higher the value is the higher consistency and reliability of the instruments. The analysis yielded good reliability (.831 to .877) across all the scales for studio art production. The researcher administered three sets questions of tests and three times to the same participants at a sufficient time interval—week 1, week 7 and week 14. The reliability test was used on the raters assessment as all three of them gave marks using the same assessment; therefore they should attain the same results. The reliability test used was Cronbach's Alpha to test the test-retest questions completed by the students. The analysis yielded good reliability (.813 to .877) across all the scales.

6. Findings

RQ 1: What is the students' three sets questions of tests mean score conducted for creative communication design 3 subject?

As illustrated in Table 1, the mean score comparisons among tests are presented for pre-test, middle-test, and post-test scores. A sample of 33 students (N=33) participated in this experiment. In the pre-test, the mean score is 28.82 (SD=10.55), but there is an improvement in the middle test with a mean score of 43.56 (SD=10.02). In the post-test, the mean score is 61.12 (SD=8.46) indicates students have performed better in their final test.

RQ 2: What is the students' lesson (studio art production)

	Pre-test	Middle-test	Post-test
Mean (M)	28.82	43.56	61.12
N	33	33	33
Std. Deviation (SD)	10.55	10.02	8.46

Table 1. Mean Score Comparison among Tests

mean score?

As illustrated in Table 2, the mean score comparisons among lesson (studio art production) are presented for lesson 1, lesson 7, and lesson 14 scores. A sample of 33 students (N=33) participated in this experiment. In the lesson 1, the mean score is 23.82 (SD=8.97), but there is an improvement in lesson 7 with a mean score of 39.97 (SD=9.01). In the lesson 14, the mean score is 56.70 (SD=7.20) indicates students performed better in their final studio art production.

RQ 3: What are the relationships between the students' three set questions of test scores and lesson (studio art production) scores?

As illustrated in Table 3, students scored more in pre-test (M=28.82, SD=10.55) than studio art production scores (M=23.82, SD=8.97), r=.594, p=.002. However, it is interesting to note that there appears to be some form of relationship between students' pre-test scores and their lesson 1 (studio art production) scores. This is evident by the fact that the Pearson's bivariate correlation coefficient matrix of r=.594, shows a moderate positive correlation, n=33 and p=.002 indicated that there is a statistically significant between pre-test and lesson 1. What we can believe from the reading this statistic is that students' poor knowledge in pre-test would have a poor performance in their lesson 1. A scatter plot summarizes the results (Figure 3).

As illustrated in Table 4, students scored more in middle-test (M=43.56, SD=10.02) than studio art production scores (M=39.97, SD=9.01), r=.531, p=.001. However, it is interesting to note that there appears to be some form of relationship between students' middle-test scores and their

	Lesson 1	Lesson 7	Lesson 14
Mean	23.82	39.97	56.70
N	33	33	33
Std. Deviation	8.97	9.01	7.20

Table 2. Mean Score Comparison among Lesson (Studio Art Production)

	Pre-test Scores		Lesson 1 Scores			
N	Mean	SD	Mean	SD	r	p
33	28.82	10.55	23.82	8.97	.594	.002

Note=p<.05

Table 3. Correlation between Pre-test and Lesson 1

	Middle-test Scores		Lesson 7 Scores			
N	Mean	SD	Mean	SD	r	p
33	43.56	10.02	39.97	9.01	.531	.001

Note=p<.05

Table 4. Correlation between Middle-test and Lesson 7

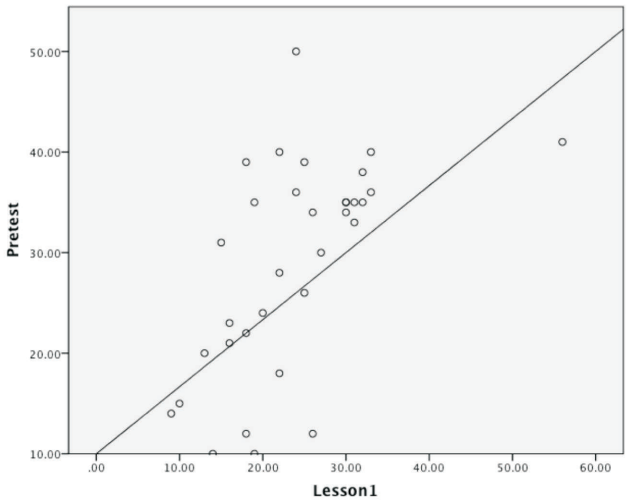

Figure 3. Pre-test vs Lesson 1

lesson 7 (studio art production) scores. This is evident by the fact that the Pearson's bivariate correlation coefficient matrix of r=.531, shows a moderate positive correlation, n=33 and p=.001 indicated that there is a statistically significant between middle-test and lesson 7. What we can believe from the reading this statistic is that students' good knowledge in middle-test would have a good performance in their lesson 7. A scatter plot summarizes the results (Figure 4).

As illustrated in Table 5, students scored more in post-test

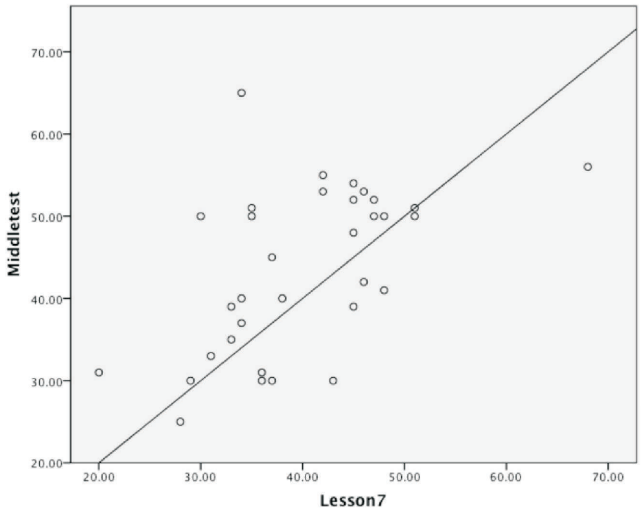

Figure 4. Middle-test vs Lesson 7

(M=61.12, SD=8.46) than studio art production scores (M=56.70, SD=7.20), r=.510, p=.002. However, it is interesting to note that there appears to be some form of relationship between students' post-test scores and their lesson 14 (studio art production) scores. This is evident by the fact that the Pearson's bivariate correlation coefficient matrix of r=.510, shows a moderate positive correlation, n=33 and p=.002 indicated that there is a statistically significant between post-test and lesson 14. What we can believe from the reading this statistic is that students' very good knowledge in post-test would have a very good performance in their lesson 14. A scatter plot summarizes the results (Figure 5).

RQ 4: What are the mean scores of lessons (studio art production) for art appreciation knowledge based on the five dimensions of Anderson's model?

As illustrated in bar graph of Figure 6, the mean scores for art appreciation performance are presented with reference to the five dimensions of Anderson's model. The figures explained that students have demonstrated a reasonably equal aptitude transversely the five dimensions of Anderson. Nevertheless, upon closer analysis, the students demonstrated the highest ability in perceptual analysis with a mean score of 77.8. Fairly predictably, the students found to have the poorest showing in making synthesis with a mean score of 64.5. In the meantime, their scores on the other three dimensions were: reaction, Anderson's highest element with a mean score of 75.01; personal interpretation with a mean score of 70.1, and contextual examination with a mean score of 68.14. Needless to point out, the dimensions to assess students' art appreciation knowledge is revealed in Figure 6. From this finding, it can be concluded that students excelled in the area of perceptual analysis, reaction and personal interpretation dimensions. However, in the contextual analysis and synthesis dimensions, students did not progress well.

	Post-test Scores		Lesson 14 Scores			
N	Mean	SD	Mean	SD	r	p
33	61.12	8.46	56.70	7.20	.510	.002

Note=p<.05

Table 5. Correlation between Post-test and Lesson 14

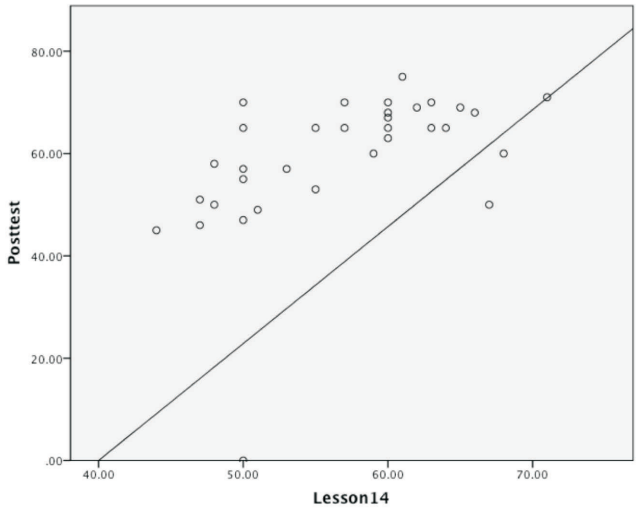

Figure 5. Post-test vs Lesson 14

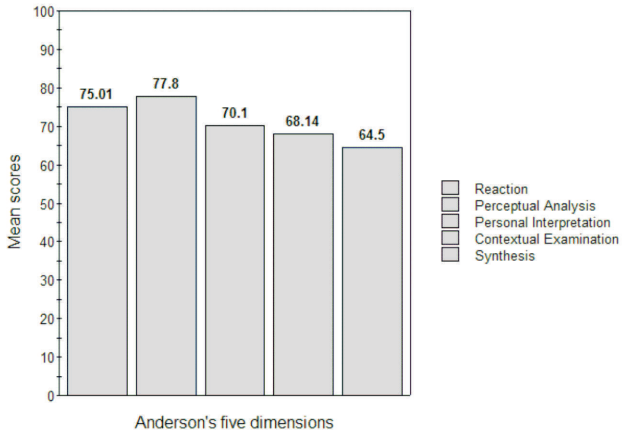

Figure 6. Mean Scores of Lessons (Studio Art Production) for Art Appreciation Knowledge Based on the Five Dimensions of Anderson's Model

7. Limitations of the Study

The limitations of the study are those characteristics of design or methodology that impacted or influenced the application or interpretation of the results of this study.

7.1 Limitations of Methodology

The researcher initially tends to use the true-experimental design (control group and experimental group), but limitations of sampling made the researcher to change the methodology. The researcher employed the quasi-experimental design (single group times series design). This is due to the involvement of a small group of students who enrolled in this subject, a group of 33 students as this program is found to be unique courses which not many students enroll in a semester.

7.2 Limitations of Time

Time constraint was a limitation and difficulty in the researcher's study, although the researcher was interested in so many facets of this phenomenon and there was so many interesting participants' involved in this study. Time constraint also happened in the studio art production by the students' themselves, as most of them did not have enough time to complete their task within three hours due to the allocation of credit hours were fixed beforehand.

7.3 Limitations of Space

The limitation of space in the classroom also becomes an issue. The classroom was too small and congested which makes it difficult for the researcher and students to observe studio art production. In the first week of the semester, the researcher had to change the venue of the classroom because the existing classroom was provided with the classic exam chair instead of studio art tables.

Conclusion and Recommendation

This study has attempted to examine students' art appreciation knowledge through three sets questions of tests and lesson (studio art production) scores. The conclusion that can be made is there is a substantial increase (i.e., knowledge gain) in test score shown by students progressively. Clearly, students' knowledge was greater at the end of the semester than at the beginning of the semester. This increased learning occurred in addition to the effects of students' prior knowledge, as measured by the pre-test. When the pre-test scores for all students were compared with the post-test scores for all students, significant gain were found for knowledge or cognition. The conclusions that can be made through the lessons (studio art productions), students were able to make an appreciation of their work. The Anderson's model gave impact to the quality of students' development of selection of skills in studio art production process and enhancing their aesthetic appreciation for a better understanding of art appreciation. The three sets questions of tests indicated that the mean score showed the effectiveness of Anderson's model in teaching art appreciation was helpful in students' classroom learning. Students were also able to make a better art appreciation towards the artwork. The model impacted the quality of students' idea development and skills. Therefore, the effectiveness of Anderson's model can develop a good understanding and foster proficiency both in the tests and studio art productions—art appreciation.

The sums of the scores were then used in comparing the students' written tests based on their given lessons against the five dimensions of Anderson's model. It is found that, students were able to only cover three of the five dimensions to a standard that would have been expected if actually completing Anderson's model itself. In the perceptual analysis, reaction and personal interpretation dimensions, students excelled well. However, in the other two dimensions, namely contextual analysis and synthesis students failed to show a connection between their knowledge in making appreciation towards a work of art. Based on this research, it can be concluded that giving the classroom activity only effectively enclosed three of the five dimensions of Anderson's model; whereby the contextual analysis and synthesis dimensions were not completely investigated. The findings of this research also showed that art appreciation has a good potential to be embedded in the teaching of creative communication design 3 subject, which is a studio course by giving importance to thinking skill that is found to be the most important domain in learning.

Future art educators must come into view from such a course that has a solid theoretical foundation in teaching art appreciation with an appropriate practical approaches for its implementation of art education curriculum. Students are required to distill their aptitude to balance the intuitive and intellectual, the analytic and creative in a way that is seldom stressed in education. Several recommendations were drawn from this study for an improvement of the teaching of art appreciation to enhance students' cognitive knowledge. Art appreciation has to be made as a compulsory subject content in the schooling for any art and design programs. By incorporating art appreciation into any art and design subjects, students can develop their cognitive knowledge better. Through the development of thinking skills, it enables them to make thoughtful decisions in their studio art production. Aesthetic appreciation through critical and creative thinking allows them to raise

important questions and problem solving skills. The making of studio art production encourages students to consider many solutions to resolve their artistic problems during the classroom discussion which they are confronted with divergent points of view from their peers who have solved the similar issue in a different way. Art appreciation requires that students become creative problem solvers within an open-ended, culturally funded context. Also, the Ministry of Education should look into the art education curriculum by introducing an art appreciation as a compulsory subject content not only in art history, but also other art and design related subjects or programs. Although program standards are introduced and used as guidelines for all art schools, it is not followed or implemented within the art education curriculum. Thus, the ministry should tighten up the rules and regulations for a better art program. Art appreciation, with its inherent opportunities to help students create and derive meaning from problem solving, is still in need of a firm foundation alongside other areas of the school curriculum. It is recommended that courses emphasizing art appreciation, be structured in relation to other disciplines of art and to pedagogy. Hence, it certainly worth our attention!

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ABOUT THE AUTHORS

Maithreyi Subramaniam is working as a Lecturer in Department of Multimedia Design and Animation at University of Tunku Abdul Rahman, Malaysia. She received her M.Ed Degree in Art Education from University of Malaya, Malaysia. She received her PhD in Art Education from University of Malaya, Malaysia. She teaches undergraduate courses in Graphic Design and Multimedia. Her research interest includes Teaching, Learning, Evaluation and Psychology in Art Education.

Ruzaika Omar Basree is working as a Senior Lecturer in Cultural Center at University of Malaya, Malaysia. She received her MA degree in Art Education from the University of Illinois Urbana Champaign, USA. She received her PhD in Visual Arts from University of Malaya, Malaysia. She teaches postgraduate courses in Visual Arts. Her research interest includes Islamic Art, Malay Woodcarving Motifs, and Cultural Heritage.

Jaffri Hanafi is working as a Senior Lecturer in the Department of Educational Foundations and Humanities in Faculty of Education at University of Malaya, Malaysia. He received his MA degree in Art Education from the De Montfort University, Leicester, UK. Currently, he is pursuing his Ph.D degree in Art Education at University of Malaya, Malaysia. He teaches postgraduate courses in Art Education. Her research interest includes Teaching, Learning, Evaluation and Psychology in Art Education.

Abu Talib Putih is working as an Associate Professor in the Department of Educational Foundations and Humanities in Faculty of Education at University of Malaya, Malaysia. He received his MA degree in Art Education from the University of Illinois Urbana Champaign, USA. He received his Ed.D in Art Education from the University of Illinois Urbana Champaign, USA. He teaches postgraduate courses in Art Education. His research interest includes Teaching, Learning, Evaluation and Psychology in Art Education.