

**THE DEVELOPMENT OF A TERTIARY LEVEL  
VISUAL COMMUNICATION MODULE INCORPORATING  
AN ART APPRECIATION APPROACH**

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**CULTURAL CENTRE  
UNIVERSITY OF MALAYA  
KUALA LUMPUR**

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**THESIS SUBMITTED IN FULFILMENT OF THE  
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**CULTURAL CENTRE  
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**ORIGINAL LITERARY WORK DECLARATION**

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Field of Study: Art Education

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## ABSTRACT

The central purpose of this study was to build and examine a tertiary visual communication module incorporating an art appreciation approach, a unit in graphic design and multimedia programme offered as an integral part of a subject of instruction in art education for tertiary level. The majority of the art educators is facing problems related to art appreciation. They have only been emphasizing studio art production and have no background knowledge in preparing a teaching module.

The quantitative research design and procedures were employed in this study. An experimental research using the quasi-experimental design that is a single-group interrupted time series-design was used to examine a group of students' achievement. The samples in this study were 35 ( $N=35$ ) students enrolled visual communication unit in the first year of graphic design and multimedia programme. The research was conducted at the researcher's university, one of a private institution located in Petaling Jaya, Selangor. In collecting the data, two instruments were used, namely the tertiary level visual communication module and five sets questions of tests.

A reliability test was conducted on both instruments to test the validity, consistency and reliability of the data analysis procedure as the tertiary level visual communication module and five sets questions of tests using Cronbach's Alpha reliability test 0.5. The descriptive statistics made use of means, standard deviations and percentage to determine the students' achievements. The inferential statistics, repeated measure ANOVA was employed to investigate the changes in mean scores over five time points both for five sets questions of tests mean score and lessons (studio art production) mean score.

The findings exhibited that the students have expected developmental progression in their five sets questions of tests. In terms of lessons (studio art production), students



were able to make an appreciation of their studio art production. The tertiary visual communication module incorporating an art appreciation approach impacted the quality of students' development of selection of skills in visual perception and artistic response, investigations in terms of historical, cultural and social context, engaging students with the art-making process and enhancing their critical and aesthetic inquiry for a better understanding, aesthetic appreciation and an increase of self-expression. Overall, the students' lessons (studio art production) and tests score exhibited students has gained very good knowledge through the tertiary level visual communication module. The effectiveness of module exhibited students' better understanding and foster proficiency in implementing thinking both in their five sets questions of tests and lessons (studio art production).

## ABSTRAK

Tujuan utama penyelidikan ini adalah untuk membina dan menguji modul pengajaran visual komunikasi yang menggabungkan pendekatan apresiasi seni, satu unit yang ditawarkan dalam program sarjana rekabentuk grafik dan multimedia di peringkat pengajian tinggi. Majoriti tenaga pengajar dalam bidang pendidikan seni menghadapi masalah yang berkaitan dengan apresiasi seni dimana penekanan hanya diberikan terhadap penghasilan kerja studio dan tidak mempunyai sebarang pengetahuan dalam penyediaan modul pengajaran.

Reka bentuk penyelidikan kuantitatif dengan menggunakan prosedur yang sesuai telah digunakan dalam proses pengumpulan data. Penyelidikan yang bertumpukan eksperimen ini menggunakan reka bentuk kuasi-eksperimen iaitu rekabentuk siri masa kumpulan rawatan, telah digunakan untuk mengkaji pencapaian sekumpulan pelajar. Sampel penyelidikan ini terdiri daripada 35 ( $N=35$ ) pelajar yang mendaftar subjek komunikasi visual di tahun pertama program rekabentuk grafik dan multimedia. Penyelidikan ini dijalankan di universiti penyelidik, salah satu institusi swasta di Petaling Jaya, Selangor. Proses pengumpulan data terdiri daripada dua kaedah yang digunakan oleh penyelidik iaitu modul pengajaran visual komunikasi di peringkat pengajian tinggi dan lima set soalan ujian.

Ujian kebolehpercayaan telah dijalankan ke atas kedua-dua instrumen untuk menguji kesahihan dan kebolehpercayaan prosedur analisis data dengan menggunakan Alpha kebolehpercayaan ujian Cronbach 0.5. Statistik deskriptif digunakan sisihan piawai dan peratusan untuk menentukan pencapaian pelajar-pelajar. Statistik inferensi, langkah berulang ANOVA telah digunakan untuk menyiasat perubahan dalam min skor yang dijalankan lima masa tertentu untuk kedua-dua lima soalan set ujian min skor dan hasil kerja studio min skor.

Hasil penyelidikan menunjukkan pelajar-pelajar yang telah diuji menunjukkan perkembangan yang baik dalam lima set soalan ujian. Dari segi hasil kerja studio, pelajar-pelajar dapat membuat penghargaan hasil kerja mereka. Modul pengajaran visual komunikasi yang menggabungkan pendekatan apresiasi seni berkesan daripada segi kualiti perkembangan pemikiran pelajar-pelajar seperti pemilihan kemahiran persepsi visual dan tindak balas seni, penyelidikan daripada segi konteks sejarah, budaya dan sosial; melibatkan mereka dengan proses penghasilan seni dengan meningkatkan pemikiran yang kritikal melalui estetik serta meningkatkan ekspresi diri.

Secara keseluruhannya, hasil kerja studio dan ujian skor pelajar-pelajar menunjukkan mereka mendapat pengetahuan yang sangat baik melalui modul pengajaran visual komunikasi yang menggabungkan pendekatan apresiasi seni. Keberkesanan modul ini yang dicadangkan menunjukkan pelajar-pelajar menguasai pemahaman, apresiasi seni dan penguasaan yang baik menyebabkan pemikiran yang kritikal didalam lima set soalan ujian dan hasil kerja seni studio yang sangat baik dan memuaskan.

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*Hope the legacy of Nelson Goodman continues for Project Zero.*

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Maithreyi Subramaniam

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## **CHAPTER 1: INTRODUCTION**

### **1.1 Research Background**

The life goal of art education has always been art appreciation. Students must be able to achieve an aesthetic experience by making a critical judgment or an aesthetic appreciation of an art object. Marantz (1964) claims that appreciation or aesthetic consumption should play an important role in general education and it is the concern of art educators and university policy makers. The educator also explains that the aim of art education is not to produce artists or designers with skills, but most importantly, with knowledge through aesthetic responsiveness.

Students must be able to give a critical judgment of their works by getting them actively involved in the process of appreciation through studio art production. The appreciative study of art is convincible by cultivating active participation in artistic skills by the students through education (DiBlasio, 1992). Similarly, Johansen (1981) mentions that through observations and talks about how the work of art in the classroom contributes as a vital component in the visual arts.

Furthermore, Hurwitz and Madeja (1977) found that in aesthetic education in the visual arts that it is significant for students to participate in the process of making a work of art for their own pleasure or for the development of personal skills or expertise to succeed in their profession (as cited in Heidt, 1986). In addition, most of the current art curriculum is mainly and only directed at studio art production. Art appreciation has two equally vital objectives: (i) to ensure students are involved in the act of self-expression within studio art production; and (ii) offer the prospects for students to gain an appreciation of a work of art. There is a general understanding among art educators that art education curricula must include art appreciation. So, art appreciation is about

hand on experience of producing “art” via studio art production. The National Art Education Association Commission on Art Education (1977) outlines one of the five major goals of the commission is to help the students to understand and demonstrate an appreciation of a work of art (as cited in Tellier, 1984). The majority of art educators believed that a well-balanced program involves studio art production and response activities (Clark, 1975; Clark & Zimmerman, 1978).

Other art educationists not only encourage the presence of art appreciation, but also recommend that it must have a more dominant position within the art education program. While studio art production benefits and clarifies art appreciation, but the latter should be the main concern. Either the studio art production enhances the student’s skills or a formal learning undertaking involves only a small group of people. On the contrary, art appreciation should be the key component in general aesthetic education (Marantz, 1964). Akin to Marantz, Stout (1990) also suggests that there must be a meticulously thought of teaching art appreciation in the student’s learning program. It is an essential part for art educator preparation in art appreciation by including art history, aesthetics and art criticism. Hence, art educators must not only design the lessons and expectations based on the prearranged curricular objectives, but they need to design lessons that permit for impulsive learning outcomes or emergent learning. In summary, art teachers should make their lessons such that they can generate learning outcomes from the students themselves for better learning experiences.

On the other hand, the art educators are questioned often they would say that the teaching of visual arts encompasses instruction of making art, art history, and the appreciation of art. Nevertheless, in practice, these same art educators stress the making of art as the important component of the subject. Dace (1971) founds that most of the art programmes are only concerned with the psychomotor domain (skills) and have no

consideration for the cognitive domain (knowledge) and affective domain (attitudes, interests, and art appreciations).

Lanier (1968) claims that that art appreciation has been overlooked an effective part of an art programme is primarily designed for students to love their work of art or for the “finer things of life” and to be appreciative of them. However, most of the art appreciation programmes have been criticized for failing to fulfill the criteria. Zimmerman (1985) argues that most art education programmes achieve only the first goal by giving importance to studio art production (psychomotor domain) rather than art appreciation. Though it is well known, but imbalanced, this has not been given thoughtful consideration by art educators until today. The educator explains that if an art class teaches only skills and neglects cognitive and affective for students to be able to develop a self-expression, reflection and discussion about art, then it does not do anything except to produce a group of students who are only skilled, but without appreciative attitudes.

Moreover, Collins (1971) asserts that highlighting only studio art production in the absence of experiences through the process of viewing, discussing and contemplating on the aesthetic phenomena, cannot only limit the students’ art appreciation, but also the scope of art education. Another criticism of art program is that the curriculum comprises only as scraps of unimportant information and activities that cannot sufficiently achieve the specified aim of art education. Most art educators feel that art appreciation has been neglected, but many believe that it is essential. Similarly, Osborne (1971) reports the significance of analytical practices and the practical outlook of technological culture by creating awareness and attitudes are important for an effective appreciation in the visual arts. This seems to be the main reason why some educated individuals find themselves mature, but insensitive to the arts since they lack an aptitude



to appreciate them.

Mittler (1980) shared the same view as Munro (1956), states:

A significant number so-called appreciation programs fail to progress beyond the level of shallow... Few observers would deny that art teachers genuinely want to involve greater numbers of their students in the appreciative aspects of art. It is a tragedy that many simply do not know how to go about it. (p.17)

Geahigan (1989) agreed with Broudy (1961), describes that students should obtain an appreciation of art by taking into serious consideration of cognition and self-expression that could enable them to cherish and be able to judge a work of art. Broudy (1965) explains that such attainment would make students to have both an expanded aesthetic experience and higher order aesthetic experiences (as cited in Geahigan, 1989). Such criticisms have made art educators' more responsive in resolving the problem of improving and refining the teaching of art appreciation by offering appropriate teaching module. A development of a teaching module for general education and aesthetic education needs to incorporate such important elements as:

- (i) The ability to observe the aesthetic properties of a work of art;
- (ii) The ability to produce an art object that includes aesthetic properties;
- (iii) Acquisition of information and knowledge about the work of art in terms of its history, philosophy, classics, prominent figures; and lastly
- (iv) An understanding of the principles of art criticism/art appreciation.

Barkan (1966) claims that the curriculum has to be created for art educators who are currently teaching. Curriculum developers need to provide teachers with suitable teaching resources. There is a need to provide teaching materials not only for school students at various levels, but also to suit the current requirements and situations of various kinds of communities (as cited in Richards, 1972). Furthermore, Eisner (2002) explains that the two key components affecting students' learning experiences in the classroom are the quality of teaching provided by the art educators and the quality of the lessons provided within the art programmes.

The lack of appropriate resource materials has been a problem for many educators in the art field. Collins (1971) criticizes that the absence of resource in the art programmes. It is extremely essential for students to identify and utilize the information to provide them with expanded insights in order to respond creatively and appropriately. The researcher founds that there are lack of printed, audio-visual resource materials; museum visits and guest speakers in most of the art programmes. The goal of art education is the development of the perceptual skills and sensitivity, and yet most of studio art production only stresses sensory perceptions based on internalized experiences or verbalizations. Therefore, to increase student's aesthetic awareness and knowledge in terms of critical aspects, it is crucial to ensure that a variety of resources are made available.

In discussing resource materials, Madeja (1971) asserts that the educator is certainly keen on the change of particular curriculum for the development of art programs in the schools. The writer asserted that there is concern and support to further develop art education to be a better one, yet there is still a great deal of neglected curriculum changes for art educators. Madeja further argued that the emphasis must be given to the development of an actual curriculum compared to the theoretical framework in

constructing a curriculum. This refers to the actual lessons or materials outlining the teaching strategies used by an art educator and students whereby the standard reference or textbook does not fulfill the requirement needed. Classroom learning modules or classroom supporting instructional materials provide an inclusive content for an art education curriculum.

If one were to observe the present teaching module, one would readily see a predominance of studio art production. A major portion of the content and experience are about making art objects or students' studio art production. The present teaching module at the researcher's university was prepared for the Visual Communication subject which emphasizes to a large extent on the studio art production rather than on appreciative quality. Visual communication is a major or core subject in the graphic design and multimedia course and is compulsory for all students to take. The course leads to a design art major with the visual communication program indicated on the student's transcript. This subject is connected with other major subjects such as drawing, colour studies, computer graphics, creative communication design, typography studies, illustration and history of art and design.

In the studio art production, students are given three projects that cover informational graphics (15%), typography (15%) graphic design (30%) and quiz (10%) that contribute to 70% of the coursework marks while the examination contributes 30%. In the present teaching module, the researcher founds that the art teacher or curriculum planner was keen only in preparing the studio art production, but neglects art appreciation or the aesthetic quality of the work of art. The researcher reviewed the existing teaching module for Visual Communication, and identified some weaknesses or disadvantages listed below (Refer to Appendix C):

- (i) It does not offer enough detailed information;
- (ii) It offers too much unrelated information;
- (iii) It uses language or vocabulary that is too technical;
- (iv) It concerns only the studio art production and its concept, appropriateness, execution and presentation used in the preparation of rubrics;
- (v) It does not assist the art educator in incorporating visual communication and art appreciation with the making of art;
- (vi) The criterion for performance are unrelated and emphasis is only given to psychomotor skill; and
- (vii) The accepted works tend to be tidy and well-ordered.

Based on the list of review above, it shows that the development of the existing teaching module is not comprehensive enough to teach art appreciation in the classroom.

According to Richards (1932):

This teacher, who is normally responsible for the major portion of art instruction, does not possess a background in art history and art appreciation because the emphasis in the art education segment of his teacher training program is usually placed on the theory and practice of making art. (p. 3)

The resource materials are important because of the following reasons:

- (i) The art educator does not feel qualified to teach art appreciation;
- (ii) The art educator does not consider such material to be as important as the making of art; or
- (iii) There is not enough time in the required college or university art courses to cover more than the making of art. (Zimmerman, 1985)

Therefore, it is important to have an appropriate teaching module that includes art appreciation in visual communication with the making of art. It is because art appreciation in visual communication is relevant and meaningful for students. If they are presented in combination, students sincerely appreciate such as in the making of the studio art production. Cromer (1990) outlines that the general learning outcome of areas of visual art and aesthetics as the appreciation and value of works of art. The incorporation of art appreciation in visual communication together in the making of studio art production cultivates appreciation, which makes the subject more interesting for students. This is because the students are able to see that it serves as an application in their studio art production.

Finally, it has been recommended that in order to be able to appreciate art, one should become directly involved with the act of appreciation. Winsand (1961) points out that numerous art teachers perceive the only way to appreciate art is to be involved in it by gaining it through a real experience (as cited in Seabolt, 2001). Similarly, Marantz (1964) and Dewey (1934/1980/2005) claim that the concept of art as experience, and expanded the concept for art appreciation as an experience. Carpentier (1987) mentions that existing curriculum theories in art education place an importance on the learner's ability to appreciate art. Art educationists have developed curriculum

models that balance studies among studio art production, art history, criticism and aesthetics in an attempt to meet the goal of art education (Clark & Zimmerman, 1978).

Many models on art appreciation, namely Broudy (1972) and Mittler (1986/2005), have established that the need for students to approach the activities through language, which is from simple to complicated stages of meaning and understanding about art. Students are encouraged to participate in activities that are based on the role models of the historian, critic and aesthetician. Art appreciation curriculum needs to facilitate the student's aesthetic perception towards their studio art production or creative work. Any approach in art education is recommended to encourage appreciation that concentrates on the aesthetic perception. In addition, it must be integrated with the student's knowledge and understanding of art.

In short, art appreciation within art education has a great potential to enrich the students' learning experience by exposing their own culture, other cultures, visual literacy, critical thinking, and aesthetic inquiry. The advanced level thinking skills imparted within art education make the art appreciation an essential approach, as it is a well-ordered program designed to give the student the best possible education.

## **1.2 Aims of the Research**

The ultimate aims of this research are threefold (a) to build a tertiary level visual communication module; (b) to measure students' achievement by using the module; (c) to determine the effect of the module; and (d) to improve the teaching of art appreciation.

### **1.3 Objectives of Research**

The objectives of this research summarize what is to be achieved by this study. Study objectives define the aims of the study conducted in this research. Resolutions of the research, adapt to the following moves and they are:

#### **1.3.1 General Objective**

- (i) To develop a teaching/learning module for a visual communication course that incorporates an art appreciation approach.

#### **1.3.2 Specific Objectives**

- (i) To quantify the scores concerning of students' achievement levels in the visual communication subject;
- (ii) To measure the differences in five set questions of tests mean scores by students across of time spent in the 14 weeks;
- (iii) To measure the differences in lesson (studio art production) mean scores by students across of time spent in the 14 weeks; and
- (iv) To determine the effect of the tertiary level visual communication module.

Briefly, it is the precise objective and what the researcher is trying to measure the tertiary level visual communication module that incorporates art appreciation.

### **1.4 Statement of the Problem**

This study is an attempt to build a tertiary level visual communication module that incorporates art appreciation. As a tertiary level art educator with ten years of

experience, the researcher is concerned with the increasing art appreciation as well as developing craftsmanship in studio art production. The researcher founds that students are keener in producing the final product by creating various bizarre studio art production.

To identify problems faced by art educators at private institutions in emphasizing studio art production and preparation of a module incorporating art appreciation at tertiary level, the researcher conducted a pilot study from July-September, 2014. The survey design with the data was collected by means of a questionnaire. The majority of these were Likert-like items based on a scale from “strongly disagree” to “strongly agree” to indicate the extent to which they agree or disagree with the statements. Other questions were asked for factual information, such as gender, education background, teaching experiences and area of specialization.

The participants were art educators,  $N= 94$ , 43 males (45.7%), and 51 (54.3%) females from private colleges or universities in Klang Valley. Among the 94 participants, 37 (39.4%) of them hold a Bachelor’s degree, 55 (54.3%) with a Master’s degree and 2 (2.1%) with a Ph.D. In terms of teaching experience, 37 (39.4%), the majority of the art educators have teaching experience between 5-10 years, 33 (35.1%) art educators possess more than 10 years of teaching experience and 24 (25.5%) with less than 5 years. In terms of area of specialization, there were 58 (61.7%) in the category of graphic design, 10 (10.6%) with a fine arts background, 12 (12.8%) in the category of others, 3 (3.2%) with a fashion design background, 2 (2.1%) with printing technology, photography and digital imaging, industrial design and art education background respectively. As for multimedia design and animation, ceramics and fine metal design 1 (1.1%) of each is in this area of specialization. A table summarizes the results (Table 1.1).



**Table 1.1:** Descriptive statistics of demographic variables

Demographic (N=94)	No. of respondents	Percentage
<b>Gender</b>		
Male	43	45.7%
Female	51	54.3%
<b>Highest degree</b>		
Bachelor's degree	37	39.4%
Master's degree	55	58.5%
Ph.D.	2	2.1%
<b>Years of teaching</b>		
Below 5 years	24	25.5%
Between 5-10 years	37	39.4%
Above 10 years	33	35.1%
<b>Area of specialization</b>		
Fine arts	10	10.6%
Graphic design	58	61.7%
Multimedia design & animation	1	1.1%
Printing technology	2	2.1%
Photography & digital imaging	2	2.1%
Fashion design	3	3.2%
Ceramics	1	1.1%
Industrial design	2	2.1%
Fine metal design	1	1.1%
Art education	2	2.1%
Others	12	12.8%

Based on the art educators view with the statement “Emphasizing studio art production”—In the first statement: I do not emphasize a lot on the studio art production like composition, artistic procedure, and skill for students to produce the final product, 47.9% strongly disagree, the second statement: I see many students skilled in using various art media able to make criticism of their own studio art production like composition, artistic procedure, and skill for students to produce the final product, 50% disagree and for third statement: I am certain that the students have an understanding of ways critical judgment about were made, 46.8% disagree.

Meanwhile, in the fourth statement: I am sure that the students show a more positive attitude towards their work of art (active participation) to express significant appreciation of the roles of the arts in society, 34% strongly disagree and for the last statement: I provide sufficient factual information about the subject of art (materials/techniques/perceptual/imagination by incorporating the cognitive and affective) skills in my studio-oriented programme(s) that influence the students' aesthetic attitude towards it, 62.8% disagree. A table summarizes the results (Table 1.2).

**Table 1.2:** Percentage of art educators views in each statement that strongly disagree, disagree, neutral, agree or strongly agree with the statement “Emphasizing studio art production”

Views	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
I do not emphasis a lot on the studio production like composition, artistic procedure, and skill for students to produce the final product.	47.9%	38.3%	12.8%	1.1%	-
I see many students skilled in using various art media able to make criticism of their own studio art production like composition, artistic procedure, and skill for students to produce the final product.	17%	50%	20.2%	7.4%	5.3%
I am certain that the students have an understanding of ways critical judgment about were made.	20.2%	46.8%	27.7%	2.1%	3.2%
I am sure that the students show a more positive attitude towards their work of art (active participation) to express significant appreciation of the roles of the arts in society.	34%	24.5%	27.7%	6.4%	7.4%
I provide sufficient factual information about the subject of art (materials/techniques/perceptual/ imagination by incorporating the cognitive and affective) skills in my studio-oriented programme(s) that influence the students' aesthetic attitude toward it.	17%	62.8%	7.4%	4.3%	8.5%

Based on the art educators view with the second part in the survey with the statement “Preparation of a teaching module”—In the first statement: I incorporate various aesthetic theories in the preparation of the teaching module that allow students to aesthetically experience their work of art, 40.4% disagree, the second statement: I prepare my teaching module well because I have been given proper guides to assist me in my teaching in the classroom, 40.4% strongly disagree and for third statement: I prepare my teaching module well because I have adequate teaching materials to assist me in my teaching that incorporates art appreciation with the studio art production, 51.1% disagree. Meanwhile in the fourth statement: I prepare a teaching module based upon the goals of self-expression for students to enrich art appreciation, 43.6% disagree and for the last statement: I have adequate textbooks that allow me to prepare the teaching module offering the art appreciation advice to incorporate with the studio art production, 40.4% strongly disagree. A table summarizes the results (Table 1.3). The findings showed that a majority of the participants is facing problems related to art appreciation. They emphasize a lot in studio art production and do not have background knowledge in preparing a teaching module at tertiary level. So, there was no emphasis or none at all on “art appreciation”.

**Table 1.3:** Percentage of art educators views in each statement that strongly disagree, disagree, neutral, agree or strongly agree with the statement “Preparation of a teaching module”

Views	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
I incorporate various aesthetic theories in the preparation of the teaching module that allow students aesthetic experience their work of art.	24.5%	40.4%	29.8%	3.2%	2.1%
I prepare my teaching module well because I have been given proper guides to assist me in my teaching in the classroom.	40.4%	30.9%	17.0%	5.3%	6.4%
I prepare my teaching module well because I have adequate teaching materials to assist me in my teaching that incorporates art appreciation within the studio art production.	23.4%	51.1%	12.8%	2.1%	10.6%
I prepare a teaching module based upon the goals of self-expression for students to enrich art appreciation.	21.3%	43.6%	16.0%	5.3%	13.8%
I have adequate textbooks that allow me to prepare the teaching module offering the art appreciation advice to incorporate with the studio art production.	40.4%	24.5%	21.3%	6.4%	7.4%

In addition, Zimmerman (1985) maintains that the teaching and learning of studio art production typically concentrate completely on students' psychomotor domain by involving only artistic technique, design layout or composition. So far, there is no indication that shows the studio art production offers students with an appreciation towards the visual arts. Furthermore, the educator also mentioned that many students have excellent skills in using various types of media or medium, but only able to make shallow responses of a work of art. In addition, Eisner (1972b) stresses that the aptitude to study and observe the world does not flow from the aptitude for making artistic process or studio art production. Moreover, Carpentier (1987) explains that art teachers in the 60's and 70's condemned the most important and powerful key studio art curricula established aiming at self-expression as inadequate and there is a need to change the art education programme by integrating art appreciation in the curriculum. Besides that, most art educators do not incorporate the aesthetic theory because they are indefinite how to go about it which is missing in most art programmes (Hamblen, 1988). Mittler (1980) also agreed with Chapman (1969), points out that there are a large number of indications showed that a studio-based programme only offers the insufficient factual information about the topic of art and have a slight effect on the students' attitude regarding art appreciation.

In emphasizing the disregarded part of the critical aspects of art one main line for curriculum improvement, Eisner (1965) argues that the combination of art appreciation with an art subject are the fundamental area that needs to be developed for students who are the main target audiences rather than art creators. Moreover, Eisner also maintains that art educators must not concentrate too much on the artistic production, but need to cover the critical aspects of the art in students' learning. The students have to learn how to look at art by using particular tools or theory to study them. Moreover, the art educator revealed that upon conducting tests to hundreds of high school and college

students within the state some years back, the writer founds that the student's attitude concerning art shows very minimal appreciation of the role of the arts in society or an understanding of the ways critical judgments were made. Students also did not perform well on the tests dealing with details of the artists and art history.

Perhaps this could be due to the lack of teacher preparation and insufficient resource materials in preparing the curriculum. Chapman (1969) emphasizes that amongst the obstacles to create an effective art appreciation goals are due to the lack of teacher preparation and insufficient resource materials in preparing the curriculum that should be helpful for them. As well as Conant (1965) reasons that there are only 25% of schooling has a proper curriculum guide in art education, however the majority of them were obsolete and redundant. This explains that the fact only few art teachers deliver sufficient guidance in the planning and presenting art appreciation and art experience to their students. There is little substantiation to support this issue has been enhanced over the recent years (as cited in Mittler, 1980).

Clark (1975) claims that the problem is also due to lack of school textbooks that offers art appreciation guidance for art teachers to refer to that makes the teachers have difficulty in preparing curriculum resources. Recently, an analysis of influential textbooks equipped for art teachers in the secondary discovered that there are significant importance were given for art appreciation, however, the major focus was given to the practical studio art production suggestions (as cited in Mittler, 1980). After discovering many problems in the curriculum planning despite of the subject and the survey conducted, the researcher wanted to give more importance in the development of perceptual abilities, aesthetic criteria and specified vocabulary.

According to Zimmerman (1985):

... I needed to place more emphasis on developing perceptual skills, aesthetic criteria, and specialized vocabulary, all of which would aid my students in making knowledgeable responses to art. This led me to find alternative strategies that would teach students to describe, analyze, interpret, and judge art. (p.31)

Thus, all these elements would assist the students in making well-informed responses to the work of art. Such emphasis would direct the researcher to find and discover alternative approaches, which would teach the students to go through the process of describing, analyzing, interpreting, and judging a work of art. Eisner (2004) reasons that most schools are failing and purposeless in a sea of displeasure because lacking of an interesting curriculum and the absenteeism of demanding standards. A philosophical foundation for art appreciation, with an emphasis on aesthetics, should be developed from which future curriculum modules can be structured.

## **1.5 Research Questions**

Through this study, some important research questions were raised. The research questions invite other questions in discussing the problem statements. The six research questions that guided in this study were:

### **1.5.1 Primary Research Questions**

RQ: What are the students' five sets questions of tests mean scores conducted for the visual communication subject?



### **1.5.2 Secondary Research Questions**

RQ 1: What are the percentages of students' improvement in the five set questions of tests scores?

RQ 2: What are the students' lesson (studio art production) mean scores?

RQ 3: What are the percentages of students' improvement in their lesson (studio art production) scores?

RQ 4: What are the differences in five sets questions of tests mean scores by students across of time spent in the 14 weeks?

RQ 5: What are the differences in lesson (studio art production) mean scores by students across of time spent in the 14 weeks?

The research questions raised in this section are used as a guide to answer the questions in the chapter 4 of this thesis.

### **1.6 Significance of the Study**

The significance of this study is to provide the students with a complete and balanced art education and to develop their understanding and perception of art appreciation by using the tertiary level visual communication module. This study is an attempt to develop a tertiary level visual communication module showing how needs might be met. The significances of this study are:

- (i) This study connects the art appreciation models and art as experience of aesthetic theories that were previously studied separately and do not produce comprehensive findings;

- (ii) This study was conducted for the construction of a tertiary level visual communication module that connects art appreciation models and art as experience of aesthetic theory;
- (iii) This study examines the variable that is the module and sees the effect on the new situation in the visual communication subject;
- (iv) This study tests a new instrument built to increase the students' perception, empathy and imagination, understanding and value of art appreciation of the visual communication subject; and
- (v) This study is important because it becomes an experiment to test the tertiary level visual communication module, which is expected to increase the students' self expression and cognition.

Thus, the results of this study would benefit the students and the art educators not only in visual communication subject but also in other subjects. Furthermore, there is a need to have resource material that helps the art educators to adapt visual communication and art appreciation with the productive aspects of art.

### **1.7 Scope of the Study**

This study is confined to students enrolled the first year of graphic design and multimedia programme in trimester one at Faculty of Creative Industries in a private university, Petaling Jaya campus. The total number of students used in this study is 35. The task is to overview the students' art appreciation approach through visual communication subject. This study focused mainly on the visual communication subject, which is one of the core subject within the graphic design and multimedia programme.

## **1.8 Theoretical Framework of the Study**

The researcher has found a few theories related to the issue that has been discussed. Following are the theories that have been used in the development of the conceptual framework.

### **1.8.1 Background of the Theory**

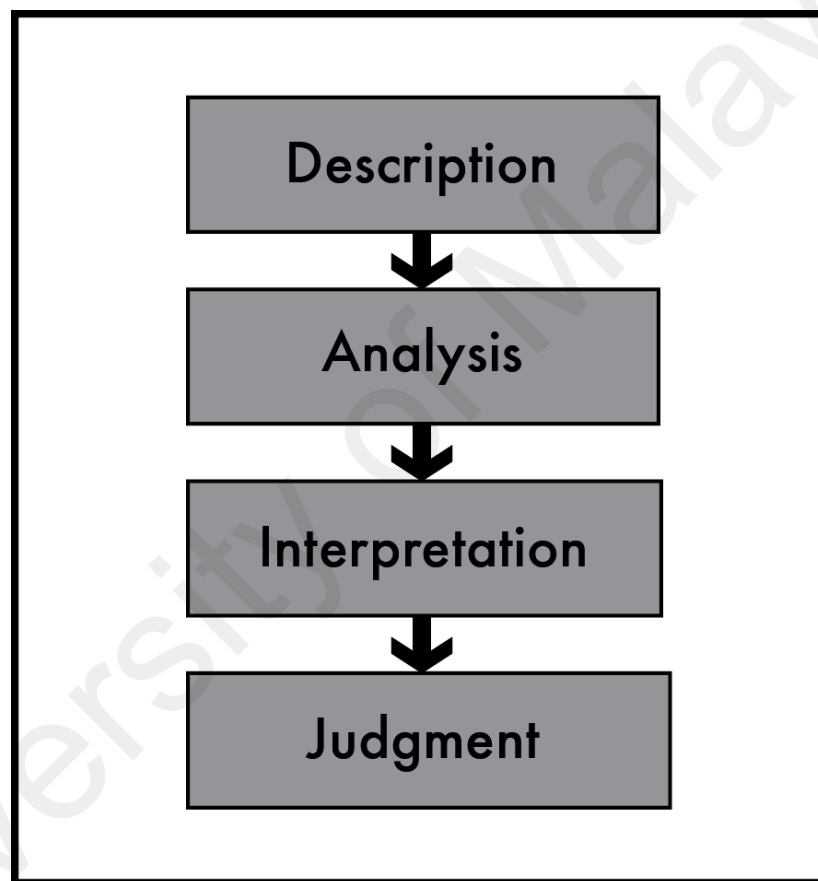
Basically, the whole guideline reflects several art appreciation theories were applied to create a tertiary level visual communication module in teaching art appreciation to students. The ability to experience aesthetically or respond to art is viewed by many writers as an effective condition necessary for entering into the appreciative realm. In addition, numerous writers state that cognitive components and activities, that tend to fall outside of the aesthetic experience, nevertheless contribute to the appreciation. Feldman (1967), Broudy (1972) and Mittler (1986/2005) proposed that these methods or models are believed to provide valuable experiences in exploring the meanings of art for students learning.

#### **(a) Art Criticism Theory/ Inquiry to Art Appreciation Theories**

Edmund Burke Feldman (1967) offered a different method for critical response or inquiry in art appreciation formats. According to Feldman (1967):

Formal education at all levels fails to devote much time to the establishment of a systematic foundation for critical judgment. Hence, even well-educated persons find themselves delivering the authoritative opinions of others, or offering their own views about art without really knowing how they arrived at them. (as cited in MacGregor, 1971, p.29)

Feldman (1967) claims that the model (Figure 1.1) is appropriate to be used in the art education programmes because art educators are basically involved in art criticism in the teaching of art appreciation and in studio instruction. The educators are engaged in the critical talk; therefore, they must have some of the skills as art critics. During the process of instruction an art educator describes, analyzes, interprets and makes judgments about the art objects in the classroom (MacGregor, 1971).



**Figure 1.1:** Feldman's model of art criticism

Feldman's (1967) model of art criticism is incorporated in studio art production and art history instruction. Feldman has four aspects in performing art criticism: (i) describing a work of art by naming things seen and how the work of art seems to have been formed; (ii) formal analysis that includes an explanation of qualities like shape, colour, texture and line; (iii) interpreting the meaning of the work of art; and (iv) judgment, Feldman's method means evaluating by making comparisons, or talking

about the originality and craftsmanship. In the process of learning, the purpose of art talk and the student's experience would be influenced by the art educator's objective; which is, whether the instruction is intended at assisting the students to become only art producers for their work of art or to assist them to be more sensitive in their responses to art appreciation (MacGregor, 1971).

Greer and Rush (1985) agree that Broudy's (1972) four steps of appreciative or perceptual process are used in the most art education programmes, and the most outstanding art appreciation model of the Getty Education Institutes (as cited in Hamblen, 1985). Occasionally also called aesthetic scanning, Broudy's structure consists of exploring sensory qualities, formal relationships, expressive meanings and technical properties. Although judgment is not included, Madeja (1979) describes that Broudy's work appears to place upon it and stress was given upon perceiving an art object aesthetically in terms of its qualities (as cited in Hamblen, 1985). Numerous art educators, art critics, and aestheticians have created about the components of informed aesthetic response for art education programmes.

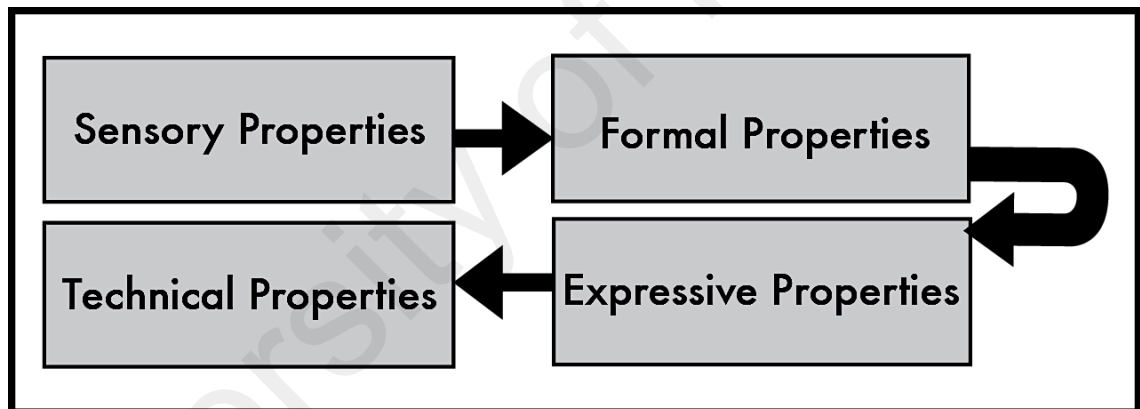
According to Silverman (1972):

A variety of conceptual schemes have been proposed which are designed to enhance interactions with aesthetic stimuli... Broudy has over a period of some fifteen years reviewed such as schemes and has digested and extracted the essence of many of them in his recent essay 'Enlightened Cherishing'. (as cited in Borgmann, 1981, p. 6)

Furthermore, Carole Holden (1977), an art teacher, used Broudy's theory and established a method in preparing aesthetic education curriculum mentioned that this framework was found to be useful and successful both in the teaching and learning

process for the teachers and students in aesthetic education. This is the perceptual method of aesthetic education established predominantly on Broudy's work and also others who have tried with new approaches in various situations at various levels (as cited in Borgmann, 1981).

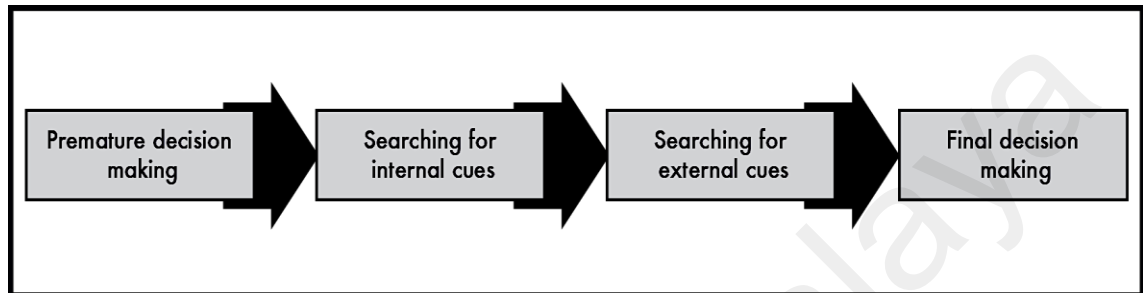
In expanding aesthetic experience, it requires expansion of aesthetic sensitivity for works of art whereby aesthetic sensitivity could be developed methodically by creating awareness for critical appreciation in terms of sensory properties, formal properties, technical properties and expressiveness properties (Figure 1.2) in the arts. The Broudy's model identifies these four levels of aesthetic scanning involve what the art educator referred to as the informed aesthetic response (Broudy, 1970).



**Figure 1.2:** Broudy's model of art appreciation

As well as, Mittler (1980) finds that an art appreciation program must incorporate a sequence of art criticism and art history operations. The art educator proposed four stages; (i) premature decision-making that is a crude scanning operation which often terminates in premature decision-making based upon an incomplete analysis of available cues on a perceive object; (ii) searching for internal cues that lead to more discriminate decision-making; (iii) searching for external cues to checkout and confirm decisions; and (iv) final decision-making to take consideration of both internal and external cues (Figure 1.3). Mittler also explains that by using the suggested four steps as

a guide, it is likely to recognize and categorize the art criticism and art history process believed to be significant to an art appreciation programme. Through this process, students are able to make and defend individual, differentiate judgments with regard to a various kind of visual art forms.



**Figure 1.3:** Mittler's model of art appreciation

### **(b) Formalism Theory**

The main notions for both Bell (1914/2014) and Fry (1920/2011) are aesthetics, only “significant form” must be studied as the soul of visual art forms. It is believed that through significant form, one can assess the art since it can clarify the peculiar nature of an aesthetic experience which it represents the autonomy of work of arts (as cited in Braembussche, 2009). Braembussche also emphasized that Bell and Fry's theory of significant form is similar to the contemporary view that visual art is concerning the artistic process that is often related to formalism, technical and aesthetic property of work of arts. Both art critics believe that the elements like lines, shapes and colours govern the formal quality of works of art.

Formalism is predominantly an examination about what it takes to determine the aesthetic characteristics or features or properties of things that incorporate the elements and principles of art (Figure 1.4). “Aesthetic” is an approach to give a sense of the features that are aesthetic like: beauty, ugliness, daintiness, dumpiness, elegance, and etc. Formalist theory emphasizes meaning that is intrinsic in the formal qualities of a

work of art.

According to Braembussche (2009):

[Kant] held that free beauty could only attributed to an object according to its formal properties, without considering its function and purpose. Moreover formalism in Kant is linked to the aesthetic experience as such: the sense of beauty of objects or natural phenomena also belongs to this experience. (p.62)

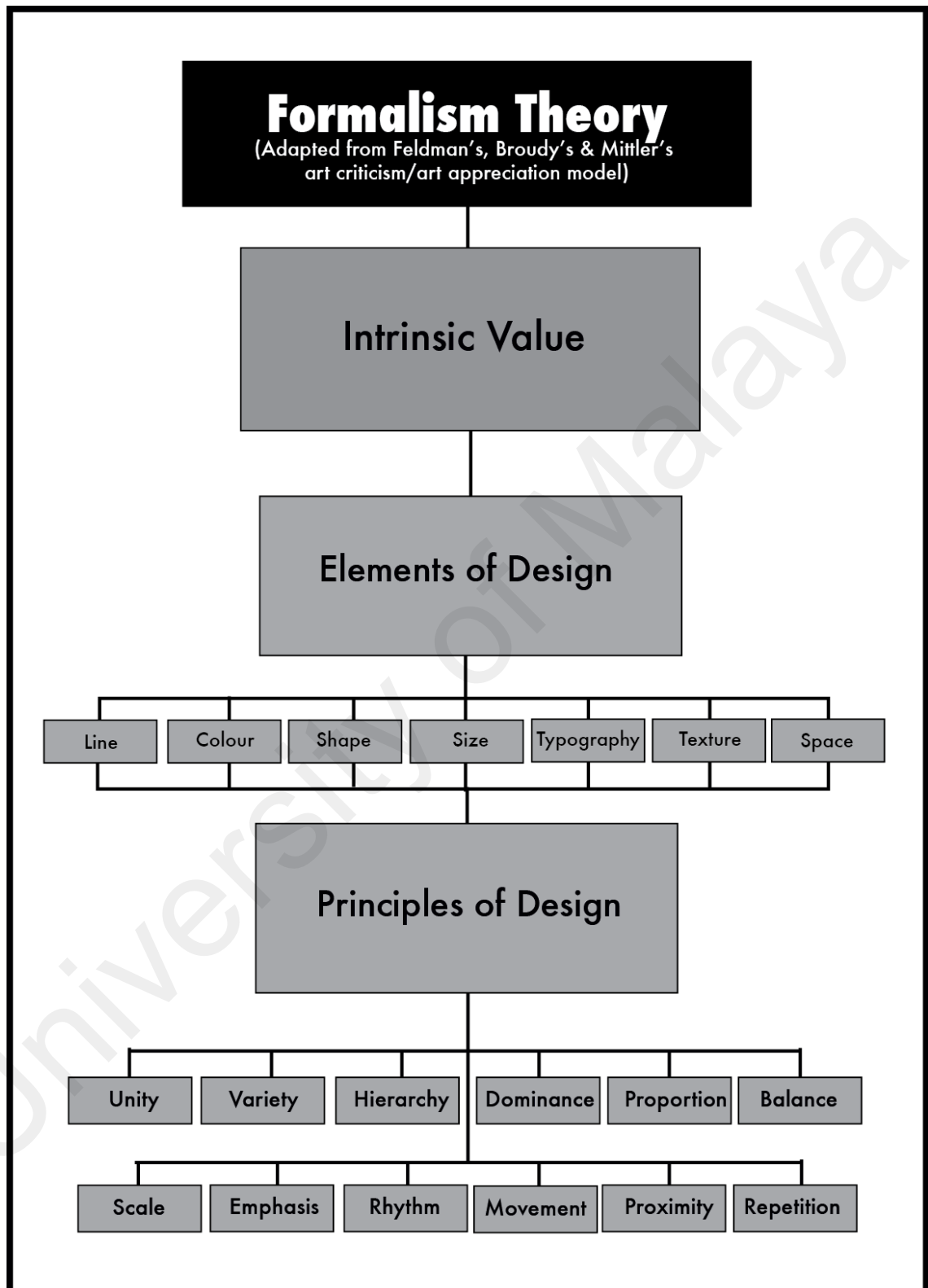
Bell (1914/2014) explains that to appreciate works of art it has to be related to the experience from our past, the knowledge that we have and emotion can influence an individual interest. The only internal or intrinsic criteria are considered important for the formalists, which are the forms (elements and principles of art) of the work of art and not the content. This is because the judgment of work of arts can be merely based on the formal properties (as cited in Braembussche, 2009).

### **(c) Intrinsic Value**

Parker (1920/2003) addresses that the intrinsic value of art instantly recognized in the experience of the arts is identified as “hedonistic”; value of art that involves the enjoyment of sense of the aesthetic expression media offers, such as pleasure in the colour, rhythm and movement by using line and form. There are two parts of formalism theory in relation to the visual communication subject, which are the elements of design (line, colour, shape, size, typography, texture and space) and principles of design (unity, variety, hierarchy, dominance, proportion, balance, scale, emphasis, rhythm, movement, proximity and repetition). These two components are the building blocks used to create a work of art. Braembussche (2009) stresses that formalism depends purely on the artistic criteria to assess works of art that is judged with independent, intricate,



autonomous experience to be reflected on their own distinctions.



**Figure 1.4:** Theoretical framework being used in this study by researcher

### **1.8.2 Conceptual Framework for the Study**

For this conceptual framework, related theories were used in this study. Art criticism or inquiry to art appreciation theories, Feldman (1967), Broudy (1972) and Mittler (1986/2005) were used as departure point; incorporating formalism theory, (Bell, 1914/2014; Fry, 1920/2011); Dewey's (1934/1980/2005) aesthetic experience and elements of experience (Parker, 1920/2003). Following this section is the detailed explanation of the conceptual framework.

Below is the conceptual framework proposed for this study (Figure 1.2), which this section focuses on applying the concepts to a tertiary level visual communication module for art appreciation. The researcher has generated two propositions which were included into two respond modes: (i) intrinsic value covers the aspects of the elements and principles of design and (ii) aesthetic experience: elements of experience cover the aspects of media of expressions, aesthetic expression, sense elements and image of the various senses. These levels are sequentially arranged and as seen as progressive in achieving art appreciation.

This study conducted to look into students' achievement in their art appreciation through visual communication subject. Students were given exercises, tasks, and assignments to show their art appreciation in art production and assessing their work of arts based on the tertiary level visual communication module. At the end of each activity, the researcher examined the student's studio art production based on two types of independent rater. The first rater is namely media of expression, aesthetic expression, sense elements and images of various senses to assess students' appreciation towards a work of art. The following are the explanation given for each of the criteria for elements of experience used in the scoring rubrics:

### **(a) Aesthetic Experience**

Aesthetic experience begins with a compelling reason to engage—a felt need, tension, or puzzlement that requires struggle. It continues in an uninterrupted movement towards an end, a movement infused with anticipation of the final outcome (while the movement may be interrupted in time, it is not interrupted in intent). Along the way, we take action, even if that action is only intent observation, and we care about the things and conditions that result from our actions, especially their bearing on the anticipated end. Finally, the ending is a consummation (not merely a cessation) that connects all events in the experience into a continuous, purposeful movement (Dewey, 1934/1980/2005). Art in the narrow sense results when the students create products or experiences whose direct aim is to create aesthetic experiences with those who appreciate the work.

### **(b) Elements of Experience**

In terms of analysis of aesthetic experience, Parker (1920/2003) has proposed elements of experience in the process of learning. The writer mentioned that to create a tangible notion of art experience and relating it with other facts; one should choose the components of mind inflowing into the art experience and reveal their relationship of characteristic. It describes the first element; each and every experience contains sensation of the media of expression example a painting that has colour. Vague feeling is the characteristic of aesthetic expressions, which the media used, represented an expression of moods. Meanwhile the third element that is considered is sense elements, which possess a function to represent a thing. The last element included is image of various senses—sight, hearing, taste, smell, temperature, movement which arises in connection with the ideas or meanings, making them concrete and full.

**(i) Media of Expression (ME)**

This section of the rubric refers to the media (elements of design) that has been used by students' in creating the work of art. Students' able to recognize the types of media, e.g. line, shape, colours and etc. used in the exploration of their work of art.

**(ii) Aesthetic Expressions (AE)**

This section of the rubric shows an expression of media (principles of design) creates an expressive mood created by the students' in their work of art. For example, the use of line can create a sense of movement, variety, scale, emphasis and etc. used in the explorations of their work of art.

**(iii) Sense Elements (SE)**

This section of the rubric refers to the relationships between the elements and principles of design whereby certain ideas/feelings in the work of art may constitute the meaning. For example, the character and rhythm of lines and colours have used some kind of emotions.

**(iv) Image of Various Senses (IVS)**

This section of the rubric refers to the sight, hearing, taste, smell, temperature, movement-which arise in connection (relating elements and principles) with the ideas or meanings. For example, the uses of warm colours to show sunlight also arouse a faint image of warmth.

Meanwhile to examine their studio art making was based on four components, namely source work and research, concept development, design/composition and craft/execution. The following are the explanation given for each of the criteria for art

making used in the scoring rubrics:

**(i) Source Work and Research**

This section of the rubric refers to the preliminary investigation and study of the useful source work and research in order to develop new concepts to be carried out by the students' based on the given theme.

**(ii) Concept Development**

This section of the rubric refers to the development and evaluation of new concepts to convey interesting ideas.

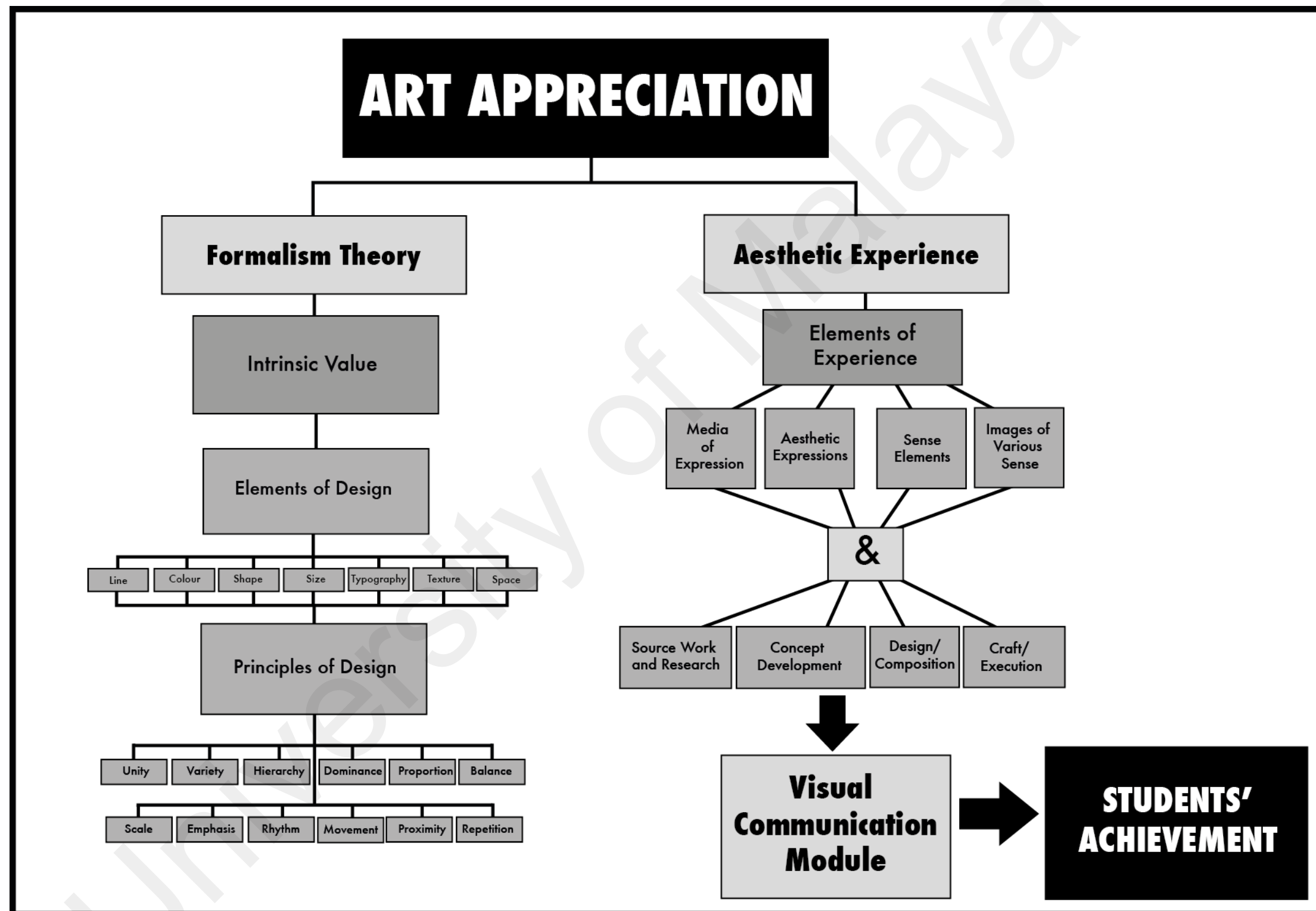
**(iii) Design/Composition**

This section of the rubric refers to the creation of a work of art based on exciting design/composition.

**(iv) Craft/Execution**

This section of the rubric refers to the student work to maintain a best impression of his/her work of art.

In order to test the objective of the selected theories, the researcher developed the tertiary level visual communication module and examined on the students who participated in this research activity. The researcher conducted this research activity in a classroom setting. Then, the researcher collected all the students' five sets questions of tests and lessons (studio art production); and was given to the five raters to assess their scores.



**Figure 1.5:** Conceptual framework of the tertiary level visual communication module proposed by researcher

## **1.9 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 to establish internal and external validity.

### **1.9.1 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). Finally, the researcher in this experiment employed the limitation of repeated measures ANOVA studies. The repeated measure ANOVA was employed to investigate the changes in mean scores over five time points both for five set questions of test mean scores and lessons (studio art production) mean scores. The repeated measure ANOVA has limitations with respect to the generality of the findings. This is due to the involved a specific group of students who enrolled in this subject were small, a group of 35 students as this programme are found to be unique courses which not many students enroll in a semester.

### **1.9.2 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 without consideration of guideline provided by the Ministry of Quality Accreditation (MQA) standard operating procedure (SOP).

During the research, the researcher ran into several difficulties that have limited the study on the issue. Several participants tend to absent from lessons (studio art productions) and tests due to unforeseen circumstances. The study has been conducted for 14 weeks unable the researcher to extend the study. Due to time limitations, the researcher could not conduct any replacement or extra classes for those students who were absent from classes.

### **1.9.3 Limitations of Equipment/Facilities**

The only room equipped with light box was in the drawing studio. No photocopy machine provided in the building for students to make their photocopy. The lesson 6-10 needed them to experiment with playing with the size of letterforms, students needed to trace by enlarging them using their laptop. These lessons require them to explore and experiment the point size of letterforms by using a photocopy machine. Also, art instructor also the researcher was not provided with the art materials to show students a sample classroom exercise. Besides, the laptop or LCD provided to the researcher to conduct her research also has technical problem, for example, faulty wire, the LCD does not show the accurate colour when it is projected and due to the problematic laptop hardware delayed the researcher's briefing. Furthermore, the studio classroom in not aesthetically pleasing and not equipped with good facilities or elements of design such as adequate lighting, warming and welcoming colours, temperature and privacy and layout of the classroom.

### **1.9.4 Limitations of Space**

The limitation of space in the classroom also becomes the issue. The classroom was too small and congested made 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. During the third week of the semester, while conducting the research, the photography lab equipped with air conditioning on the first floor had major technical error (burst and the whole first floor were smoky). The researcher, all the other lecturers and students who were having classes during this hour were asked to leave. The class resumed after 20 minutes.

During the middle-test (third test), the switch in the classroom tripped and it was difficult for the students to do their test. Furthermore, the water from the air conditioning was dripping and the classroom started to smell. The researcher had to find another classroom to conduct the test and delayed by 15 minutes that the researcher had to extend another 15 minutes.

### **1.9.5 Limitations of Financial Support**

Lastly, the researcher founds that financial is another limitation in doing the research. To give a token of appreciation to the participants' the researcher was unable to receive grants that could assist with the research.

These were the limitations and difficulties identified by the researcher during the process of this study.

### **1.10 Definition of Terms**

For purpose of clarification on the nature of this study and the way it is conducted, the definitions of terms were provided.

- (i) **Tertiary Level Visual Communication Module**— New teaching module is an instructional package designed to teach visual communication with inquiry of art appreciation.

- (ii) **Art Appreciation**— To perceive, understand and value art (Marantz, 1966 & Pepper, 1949).
- (iii) **Visual Communication**— Students who take the subject as the core/major subject offered in the first year of study.
- (iv) **Tertiary Level**— First year students who enrolled in their undergraduate programmes.
- (v) **Aesthetic Experience**— As the study of sensory or sensory-emotional values for the purpose of a critical interaction and aesthetic response towards a work of art (Dewey, 1934/1980/2005).
- (vi) **Elements of Experience**— To create a tangible notion of art experience and relating it with other facts, one should choose the component of mind inflowing into the art experience and reveal their relationship of characteristic (Parker, 1920/2003).
- (vii) **Aesthetics**—Concerned with the study of the mind and emotions in relation to the senses that deal with perception, understanding, and appreciation of objects which move or please viewers by relating it with artistic process aimed at comprehending aesthetic experience (Greer, 1984; Lankford, 1992).
- (viii) **Art Criticism**—Responding to, interpreting meaning, and making critical judgment about works of art distinguished from an aesthetic inquiry it is directed toward appreciating works of art (Feldman, 1973/1992).
- (ix) **Studio Art Production**—The process of learning about art materials, techniques, perceptual skills and developing creativity within the creative

process that expose student's intuition both in their work and old masters (Spratt, 1987).

- (x) **Cognitive**—Relating to conscious mental activities such as thinking, understanding and remembering to tap students' higher cognitive thinking skills.

### 1.11 Summary

This chapter is an introductory, subdivided into 11 parts; that covers research background, aims of the research, objectives of research, statement of the problem, research questions, significance of the study, scope of the study, theoretical framework of the study, limitations of the study, definition of terms and chapter summary.

In this chapter, the researcher has discussed the research background pertaining to this research, aims of the research is to generate measurable and testable data, the objectives, providing specific actions to reach the aim of this research and statement of the problem conferees of the issue addressed. The researcher has used research questions as a guide and center for the issue, the significance of the study discusses the contributions of this study would be of interest to scholars and scope of the study examined the parameters of the study that is being operated. The theoretical framework of the study provided the researcher with a particular perspective to examine the issue reviewed, limitations of the study discussed the difficulties and occurrences that arise in this study, which is beyond the researcher's control and definition of terms, defined the basic terminology used in this research. Lastly, chapter summary discussed the structure of chapter one of this thesis.

## **CHAPTER 2: LITERATURE REVIEW**

### **2.1 Introduction**

The review of literature draws from the writings of art educators, researchers and philosophers in related fields and theories that include art appreciation, art criticism, aesthetics and the philosophy of art education. Reviewing theories that have influenced art appreciation from the past may help us to understand and examine the present in order to prepare for the future in art education.

### **2.2 Part 1: Art Appreciation**

In general, art appreciation is significant for many reasons because it is directly related to art objects. The study of aesthetics has regularly observed the philosophies of art's value and through numerous theories has examined the experience and unique qualities resulting from art. Educators and writers from art education and aesthetic education fields often apply the term appreciation when debating the goals of art education.

Appreciation is all about perception, understanding and evaluation. Pepper (1949) explains that the art appreciation process depends solely on understanding. In the widest sense, the appreciative phenomenon is the liking of belongings for themselves. As well as Marantz (1966) maintains that appreciation commonly means the understanding, perception and valuation of art (as cited in Carpentier, 1987). The following section of this chapter emphasizes in the areas of art appreciation that focuses on its concept and its fundamental components, namely (i) aesthetic perception, (ii) aesthetic empathy and imagination, (iii) understanding and (iv) value.

### **2.2.1 The Concept of Art Appreciation in Art Education**

Numerous educators and writers in the field of art education and aesthetic education has observed the aptitude in experiencing aesthetically or responding to a work of art as an emotional situation needed for appreciation. Furthermore, several scholars viewed that cognitive element and the activities of the learning domain, that fall outside of the aesthetic experience realm nonetheless contribute to the appreciation.

Broudy (1970) investigates that the development of aesthetic experience needs growth within aesthetic sensitivity towards a work of art with a good consciousness of sensory properties, formal properties, technical properties and the expressive properties when observing a work of art. The aesthetic judgment needs to be included within the criticism practice towards a work of art (as cited in Carpentier, 1987).

Nonetheless, Mittler (1980) suggests that art appreciation through aesthetic response in art history and art criticism, which are the two significant components that could help the student to have an aesthetic experience. Just like Broudy (1970), Mittler promotes that students could gain aesthetic experience through the expansion knowledge about art with a combination of critical dialogue through aesthetic judgments. Vinegron (2008) shares the similar notion with Broudy and Mittler; explains that art appreciation is based upon individual's judgment and personal taste and response towards a work of art.

Also Osborne (1971) rationalizes that appreciation is used when students participate in analyzing a work of art with an aesthetic attitude, whilst the perception of appreciation begins or moves from aesthetic response. The root of appreciation is an aesthetic attitude therefore it is the notion of aesthetic perception. The writer stresses that aesthetic experience consists of various perceptual experiences that contribute to the early stages of appreciation (as cited in Carpentier, 1987).

Further discussion of perceptual experiences, Osborne (1971) writes:

But they, and still more the attitude and attention which favors their arousal, are the prototype from which can be developed the habit of aesthetic contact with works of art and other objects capable of supporting more sustained acts of appreciation. (as cited in Carpentier, 1987, p.54)

Aesthetic attitude is essential when learning or moving into appreciation for the students. Furthermore, Osborne (1971) explains that situations where the students; briefly shifts out of and back towards aesthetic attention whilst utilizing skills or knowledge in acquiring an appreciation in the act of self-expression. Indeed, the writer finds that the process of art appreciation involving intricate aesthetic objects in a work of art is normally linked with theory and analytic techniques so that we can be familiar with and be able to make an appreciation (as cited in Carpentier, 1987).

The knowledge and understanding of theoretical and analytical techniques suggest the student take into account of relevant information about a work of art. This inquiry towards appreciation underlies a critical approach enables the student to grasp better and responding aesthetically are said to have an appreciation towards art. It means the student aesthetically approaches a work of art with an attitude acquire more intricate knowledge about art. This type of process, Dewey (1934/1980/2005) reveals that the aesthetic transaction shows a relationship between the object and an individual.

Undoubtedly, Dewey (1934/1980/2005) argues that students involving with a work of art create an experience that should re-create the work of art as similar process that the artist has done. The writer establishes that the artist goes through numerous processes in creating a work of art such as selecting, simplifying, clarifying and editing,

and reducing based on his viewpoint and interest. For such response, Dewey did not separate the emotional aspect from the intellectual. Instead, the writer integrated the emotional aspect with intellectual for an aesthetic response to create an aesthetic experience of art regarded as emotion in the central position of the response.

Several studies (Feldman, 1970; Forster, 1975) suggest that the concept of appreciation; knowledge about the work of art can be attained through art criticism and art history. Similarly, Stolnitz (1960) founds that knowledge that has been expanded due to the effect of the work makes his senses solid and specific (as cited in Carpentier, 1987). Hence, attitude and aptitude are perceived as the two important components for art appreciation, which motivates understanding and perception.

The value is associated between object or a work of art with the response of the students and the connection between the two later (Rader & Jessup, 1975). There are two verges to be discussed; they are valuation of the subject and the object of value. The value is contained within the relationship between the two. The term value in this context is referring to valuing or appreciating a work of art. This is an interactive activity, which influenced by the student's attitude and aptitude. Broudy (1961) asserts that aesthetic values are realized whenever an individual perceived an object as an integrated expression that has a significant emotion. This point serves as the first estimate to define the meaning of an aesthetic experience.

Broudy (1961) investigates that aesthetic value happens through attitudes and aptitudes that students have towards a work of art which eventually influence the aesthetic experience. As for the educator, aesthetic value is a skill to become a connoisseur by achieving a level of connoisseurship, which falls under the notion of appreciation. The writer discovers that appreciation through the perception of sensory properties (e.g. line, colour, form, shape, texture, value and space) and formal properties

(e.g. analyzing the principles of design; harmony, balance, rhythm, pattern, emphasis, movement, variety, economy and proportion), identifying important, understanding the fundamental of unity, together with identifying emotion, mood or feeling and meaning are created in a work of art. Appreciation must involve an instructional strategy in the process of teaching and learning.

According to Broudy (1961):

Once beyond the simple, obvious, and familiar – whether it be in poetry, literature, music, painting, architecture – the aesthetic object demands study. Not that the viewer will get some kind of impression without it, but it may be a very impoverished impression as compared to what he might get. (p.218)

Broudy (1981) suggests that students, who play a role as observers, eventually learn to investigate the form and content in a work of art. Such investigation enhances the development of the students to create sensitivity towards formal qualities or organizations of the work of art. The students' aesthetic impression of a work of art needs to be unified with the formal analysis of content. Hence, the development of appreciation is an ability to respond to a work of art in a more complex approach. The art educator finds that perception and judgment is seen as the foundation for appreciation. The key component of general aesthetic education is to develop students with skill in terms of perception and judgment in a work of art. Furthermore, an appreciation embedded from an artistic perception is reflected authentic and then enhanced with knowledge about and an aesthetic experience with art history, art criticism and aesthetic theory to develop into a cultivated appreciation through artistic perception and an authentic judgment (as cited in Carpentier, 1987).



As for Berleant (1970), there is a transaction concerning students and the work of art with the existence of other elements that are indivisible and sometimes indistinguishable in the field of aesthetic. And there are: artist and artistic tradition, social and cultural aspects that have influenced the artist and the work of art, and the social and cultural factors that influence the observer's response. The contributing elements in this aesthetic concept develop apprehending component that affects the aesthetic experience.

Berleant (1970) explains that there are relatively independent activities such as apprehending, appreciation and understanding a work of art. When the observers' engaged in perceptual activity, it is referred to as apprehending. While appreciating as observers, they are engaged in a certain way of apprehending, with a particular aesthetic manner, thus they are experiencing a work of art aesthetically. The contribution to the aesthetic theory is achieved by appreciation or aesthetic experience with a work of art. To understand art is by theorizing about it, which is the emphasis is given by aestheticians. Through the aesthetic theory, an observer has aesthetically been able to respond to art, consequently enriches and contributes toward appreciation. Additionally, Berleant also founds that an art appreciation could not be created through the explanation of the theory, but for some extend it can be clarified which a student engages in activities that are outside of the aesthetic experience. Such activities contained investigation, knowledge and making art criticism by the students, who play the key roles as observers.

Broudy (1981) who also has the similar opinion as Berleant (1970), mentions that appreciation in terms of aesthetic education includes activities outside of the aesthetic experience. These activities are identified as criticism and the use of language, which the art educator recommended that participation in the art criticism activities, able to improve the students' abilities to increase their perception and judgment that

subsequently creates an aesthetic experience through a study of a work of art (as cited in Carpentier, 1987).

However, Marantz (1966) founds that appreciation is perception and judgment supported by knowledge that can be gained through analysis to create an emotional awareness for a work of art. Moreover, art appreciation may have many characteristics and for the purpose of aesthetic education, and a schema consists of two parts: analytical and synthetic must be included (as cited in Carpentier, 1987).

According to Marantz (1966):

The analytical categories are ones which either teachers or students use to find out what might have gone into the creation of the work of art. The synthetic categories are those which depend upon the individual's capacity to get something out of the work other than the facts of analysis.  
(as cited in Carpentier, 1987, p.61)

In terms of analytic category, Marantz (1966) sub-divided into three components, namely identification, description and context that comprise techniques of discovering the qualities in works of art and the incidents that affected the creations. Meanwhile, in terms of synthetic category, it is divided into three parts, namely association, criticism and friendship. These parts constitute to indicate ways for an observer or student can be critically aware and comprehend fully in terms of aesthetic value that is found in a work of art (as cited in Carpentier, 1987).

With the combination of the analytic category (students as observers, their personal reflection together) with synthetic category (lead the students as observers), which Marantz (1966) describes that through appreciation, observers can develop a friendship through a work of art. The foundation for these two categories serve as a cognitive

process that is important for appreciation creates an aesthetic experience that dwells in the affective domain (as cited in Carpentier, 1987).

Broudy (1981) emphasizes that the importance of dealing with the aesthetic experience in critical analysis. It as an approach towards perception, which is accompanied by a certain attitude. The current schooling system only concentrates too much on psychomotor domains, thus aesthetic experience has been neglected and has no place in the curriculum planning. The psychomotor domain is given more importance by students and art educators in studio art production and less or secondary importance given in appreciation. It appears that schooling must take into account the importance of appreciation by taking consideration in aesthetic education as it is vital and needs to be cultivated.

### **2.2.2 Key Components of Art Appreciation**

In this section, a more focused examination of the importance of three key components of art appreciation that included aesthetic perception, understanding and value. Numerous writers have expressed the significance and purpose of these key fundamentals by taking into account differences in terms of definition and importance.

#### **2.2.2.1 Aesthetic Perception**

The key characteristic of aesthetic experience is perceptual awareness or better known as aesthetic perception. Broudy (1988) mentions that aesthetic perception skills could be explained through a process of an aesthetic scanning using numerous mediums (as cited in Choi, 2001). The three components to study aesthetics are based on perception, understanding and appreciation towards an art object. In the research conducted, Greer (1984) includes four significant areas, namely: aesthetics, history, criticism and art production. At one point time, the writer incorporated all the three in

aesthetic, subsequently removed criticism and appreciation of aesthetics. The first step of teaching appreciation or criticism is to cultivate students' attitudes through getting them involved with the process by identifying the characteristics of a work of art.

According to Greer (1984):

This initial stage of attending to works of art is seen as establishing their aesthetic perception. Because this role of aesthetic perception is basic to every domain of art, it follows that a major goal of discipline-based instruction is to provide conditions that can lead to aesthetic experience.

(p.214)

Greer (1984) argues that aesthetic as developing the students' perceptual abilities in the process of critical analysis. Furthermore, it also helps to develop their attitude through a work of art observation and relating it with aesthetic theories. The writer argues that the importance of aesthetics as a criterion for art criticism and later moving into an appreciation realm. Other domains are also connected to the aesthetic domain, although it has a separate area of value.

When discussing about perception, response, and understanding of the work of art, Clark, Day and Greer (1987) writes:

As students learn to interact with works of art, their perceptions and discriminations of the importance and meaning of artworks are refined. Students who learn to perceive all aspects of an art object begin to gain access to the powerful meanings in works of art. (Clark, Day & Greer, 1987, pp.143-144)

Similarly, Carpentier (1987) mentions that Broudy (1974) has included aesthetic attitude as an essential component of aesthetic perception because it clearly specifies an aesthetic outlook.

Broudy (1974) states:

Perception, accordingly, is the distinctive mode of aesthetic apprehension, not conceptualization, not analysis into parts, not calculating the relation of the object to one's purposes, its cost or price, not remembering what has happened before, and not dreaming of what will happen in the future. (as cited in Carpentier, 1987, p.64)

Also in a study conducted by Smith and Smith (1970), the writers conclude that aesthetic theories are related in the process of responding or attending to a work of art because one makes a unique response which is identified as disinterested contemplation, aesthetic beholding or an aesthetic experience. Hence, aesthetic theories found to be the foundation of aesthetic experience in teaching and learning within an art education programme.

#### **2.2.2.2 Aesthetic Empathy and Imagination**

Aesthetic empathy is dominant in the process of aesthetic perception that considered by various art educators as the foundation for the development of appreciation for works of art. In the creative process, it is important to acquire and manipulate images in the studio art production to find opportunities leading to a complete understanding of art that can be beneficial to students in developing aesthetic empathy to enrich appreciation (Clark, Day, Greer, 1987). Aesthetic empathy or also known as empathic perception arouses the imagination often helps the students to understand and value the work of art. The characteristic of an aesthetic argument is giving assertions concerning formal

qualities of an art object. Also, Lipps (1935) investigates that sensuous appearance not contained in the object itself when seriously thinking or contemplate with a work of art and such act gives an aesthetic significance of the object that creates an enjoyment (as cited in Carpentier, 1987). Funch (1997) who also shared the similar notion with Lipps describes that the study of art and beauty is developed from a thoughtful phenomenological investigation, explanation on the concept of empathy that shows multifaceted connections between the student and the work of art.

Akin to Carpentier (1987), Funch (1997) explains that enjoyment; satisfaction or pleasure is an unavoidable element of aesthetic empathy. This process starts with a description that is a careful observation of the work of art. The description may also involve some element related to interpretation that can appear to be more intricate. This is apparent when observers describe an art object based on its properties (sensory, formal, technical or expressive) and also based on what is its function. Feeling, mood, or creative activity might be significant elements that can aid the observers to develop fellow feeling (involves emotional features) for the work of art.

In addition, Lipps (1935) discovers that empathy is considered as feeling but feeling with an experience of something, a person or an object. For example feeling like sorrow, longing and pride is represented within a person, however the same feeling of empathy are instinctively experienced as a sense of belonging to a person or object that is perceived (as cited in Funch, 1997). As well as Conklin (1971) founds that the appreciation towards a work of art perhaps with an increase of empathy, both cognitive domain and emotions aspects. Empathy inevitably encompasses both cognitive and emotional parts and either part complements to each other concurrently. The aesthetic pleasure is experienced between the work of art and the aesthetic response. Observers

have an instant encounter with the work of art, which neither the feeling nor mood does not stand outside nor mood exists in the work of art (as cited in Carpentier, 1987).

Hence, Lipps (1935) reveals that aesthetic response or enjoyment is achieved by observing a work of art on its basis or fundamentals. When discussing about aesthetic response, Lipps states:

.... the enjoyment of an object, which, however, so far as it is the object of enjoyment, is not an object, but myself. Or it is the enjoyment of the ego, which, however, so far as it is aesthetically enjoyed, is not myself but objective. (as cited in Carpentier, 1987, p.21)

Thus, the work of art can be categorized into two phases: Firstly, an observer while viewing reflecting his feeling towards a work of art. Secondly, aesthetic response or enjoyment achieved by the observer's experience with the work of art's aesthetic content and this observer and the object experiences with a spirit. These combinations are discussed in the presence of the work of art (Funch, 1997).

Also Rader (1979) establishes that the empathy methods simply include two fold awareness's of the person or self and the object that is being experienced resulted from the interpretation made. The individuality automatically happens between the observer and the object, therefore there is not any dualism occurs in the process of empathy. Another philosopher who dealt with the concept of empathy, Lee (1987) claims that empathy clarifies a phenomenon that the students experienced concrete kinesthetic movement while analyzing a work of art (as cited in Carpentier, 1987). The observer expressed movement that is perceived in a work of art, though not being externally conscious of actual a muscular activity that has been experienced earlier.

Carpentier (1987) writes:

Actual experienced movements and memories of movements combined and fused and formed feelings that would be projected by the viewer into the work of art. The individual's awareness of movement and subsequent feelings focused away from the self when they attributed these to the work of art. (pp.22-23)

Later, Lee (1911) describes this theory as a mimetic or better known as the theory of muscular hypothesis. This concept, actual muscular kinesthetic was experienced through memory, akin to Lipps (1935), Lee founds that observers experienced a sensation of movement encountered after an instant connection with the work of art. Nevertheless, when movement was observed through the idea and later transferred by the observers towards the work of art, the observers then imbedded themselves in the work of art (as cited in Carpentier, 1987).

Broudy (1972) founds that aesthetic education is a process of training aesthetic perception for observers to be able to apprehend the sensory content, which is formed into an image so that they would be able to express some emotional qualities. The development of imaginative perception or perceptive imagination is important in the aesthetic education field. The art educator, establishes that the combination of imagination and perception leads to an aesthetic experience. Imagination and perception are two fundamental notions of Broudy's aesthetic education theory (as cited in Choi, 2001). Broudy (1988) describes that images and imaginations are identified as sense images signify the main symbolic system. The sensory images are the significant tools of expression and understanding the aesthetic experiences. Students must have the ability to visualize objects, the first symbolic system in the sensory image by imagination.



Imagination is related to the sense of an effective image that enables observers to make an interpretation of or to give meaning of what they experience. Through the process of imagination, it also gives meaning to objects of sense experience. With imagination, observers are able to visualize potentials to enrich the values like empathy for a better appreciation. Broudy (1988) concludes that Newton's inventions of the laws of gravity in the falling apple have a great impact on the imagination as such, it also represents the imagination of students (as cited in Choi, 2001).

In a study by Reid (1970), observers are aware of their emotion or feeling, then instantly they are aware and use their cognitive domain to create content for the work of art. Through this process, they create structures of the things and keen in knowing more of what they see in the work of art shows a positive response (as cited in Carpentier, 1987).

Reid (1970) states:

By imaginative identification with the objects of concern, e.g., the objects of science or art or history, empathy, sympathy, projection, we can enter, by the distal process, into the inner side of these subjects, into the flow of them, into their unity and continuity, imaginatively living in their structures and processes. (as cited in Carpentier, 1987, pp.66-67)

Likewise, Maxine Greene (1970) study of imagination is an active process which observers actively discover various elements and principles of design to make an interpretation of the work of art. The observers have the ability to feel the work of art through imagination, through reorganizing of what they have seen. Greene (1970) also asserts that during the discussion of the appreciative process, imaginative activity is

linked with perception and it clarifies the vision or disinterested by engaging with all the senses to read, look or hear (as cited in Carpentier, 1987).

In the study conducted by Greene (1970), the writer argues that through imagination, it helps observers to deal with the interpretation, imaginative apprehending and discursive knowing through imagination, it helps to illuminate the internal and external vision, whereby the internal becomes structured when it is expressed while the external vision is being captivated by the internal vision of imagination. Such resulted imagination is a process of continuous and ever expanding study when encountering with a work of art (as cited in Carpentier, 1987).

In addition, Greene (1970) addresses that through imagination, the observers, able to create more and more complex relationships in a work of art that is possible in the imaginative process could increase the sense of reality. As a conclusion, it shows a clear relationship concerning imagination and perception with an increase awareness of perception that develops the observer's imagination. Also, through imagination, it also helps to increase the perceptual skills.

### **2.2.2.3 Understanding**

The need for a background knowledge pertaining to the art theories is essential and needed to include within the works of art. Vinegron (2008) claims that understanding the setting of the work of art is needed in the creation for an informed viewpoint and response to any kind of art. The artist, the artistic styles, and the type of art cover aspect of cognitive domain or knowledge, which contributes toward aesthetic experience. Subsequently, it provides an understanding towards a work of art that the external facts are considered as a part of perception. Thus, perception is the contributing aspect concerning understanding of a work of art.

Polanyi (1975) suggests that giving an example to view a set of stereoscopic images in a common way with each eye on each image. The two images as its parts, when the images are joined together, which represent as a whole. Upon observation, a stereo observer sees a stereo image that focuses on his attention and create some kind of peculiar feeling looking at the two images that look like in a form of joint images. The two images are used as a guide to focus on the observer's attention. The connection between the two images with stereo image to function as an affiliate the joint images with joint meanings. It is known as a standard structure of tactic knowing.

Hence, the structure of tactic knowing is creating awareness through perception while being in the act of focus. As well as, Polanyi (1975) explains that this kind of structure is identified as from-to-relation and recommended this type of method for a from-to-knowledge of the divisions. Polanyi's theory of aesthetic experience is one shouldn't neglect knowledge of a work of art no matter what the theory of aesthetic attitude observers embrace. It is also probably from-to-knowledge significantly helps observers in attaining understanding and knowledge of elements and principles that enable a deeper appreciation for a work of art.

Scruton (1974) asserts to gain knowledge about the qualities of a work, an observer need to go through the process of aesthetic perception which eventually he attains appreciation. It as a balanced activity based on thought, believed to fall within the practical reason domain. An observer should see himself in making an aesthetic judgment, however, it must be notified that this activity of quasi-perception is based on an intricate understanding that is believed to exist in making judgments.

Scruton (1974) writes:

A man does not 'see' that a work of art is sincere, sad or sentimental if he does not understand it. It does not need understanding to see that a picture is red, or even to see that it has aspects of a horse. (p.242).

In developing appreciation, Barkan (1974) argues that an observer needs go through the process of analyzing, interpreting and other information like cultural and historical surrounded and conveyed by the work of art. While in external situations, secondary knowledge and aesthetic experience affect the observers' perception by responding to works of art through analysis, which influences the affective and cognitive domain. Thus, analysis of a work of art should not be limited only to the aesthetic features, but also to its artist, media/medium, style, conditions and cultural/historical elements, which contribute to the perception, understanding and consequent appreciation.

#### **2.2.2.4 Value**

Rader and Jessup (1976) mentions that an aesthetic value is interpreted as the aesthetic quality of a work of art and defined value entrenched through an aesthetic experience. Freedman (1994) claims that after Kant, other philosophers also argued that aesthetic value is a characteristic attribute within a work of art for an educated individual has an ability to appreciate the value. Observers have not only adopted an appropriate attitude, but also achieve an aesthetic value that forms an aesthetic experience. The writers claim that there should be a connection between the feeling and the object either wise the aesthetic experience are unachievable if it falls outside the aesthetic realm. The appreciative qualities must be linked with the qualities that are being appreciated. Thus, the object that is being discussed and the emotions connected to the object are united and foundational. In the aesthetic experience process,

incorporating objectivism and subjectivism help to resolve the divergence between the two.

According to Rader and Jessup (1976) also:

It is to be found not solely in the interest or solely in the object, but the worthiness of each to contribute to aesthetic experience. The object is to fit to excite an appreciative attitude in the beholder, and the beholder is fit to appreciate the object. (p.83)

These two writers want observers to have an opportunity to disattend to ulterior motives, moral, or cognitive, to focus on the qualitative of the object. Disattend literally means the shift of attitude to a cognitive mode that observers give attention for a moment on the historical background of the work spontaneously increases their aesthetic response. Thus, observers create an aesthetic value whilst returning to the aesthetic mode.

Rader and Jessup (1976) write:

Works of art, often if not always, correlate with or parallel other cultural manifestations of their time—political, social, and intellectual; and attention to its arts with a view of noting such relationships can help clarify and give comprehensive understanding of the total life of a people and its period. (p.241)

On the contrary, Smith (1970) argues that aesthetic valuing and the knowledge about the work of art are irrelevant. The knowledge related about the object of aesthetic value is significant in aesthetic education because such knowledge are considered to in terms of three aspects namely, (i) the qualities of the object either visual, auditory or verbal

been justified as an instant and spontaneous enjoyment, that could be recognized and valued as the base of aesthetic pleasure or satisfaction; ii) strengthen or deepen feeling of liking through the process of analysis, it can expose the object to acquire further valuable visible features and iii) stimulate pleasure or enjoyment through the judgment of the object. Moreover, the writer mentions that related descriptive info about the work of art enables observers to enter the aesthetic response, which is considered as an aesthetic criticism (as cited in Carpentier, 1987).

Similar to Smith (1970), Naum (1975) explains that the untaught continuously must be educated to think deeply and through criticism as it enlightens the observer's mind towards an artwork before they get involved and express their feelings consciously that is clear and forming an individuality (as cited in Carpentier, 1987). Lanier (1986) claims that aesthetics are a study of beauty or a kind of value in a work of art and the most essential element among the four areas. It is the fundamental in the development of a curriculum and clearly signifies as a basis for the other three domains. The educator finds that it is an inquiry for all the aesthetic response, particularly in responding to the objects. Knowing about the aesthetic experience generally permits observers to relate it in certain circumstances. The study of aesthetics should relate itself with relevant questions in examining the problems of value.

Also, Lanier (1986) finds that the process of knowing the functions of art (various disciplines such as sculpture or interior design) to fulfill the needs of the community, or the artist's intentions and enhancement of his expressive qualities makes a good sense of formal relationships. Also reacting to particular colour in particular ways, are considered as all these types of intuitions studied as typical principles that clarify and enrich the observers discussion in a work of art. The study of aesthetics has the possibility to acquire further knowledge of art experience. It has a potential in widening

the aesthetic response towards a work of art. The more the observers get to know about something, then the more they bring themselves into to and gain an aesthetic experience.

Just as Lanier (1986), Lankford (1986) mentions that aesthetics is an important discipline, which addresses the problems of valuation and response to a work of art. The writer divides criticism, aesthetics and value, nevertheless explained that these three components are interconnected with each other. Lankford explains that art criticism is a skill to make an observation, representation and interpretation so that a work of art can be approached in a more meaningful way. Meanwhile, aesthetics are related with the study of a work of art that can be valued and worth valuing.

In addition, Lankford (1986) outlines the aesthetic experience could not be taught as the way an understanding of art theory. Nonetheless, what can be expected from the aesthetic experience is increasing the observers' perception to create sensitivity towards art and be able to provide them with the knowledge and communicative settings, hoping to stimulate them for a greater sensitivity towards art. Appreciation of art is a skill to make meaning that originates from a work of art. Thus, an appropriate teaching of appreciation is needed for a complete understanding and knowledge of art if the curriculum is well-planned. To conclude, appreciation is the concept that students perceive (perception), understand and value a work of art in the aesthetics and art education. A study of the aesthetic experience involves with a particular attitude, knowledge and understanding of the work appear to be essential components, which increase aesthetic perception, and enhances the aesthetic experience, that leads to a greater aesthetic value of a work of art.

### 2.3 Part 2: Art Criticism

Art criticism is one of the important components that is often taught within the art appreciation realm. Art criticism and art appreciation have been the two main goals of art education.

According to Cromer (1990):

Considering the level of viewing skills of spectators of art and the need for developing aesthetic perception and comprehension of aesthetic objects, art appreciation could eventually, through a subject centered approach to art education, become one of the most important goals of art criticism. (p.8)

Horowitz (1985) focuses on the function of art criticism is not merely to agree with good or bad, but also helps the students to have a better understanding of it (as cited in Walsh, 1992). The ability to participate in the critical analysis through the application of knowledge, criticism supports pleasure and enjoyment.

Vigneron (2008) writes:

Art criticism is an attempt at a more objective study of artworks...To do so, the art critic has to reply on the artwork but also on a number of things external to it. Knowledge of history, psychology, sociology and philosophy is necessary to understand the context of the artwork...(p.5)

The process of critical analysis, it also enhances the students' critical perception of art that ultimately enriches appreciation. The process of critical judgments and able to give opinions through this process enables them to make judgment or aesthetic valuation and decisions. Through this process it increases their ability to perceive better



in the creation of personal work or others. The frequent use of the skills of decision-making that leads to aesthetic valuation will be developed over the time.

According to Walsh (1992):

The critical process is an analytical method for perceiving the work of art, and the common characteristics of all of the methods cited here are the emphasis upon the integrity of the work of art and its effect upon the viewer. (p.50)

The central purpose of this part is to present the art critical function in the context of art education and to present exemplary models that utilize critical theories that create an aesthetic experience for a greater appreciation.

### **2.3.1 The Function of Art Criticism towards Art Appreciation in Art Education**

Criticism is an activity that draws upon the three elements of art appreciation to enhance the future aesthetic experience. The teaching of aesthetic criticism skills would help the students in identifying aesthetic qualities in a work of art. What is it that art criticism can provide that makes it essential to education? The whole idea of art criticism is to provide an appropriate method for students in making criticism of a work of art. Risatti (1987) mentions that the purpose of art criticism is to inform and educate people (students, artists, public) about art by providing them the understanding into an artwork's denotation or meaning and at the same time to increase their appreciation towards art. Undoubtedly, Risatti's (1987) concepts have been agreed by other three art educators, Clark, Day and Greer (1987) in their writings too.

What would be the function of art criticism in art instruction for the general as well as the specialized student? The value of the study of art in art education typically

provokes response that focuses on the aesthetic domain of human experience. Stolnitz (1960) founds that art criticism is believed to be educative because the art critic expected to honor his concern to the viewer's forthcoming aesthetic experience (as cited in Ice, 1969). Just like Stolnitz, Risatti (1987) maintains that through criticism, it frequently provides an access to aesthetic experience, pleasure and satisfaction for the students to have an enjoyment in their life. It also helps them to see, understand and value the beauty of a work of art better.

Furthermore, in the writer's journal, Risatti (1987) states:

This attitude toward the purpose of art is closely connected to and derived from the commonly held view that the goal of art is to provide aesthetic experience and that aesthetic experience is and experience of, or related to, the beautiful. (p.217)

Through criticism, students are able to see well of those things that were superficial before and make aesthetic perception more discerning. Stolnitz (1966) mentions that criticism not only educates or imparts knowledge but also indirectly it teaches perception, thought, feeling, imagination for students is able to develop all these qualities concerning the work of art sympathetically and knowable (as cited in Carpentier, 1987). Berleant (1970) asserts that the students' participation during the process of process of criticism whom involved in the aesthetic experience, identified as an appreciative observer. Predominantly, this participating appreciative students' take part in the perceptual response in the aesthetics are better known as aesthetic valuing. Thus, the students assess this experience using the cognitive domain so that the goal of arriving at propositional knowledge about the experience of art is achievable. Therefore, students whilst retaining their reminiscence of the aesthetic experience, they

as critics start being as a perceiver, desert their own participation in order to comment on a work of art.

Also, Berleant (1970) emphasizes that students ought to have an aesthetic encounter with the work of art before involving into a critical discussion. Furthermore, the role of the critics (students) is to engage themselves with skills, knowledge and experience that function as an aesthetic percipient in experiencing a work of art and the same time helping others to achieve a fuller perceptual experience by increasing the scope and aesthetic awareness. The aesthetic experience encountered by the students is regarded as intrinsically whereas criticism of a work of art as extrinsic.

Berleant (1970) argues that a critic's work must be able to assist a student to experience the art in depth and possibly expand the opportunity and greatness to experience aesthetically. Subsequently, it would create an awareness to become involved in criticism for the students. It shows an association that exists concerning criticism and aesthetic experience. Before involving in these two activities, the students should become better and able to develop their aptitudes and attitudes to appreciate aesthetically.

### **2.3.2 Art Criticism Models used for Art Appreciation in Art Education**

Models and methods used to teach criticism have been varied throughout history of art education. The two important roles of art appreciation are art criticism and of art. In this study, art criticism or inquiry to art appreciation formats or models presented in art education is explained and analyzed/referenced to a continuum of education and philosophical perspectives and to student readiness levels (Hamblen, 1985). In the book, *Becoming Human Through Art* (1970), Feldman proposes a model for criticism and evaluation of a work of art that allows the students to achieve an aesthetic experience.

Feldman (1987) explains that practical criticism is something that is frequently done involving theoretic foundations to gain possible proficiency with art critical status divided into four stages: description, formal analysis, interpretation and judgment (as cited in Carney, 1994).

Feldman (1987) discovers that students need to firstly examine the theme used in the art object and its useful values before they make a description. The students are required to look for the “pervasive quality,” or the style, projected in the work of art. To classify the information concerning the art object, the students need to search for visual cues. In Feldman’s philosophy, the educator has identified four areas of style: objective accuracy, formal order, emotion and fantasy. The students start to make the connection between the work of art and one of the styles between the four, though Feldman did not include these areas of style as a part in the model (as cited in Walsh, 1992).

Feldman’s (1987) model for art criticism has served as a model in four phases to make statements, which is an inductive process of inferring conclusions (overviews) from the evidence (facts) found in the work of arts. Most art educators use Feldman’s model to teach art criticism within the classroom learning. Hobbs (1975/1985) founds that with the concept that the students are be able to think, talk and write about art better and they like it better too (as cited in Walsh, 1992). To gain critical experience, discussion about the arts is considered to be essential, also the interpretation of the artwork. The educator asserts the significance of making the interpretation about a work of art.

According to Feldman (1985):

Interpretation is tremendously challenging; it is certainly the most important part of the critical enterprise. Explaining a work of art involves discovering its meanings and also stating the relevance of these meanings to our lives and to the human situation in general. (as cited in Walsh, p.61)

Following are the summary of Feldman's model of art criticism for the students to use in performing their art critical statements and visual diagram (Figure 2.1):

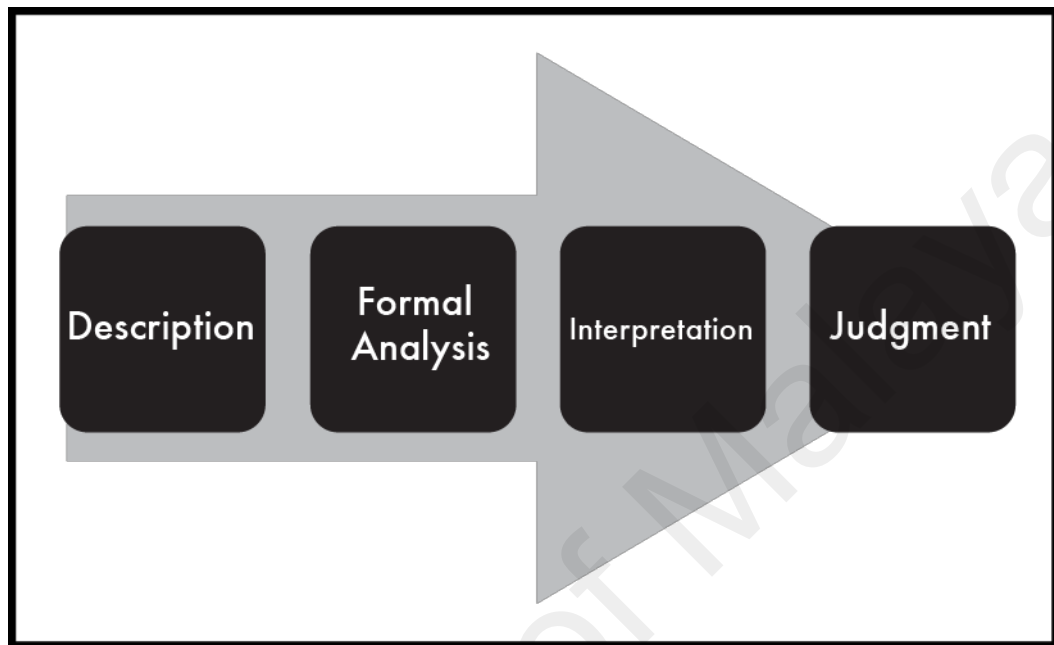
(i) Description—The process of making a list or a neutral inventory of what is seen instantly in a work of art that is found to be noticeable. Recognizing things about an art object that is clearly seen, named and explained, agreed by a group of people.

(ii) Formal Analysis—Identifying the connections between the elements and principles of art and how these two components are interrelated and affect each other.

(iii) Interpretation— The process of putting together and summarize a single large idea or concept that explains the sensation and feeling in the presence of the art object. This process is used to discover the meanings behind the artwork and expressing their importance to the human lives.

(iv) Judgment—Justifying strengths/ merits of a work of art because of its quality based upon on a philosophy of art in evaluating the art object. Finding the significance of technique, materials, craftsmanship or skills included in the development of the artwork and making wide range

comparisons in time and space. At this point, aesthetic theories; imitationalism, formalism and emotionalism are used to support the artwork (Feldman, 1973/1992).



**Figure 2.1:** Feldman's model of art criticism

Feldman (1967) addresses the main goal of art criticism is to understand by looking at the art objects and think about them enhance the students or critics knowledge better. Undoubtedly, Feldman and Woods (1981), Hamblen (1985) and Ice (1969) claims that Feldman's method has been the most noticeable and comprehensively studied art criticism format in art education. Feldman's model is a systematic approach for making an interpretation that is not only familiar within the disciplines of visual arts but also others. On the contrary, Geahigan (1975) and Nadaner (1984) found that Feldman's model too modernistic, formalistic and procedural. Feldman's method seems to rely on a logic-scientific manner and believes the critic must act as an objective observer, recording information that they are uncovering to be collected and analyzed.

The Broudy's model (1972/1994) has several stages, which covers the aspect of aesthetic perception. The art educator proposes four stages of aesthetic perception in the first part, namely:

#### Part I: Aesthetic Perception

- (i) Sensory Properties—Observation towards the aesthetic object by identifying the visual properties (art elements).
- (ii) Formal Properties—Responding to how the art object is organized by identifying the principles of art to achieve the expressive power.
- (iii) Expressive Properties—Responding to what the object has to say by identifying mood, feeling, philosophical concepts, dynamic states and expressions.
- (iv) Technical Properties—Observations on how the work was created in terms of the medium, tools and method (as cited in Walsh, 1992).

#### Part II: Aesthetic Criticism

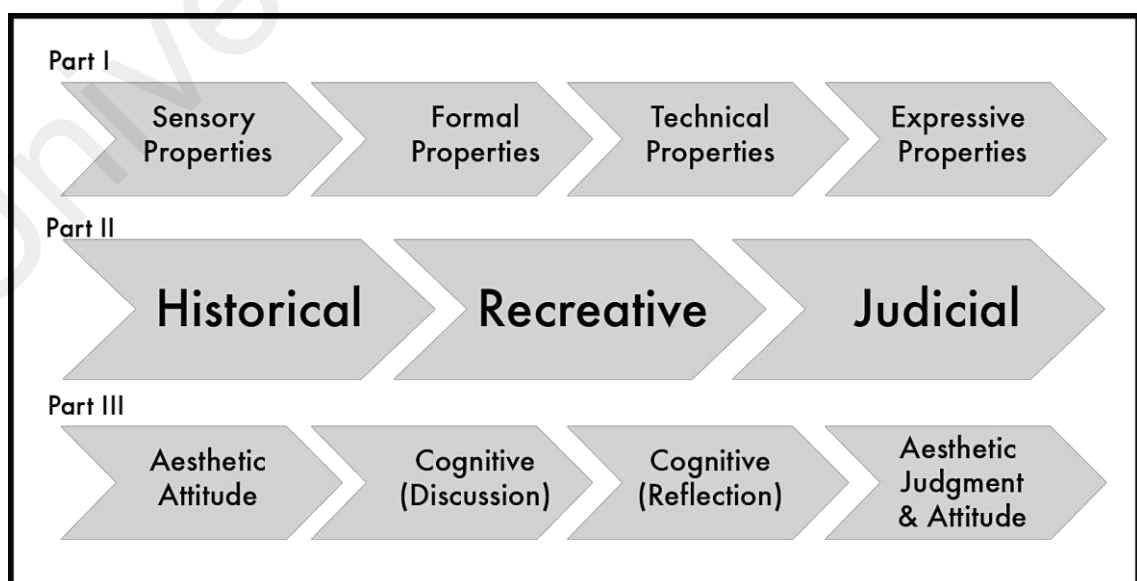
- (i) Historical—The nature of expressive focus in an artwork covers the aspect of culture, style and period determined by the students.
- (ii) Recreative—The artists' expression in his artwork is apprehended by the students.
- (iii) Judicial—The value of an artwork and relate it with other works is estimated by the students (as cited in Walsh, 1992).

Broudy (1972/1994) claims that the reason of teaching visual arts to achieve an aesthetic education. It is essential for students to identify culture so that they can value traditions through enlightened cherishing. As for the process of art appreciation, Broudy has developed in the third part based on the following sequence:

### Part III: Aesthetic Judgment

- (i) Aesthetic Attitude—Considering an art object in the works of art;
- (ii) Cognitive—Using a set of criteria to discuss the artwork according to the steps used by a group of people of an individual;
- (iii) Cognitive—Using the set of criteria in reflecting the qualities in the works of art; and
- (iv) Aesthetic Judgment and Attitude—Discussing critical judgment and evaluation towards the art product (as cited in Walsh, 1992).

The following is Broudy's model (1972/1994) summarized in a form of visual diagram (Figure 2.2):



**Figure 2.2:** Broudy's model of art appreciation



Indeed, Broudy (1972/1994) suggests that the whole process of learning an art appreciation as a sequential development with each following step constructed from the previous one. For the educator, the attitudes presented as the starting of the appreciative learning process as a readiness of disposition concerning the art object. In the teaching process of art appreciation, the significance of encountering the original art objects. Broudy argues that while the students having aesthetic experiences, it helps them to increase perception and criticism; eventually it also helps them to develop aesthetic scanning skills, which can be applied towards the art objects (as cited in Walsh, 1992).

Also Mittler's model (1986/2005) is akin to Feldman's in its four stages in approaching art criticism or inquiry to art appreciation. The educator, develops a simple model to present aesthetic qualities, aesthetic theories within the model of art criticism. Aesthetic theories were taken into consideration and the educator formed the criteria on which to base judgments by adding it to the organization of the model and provided an appropriate aesthetic focus. The function of Mittler's model is to be able to teach the students what to see at in a work of art and also teaching them on the strategy of how to see. The educator also regards this as a strategy for cue search that so students can obtain information and knowledge directly from the work of art.

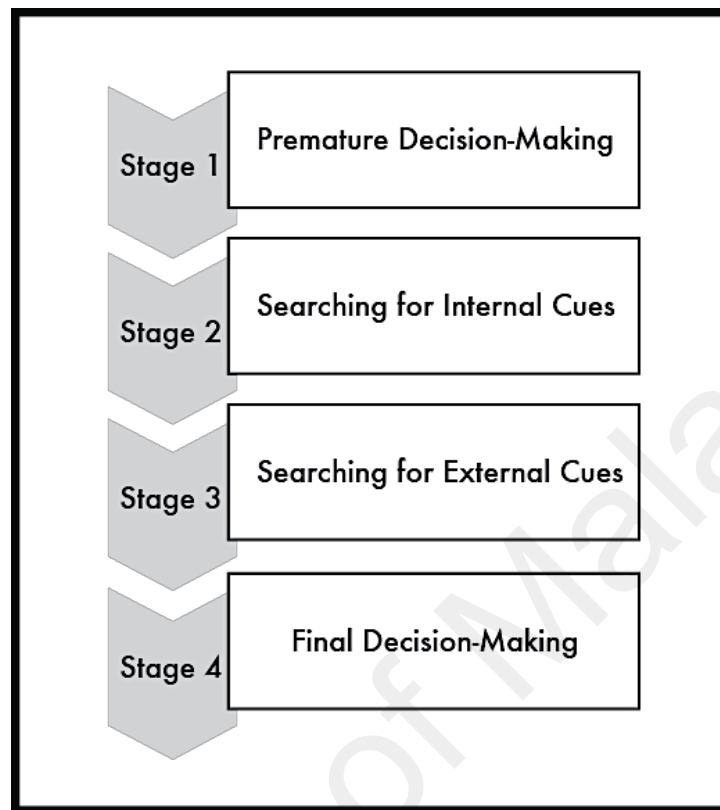
According to Mittler (1986/2005):

... extended periods of cue search must be regarded not as a luxury but as a necessity. In order for students to perceive, understand, judge and gain pleasure from something as complex as a work of art, ample time must be devoted to a thorough examination. (as cited in Walsh, 1992, p.72)

The four stages included in cue searching by Mittler (1986/2005) are:

- (i) Premature Decision-Making—The students make a rough scanning of the work of art in searching the cues.
- (ii) Searching for Internal Cues—The students actively searching for internal cues by using the art criticism terms describe, analyze, interpret and judge. In this stage, they need to look for the aesthetic qualities contained in the work of art.
- (iii) Searching for External Cues—The student/critic searching for external cues to verify decisions.
- (iv) Final Decision-Making—The student/critic uses the internal and external cues in finalizing their decision of the art object that have been perceived (as cited in Walsh, 1992).

The following is a Mittler's model (1986/2005) summarized in a form of visual diagram (Figure 2.3):



**Figure 2.3:** Mittler's model of art appreciation

Nonetheless, Prater (2002) finds that neither Feldman nor Mittler model are not dealt with the extrinsic value but only the intrinsic value of a work of art. Clearly, Prater (2000) explains that both Feldman and Mittler approach only concentrate on the intrinsic or the visible aspects of a work of art. It does not take into account of external information about a work of art. Their approach only focuses on the formalist approach which, understanding of elements and principles of design founded in the artwork for the observer's to have a greater understanding of its meaning.

Feldman (1970), Broudy (1972/1994) and Mittler (1986/2005) models are better seen as concept that outline what take into consideration of good description, formal analysis, interpretation and judgment can help students to develop a variety of approaches to art and make it a more meaningful artistic experience (Broudy, 2000).

These educators asserts the need for the students in contextualizing the artwork are important throughout the appreciative inquiry process. The students using either method/model are expected to expand their research in terms of the artist, artwork and the background in which the artwork was created.

Criticism in this context has been discussed which the students can converse and in contact with a work of art. The analysis of selected art criticism models supports the notion of aesthetic experience through a development of the theoretical framework while going through the process of analyzing a work of art by having an aesthetic experience that subsequently encourages appreciation.

## **2.4 Part 3: Aesthetic**

Conventionally, aesthetic has been observed as the study of beauty that formed the basis for valuing art. The following section of this study examines the use of aesthetic theory in both tests and studio art production that subsequently the students can achieve an aesthetic experience to enrich appreciation. The central purpose of this section is to define aesthetics in general and specific before it may be deliberated as pointers in tests and studio art production. It is also vital to study the function of aesthetics in art education.

### **2.4.1 The Philosophy of Aesthetic**

Aesthetics were first assumed as the philosophy of the beautiful, an idea that survived till the beginning of the 20<sup>th</sup> century. It focuses only on two essential parts, which are the natural beauty and art. The development of subjectivity became the central issue within the modern philosophy whereby the critical new departure is based on the way aesthetics is connected. The word originated from the Greek '*aisthánesthai*' which means, 'perceive sensuously'—a significant part of philosophy that not only

concerns about beauty but also senses (Bowie, 2004). Eaton (1995) that a philosopher, Alexander Baumgarten, referring it a distinctive area of philosophy; a science of beauty that depending on sense perception invented the term “aesthetics” (as cited in Venet, 2000).

Meanwhile, The National Committee for Standards in the Arts (1994) defines aesthetics as a division in the philosophy highlights the nature of beauty, value and inquiry processes to art criticism or art appreciation and the responses made by the students/critics with the themes discussed (as cited in Seabolt, 2001). On the contrary, Lankford (1992) defines aesthetics as concepts and approaches in the philosophy of art, involving inquiry intended at the process of describing and comprehending aesthetic experience by relating it to an artistic movement, the process of creating a work of art and the end product (as cited in Seabolt, 2001). The significance of art evolution and ethnicity depends upon its nature, value and function in society. There were various definitions of aesthetics that varies among the art philosophers. As for Tolstoy (1995), aesthetics are an art of communication with emotion while for Santayana (1955) it related to beauty.

On the other hand, Crawford (1987) when discussing the nature of aesthetics, explained aesthetics are the fundamental branch of philosophical activities that encompasses the critical contemplation of the experience and valuation of art. The critical contemplation takes account of interpretation, critical reasoning and evaluation. Examples of interpretation and evaluation are such as an art movement, artistic style, and art criticism is considered as art-historical approaches to content. Hence, the subject matter for aesthetic inquiry does not only depend on creative process and art appreciation, but also art history and art criticism disciplines (Clark, Day, Greer, 1987).

In considering the challenge of discovering a common definition of aesthetics in a global context, Anderson (2004) writes:

...something in mind that is valued beyond its practical contribution to such instrumentalities as subsistence, that is made so as to have some sort of sensuous appeal, and the production of which reflects skills that are more highly developed in the maker than among other members of the society. (p.8)

Aesthetics emerged as a distinct area of philosophy as a consequence of the growing experience. Its literature covers two aspects: philosophy and experience. In this section, the study is concerned with the former aspect, a philosophy that dealt with the nature of art. Aesthetics are the tributary of philosophy that encompasses a critical reflection on our own experience and evaluation of art. Crawford (1987) mentions that the fundamental beliefs of aesthetics are human's experiences of art making, appreciation; criticism involving human values and it is a worthy of thoughtful inquiry (as cited in Venet, 2000). Lankford (1992) distinguishes that the main topics in the area of aesthetics cover the nature, value, and function of art in a society (as cited in Venet, 2000). Meanwhile, Barret (1997) founds that the key concerns in philosophy of aesthetics are artists' purpose and their significance in understanding a work of art.

There are various types of issues pertaining to the aesthetics field. Artists deal with the values and standards for art criticism and interpretation of a work of art. Armstrong (1999) describes that the two common questions usually aestheticians based are the nature of art and its value that seems to be provoking (as cited in Venet, 2000). Additional issue deals with aesthetics are the ways work of arts has come to have an importance or connotation. They could signify the world, express feeling about it, function as political or societal issues or occur for the sake of their form.

Likewise, Rader (1979) and Eaton (1995) explains that art can be divided into four ways, namely: (i) the creative, (ii) the work of art, (iii) the audience's response, and (iv) the relation of art to the social order. On the other hand, Stewart, Russel & Eaton (1990) divides the disciplines of aesthetics into three significant components: the philosophy, the processes and the products. Aesthetics signify theories and approaches in the philosophy of art. Lankford (1992) argues that for those students benefited from its study, it allows studies of central concepts concerning the art of ancient cultures together with discussions about current topics. Numerous art writers (Erickson, 1986; Battin, Fisher, Moore, & Silvers, 1989; Lankford, 1992; Eaton, 1995; Stewart, 1994, 1997) have given examples of an approach to engage students in dialogues such as debates, games, puzzles and role-playing about philosophy of art. These kinds of dialogues can be appropriately modified to accommodate the students of many ages (as cited in Venet, 2000).

#### **2.4.2 The Concept of Aesthetic**

A theory is used to describe a particular experience or phenomena. Stewart (1997) explains that the aesthetic theory or theories are used to explain the human's experiences that are associated with art and art objects (as cited in Venet, 2000). Lankford (1992) and Eaton (1995) found that the aesthetic theory covers the aspects of art such as product, process, response, individual context, and social phenomena. The writer also described that due to the questions related to beauty, art and aesthetic made philosophers to create particular theories to describe these demanding concepts (as cited in Venet, 2000). In spite of disagreement concerning isolationist (art is independent and dissimilar from life) and contextual (art and life are important) theories of art, Rader (1979) suggests that both could be regarded as harmoniously interrelated.

In contrast, Smith (1989) reveals that the relationship between Weitz's (1956) and

Lanier's (1985) opinions. Weitz proposes that it is useful to consider the traditional theory or theories of art because they lead us to attend in particular ways to particular qualities of art. Akin to Lanier, Smith (1989) claims that imitationalism, emotionalism, intuitionism, and evaluative art theories are conceivable, if properly interpreted for the purpose of clarification of its nature, meaning and value of an aesthetic object (as cited in Venet, 2000).

Too, Anderson (1990/2004) describes that a unique feature of western aesthetics is its diversity, allowing remarkably various ways of thinking about art. In addition, the writer also mentioned that there were four schools of thought in the west developed the primary nature and purposefulness of fine arts and extending it with popular arts. The first school has highlighted art ability in terms of subject matter, but it seems to have a shallow appearance or an unrealistic essence. The second school used art to support the religious or betterment of social issues of an individual or the society. The third school of thought has used emotions as the key interest by valuing art in terms of feelings and artists' passions and capture viewers' attention. And the final school reasoned that the arts are solely dependent on its formal qualities and senses used by the artists to provoke an aesthetic response yet distinctive among the viewers.

Just as Anderson (1990/2004), Stewart (1997) asserts that there should be a consistency of the viewing arts that are different in terms of its things and purposes within the multicultural society, but has to be ruled by the aesthetic standards. The writer proposes that a work of art could be judged by various standards depending on the various theories of art, reflected upon the conditions under which it was developed and observed. Through history, particular theory or theories of arts match certain worldviews. In this current world of art philosophy, the writer also explained that is significant for art educators to deliver students with knowledge of various theories of art



(as cited in Venet, 2000).

Nelson Goodman's (1968) attempt is in the direction of providing an aesthetic theory, which is an overview of all the arts as they are symbol systems. Symbols are used in terms of perceiving, understanding, and constructing the worlds of an experience: the different sciences and the different arts evenly contribute to the enterprise of understanding the world. In brief, education depend on skill building; gaining skills involve the use of symbols; five conditions are necessary for a symbol system to be notational; pictorial systems (the visual is the main concern) meet few if any of these conditions. If seeing differences between pictures is dependent upon having a notational system and, pictorial systems meet few if any conditions of notation, then it can be concluded that no aesthetic differences can be seen among the pictures. This conclusion, even between a fake and the real things, is often difficult to maintain. Goodman certainly does not maintain it. The writer asserted that there can be no aesthetic difference without a perceptual difference (Goodman, Perkins, Gardner, Noris & Norris).

It is suitable to educate theories of art to students through an appropriate approach to art studies. Students are able to understand how a work of art can aesthetically associate with its art movement and able to examine the same work of art from numerous theories related to modern philosophy. Hence, such knowledge can be used to analyze theirs' and peers' work of art associated to one or more aesthetic theory. Eventually, the students' must be able to incorporate the aesthetic theories in their decision-making process when they are creating a work of art.

### **2.4.3 The Importance of Aesthetic**

Similarly like other disciplines, visual art can raise many issues within its field. Art is able to describe the artistic styles and its development of these within the organization

or society. The aestheticians could analyze the value of a work of art within a certain artistic style and its art movement. Nevertheless, they also concerned with the aesthetic response that addresses the nature of aesthetic value. Berleant (1970) describes that aesthetic value or response depends on the aesthetic experience and relates to the wholeness of the experience. It is helpful to study all aspects of information that touch upon the subject in the process of an analysis of aesthetics. Stolnitz (1960) explains that aesthetics is outlined by a variety of questions concerning the nature of the experience while the observer encountering a work of art. These questions include a complete range of subjects, namely art criticism and aesthetic judgment (as cited in Carpentier, 1987).

Also, Stolnitz (1960) writes:

Most people's beliefs about these issues are an ill assorted collection of catch phrases, and developed ideas, and emotions parading as ideas. It is part of the job of critical inquiry to set these forth in a systematic and orderly way. (as cited in Carpentier, 1987, p.16)

Clearly, Lankford (1986) explains that the main purposes of aesthetics are asking questions and to investigate visual cues in response to a work of art. The educator had the similar viewpoint with Lanier (1985) on the nature of art must examine two main key components, namely art theory or aesthetic objects and aesthetic theory which deals with perception and response. Furthermore, these educators describe that aesthetics also addresses how a work of art is valued. It is primarily a concern on integrating the domains of art criticism and aesthetics.

According to Lankford:

Criticism deals with the ways and means of approaching art in significant way; aesthetics, being a philosophical pursuit, is concerned with, among other things, how art is valued and what is worth valuing, the rightness of critical decisions and soundness of reasons, and the implications of judgments. (1986, p.50)

On the other hand, aesthetic perceptions are how a work of art is perceived, and what emotional response it makes in the spectator, is an important area of study in the aesthetic domain. The aestheticians have developed various theoretical constructs, which can describe the required conditions that allows for this kind of perception. As such, these constructs are encompassed within the branch of aesthetic theory, which deals with the response. Certainly, the teaching of art appreciation forms the foundation of writing or explaining on the subject of perception. These findings concerns by resolving many issues relating to aesthetic objects, aesthetic attitude, aesthetic judgment and aesthetic experience.

#### **2.4.3.1 Aesthetic Objects**

One of the aspects of aesthetic is an aesthetic object. Smith (1984) founds that Beardsley's (1958) aesthetics are important and relevant in the field of art education. Through a clear explanation of how the works of art or an art object gives an aesthetic character of human experience, Beardsley provides a great reasoning for art education in the schools. The concept of aesthetic objects, Beardsley defines it as anything that an art critic signifies to as he creates distinctive assertions about the art objects or works of art. The writer claims that all aesthetic objects are considered as perceptual objects. These perceptual objects are with qualities that open to the direct sensory awareness for

some extent. A perception, perceived using senses are presentation of phenomenal objects that are being experienced by a viewer in a particular event. Beardsley writings suggested a way of creating a work of art or an art object as a foundation of significant aesthetic value. The aesthetic value of an art object comprises in its ability to offer a great level of aesthetic experience. The aesthetic scope consists in a work of art's components, relationships, qualities, signification in a distinctive unity, intricacy and greatness are elements projected. Indeed, the superior the unity, intricacy and intensity the art object, the superior the unity, intricacy and greatness of aesthetic experience.

Similarly, Ritchie (1945) founds that firstly organisms with formal aesthetic structures (formal structure or a formal value fulfills an interest stimulated by some features of the aesthetic object) could be discovered in each and every activity that makes a good. The formal values of the aesthetic object in some sense work within the aesthetic response. Because aesthetic activity is the type of activity that generates value, it is important to make a short analysis of how value is formed. A possible structure and authentic activities of the human organism, both in specifiable conditions are likely to follow its own path in the surrounding. When something made different appears in this surrounding, the activities are also likely to transform. The activity is believed to transform within its surroundings if it chooses a suitable way of following its path in the new surrounding conditions and regulate with each other called as equilibrium. Hence, through this kind of habit, an organism has to maintain its equilibrium between its activities, which eventually establishes the base for aesthetic value.

The elements that involved in the activity operate to achieve the impulse partly and therefore have comparable values. There are two conditions if an activity is unsatisfied, obstructed or examined, namely (i) if the situations in the surrounding stress that it evolve into apparent and (ii) if, simultaneously, its surrounding is disadvantageous to

carry on the activity. If such failure appears, the equilibrium can cause distressed. Through this misinterpretation and reaction of the equilibrium, a latest activity starts that is termed impulsive while the act of observed roughly and undeveloped, this reactive phase is termed an impulse. This type of rough activity can be tending to disperse and a well-defined direction is left out. It only becomes purposive or benefits direction whilst the effect that is on the surrounding condition presents the signs of future conditions, and consequently presents the signs of future activity stages. As the human organism starts to consider its activity in this aspect and strategies of action, thenceforth the activity becomes interesting (Ritchie, 1945).

Furthermore, Ritchie (1945) explains that the outcome gained from this activity is an impulse if the activity found to be unsatisfying, which the impulse remain constant due to two aspects namely (i) the environments required the activity and (ii) their inappropriate environments stays perpetual. If these two aspects are detached, then the impulse found to be completed and the equilibrium is reinstated. Also, these action plans are observed as appropriate to an impulse fulfillment, it is termed as interests. A product of interest (any associate of modifications class) tends to be achieved by the reproduced representation of an interest.

This product is the object of interest, the value that satisfies that particular interest. Values, especially complex values attain good outcome by satisfying an impulse and considered to be a good value-complex. Therefore, an interest is found to be significant to an impulse if its value produces either a limited or a complete fulfillment of the impulse. All the elements as structured, when interpreted in this approach and seen in terms of its concept from all, however, they comparable value properties represent a formal aesthetic structure. An ordinary experience is infrequently observed aesthetically because it is usually related through stereotypes.

Secondly, every combination of formal values is *sui generis* and not able to have its sense satisfactorily expressed in the integral of a certain syntactical system (relations between formal elements of value), which is autonomous. The two types of activity that benefit each other in the experience are the exploration of the medium for satisfaction, which is somewhat, related to the impulse that originated the experience. The exploration of the medium creates a partial good value. The following phase is an active exploration that involves enjoyment and contemplation to the impulse, which the value is examined. Clearly, the formal values fulfill the distinctive interests, interests simulated by the formal elements of art object.

Thirdly, as the formal structure of every art object is an autonomous system, this form is common among the aesthetic experiences includes the primitive terms, the creation and conversion rules set in this system. Hence, though the interest seems prejudice that the viewer takes to the aesthetic object, eventually will have a severe impact on the pleasure in terms of extra-formal values (fulfills an interest conveyed ready-made to the art object). But it does not have any impact on the pleasure of the formal value structure. An artist needs to know a great deal about the structural properties of the medium used to create a kind of aesthetic object in a work of art. Artist like Matisse uses colour as a unifying principle should have a wide knowledge in terms of spatial peculiarities of colours. An artist starts his artwork with such knowledge and applied in the development of his work of art.

The concluding, artist has knowledge in terms of (i) of the structural properties of the medium and (ii) of the connection of particular original combinations of plastic features to advance achievable combinations. Each and everything that is needed for an aesthetic pleasure of the latter values is a sufficient training in the structural properties of the medium used in the art object. Ultimately, we could understand or criticize the art

object and its status that has to be determined by the status of formal value structure and not its extra-formal values.

On the other hand, Creed (1945) claims that aesthetic object should be looked at in terms of its expressive qualities. Expressive in this context is pragmatics and not semantics. Hence, the structure of the human face is expressive such as anger or happiness; the face is observed as angry or as happy. However, the facial expression develops for the percipient of sign of particular mental activities in the holder, anger cannot be considered as an expressive feature of the face but can be represented as designatum.

According to Creed (1945):

When X expresses Y for an organism Z, X does not designate, or represent Y. Rather, Y is some emotional quality, mood, feeling-tone, idea, type of behavior, or way of functioning, which through some process of fusion, has come to characterize X itself for Z. (p.17)

The values in the expressiveness of sensuous qualities are coined as aesthetic rather than formal because it expresses its meaning etymologically. It is believed that aesthetic value is basic to the full understanding of a work of art and to hold the ultimate degree of immediacy in the succeeding senses of these terminologies. They are basic because the understanding of other value is important to the work of art assumes the understanding of the values of an association of sensuous features. Furthermore, the aesthetic value holds an ultimate degree of immediacy, which, the understanding is minimal, reliant on the attempt to bring to agreement of cognition, non-aesthetic experience that the organism conveys to the work of art.

Furthermore, Creed (1945) claims that expressive qualities involve artistic values because of the satisfaction of interests in the skilled exploration of the medium by the artist. The medium has two typical features that differentiate them absolute entirely distinguishable from sensual elements and structures. The first feature is structured by a variety of schemes in terms of selection and standards for association that creates an artistic established practice. The second feature referring to the meaning of “medium” includes both bodily and chemical components, whereas instrumental includes generating particular aesthetic effects for percipients. The attributes of iconic designation in art properties of objects are conferred in a medium—the art object itself is not emulated. And the similarities of common things are rare if it consists of the repetition of indistinguishable qualities, however in approximate and generally feeble resemblance. The painter chooses specific properties of a common object and restrains others. He alters the common shapes and its properties like shapes and colours in a new way in his artwork. Clearly, all these properties are explained as mere instruments in attaining feelings and intuition unity in the work of art; and therefore as capable of production merely of aesthetic and artistic values.

As remain feeble resemblances are unavoidable, but must be omitted because the stimulating of interest opposes to aesthetic and artistic values. The first factual assertion based on this position is concerning in identifying iconic signs of common objects are found to be cognitive and separate which is immaterial to aesthetic values. The second factual assertion is the interests stimulated by perceiving resemblances, if changed completely by the aesthetic perceptual experience, are as opposing to aesthetic interest. However, the resemblances, collectively with the dissimilarities in the iconic aspect of a work of art could be instrumental in cultivating aesthetic and artistic value in the succeeding procedures. The interests stimulated by the resemblance are changed by the dissimilarities. They could attain enjoyment or fulfillment in the work of art if the



connections aroused are constructed by the perceptual structure and develops to be a part its expressiveness. Expressiveness works together in terms of expressiveness of line, shape and colour.

A feeling becomes a part of the expressiveness of the work of art, which are changed and molded by our perceptual structure. They are felt in the aesthetic condition that cannot be described about it. Furthermore, the expressiveness is blended in the design as an abstract form and the design as an iconic is the basis of additional artistic values. Thus, a work of art satisfies us on its own way through the use of medium, basically an endless group of interests as long they are changed controlled by its perceptual structure.

Akin to Ritchie (1945), Walsh (1974) explains that the expression of aesthetic object is related to attitudinal (relating to personal opinions or feelings) or functional interpretation. The aesthetic experience has some kind of peculiar-like condition in that consciousness is constrained when apprehending the aesthetic object, a multifaceted display of forms. Clearly, the aesthetic object appears in aesthetic experience that appropriately can be indicated to as “an object” by benefit of its remarkable quality of being objective. However, the concept is misinterpreted in term of its trust that is in order to focus on the features of aesthetic object consciousness, other elements should strictly omit. To make a greater aesthetic experience, the focus should be given to the background theory regarding the type of art object is fulfilling the purpose in our experience as an aesthetic object. If this were not carefully apprehended, then we cannot distinguish our aesthetic experience.

In addition, Walsh (1974) founds that a work of art or art object is an autonomous object that is acquired merely and uniquely for it. The fact is that a work of art has uniqueness and it is appropriate to distinguish and appreciate its uniqueness. But the

concept misinterpreted that we can identify its uniqueness beyond some contextual of related experience and proficiency in artistic sensitivity. If we disregard the belief that aesthetic experience excludes the knowledge of everything other than for some conferred characteristic. Besides also the belief that a work of art is an autonomous object that is related to the realm of art, we will have a greater understanding in terms of aesthetic experience as a whole and artistic experience precisely.

#### **2.4.3.2 Formalism Theory**

Formalist theory stresses meaning, which is intrinsic value in terms of the formal qualities of a work of art. Lankford (1986) argues that formalism, which elements and principles of art/design are the fundamental components used to create a composition become the most essential vocabulary in classrooms within art education. By investigating the work of art's line, colour, shape, size, value, type, texture, form and volume the students arrive at an aesthetic response. The extrinsic value about the artist and his life, subject matter and content are considered immaterial. In the aspect of art education, through formalism students can develop and identify the vocabulary to enable them to use them in making analysis of a work of art. Not only Lankford, but also Broudy (1967) also asserts that formal properties could be used to develop vocabulary and processes in analyzing a work of art.

Broudy (1967) states:

For example, formal properties as displayed in composition are present in all the art, and one can make discrimination within the sensory elements appropriate to each of them. ...the most important one, viz., that of expressiveness, significance, or as Clive Bell calls it, significant form. (p.31)

Undoubtedly, the formalist theorists, Bell (1914/2014) and Fry (1920/2011) argues that the key point of all systems of aesthetics is a special feeling or peculiar emotion is connected with aesthetic experience, aroused only by compositional qualities of a work of art. There should be one quality, which is the fundamental of art and without it an object can not be called as a work of art. Also, Bell establishes that the vital quality of formalism is to be known as significant form. The formalism quality of works of art provokes the viewer's aesthetic peculiar emotions.

Bell (1914/2014) writes:

There must be some one quality without which a work of art cannot exist; possessing which, in the least degree, no work is altogether worthless. What is this quality? What quality is shared by all objects that provoke our aesthetic emotions? ... Only one answer seems possible - significant form. (p.6)

In addition, Bell (1914/ 2014) states:

In each, lines and colours combined in a particular way, certain forms and relations of forms, stir our aesthetic emotions. These relations and combinations of lines and colours, these aesthetically moving forms, I call "Significant Form"; and "Significant Form" is the one quality common to all works of visual art. (p.6)

The theorist maintained that significant form as the mark for a great art that appears to be universal and eternal. A good piece of work of art, whether is an ancient or modern has to take into consideration of significant form that has to lead to aesthetic emotion to the same world of aesthetic ecstasy. Bell (1914/2014) did not elaborate anything particular about the nature of line, colours and relationships of form, but

connecting them by feeling, i.e. a particular type of feeling that is referred as aesthetic emotion. Also the theorist mentioned that the formal qualities are not only used on the objects of emotion, nonetheless it has to suggest emotion or convey information. This aesthetic emotion is created by significant form, a quality that makes a thing a work of art. Hence, it follows, which all work of arts create aesthetic emotion. The aesthetic emotion was distinct from a common emotion: it made the viewer ecstatic and even giddy, but it was a feeling that enhances one's life to be better. There are no objective criteria for one to be able to distinguish a work of art from other types of object. Clearly, the theorist asserted only through feeling one is able to recognize a work of art.

The art appreciation is related to taste and depends upon a sensitive viewer. The role of an art critic is to help the viewer or the observer to apprehend significant form and, hence, experience aesthetic emotion. Furthermore, the writer maintained that beauty if a work of art is a more general concept or perception than significant form. Natural objects from the surrounding can be beautiful, but they never could be works of art. When distinguishing between appreciations of beauty (or better known as study of form), one should have careful thought and desire to differentiate the thing that represents the form (Bell, 1914/ 2014).

To appreciate a thing aesthetically is to take pleasure in the mere appearance of the thing, with no thought or interest in owning it, preserving it, etc., i.e. with no attachment to it. Indeed, the theorist founds the process of appreciating works of art; one should engage himself with only feelings and nothing else. As well as Bell (1914/2014) claims that to view an art object in methodical and meaningfully, the artist should emphasize its pure forms and not emotions when analyzing a work of art unlike the viewer. The viewer's are able to analyze a work of art from the object's form like shape and texture where the artist revealed his artwork.

Primarily, the formalist theory stresses the purist concept of art in which art is separated from any contextual connection with its background. McLaughlin (1977) also criticizes Bell's (1914/2014) concept of significant form that the theorist has failed to define the meaning of it. Just like McLaughlin, Carroll (2010) maintains that Bell's theory of significant form is extremely vague because the theorist did not appropriately outlined the concept of significant form, except for explaining its property that only rouses viewer's emotions. However, the feelings of emotions cannot be expressed through significant form.

Though the defenders of significant form theory may claim it is not a poor approach because there are some critics who have better ability to understand significant form. Also, any work of art from various culture, ages or period till present day could be studied using significant form. Similarly, Warburton (2012) criticizes Bell's (1914/2014) significant form theory, which the first objection was it involves a circular argument and only stresses upon aesthetic emotion.

According to Warburton (2012):

This is like explaining how a sleeping tablet works by referring to its sleep-inducing property. It is a circular argument because that which is supposed to be explained is used in the explanation. However, some circular arguments can be informative; those which cannot are known as viciously circular. (p.475)

As for the second objection, for those who experienced the aesthetic emotion are claimed to be an appreciative or sensitive art critic. And for those who do not experience the aesthetic emotion are claimed to be inexperienced or insensitive art critics. Warburton (2012) founds that Bell's (1914/2014) theory does not make sense

and cannot be accepted because both supportive and unsupportive observations are used as evidence for the existence of the aesthetic emotion. The writer maintains that the theory is proving there is one aesthetic emotion which can be found in genuine artworks, and then the theory seems to be incontrovertible. Too, many art philosophers argued that if a theory, not logical and absurd, then it is a meaningless theory to be studied.

Upon criticism of art critics that this theory does have at least one enormous strength. It is an embracing, inclusive theory which, whether one fully support it or not, enables one to view, compare and appreciate the entire stock of world art objects over the ages from a known and positive point of view. This is no mean achievement and sets this theory apart from many others which offer their insights on a narrower front. Of course, the significant form of Clive Bell (1914/2014) is open to the charge that it pays little attention to the ideas behind the work of art. It also pays little attention to subject matter and content. It does, however retain that foundational quality of dealing with the identification of what is the unique common quality of all works of art and therefore succeeds in achieving a great deal.

Since Bell (1914/2014) promotes significant form, Roger Fry (1920/2012) describes that, “vision” by carefully identifying the emotional aspects of design such as rhythm, mass, space, light, shade, colour, order and variety. Clearly, this writer defines vision as a manner of looking by apprehending the relationship between forms and colours. This manner is intense and separated from the desires of natural life which sensitivity of art by using the language of form creatively.

Fry (1920/2012) states:

... It is in its significant for expression of form with the utmost lucidity, the most logical interrelation of parts that his line is so impressive.... We feel at once the relation of the shoulders to one another, the relation of the torso to the pelvis. (p.175)

Fry (1920/2012) rejects the feelings of life and aesthetic emotion of Bell's (1914/2014) significant form. The main goal of Fry's aesthetic development was to explain in detail of his significant form showed "in depth of mysticism" and secondly because it illustrates Fry's peculiar method of analysis. Conscious that works of art inspire different kinds of emotion, the writer attempts, by introspection, to isolate one specific emotion which is common to all these various compounds, on the assumption that this 'constant' factor would reveal the 'substance', the irreducible atom, so to speak, of aesthetic experience or aesthetic reactions or aesthetic states of mind.

In addition, Fry (1926) writes:

Now the crucial fact which appears to me to arise from the comparison of a number of these experiences which are the subject of our inquiry is that in all cases our reaction to works of art is a reaction to a relation and not to the sensations or objects or persons or events. (p.3)

Morris Weitz (1963) founds that Fry's (1920/2012) theory of art appreciation is a reiteration of Bells (1914/2014) and has a better and clear formula (as cited in Taylor, 1977). Too, McLaughlin (1977) establishes that the Fry's concept seems to be understandable and sensible, however, with Bell's concept, it has some weaknesses and often compared. Students can relate to formalism theory that is fundamental in art education. This study focused on aesthetic theories that tend to be an underlying

purpose of student artworks-either due to the teacher's lesson expectations or to the student's artistic intent.

#### **2.4.3.3 Aesthetic Judgment**

Beauty is an important element in the human's lives and as well as ugliness. Kant (1790/2000) claims that the aesthetic judgment does not only cover the arts, but also nature and the daily experiences. Judgments about beauty of nature or the arts is not sufficient, but how these judgments function, the assumptions upon which they are constructed, which rational features they display. Basically, Kant's method towards art is to stress our interest in it somewhat than the object in itself. The work of art is beautiful to such an extent as it provoke a mental activity coined reflective judgment. The viewing of an object is anything but an inactive activity that arouses us to a mental involvement with the world. The world can be expressed as complete and be preserved in equilibrium is brought to light.

A reflective judgment, neither determine whether something occurs or not, nor what particular qualities a specific object or thing could essentially possess rather than being a mere coordinator of concepts and intuitions. These kinds of judgments are cognitive and fit well with the scientific field. Through reflective judgment, one can judge whether the work of art is beautiful or not. Beauty is certainly not experienced as a determinate object because it is not experienced directly, although it is constantly associated with our experiences of the world. Beauty is an emotion persuaded by our senses by valuing a work of art that lies beyond any explicit evidences. Taste is involved with the judgment of an object that is beautiful. Taste found to be personal or subjective because an object is suggested by our imagination to our subjective selves, to the sensation of pleasure or displeasure that the object can stimulate in us. Basically, the



judgment is made through the representation of the object rather than the object itself, which is not the building of the object but the manner of the object being created.

Kant (1951/2005) argues that the aesthetic judgment or the judgment of taste has four fundamental propositions or moments. The first moment concerns disinterestedness of the judgment of taste according to quality that the beautiful is identified as the subject of “disinterested satisfaction”. The object of such satisfaction is named as beautiful.

According to Kant (1951/2005):

...whether anything is beautiful or not, we refer the representation, not by understanding to the object for cognition, but by the imagination the subject and its feeling of pleasure or pain...not a judgment of cognition,... by which we understand that whose determining ground can be *no other than subjective*. (p.37)

If an art object is beautiful, this aesthetic experience must not be determined whether or not an observer possesses the work of art. The possession of the object is not essential in this context, but to the extent to which the absolute presentation of it stimulates the observer's satisfaction. If an observer has any interest in the object, then he is partial and his judgment of taste turns out to be ambiguous, then it is not a pure judgment of taste. It is totally disinterested since it leaves its object intact.

Furthermore, Kant (1951/2005) mentions that in order to clarify the disinterestedness of the judgment of taste, the writer made a comparison with another form of satisfaction, which is connected with interest. The satisfaction is discovered to be pleasant and not disinterested. Whilst an observer found something seem to be pleasant to him, the pleasure gained through the experience is only likely if he could absorb the agreeable work of art; if not it may not give him the satisfaction that is aimed for. The

observer might have an aesthetic experience at the time of merely seeing a work of art, but as soon as he starts to observe, thenceforth it is his best interest to absorb it. While experiencing the pleasant, the observer definitely not disinterested with regard to the object, since it will continuously be his aim to enjoy it and make use of it. The object, the fundamental is in experiencing or feeling the pleasant. However, the subjects' develops the focal point of the aesthetic experience is merely contemplation, leaving the object as it is. Therefore, the experience of the beautiful assumes an assertive disinterest concerning the object.

The second moment, judgments of taste according to quantity, Kant (1951/2005) argues that the experience of the beautiful appears not only exclusive of interest but also exclusive of concepts. Feelings should be given importance and not understanding in the judgment of taste. The object is characterized as beautiful and the judgment was imposed on itself. The object itself does not direct us or by its concepts because it is very subjective, not based on understanding, but depends merely on feeling, which is universal that must be *a priori* judgment. This judgment of taste, that pleasure leads judgment; the judgment will have to be tied to the absolute pleasantness in the feeling.

A judgment has to lead pleasure and pleasure not only associated with the object, but it is also associated with judging the object. When judging the beautiful, cognitive plays an important role, although it is subjective. Thus, the state of mind during the judging the beauty, it must be a feeling accompanied by the given presentation that is subjective that involves generally with cognition. Through this, we need to use imagination with intuition and understanding in providing the concept of the presentations that has to be universally communicable. This pleasure is created with the vague.

As for the third moment, judgments of taste as to the relation of purposes that is taken into mental analysis in them. The purpose is attached to the objects and their

existence is to satisfy some purposefulness due to the effect from earlier cause. Although the purposefulness seems not obvious, we must assume a preceding will which is the object's connection. However, a judgment of taste needs the form of purposiveness because involves both the objective purpose of an object with interest and subjective purpose with the will and consequently enhances interest. This consciousness merely a formal purposiveness in the play of our supremacies creates a pleasure. Thus, a judgment of taste is believed to be pure if it emphasizes the beauty and it is pragmatic if it emphasizes the agreeable.

Furthermore, Kant (1951/2005) claims that objective purposiveness cannot be a part of pure aesthetic judgment that is the beautiful. The objective purposiveness are divided into two components, namely the extrinsic objective purposiveness, signifies to the object's utility, meanwhile the intrinsic objective purposiveness signifies to the object's perfection. In looking at the object for what it is perfect for, the perfection tied to the agreeable and to an actual purpose because the beautiful must represent purposiveness without a purpose.

Kant (1925/2005) describes that there are two kinds of beauty, namely free beauty and accessory beauty. Free beauty does not need a concept such as a flower— Just what is a flower? In judging free beauty based on the mere form, then the judgment of taste is believed pure. There are no concepts of any presupposes and concept of the given object, and therefore the object does not represent or meant anything. Although imagination arouses the viewer to contemplate with the character, but such a concept only restricts the freedom. On the other hand, accessory, beauty presupposes a concept and perfection of the object in relation to its concept. It is impossible to have an ideal beauty because the liking of an object that is beautiful, entwined to the free play originated by the object.

The fourth moment is the judgment of taste according to the modality in liking of the object or satisfaction in the object, which is a necessary. If we cannot deliver the concept based on this judgment, but the objects are able to give an exemplary essential. An exemplary refers to each and every object like this one must also be considered beautiful. We cannot claim precisely how other objects can represent like this object by giving a precedent or regulation; however, we could claim to such an extent that they are similar to this object which beauty is the end result. Hence, the object requires the agreement from all established on a judgment that is considered as an example of a common standard that individuals cannot state. For this cause, we usually disagree the philosophy of beauty by way of examples. The aesthetic judgment contains the growth of a common sense. It is not within a practical sense of how things are done, but the growth of an assumption in how others want to agree with our judgments. This sense should be assumed or else conversation with others concerning such issues would not even be attainable.

One of the three major themes of aesthetic judgment established by Kant (1925/2005) is disinterested pleasure. The writer developed interpretation of aesthetic judgment in part by contrasting the pleasure that individuals feel in beauty with other types of pleasure in the acceptance and enjoyment in the object. The conclusion is the traditional dominant assertion that pleasure in the beautiful is disinterested, which meant that it does not rely upon on the object's fulfilling, or believed to fulfil, a desire aimed at the object. The experience of the object as beautiful is different from appreciation of its virtuousness which does not need to fulfil any aim and does not intrinsically include the stimulation and fulfillment of desire for the object. This is not contrary to the assertion that individuals may consider the significance in preserving and protecting of beautiful objects that they want to experience.

The second theme of aesthetic judgment is the free play of faculties which Kant (1925/2005) explains that it is the notion of “free harmonious play” of understanding and imagination whereby these two faculties functioning in normal objective cognition. In normal practical cognition, relating to the perceptual identification of an object as having particular characteristics (such as a purple blossom with oval leaves), understanding and imagination work collectively at the same time, but imagination is influenced by its concept (purple, blossom, oval and leaves) that operate as standards, so that imagination can be controlled by understanding.

Kant (1925/2005) mentions the free play is an activity whereby imagination and understanding do what is usually needed in the use of concepts towards the object, nonetheless without any specific concept being used by effecting conceptualization without definite concepts. In general, the free play manifestation is a subjective condition of cognition and hence could make the similar assertion to the universal validity which is made in a cognitive judgment. The free play is usually believed as a unique psychological manifestation that individuals are aware of through contemplation, and that demonstrated the nature of the experience of looking at the object, where an individual could put effort in making many ways of perceiving the relationships between the elements not having decided on a determinate one.

The final theme of Kant’s (1925/2005) aesthetic judgment is the experience of the beautiful in terms of purposiveness without a purpose. It involves the relationship with the two faculties which are imagination and understanding and the beautiful object itself. The importance of these attributions is unclear, nonetheless they can be closely related to the fact which a judgment of beauty is claimed as the universal validity. However, it does not attribute an objective property, property of goodness. In judging

an object that is beautiful, it has to be appropriate or purposiveness between the individuals' mental activity and the object.

In addition, Kant (1925/2005) finds that there are two different ways in pure judgments of beauty that can fall short of being pure. They could include elements of pleasure that does not originate from the cognitive faculties namely charm or emotion. If that is the situation they fall short of being disinterested since they contain an experience of the pleasant that in succession rely upon the arousal and enjoying the state of (sensual) longing. Otherwise, they may be depending on the use of concepts of the object. Then again, they fall short of disinterestedness since they contain the identification of the object as fulfilling a purpose, and therefore as meeting a (rational) longing. That judgment that unsuccessful to be pure in the second sense is found to be judgments of accessory or dependent in contrasting to free beauty.

Kant (1925/2005) asserts that the two distinctive types of aesthetic experience that are beautiful and sublime. Unlike beautiful that is a quality (a form of an object), sublime predominantly quantity causes pleasure or displeasure and provides no determinate conception for its judgment. The first distinction of the sublime is the formal aspect that often characterized by formless and boundlessness—imagination and reason without understanding. The relation to the power of judging when an individual makes judgments are the beautiful seems made for them to judge and the sublime seems inadequate by our influence of the exhibition that found to be powerful to our imagination.

As for the second distinction, the writer mentioned that the association between reason with sublime has to relate to the nature of the experience itself. An individual experience the beautiful through a calm observation that gives the enjoyment with the involvement of the imagination's character. On the contrary, the sublime overpowers

and spectacular, impressing the individuals at a glance. Although emotionally it is less neutral compared with the experience of the beauty that makes the individuals surpass themselves and takes them to be contacted with the metaphysical, the supernatural which is associated with the sublime with reason, because of this purpose. Since the beautiful goes to its appearances, the sensible world, whereas the sublime takes the individuals closer to the ideas, the supernatural world.

Finally, the third and the most significant distinction between the beautiful and sublime based on the effect of the second distinction. Since its purposiveness of form, the beautiful determined by the individual judgment faculties because it permits their imagination to perceive how delightfully all the elements of an object or artwork are adjusted. In comparison, the sublime based on its formlessness, is not purposive in advance of its form is concerned. The sublime goes beyond the individuals' imagination powers; the more sublimely it is experienced. There are not senses involved when confronting the sublime, but yet it can be rationally denoted insufficiently and indirectly. The sublime can arouse the individuals' for this inadequate depiction that they cannot view. It is because the experience gained is infinite and chaos with concepts of Reason that come from within them that lend a higher purposiveness or meaning to the sensual appearance.

Another significant part of Kant's (1925/2005) theory is how the art object or a work of art is being produced. Because there are not standards or criteria to determine the beauty of an art object, the production of the object cannot be explained. Genius is the key element of an agreeable relationship between distinctive faculties that has to be developed but cannot be ascertained or copied. Genius allows individuals' to find their own standards and practices that cannot be learned including the artist himself. Thus, it is the fundamental of originality, even though it is incomparable. Kant asserts that the

creative genius mediates the function of art. The genius talent is the combination of the two faculties, imagination and understanding.

The imagination is free and concepts were not found, whereas understanding is restricted and involves concepts. The extent of genius connects the gap concerning imagination and reason. Through imagination, the emotion develops aesthetic concepts. The connection between concept (understanding) and aesthetic concept (reason) stimulates imagination within the genius. It cannot be expressed or made clear by using language or an argument that is the rationale. Therefore, it is definitely a material of ideas that are uncertain, supersensible ideal and imagined by the genius in a reasonable depiction, it makes no difference how insufficient it can be.

#### **2.4.3.4 The Aesthetic Attitude**

The role of aesthetic attitude is significant in the development of curriculum in art education. When an individual accepts the presence of an aesthetic attitude, he uses the term of aesthetic education by implying a distinctive sense of education compared to the usual ones and the school plays an important role to nurture the students achieving the aims of aesthetic education as early as elementary school graders.

Gordon (1981) argues that it is great significance, which the concept of an aesthetic attitude is more relevant to the viewers compared to the artists who created the work of art. Hence, the aesthetic attitude interest enhances students learning that are relevant for appreciation of art. The aesthetic attitude is not an inborn ability, but it has to be learnt. Based on this belief, the growth of adolescent's ability to take the aesthetic attitude in relevant conditions is identified as a fundamental goal of aesthetic education that should be cultivated.



According to Gordon (1981):

... the ability to take the aesthetic attitude is seen as innate, concern will not be with teaching this ability, but rather with cultivating its discerning use...however, is present in both cases; a deep concern with passing on the belief that the aesthetic attitude is something important and worthwhile. (p.53)

The aesthetic attitude theories have been developed by significant aestheticians to explain the conditions of mind deemed appropriate and necessary for the aesthetic contemplation of an object. Immanuel Kant's (1790/2000) concept of disinterested with aesthetic pleasures in relationship with aesthetic attitude theories was significant in the early mid 20<sup>th</sup> century. For Kant, the aesthetic pleasure engaged with aesthetic judgment of taste is disinterested since such a judgment may not concern in a purpose to do whatever in specific. As a result, the philosopher refers it as a judgment of taste as thoughtful but not pragmatic. The attitude that we carry concerning aesthetic object is reasonably not pragmatic: when we evaluate an object in terms of aesthetic we are uninterested with whether and how it can enhance our pragmatic goals. Thus, it is common to express our attitude concerning the object as disinterested.

On the contrary, Schopenhauer (1819/1969) mentions that aesthetic attitude theory was disinterested attention or will-less contemplation is a condition of aesthetic value in a kind of bondage of one's own desire. The bondage is a source of cognitive distortion that restricts one's attention by fulfilling the desires. Therefore, aesthetic contemplation being will-less are both epistemically and hedonically valuable that allows one for a desire-free preview into the real meaning of things. Unlike Kant (1790/2000) and Schopenhauer, Stolnitz (1960) founds that two different things for the conception of disinterestedness. Firstly, the writer did not include a metaphysical structure into

disinterestedness which it supposes to be. Secondly, the writer did not specifically address aesthetic evolution as what Kant has described. Just like Schopenhauer, Stolnitz has more concern with what is important and adequate in experiencing aesthetic by an individual in terms of psychological.

The process of attention is selective that we focus, either consciously or consistently, depending on the senses is used, and remove (either consciously or not) of those visible features that are immaterial to the purpose of viewing. For example, if the intent is to mow the lawn, then we should only focus on the lawn-mover whether it is gassed-up with sharp blades and etc. Or if the intention is to repair the damaged lawn-mover, then we must concentrate on the internal part of the engine such as paying attention to its wires, valves and plugs. If the absence of intent, then, we focus on the lawn-mover, not as a lawn-mover by ignoring its function; the condition in the absence of the intent is that condition where we concentrate on the object considered as an aesthetic object attending to its phenomenal possessions. Such explanation clearly shows it is the attitude we take that establishes how we perceive the work (Stolnitz, 1960).

According to Stolnitz (1960):

An attitude is a way of directing and controlling our perception... an attitude organizes and directs our awareness of the world. The aesthetic attitude is not the attitude, which people usually adopt. The attitude, which we customarily take, can be called the attitude of “practical” perception. (pp.32-33)

The aesthetic attitude is defined as disinterested and sympathetically and contemplation of any object of awareness whatever for its own sake alone. Aesthetic perception is identified as disinterested when observers are not looking to any ulterior

purpose of which we could use the object, nor manipulating the object itself. Interest, to such an extent is significant to aesthetic experience, is on the object alone (Stolnitz, 1960).

Stolnitz (1960) writes:

There is no purpose governing the experience other than the purpose of just having the experience. Our interest comes to rest upon the object alone, so that it is not take as a sign of some future event, like the dinner bell, or as a cue to future activity, like the traffic light. (p.35)

As for the concept of sympathy, Stolnitz (1960) argues that when appreciating the object, we should accept it as it is. That means, in order to experience the object unexpectedly and aesthetically, we have to be willingly engaged our thought on the phenomenal attributes in a genuine way and not aimlessly or indifferently. We should be sympathetic to the work or else disinterested or lack of interest that we are trying to avoid. We have to be interested in the work so that disinterested can be avoided, but in reality if we do not have some basic interest in the work, then we are not in any position to make an appreciation of the work of cannot experience it aesthetically. Hence, the paradox is lifted through the understanding of, interest as sympathetic and disinterested as the absence of intent.

Stolnitz (1960) shared Schopenhauer's (1819/1969) notion, explains that the attitude within the viewer changes an object-in-the-world into an aesthetic object. The object is not subject to a phenomenological change; but its visible features that will lead to an aesthetic experience (its phenomenal qualities are such as lines, shapes and etc, allowing increase to the experience of its balance, symmetry, beauty and etc) are unseen just before the aesthetic is embraced toward the object. Thus, the object is believed to

obtain the aesthetic properties that are supervening on its possessions so that the viewer can gain an aesthetic experience of the qualities of the object. The viewing of the object without regard to its purposes cannot be accepted as irrelevant in terms of the knowledge of the object such as genetic knowledge, interpretation and criticism.

Stolnitz (1960) states:

“Knowledge about” is irrelevant under three conditions; when it does not weaken or destroy aesthetic attention to the object, when it pertains to the meaning and expressiveness of the object, and when it assists the quality and significance of one’s immediately aesthetic response to the object.  
(p.53)

The involvement of “knowledge about” in addition give priority to the point that aesthetic attitude is used to develop the possible degree of experiencing an object by the viewer. In spite of, Stolnitz (1960) claims that agent autonomy in permitting the viewer and his experience of the work to rule in terms of the depth of the aesthetic qualities of the object. If the critic expresses a different opinion, the viewer has no intention to change his point of view of dissimilarity. The writer is not concerned with interpreting the critics’ unnecessary repetition in expressing ideas, but the writer is more concern in focusing on the actual phenomenal experience of the viewer as what most aesthetic attitude theorists do. It is believed that one of the reasons for disagreement is because differences in focus. As, attention could be focused on various parts within an art object depending on the intention of the viewers, therefore the attention may focus on various aesthetic objects when observing in all directions. Through the critic and knowledge about is significant for a viewer to open up his view and the areas of focus so that he can gain a greater aesthetic experience.

Nevertheless, disinterested both does not draw outside of the rare occurrence itself, it is not disinterested, which it does not present an ambiguous meaning. Also, Stolnitz (1960) maintains that the differences between perceiving something in the aesthetic attitude with perceiving something in the practical attitude. Practical attitude is when an object is apprehended, which observes the basis of the object because the object is the root and relates to other things. The writer founds that there should be some boundaries in taking into consideration of aesthetic experience. Formalists criteria of a work of art or an object should be used in making art appreciation process. The aesthetic attitude disengages the object and focuses upon it such as the rock's look, the ocean's sound and the colours used in a work of art.

Stolnitz (1960) writes:

Hence the object is not seen in a fragmentary or passing manner [...] Its whole nature and character are dwelt upon. One who buys a painting merely to cover a stain on the wall paper does not see the painting as a delightful pattern of colors and forms. (p.35)

In contrast, Bullough (1912) defines aesthetic attitude as physical distance rather than disinterest, distinguishes aesthetic appreciation by allowing the phenomenon to speak for itself without the interference of our personal needs and looking at it purely objectively. In order to experience an object aesthetically, the subject must distance himself from the object. There are two main types of attitudes namely practical attitude and practical interest. In practical attitude, objects are provided to us as it is; our practical interest does not try to produce something newly, however, relatively to recognize it through something of what we by now have identified that benefits us in our direction with our daily life or stringent consumption when dealing with the world.

On the other hand, our practical aesthetic attitude disappears, so we could surpass our actual life and immerse within the contemplation of the object. Hence, modification achieved through the relationship between the subject and object. The process of psychical distance is basically a fusion of subject and object. There is no spontaneous outcome of the object to the subject, although at some point in contemplation the subject engaged by the object that permits analysis of his qualities at the same time as object's qualities.

Bullough (1912) claims that the rendezvous of a new stream enlightens our perspective about the nearly all common objects once our practical interest breaks "*like a wire from sheer lower-tension*" and we observe the fulfillment of some disrupt calamity with the amazed disinterestedness of a mere viewer. When we begin to observe the world in a new approach, unexpectedly, we are also able to view the hidden part of it. As a result, apart from the inhibitory effect through distance that releases us from instantaneous, there is an effective feature, which provides us with a new experience.

According to Bullough (1995):

...in short, by looking at it 'objectively'... by permitting only such reactions on our part as emphasize the 'objective features of the experience, and by interpreting even our 'subjective' affections not as modes of *our* being but rather as characteristics of the phenomenon. (pp. 298-299).

Furthermore, Bullough (1912) explains that distance expresses negation and inhibitory quality. The practical attitude of us and practical sides of things both seems to be encouraging with the expansion of the experience on the new basis produced by

inhibitory quality of distance. It is believed that distance appears to fall within its affections and us. Dividing the object attains distance and its appeal from one's own self, however placing it together with practical needs. Furthermore, Bullough's concept of aesthetic experience can be admitted either more distanced or less. The distancing power according to an individual and the character of an object is believed to be variable.

As well as, Bullough (1912) emphasizes that to be distanced is in itself might not be sufficient enough to experience aesthetically. Through the antinomy of distancing in order for the greater aesthetic experience to take place, the viewer not only should distance himself from the work but he also needs to keep that distance minimally. Although distance is needed, the minimum likely amount is ideal enough for a greater aesthetic experience in both appreciation and production.

However, Dickie (1964) argues that the notion of aesthetic attitude as unsupported examples of disinterested and psychical distanced does not have or may only have little connection with the ordinary attitude. For example, the situation whereby the viewer at a show of *Othello*, who becomes gradually doubtful of his spouse as the action continues, or the situation whereby the impresario who sits estimating the amount of the crowd presented, or the situation whereby the parent who be seated enjoying the pleasure of his girl's performance, or the situation whereby the moralist who be seated take account of the moralistic effects of the theatrical is relevant to produce in its crowd.

These and all such situations considered as cases of interested or psychical distanced to the play, although they do not represent anything but only merely just the situation of not being attentive to the play: the doubtful husband attending to his wife, the impresario and his estimation by the end of the play, the parent and his girl and the

moralist effect of the performance. However, if none of the above is attending to the play, then none of them is attending to disinterest or psychological distance (Dickie, 1964).

The attitude theorist, Stolnitz (1960), nevertheless can seemingly hold off Dickie's (1964) explanation of such examples. Undoubtedly, the impresario is not attending to the play, however, there is no reason to concern the attitude theorist as committed to thinking otherwise. For the others, it may be contended that they are all attending to the play. The doubtful husband should be attending to the play, in the meantime the action shown by the performer who is his wife, makes him distrustful. The pleased parent must be attending to the play, because he is attending to play performed by his daughter, that's considered being a component of it. The moralist must be attending to the play, or else there isn't any purpose for him to determine the moralistic effects on the crowd. It is possible that none of the viewers were concentrated to the play; on the other hand it was the attitude theorist's aim.

Dickie's (1964) criticism has given a great impact to the aesthetic attitude theorist, however Stolnitz (1960) argues that the differences between disinterested and interested attention based on the objective guiding the attention: to attend disinterestedly means to attend without any basis further than that of attending; to attend interestingly is to attend with some basis further than that of attending. However, the dissimilarities in purpose do not indicate the dissimilarities in attention to a work of art. For example, assume Jones is listening to a piece of music for the basis of being capable to make an analysis and explaining it the next day during his test and Smith listening to the similar piece of music with no such ambiguous intention. It surely showed the dissimilarities in terms of the motives and intentions between these two. While Jones has an ambiguous intention and Smith does not, nevertheless it does not indicate that Jones's listening is distinct from Smith's. The only one way to listen or to attend to music, even though



there can be a mixture of emotions, purposes and reasoning in doing so and a many approaches of having one's attention drawn away from music.

On the other hand, Dickie (1964) argues that dissimilarity of intention does not indicate a significant change in terms of attention. Disinterest concentrates its attention merely on the objects' aesthetic features. The only possibility interests which focus attention akin to the features implies that disinterest is not clearly defined, that neither attention nor the aesthetic attitude to describe or fix the definition of the name aesthetic. If one takes the aesthetic attitude approaching an art object means to attend to its aesthetic properties that are relevant, either attention in terms of interested or disinterested, again deciding either an attitude is aesthetic seemingly needs first deciding that its properties signifies its relevance in terms of aesthetic.

#### **2.4.3.5 Aesthetic Experience**

Aesthetic experience refers to a condition of mind that one can have a connection between the form and content of another individual's aesthetic experience merely indirectly. Smith (1984) describes that to understand a work of art, one should conclude from the process of appreciation and possibly describes the experience felt. The aesthetic experience is a good or satisfactory condition of existence categorized through a combination of cognitive and affective domains which is infrequently found in other types of commerce by the world—a unique sense that art molds or educates through emotions or feelings.

The goal and reasoning of art education are affirmed, Smith states (1984):

...as the initiation of young minds to the artworld and its principal denizens, outstanding works of art, the proper (aesthetic) experience of which results in a state of human well-being or welfare that is both distinctive and valuable, indeed valuable because distinctive. (p.145)

There are theories of aesthetic experience, which is divided into two types; internalist theories features the inner aspects of experience, mainly to phenomenological qualities, particularly by John Dewey (1934/1980/2005) and Monroe Beardsley (1958) theories; while externalist theories features the outer to the experience particularly on the object that is being experienced, Beardsley (1982) and Dickie (1988) externalist theories. The opinion provided by Beardsley on aesthetic experience is making a convincing assertion to create attention towards us which is culminating internalism theory together with the founding of externalist theory. However, Dickie founds that Beardsley's concept of internalism is ambiguous, but later Beardsley moved from internalism towards externalism.

Beardsley's (1958) explains that the concept of internalism has three or four characters and some writers have revealed through acute introspection, each character can be used to test his own experience. The central concentration of the writer's concept is an aesthetic experience depends on when one observes the objects of art through intensity and unity, unity is the main concern of coherence and completeness. Furthermore, each and every element has to connect to each other to indicate consistency and guidance to achieve an aesthetic experience. On the contrary, completeness is to have artistic elements that "counterbalance" each other so that the whole stands separate from the elements exclusively.

According to Beardsley (1958):

The impulses and expectations aroused by elements within the experience are felt to be counterbalanced or resolved by other elements within the experience, so that some degree of equilibrium or finality is achieved and enjoyed. The experience detaches itself, and even insulates itself, from the intrusion of alien elements. (p.528)

Nonetheless, Dickie's (1965) most important analysis or criticism of Beardsley's (1958) theory is the explanation of aesthetic experience phenomena, Beardsley did not successfully differentiate the concepts of aesthetic experience of objects as having and the concepts of aesthetic experiences themselves having. As every concept of Beardsley described the consistency of aesthetic experience—continuous growth—the absence of gaps, and the rising of strength toward a peak—certainly is a concept that one experience aesthetic objects as having; there is no reasoning to assume that aesthetic experience itself as having any of the concepts. Dickie founds that Beardsley's explanation of coherence identified as perceptual characteristic; nonetheless it does not influence those characteristics.

Dickie (1965) writes:

Thus, no ground is furnished for concluding that experience can be unified in the sense of being coherent. What is actually argued for is that aesthetic objects are coherent, a conclusion which must be granted, but not the one which is relevant. (p.131)

Dickie (1965) argues that the weakness of Beardsley's (1958) theory because of the description of wholeness in aesthetic experience. The use of counterbalanced in a work of art and indicating it is stable and balanced is assumed to capture the viewer's

experience, but unfortunately its characteristics does not attribute to aesthetic appreciation and irrelevant to aesthetic theory. Hence, the concept of aesthetic experience debated between Dickie (1974, 1988) and Beardsley (1962, 1982) to distinguish the theory of aesthetic experience—the experience of features and the features of experience.

Just like Dickie (1965), Iseminger (2005) founds that Beardsley's (1982) concept of aesthetic experience believed to be confused with the wholeness of an experience. If the idea of an aesthetic experience phenomenological recognizable as unified, then it is not an aesthetic experience because one could not value the objects and such experiences found to be unworthy. However, later Beardsley concludes that the aesthetic experience is some kind of externalist theory of having an aesthetic content through the experience of an object or the aesthetic qualities of the object. The internalism seemed to fail in terms of features peculiar to aesthetic experience, but the aesthetic value of an aesthetic experience has been maintained. Nevertheless, the argument between Beardsley-Dickie's concept which an object has aesthetic value can be a valuable experience when appropriately perceived.

John Dewey (1934/1980/2005) suggests that the idea of aesthetic refers to the way how we critically reflect our experience towards objects. The writer does not limit aesthetics to only critically reflecting on art. As how we learn to express through paint, is also similar to an opening of a story, therefore it is significant to reflect on the objects that we experience in daily life. Furthermore, the arts play a significant role in conveying the transformative moment of ordinary life that discloses the extraordinary. What is important in understanding aesthetic here is that, we need to engage ourselves with the world and the wonder of life. Educating this sensitivity is not an effortless task, nevertheless art educators are obliged to create a critical inquiry atmosphere and visual

perception so that the teaching is provided well in a particular subject. Through this effortless process, we could find a deeper presence within ourselves and within our world. Hence, the deeper presence could let free of imagination, excitements, inquisitiveness and at times extraordinary circumstances (Greene, 2001). Through our awareness to our imagination, excitement and inquisitiveness, we develop understanding.

But, Dewey (1934/1980/2005) outlines the aesthetic experience as art a living thing which man has the ability to restore, and deliberately unite all the senses, need, impulse and characteristic of the living organism. The writer developed a philosophy of aesthetic experience as a nature of experience—interest in biology-influenced description of everyday living experience and aesthetic experience. An experience and aesthetic experience is the significance of art in daily life that improves the continuousness of aesthetic experience with normal lives.

Dewey (1934/1980/2005) states:

Because experience is the fulfillment of an organism in its struggles and achievements in a world of things, it is art in germ. Even in its rudimentary forms, it contains the promise of that delightful perception which is esthetic experience. (p.24)

Dewey (1934/1980/2005) establishes that a work of art must have an aesthetic standing, then only it can create an experience for the human. The process of experience can be related with understanding, perception, admiration and stimulation of feelings, which is known as appreciation. It is “an experience” of satisfying certain needs of the organism in an environment. One can gain an experience when the art object that is being experienced develops towards a satisfaction and enjoyment as the general stream

of experience from other experiences. A work of art is completed through satisfactory, finding a solution to its problem, having a meal, playing chess, having a conversation, writing a book, and taking part in a political campaign comes to a perfect ending. These experiences represented as a whole and conveys its own individualizing quality and self-reliance creates an experience.

Hence, experience is the outcome of the communication between the organism and environment which, when it is carried fully, it is a transformation of communication into involvement and interaction. Furthermore, Dewey (1934/1980/2005) promotes that an aesthetic experience happens when one has gained *an* experience. The dissimilarity between experience and *an* experience is that regular experience is not that significant in any way for that matter. It can be boring or unexciting, immature or disintegrated. It is discovered that human's busy lifestyle, they are overloaded with inadequate interrupted experiences.

Dewey (1934/1980/2005) mentions that such experiences are connected with each other. A river is different compared to a pond because a river's flow provides certainty and interest to its successive portions better than what happens in the similar portions of a pond. In an experience, the flow is connected to one and another. Each part leads to another and as each of these parts, conveys on previous event, each benefits distinctness within itself. The consecutive stages that are stressed upon its various colours are complete and persistent.

The principal characteristic of *an* experience is that it is extraordinary because whilst it's achievement, satisfactory is accomplished. One observes about its difference between other experiences, for instance the experience of an extraordinary buffet or a predominantly powerful storm. The succeeding stages are considered as a dynamic movement, an incoming and outgoing, or expectation and conclusion, which can be

apprehended or tense. Dewey (1934/1980/2005) establishes an explanation of how *an* experience—an idea that are linked between the movement of waves caused by a storm on the ocean.

Dewey (1934/1980/2005) writes:

Then there is that storm one went through in crossing the Atlantic—the storm that seemed in its fury, as it was experienced, to sum up in itself all that a storm can be, complete in itself, standing out because marked out from what went before and what came after. (p.36)

As such, *an* experience is unique with the succession that resulted sensations and deliberations. It can only be recognized at its conclusion that can be achieved within the reflection. Such process one distinguishes as a remarkable experience, and when discussing in the past tense is found to be what is considered was *an* experience. The final of the experience is summed as the movement of distinctive parts that flow together to construct a distinctive and cohesive as a whole. The movement of waves affected by a storm on the ocean as a metaphor.

According to Dewey (1934/1980/2005):

Like the ocean in the storm, there are a series of waves: suggestions reaching out and being broken in a clash, or being carried onwards by cooperative wave. If a conclusion is reached, it is that of a movement of anticipation and cumulation, one that finally comes to completion. (p.38)

Thus, *an* experience has its own appealing quality that connects the expressive, conceptual or logical, and practical, essential parts that allows one to identify it as *an* experience. This quality is described as aesthetic, or esthetic, which is found to be

fundamentally emotional. That particular emotion governs logical ideas or sensory responses in *an* experience. Instead, the writer discovers that it is a highly emotional quality that unites the essential parts and creates the experience memorable.

This unifying emotional characteristic is known as aesthetic since it needs perception. Perception is the recognition of relationships between undergoing and doing of an experience as whole. This connection comprises the meaning of the art making process that Dewey (1934/1980/2005) promotes that the act and is important must be related in terms of perception. Through this relationship it creates a meaning; it is the fundamental or objective of all aptitudes. The creation of meaning or the perception is what provides *an* experience with a fulfilling emotional characteristic found to be the foundation of feeling harmony. This is what it makes as *an* experience through aesthetic.

Also, Dewey (1934/1980/2005) mentions that the experience in art needs perception so that the experience can be aesthetic. Undoubtedly, for one to be truly artistic a work of art must also be aesthetic which one should have an enjoyment through an aesthetic perception. The artistic process is a relationship between art making and perceiving. Perceiving is an as the act of creating focused on producing a work of art and enjoyment created through an instant experience achieved by observations which an unrestrained activity does not have. Basically, art making needs intelligence in contrast with feelings or thoughts, the ability to identify the associations concerning elements, to create a meaning in art production. It is found that the process of thinking in creating art as one of the greatest challenging methods that needs a lot of consideration. Similarly, the creative act or the act of perceiving a work of art needs the similar kind of intelligence that involves cultivation.



Dewey (1934/1980/2005) maintains that for one to perceive, the beholder needs to make his own experience. And the beholder's creation must incorporate him within the work of art as how the artist undergoes the process. The beholder and the artists do not have the similar literal sense. However, the perceiver and the artists have similarity in terms of observing the elements and forms, although not in detail, yet the perceiver has similar experience as how the artist has created a work of art. An object is considered not perceived if a work of art does not go through the act of recreation. Basically, the beholder should identify connections or relationships by making a significant meaning in his or her artwork. As a result, perception is important to this process and needs active involvement of the viewer. It should not appear inactively, or merely through response, however, it should be done by constructing a connection between what is received and what is given out within a dynamic organization of parts because it is a growth.

Furthermore, Dewey (1934/1980/2005) writes:

There is inception, development, fulfillment. Material is ingested and digested through interaction with that vital organization of the results of prior experience that constitutes the mind of the worker. Incubation goes on until what is conceived is brought forth and is rendered perceptible as part of the common world. (pp.55-56)

Dewey (1916/2008) defines this dynamic yet organized movement as a process of growth, which the accumulative movement toward a result is identified as a growth. Growth in the education perspective happens through plasticity, which resulting the development of a habit. Plasticity is meant as the ability learnt through an experience; the power to maintain an experience which is benefited in managing with difficulties of a later condition.

In the process of educative aesthetic experience, plasticity is vital as Dewey (1934/1980/2005) claims that through interaction material is ingested and digested with a significant association of the results based on past experience that established the mind of the students. Clearly, through this process, it contributes to the development of learning. It is the most direct and complete manifestation of experience since it represents nature as experienced by the artist.

The experience occurs when students encounter with a work of art to create *an* aesthetic experience. It is because through the art making or appreciating art needs the connections of doing and undergoing, of making and perceiving. The aesthetic experience in terms of art is educative because it needs perception, the making of meaning, a dynamic movement or growth, which is the central of education which contributes to the development of aesthetic experience for the future of education.

#### **2.4.3.6 The Elements of Experience**

To form a concrete idea of the experience of art, and to place it in its relations to other facts, it is certainly important to review some characteristics of the experience of art and its relationships. To view the aesthetic, one uses senses, such as smell, taste, touch, sight, and hearing that is implanted in our bodies. When one of our senses is moved, it is felt (Flannery, 1997; Heid, 2005) through touch, odor, sight, taste, our sound, our bodies are affected and we are moved emotionally in varying degrees. With our senses only, we learn experiences (Goodman, 1984; Heid, 2005). An aesthetic experience is resulted from been intensely affected by our sensory perception. In this case, having an aesthetic experience enhances our cognitive abilities. Through our sensory perception, we are encouraged to reflect and think (Csikszentmihalyi, 1996; Eisner, 2002; Goodman, 1984; Parsons & Blocker, 1993; Siegesmund, 2000; Smith,

1996; Heid, 2005). When we reflect and attend to an aesthetic experience, hence we develop our aesthetic understanding.

Dewitt H. Parker (1920/2003) outlines several concepts in analyzing the aesthetic experience that enters into the mind of the observer. The writer mentions that although we have defined art, but it is also important to form a solid idea of the experience in the art and need to place them in associations to other particulars. Each and every experience of art, aesthetic experience and beauty are gained covered the first place, which is identified as media of expression that is represented with formalism. A work of art that contains colour; a piece of music contains tones while a poem has words with sounds.

From media of expression, vague feelings characterized as aesthetic expressions— This is referring to the expressive moods or atmospheres of a work of art that is created through colours or tones and words in a piece of music that is rhythmically composed.

According to Parker (1920/2003):

The simplest aesthetic experiences, like the beauty of single musical tones or colors, are of no greater complexity; yet almost all works of art contain further elements; for as a rule the sensations do not exist for their own sakes alone, but possess a function, to represent things. (The Analysis of the Aesthetic Experience: The Elements of the Experience, para. 2).

Another element included by Parker (1920/2003) is sense elements that contain a relationship between the element of design with its symbol. The colours in a work of art just not represents the beautiful colours, but it also represents or symbolizes something. In a landscape painting, colours used not only represents as beautiful colours, but also

symbolizes as a landscape. In music, the words used not only represent the charm and stimulate people, but also because of the actions or events that they convey before the mind. In terms of psychology, particular ideas either in the painting or in the poems are usually related to the sense elements and establish their meaning. This idea or meanings are identified as the third class of elements in the aesthetic experience.

The last element to complete the aesthetic experience is images of various senses that constitute a meaning or an idea for a work of art. The images of various senses are from various departments of our senses that involve vision, hearing, taste, smell, temperature and movement making a work of art solid and complete.

Parker (1920/2003) states:

... colors in a landscape painting will not only give us the idea that there is sunlight there, ... also arouse faint images of warmth, ... make the idea more vivid; other colors, representing the clouds, ... produce faint sensations of softness; ... others, representing flowers, may produce faint odors. (Parker, 1920/2003, *The Analysis of the Aesthetic Experience: The Elements of the Experience*, para. 2).

However, not all the senses are fit for entering into an aesthetic experience, but only senses like ability to perceive with the eyes (vision) and sound (hearing) have been established as the notably aesthetic senses. Among the senses, vision and hearing senses can provide the fundamental for a work of art unlike taste or temperature sensation.

According to Parker (1920/2003):

... the fact that vision and hearing are the natural media of expression; ... convey thoughts and feelings; so do visual sensations—the facial expression or gesture seen communicates the inner life of the speaker; and even abstract colours and space-forms, like red and the circle, have independent feelings-tones. (The Analysis of the Aesthetic Experience: The Elements of the Experience, para. 4).

In addition, these two senses have also an importance for feelings that the artists connects their feelings towards the elements of design results an experience or emotionally appreciating an object of a work of art. As such, an appreciation of the object might arbitrate the impetus and the suitable action and even displace it. In judging the beauty of a work of art, the artist has the power to control the sight and hearing senses that are considered to be complex and stable.

But, at times depending on the situation, all senses could enter into the realm of an aesthetic experience. Although the sight and hearing senses have a close connection between the lower senses like taste, a temperature, smell or movement, there is a particular disinterestedness in all the senses. Parker (1920/2003) suggests that perfumes and fine wines do offer tastes and smells that are required, and adored other than fulfillment of hunger; movement sensations in dance are appreciated for their own sake; heat or cold during bathing.

Although all these have sensations but it is insufficient to be classified as aesthetics, which it must be, related to feeling in a larger background that has to be expressive. However, in particular conditions or situations, even the lower senses are needed. As the poets have said the perfume from flowers such as roses or violets are the soul that

has a strong emotional appeal. Also the incense smell in a church is a significant component in devotion, combining with the architecture and the melody. Or remember the smell of wet earth and revitalizing flora during a walk in the forests during the morning of the spring season.

Also, the taste and touch developed into aesthetic. The sense of touch not only holding but can also be represented by a well-loved individual in terms of glowing experience by sharing the sight in beauty. And the sensations of movement, such as a run or practicing a dance are considered as moving images. These lower senses only can be accepted as the beauty of nature, but cannot be considered beauty of a work of art because their beauty is only ambiguous and accidental. Sometimes, the taste and touch senses also have to be depended with vision senses to appreciate its beauty even better. Through the connection of vision sense with lower senses, it gains something of its solidity and individuality.

Clearly, Parker (1920/2003) writes:

Apart from the picturesque surroundings seen, the mountain milk and the Rhine wine would lose much of their beauty; the warmth of sunlight or of fire, without the brightness of these objects, the odor of flowers without their form and color, would be of small aesthetic worth. (The Analysis of the Aesthetic Experience: The Elements of the Experience, para. 7)

Parker (1920/2003) founds that the senses are the fundamental of the aesthetic experience that connects it with thoughts and feelings. In relation to the senses and notions, the two characteristics of aesthetic feeling are its objection to them and it is interrelated with one another. Thus, feelings become true attributes when an individual

analyzes a work of art and making connections through the process of analysis. There are two kinds of elements of feeling which is vague as it is directly connected with the sensations or it is intervened by concepts, which the medium is given content and meaning in a work of art.

However, a phenomenon of aesthetic expression is not enough to represent the association between senses and feelings—the reaction to the senses or objects presented as an objective quality of them. As feelings are seems to be subjective, yet they are placed in the objective world. The feelings occur in the aesthetic experience and not objectified alone. The objectified feelings are believed depends fundamentally upon the amount of their sound in the organism.

Furthemore, Parker (1920/2003) states:

When this is small, and the feelings are vague and tenuous, as in color appreciation, there is little or no definite projection of the idea of the self; when, on the other hand, it is large and the emotions are strong...(The Analysis of the Aesthetic Experience: The Elements of the Experience, para. 15)

The involvement of the self in the creation of a work of art and the viewer watching it is similar because the viewer would place herself with the artist through a similar experience. But the experience expressed is different, the projection of the concepts of self is very problematic, then the object and subject are likely to remain. The phenomenon in a work of art does not only express the form but also the emotions. An example, a statue of a male runner ready to start is not studied in terms of its form and colour of the marble, but also the feelings of pleasure, excitement, tension, and expectation when a viewer engaged himself as the pose of the statue running in a race.

And these kinds of feelings are experienced by the viewer similar to the male running not in an ambiguous way, but definitely engaging each and every part of the sculpture the swelling chest and tightened limbs.

In addition, visuals are the greatest life-creating elements in a work of art. The visuals should not only express the form, but also feelings so that an interpretation through sensations of a work of art enables one gaining an aesthetic experience. When a viewer observes a painting that depicts a summer landscape, the viewer not only recognizes the colours that represent sunlight but also experience them as warm. While looking at a female statue viewer not only looks at her body, but also the softness and smoothness. Both the ideas of sunlight and the female statue body used in the process of interpretation through senses received from the work of art developed from the original images derived.

Then again, Parker (1920/2003) explains that even though concepts are created from the visuals but they are not just a visual, it is how we recognize an object without experiencing it which the concepts were hidden. We also tend to recognize the object too quickly and only concentrate on the end product to be completed. Then again, the aesthetic attitude characteristic of the aesthetic experience is valuable so that we can remember images; therefore similarly in the aesthetic perception of objects, we express our feelings through the images and include them in our work. Recalling the similarity in experiencing a work of art is the emotional tone of an art object that functions as the clearness of the visual. Viewers can keep a vivid image of what has been observed by preserving the feeling that happened in the past event; as the visuals become ambiguous and interest becomes dispels.



According to Parker (1920/2003):

Everywhere in our experience the image mediates between feeling and idea. So in art. Images have no more an independent and self-sufficient status in art than sensations have; like the latter they are a means for the expression of feeling. (The Analysis of the Aesthetic Experience: The Elements of the Experience, para. 28)

Visuals from all the senses can be stimulated. In a work of art, it does not also represents the temperature but also the motion. These influences the viewers' imagination and immediately it creates or recalls the memory. The fundamental in a work of art is the expression created through the senses and should not confused with the expression of the visuals. The visuals are usually combined with visual sensations through the medium used in a work of art. Parker (1920/2003) describes that the painting of the rose petal represents softness and sweet-odorousness akin to a real rose; the surface of the statue is very firm and well shaped akin to a real human body.

The reason is that the concepts of the things signified in a work of art presented in the visual sensations that can be explained. In a work of art, aesthetic perception is a combination of visuals and sensation that represents an ordinary perception. Conversely, sound does not closely related with visuals and the senses that creates an aesthetic experience, but the words used with highly expressive significance, then the combination of visuals and sound can be represented as whole. The concepts and images related to a work of art depend on the viewer's educational background, experience and the characteristics of the viewer. The only two things considered in a work of art are the concepts and visuals.

There are two sets of criteria that can be taken into consideration are the artist's intention of his work of art and making judgment of meaning and association of the artwork. In developing a work of art, one should consider the important elements to be kept and the least important one should be given less importance. The two criteria can be set as the key to regulate and inhibit our associations to create a receptive appreciation. The genuine meanings and associations of a work of art resulted from the senses are overwhelming.

Indeed, Parker (1920/2003) states:

For this reason we should, I believe, deliberately seek to make our appreciations historically sound and definite. And in the social and historical appreciation resulting, we shall find our own lives—not so different from the artist's and our fellows'—abundantly and sufficiently expressed. (The Analysis of the Aesthetic Experience: The Elements of the Experience, para. 33).

In this matter, there are people would against the concept that art was made for man and not art for man. A work of art should be interpreted with the viewer's personal experiences, therefore, take consideration of everything in a work of art. Nonetheless, there are two considerations limits the rationality of this claim. Firstly, a work of art is purely the expression of the artist's personality and secondly, the whole idea is to deliver a common medium of expression that all men can experience. If the interpretation of a work of art is only an individual affair, then the relation to the artists and to create a common aesthetic experience are impossible and unattainable.

## **2.5 Part 4: The Philosophy of Art Education**

The philosophy of art education focused on reflecting and reasoning aimed at the development of essential principles that are appropriate to decision-making about teaching and learning in the arts Lankford (1992b). It should engage an understanding of student learners, child development, artistic development and how each student learns things a little differently. The curriculum content should be rich that should contain the discipline of art education. The philosophy of art education covers five aims which most art educators encounter and utilize in their course content. Following are the five aims established by Lankford:

- (i) To justify our reason for being—Each and every art educator must produce a statement of purpose, such as the purpose of being there, accomplishment and worthiness. Lanier (1990) asserts that vital thought in any education strategy or policy is its beginning of purposefulness aimed at the curriculum, methodology or evaluation that are significances of pursuing the objectives;
- (ii) To clarify ideas—In order to articulate the purposes effectively, art educators have to make them as clear as possible by understanding the meanings and implications which critical thinking can help to make things clear;
- (iii) To synthesize ideas—Another interesting aspect of philosophy is to bring all the ideas together such as drawing connections, showing relationships and scaffolding ideas in building a tangible meanings, concepts and effective principles;
- (iv) To recommend—The shoulds and oughts of art education by making recommendations from analysis and synthesis that are based on reason and experience and not scientific methods; and

(iv) To raise questions—Questioning is the central purpose of philosophy because it enriches the intellectual imagination and diminish the dogmatic assurance that closes the mind to avoid speculation (Russel, 1912/1989).

Therefore, it is important to study the philosophy that is needed for the future of art education. The following subsection of this part discusses on art as self-expression, the importance of incorporating aesthetic in the teaching and learning of the arts and the importance of cognition.

### **2.5.1 Art as Self-Expression**

One of the most common views about art is that it is basically a form of expression—the expression of feeling, a common view often assumed to be true by artists, critics or students. The most significant and valuable development that visual art can make to the human experience and knowledge to adept its surroundings is through self-expression. A student's behavior is controlled by his/her thoughts of worth and value. Efland (1990) founds that creative self-expression assured of unrestraint individual from social and psychological authoritarianisms by permitting the child's imagination to blossom similar to those artists of the last century whom unrestricted themselves from academic policies and limitations.

The findings were to develop a powerful anti-intellectualism by teachers discussing the art works of major artists or to support children/students to be able to think critically about their personal efforts to produce art by using their creativity. Dewey (1934/2005) asserts that an art increases self-expression and depictions of the world as a concrete proof of deliberately having sense, need and impulse develop creativity. However, artistic products become more important and given a serious consideration that is thought to be more obscure rather than the artists' self-expression.

Clearly, Dewey (1934/2005) states:

Artists find it incumbent upon them to betake themselves to their work as an isolated means of “self expression”. In order not to cater to the trend of economic forces, they often feel obliged to exaggerate their separateness to the point of eccentricity. (pp.9-10)

The expression of knowledge and language not only in oral or written form, but also involves the thinking and reflecting process. Through a creative activity, students are able to express their ideas, feelings, freedom and flexibility in their own studio production. It is important for students to be given an opportunity to participate, respond and create to determine the perception of form. Arnheim (1964) mentions that it is essential to point out self-expression of all art objects that organize the elements such as shape and colour. Self-expression related to physical function as perceptual equivalents provided by artists for their viewers as important objective features and its associations (as cited in Raleigh, 1968).

Through expression, it increases a student's competency that leads to his/her thoughts and understanding. Without the ability to express oneself artistically and creatively, a student may become frustrated. Creating an imaginative work of art engages and embodies the rich emotional content, strengthening, deepening and stimulating the process of learning experience (Eisner, 2002). The art educator asserts that one of the visions of art education is to develop creativity in a better and comprehensive way. Linderman and Herberholz (1975) agreed with Andrews (1961) found that the creative process involves an individual experience in the making of art that enriches the self. It expresses an individual distinctiveness through his creativity in the self (as cited in Elliott, 2004). As well as, Lowenfeld (1947/1987) mentions that through teaching an individual to be creative, at the same time it enhances the future of

a society.

Art can also move many aspects of students' feelings, for example, Lowenfeld and Brittain (1987) explain that the most important time to encourage a student in the process of creative thinking is in his early adolescence because this is the appropriate time where the attitudes are shaped that endure into adult life. It is because a student would develop feelings of personal worth and ability to make assessment better and clearer. Nurturing positive attitudes towards classroom and schooling whilst also encouraging self-expression appears to be a more positive outcome and important goal in art education. Viktor Lowenfeld and Sir Herbert Read, believe that through the art process it could emancipate the essence and offer an outlet for a creative impulse (Eisner, 2002).

The creative self-expression does not only contribute to education, but also a therapeutic one. An adolescent develops self-determination and flexibility in his expression is able to handle new settings and difficulties. Because of the flexibility in his expression of his own thoughts, he also fits himself into them effortlessly. However, if an adolescent seems to be reserved and limited, he may not be able to make an expression of himself. He prefers to be going along with a particular pattern in life, which he is unable to adjust to new settings fast, but then he would comfortably lean upon on others and find an easy way out. Hence, progress, success and happiness in life depends upon the capability of adjusting to new settings, the significance of art education in terms of an adolescent for personality growth and improvement could be definitely identified.

According to Lowenfeld (1947/1987):

The child who uses creative activity as an emotional outlet will gain freedom and flexibility as a result of the release of unnecessary tensions. However, the child who feels frustrated develops inhibitions and, as a result, will feel restricted in his personality. (p.7)

In theory, Lowenfeld (1947/1987) claims that an aesthetic experience is responsible to stimulate students' aptitudes for art expression. Hence, it is the responsibility of art education programmes in promoting the growth of students' ability to experience the arts and its surroundings aesthetically and as well as providing creativity. The art educator finds that the students not only learn through their senses, but their senses function as the main mediators to achieve a richer and more meaningful life. Therefore, if the students do not penetrate into his experience by using the senses; it would remain very superficial and may not be meaningful. A penetration could be dealt with auditory, kinesthetic, tactile, visual, or any other senses or combination of them. Individuals who have a mind of visual have the inclination to think of changing completely kinesthetic and tactile experiences into visual experiences.

Lowenfeld (1947/1987) writes:

... a visual-minded person acquaints himself with an object in complete darkness, he tries to visualize all tactile or kinesthetic experiences. "How it looks" is the first reaction to any object met in darkness... he tries to imagine in visual terms what he has perceived through other senses. (p.261)

And, as long as these sensuous experiences remain mere generalities, they make the students as a "spectator" of his own experiences without stimulating the self-

involvement that is needed in the process of creation or art making. The art educator finds that the more the students enter into the nature of the experience by using his feelings, perceiving and thinking, he will relate himself to it well.

Also, Lowenfeld (1947/ 1987) states:

A visually minded person who encounters an object in darkness thus tries immediately to visualize the object he has met. The visual approach toward the outside world is an analytic approach of a spectator who observes the complex and ever changing appearances of shapes and forms. (p.261)

Lowenfeld (1947/1987) promotes that through penetration into aesthetic experience of the outside world is considered as both objective and subjective. The outside world has not just been apprehended within visual impressions, but also apprehended through the internal subjective world of the body self, the world of bodily sensations, muscular sensations and numerous emotional properties. Through muscular sensations, kinesthetic, touch and experiences, one could place himself within the value relationship to the outside world. The outside world is usually associated with visual impressions influenced and formed by other senses as well.

Besides that, almost all within the surroundings some way or other effects our perception and aesthetic experience, so we can apprehend visual perception as a method of seeing with the eye alone. Nonetheless, the importance of using the term visual perception to apprehend the outside world when visual impressions for example colour, form, space, distance and so on, are dominant and impressions comes from another part of the senses subsidiary to those coming mainly from the eye.



Lowenfeld (1947/1987) states:

... to conclude that optical perception in its purest form is only an extreme case of visual perception in general...therefore use the term *visual perception*, when impressions coming from other senses are subordinate to those coming from the eye, when visual impressions are the *dominant* feature in a percept. (p.263)

Moreover, Lowenfeld (1947/1987) claims that as visual impressions control our apprehension of the outside world, our visual perception could be categorized, as the subjective experience of the self of any perception is an individual act. The art educator considered that the lacking of perception in subjectivity because it obtains its experience external of the body through the outside world, but not in the inside world of the bodily senses. The self only concerns judgments of value through an aesthetic experience.

One of the two creative types known as haptic perception is to describe our apprehension of the outside world. Individuals with haptic perception do not change kinesthetic and tactile experiences into images, however they completely engage themselves with a tactile kinesthetic approach. Moreover, haptic perception as subjective experiences that are very deeply wrapped up with the experience of the self and considered tactile and kinesthetic perception as subjective type than visual perception because being experiences of bodily sensations is closely related to the emotional experiences of the self.

Beside the contrast between haptic and visual perception, the art educator evidently distinguishes two types of individuals, the haptic and the visual. The dissimilarities among these two kinds can be perceived in their artistic expressions and attitude concerning experience. The visual type feels as a spectator and primarily uses his eyes

that functions as intermediaries for an experience of the outside world, whereas the haptic type primarily uses his bodily sensations—means of touch and kinesthesia and the subjective experiences to create a visual stimulation to the outside world of creative work. Most individuals fall somewhere among these two kinds, either being more or less visual or haptic. Hence, in the field of art education, allowances must be made for those individuals and stimulation must be focused on their experiences and thinking.

Because a significant aspect of visual observation is the ability to see an object as a whole, the visuals normally originate with outlines of object and enhance its form with elements as visual analysis is able to enter deeper into the character of the object. There are two aspects that the visual penetration deals with; firstly, penetrates into the characteristics of shape and its structure of a particular object and secondly the changing effects of light, shadow, colour, atmosphere and distance based on these shapes and structures. The partial tactile impressions are built up through the haptic types as a whole only when an object is emotionally involved, nevertheless is usually pleased to remain with kinesthetic and tactile sensations into visual experiences. Being a haptic type, by using the self as the true projector of his experiences, his pictorial depictions are extremely subjective that will experience his proportions as proportions of value.

Furthermore, Lowenfeld (1947/1987) mentions that an individual's experience of space depends on two elements namely visual space and haptic space. The visual space is known as when the eyes are functioning as the mediators that is observed as the widest space outside of our body in the external world which was given to us to the fullest in terms of its height, width and depth whereas haptic space relates to the senses that function as the mediators are utmost controlled. Our eyes open for us to the vastness of space outside of our body where we are able to forget our subjective self, while, our organs of touch open us to the restrictions of space through the complement

of sensations with our body so that the significance of ourselves can be stressed.

Therefore, in haptic space we may find a perceptive of values in terms of judgments which Lowenfeld (1947/1987) claims that the space of a sharecropper in a cotton field is constrained to the tactile and kinesthetic impressions while picking the cottons using his hands and bending over with his body. Visual space is less valid compared to haptic space of touch because the feeling of touch can evidence the truth of distant objects does not change in size but it opposes only in terms of vision.

According to Lowenfeld (1947/1987):

In art education it is necessary to consider these attitudes toward the world of experiences as important as the visual approaches toward art. Thus, a motivation will be effective only if it includes haptic sensations as well as visual experiences. (p.261)

However, Madenfort (1973) argues that Lowenfeld's (1947/1987) theory does not give importance towards aesthetic development. Madenfort writes:

[Lowenfeld] considers it to be important, but thinks of it as only one fraction of the total growth of the student. He explains that since art has traditionally been interpreted as being related mainly to aesthetic, this concept is greatly responsible for the neglect of other factors of growth. (p.7)

On the other hand, Read (1958) had the similar views with Lowenfeld (1947/1987), explains that the activity of self-expression can never be taught but developed by the self. If the application is being controlled whether of its technique of forming, directly it provokes inhibitions and discourages the whole aim in art education. The education is

by means of art and not placing art within education.

An article on “Education Through Art,” that appeared in a UNESCO publication on art education, Read (1953) writes:

It is claimed that the experience involved in the process of artistic creation...is in itself an educative one,...an essential instrument in any complete system of education...art as “an instrument of education” is unconsciously to accept the authoritarian conception of education which is foreign to the artistic process. (as cited in Keel, 1960, p.2)

Furthermore, Read (1953) claims that art is not a superficial education to which a youngster is exposed, but it is an education inbuilt with the natural order that allows a youngster to express himself with a perfect freedom. Through art, as much is important as in education it is also functioning as a social process used in communication. Read (1958) maintains that a youngster whom tends to express himself with certain gestures to communicate with others whereby the state of feeling is expressed differs indefiniteness. The writer founds that a feeling is concentrated and a mood is diffuse in terms of its usage in art.

According to Read (1958):

... diffuse is not necessarily less urgent; indeed, the very diffuseness of a mood may give rise to a very positive need of expression, for we feel the need to define what is indefinite...‘a vague feeling of anxiety’, which is a mood in our sense of the word...(p.108)

Indeed, Read (1958) claims that expression is also a means of communication or at least an attempt to communicate. Through communication, it implies a purposeful

activity of exchanging information and meaning to affect other people, and it is can be identified as social activities.

Clearly, Read (1958) states:

The most fundamental discovery of modern psychology is the fact that the individual can only be explained in terms of his social adaptation—a process which begins with his suckling and weaning, and is not completed until he is an integrated member of a social unit, or series of social units... (p.166)

Also, Read (1951) argues that the sense of beauty has been a very instable experience with very impenetrable manifestations, and that students must take a serious in the creative process realm of art. Art is not only just an expression, but it is of an ideal so that the artist can appreciate in plastic form. Read's theory of art is shown an essential relationship occurred between the artist's personality and expression in his work of art. Furthermore, the writer established that an artist's work of art solely depends on a will-to-form that is the contemplation of the artist's character or personality.

The underlying laws of art should remain the same, their application by artists' indicated to extensively varying expressions. The elements of a work of art corresponds to the artist's character or personality that controls them and shape's them well. The basis of temperamental dissimilarities among artists influences the large variety of possible kinds of art expression in terms of psychologically.

According to Read (1964):

We experience the world through the subtle medium of a temperament, and if we faithfully represent that experience, we produce something unique, or at any rate, something typical of our temperament. In the end, all differences of style reduce to differences of temperament. (p.83)

The expression exists exclusively of sensuous perception and formal thoughts. The fundamental to understand the expression and its aesthetic significance, Read (1951) claims that the artist perceives not only the object instantly before him but perceives the object as universal associations. Then, the artist takes his perception and expressed through the use of any medium to convey his unique ideas. Language is the appropriate medium to express ideas, to present his ideas with a communication of his emotional reaction towards the object. The essence of art bases on the soil of the artists' feeling gathered from sensory impression through the objectification of perception which art can offer in some way.

Art is an expression of emotion or an experience for the viewers who a work of art is directed could share their emotion or experience. A work of art or art itself does not fit into any specific class of an organization. Tolstoy (1930/1995) argues that limiting only the subject matter in a work of art or art as a whole to the aesthetic experiences within a specific class of an organization has to be essential to all or else it could be a misapprehension that may lead to vagueness and dissolution in art. The meaning of art as a human activity contains with a particular external sign, and with the means of the sign he expresses through his inner feelings/stimulate his emotions for others to be also feel and have the experience. The aim is to place a stirring and stimulating the unconscious emotions, aptitude, and affection by feeling into the heart, urging the human civilized or uncivilized, to feel and to create the deepest experience by making

delight to their feelings or emotions and perception in their mind.

The artist's artistic talent through feelings conveys the infectiousness of a work of art. Indeed, only through artist's artistic talent, feelings can be expressed. Similarly like language conveys human's thoughts, art conveys feelings to one another. Any human activity that conveys feelings with external signs may include simple stories, lullabies, or services at the church are counted as a work of art. The critical issue in defining the aesthetic success of a work of art is infectiousness and not the subject matter. This infectiousness includes an artist's transferring emotions or feelings to his audiences. In addition, whether a work of art is less or more, it all depends on three settings, namely its particularity, clarity and the artist's sincerity, in which a feeling is expressed. However, whether the work of art is moral or immoral, as long the work of art is good if the artist's feeling is expressed to the viewers.

In theory, Tolstoy (1930/1995) founds that the aesthetic success in an artwork is due to infectiousness and not just its subject matter. The most significant condition to promote infectiousness is sincerity because it influences artist to find a clear self-expression of emotions he desires to express. Any true work of art conveys its originality in terms of its thoughts and emotions, expressed both new and particular.

Tolstoy (1930/1995) writes:

The more particular the feeling conveyed, the more strongly does it affect the perceiver. The perceiver experiences the greater pleasure the more particular the state of mind into which he is transferred . . . If the artist is sincere, then he will express his feeling as he has perceived it.

(pp. 121-122)

Each and every individual has different feelings when observing a work of art. The writer mentioned the particular emotion expressed by the artist, only he could be able to convey it and not other artists' might convey it. A true work of art can convey a new feeling that is not being experienced by others earlier.

Undoubtedly, Tolstoy (1930/1995) states:

As a by-product of thinking is only a product of thinking when it conveys new observations and thoughts, and does not repeat what is already known, in exactly the same way a work of art is only a work of art when it introduces a new feeling... (p.59)

In contrast, Croce (1965) asserts that expression is essentially 'intuition' as to express as the similar phenomenon. According to the Croce (1965):

What lends coherence and unity to intuition is an intense feeling. Intuition is truly such because it expresses an intense feeling and can arise only when the latter is its source and base. Not idea but intense feeling is what confers upon art the ethereal lightness of the symbol. (p.25)

The relationship between art and physical fact— art is not the physical object. The perception is that art cannot be recognized with physical embodiment. However, Croce (1965) argues that the art is a form of pleasure also can be categorized as utilitarian end, and thus to be discounted though most people would agree that art appears intrinsically related with pleasure. Furthermore, art neither does not have moral values nor it originated from the act. It is simply because a creative image could be related to something morally admirable or blameworthy as it does not make sense that the image falls between these two. If one attempts to do so, it is merely valid to judge moral or



immoral.

Art has a kind of character of conceptual knowledge which means the definition of 'intuition' becomes clear. It is essential to look at the concepts (philosophy, history, science) to distinguish between reality and unreality contrasting with a scientific theory that can be measured. The mentioned four methods; neither art is not a physical thing or art is not something utilitarian or art is not a 'moral act' is irrelevant to be connected with intuition. It is a representation of a symbolic expression feeling.

Croce states (1965):

Art is symbol, all symbol, that is all significant. But symbol of what? Signifying what? Intuition is truly artistic, is truly intuition and not a chaotic accumulation of images, only when it has a vital principle which animates it and makes for its complete unit. (p.23)

Just like Croce (1965), Collingwood (1938/2013) does not presume that the artist conveys his/her emotions through a noticeable work of art—art is the expression of emotion as an imagined experience that one expresses his feelings. It is a kind of process related to exploration of emotions that artist do not know the result before. Collingwood strongly stresses that the creation or making of a work of art takes place in the minds of each artist's and that imagination does not lead to expression. A work of art is proper because in his mind and imagination are used in the art making. It as an imagination filled with expression or "imaginative expression". Nevertheless, emotions are continuously being expressed in everyday life, however on the whole, these emotions are totally different compared to imaginative expression that is expressed in a work of art. We often express our emotions unconsciously of what we experience in everyday life due to impressions and observations.

For example, if we are angry or embarrassed our face turns to be red. In each of these examples, emotions are related to psychical symptoms, which are unconscious—escape every conscious control. Collingwood (1938/2013) identifies this as “psychic expression” because we are conscious of feeling an emotion, however we are not aware of expressing this emotion. As it were, we are very overpowered by the emotion and helpless. Once, we express this emotion consciously, yet, we join in self-expression. It is because we use the language to talk and experience a certain relief. Those spectators are requested to understand and distinguish the artist’s emotional state of mind and invite the spectators to experience their emotions with the means of their own imagination. The activity of feeling and the activity of creating though they are not alike, yet they are related and depended on each other. Each imaginative experience reflected as sensuous experience up stretched to the creative level of an act of awareness.

A work of art conveys emotion through the artist’s creation and appreciation that considered as imagination. Collingwood (1938/2013) asserts that a work of art should be reconstructed in the minds of the spectators as art and physical activity. The artistic process should be expressed internally through the process of imagination, because the extrasensory in perception is the artist’s, which it is founded to be a process of self-discovery.

According to Collingwood (1938/2013):

If he deceives himself in this matter, he has sown in himself a seed which, unless he roots it up again, may grow into any kind of wickedness, any kind of mental disease, any kind of stupidity and folly and insanity. Bad art, the corrupt consciousness, is the true *radix malorum*. (pp.284-285)

Thus, expression is the key concept for creating a work of art concerning the conscious state of mind and sensation. The expression is essential for the imagination which expression is parasitic for the imagination of a work of art. The artist's aesthetic activity is indistinguishable with painting it; however the production is some way or another certainly associated with the aesthetic activity, which is, with the process of making for an imaginative experience through a work of art.

Collingwood (1938/2013) establishes that a person's state of mind and instinctive responses or express emotion, it is believed he was aware of having an emotion but not aware of the kind of emotion is. The distress or enthusiasm he is aware of but in nature, he is unaware of these emotions. During this condition, the individual expresses his emotion by saying I feel or I do not know what I am feeling. From this statement, he basically was doing something that is called as expressing himself.

Likewise, Collingwood (1938/2013) states:

This is an activity which has something to do with the thing we call language: he expresses himself by speaking. It has also something to do with consciousness: the emotion expressed is an emotion of whose nature the person who feels it is no longer unconscious. (p.109)

Dorn (1994) reports The National Art Education Association published a research on *Art Making and Education* which emphasized the significance of creativity and its qualities, self-expression and communication in the process of art making. In this article, there are numerous experiences in the learning process of art making that could foster self-expression and skills development, together with contribution to learning about the experiences of the emotions or senses. Once students start to acquire about art, they acquire to make meaning and evaluation and also develop emotions to gain an

understanding of the whole. This research remarks an interesting use of images, idea developments, and information's that students could acquire how to analyze and make judgments. Such process develops their communication skills whilst expressing their ideas better.

Similarly, Jensen (2001) claims that through the process of making and observing a work of art, it helps one to embellish his ability to evoke and even to bring out emotional responses (as cited in Elliott, 2004). Students involving themselves in the artistic process can really improve in their studies due to the fact that through art making, it permits for self-expression of emotions, feelings, sensations and thoughts. Art calls for creativity, ingenuity, and flexibility and students who have had practice with these experiences may have learned to adapt these abilities to other subject areas changing their perception of the subjects. Not only does art assist students in their academic pursuits, but it also aids students in relationship building and social interaction.

Read (1958) explains that the ideal can be demonstrated only inadequately and occasionally, nonetheless the only activity that one engages that can determine his presence is to aim constantly to make the ideal a reality. The writer describes that visual art must be the foundation of education. The main goal of education is to create artists with various modes of self-expression. Self-expression within art education encourages a student's life in a wonderful and meaningful way. Each of the art forms engages in its own way, such as specific physical, cognitive and affective process of modes of thought in action.

Opportunities to experience the iterative processes of 'art making'— continual refining ideas based on formative assessment by oneself and others— maybe especially valuable for enhancing student's abilities to learn throughout life (Greene, 1995).

Clearly, from the analysis made in this part, art education concerning genuineness and truth is believed to be one of the utmost and in most meanings of self-expression. Its growth about freedom of expression, this boundless experience of students in discovering themselves, depends on the understanding of the truth found in art education.

### **2.5.2 The Intrinsic Values of Art in Learning Art Education**

The teaching of art in education among the students emphasized upon the value of art or intrinsic value of art. From the year 1993, the National Art Education Association (NAEA) Research Commission reports there should be more development and substantive research in the field of art education. Brewer (2002) agreed with Eisner (1998a, 1998b) suggests that there should be an appropriate focus on what students learning so that they can gain the art experience so that if possible the transfer of art experience that can contribute the learning process in other area of academic.

Brewer (2002) claims that the intrinsic value of art learning is instruction placed within and belongs to the nature of a thing, which is art. So, it is important to select a proper content curriculum for art rather than any poor content in the curriculum preparation that is lacking in art education especially in terms of aesthetic response for intrinsic art learning. Lanier (1964, 1984) mentions that any curriculum is supported by the classroom instructional strategy the primary criterion for content selection has to be ends-in-view so that the student's learning process can be mobilized. To develop a good content selection, it is significant to distinguish between intrinsic and the process of developing a work of art has to appear to be valid if one follows the first guideline.

According to Lanier (1984):

It is not premature to emphasize intrinsic purposes; our long and barren preoccupation with developmental purposes such as creativity, therapy, visual literacy, humaneness, academic motivation, right-brain development, and a host of other not necessarily art-related purposes seems finally to have withered. (p.232)

Indeed, art education is a thoughtful discipline that has a lot to learn and influences other subjects. In addition, the learning of art must be given priority so that students (primarily psychology developmental) can benefit through the learning of the arts. It is believed that art is of value in itself, intrinsically, beyond what it could do for the student's behavior outside of art education (Lanier, 1984). Not new, however, the debate about intrinsic and instrumental curricular in art education is still on-going yet to be resolved. Also other art writers such as Brewer (1998, 2002) and Winner (2000) have also highlighted the similar problems and founded that for many years research on integrated learning in the art field is very much lacking. There are also gaps and unanswered issues related to intrinsic used in the process of learning art.

Brewer (2002) also had the similar notion agreed with Eisner (1998b), whereby Eisner in his research entitled *Does Experience in the Arts Boost Academic Achievement?* argues that using the arts, destabilizes the condition of schooling is not true because through several researches conducted and reviewed by the art educator, Eisner concluded that the art experiences do affect the on students academic achievement. In another research reported by Winner (2000), *Reviewing Education and the Arts Project* (REAP), the researcher argues that not to judge art in terms of instrumentally (as cited in Brewer, 2002). REAP showed 10 meta-analyses on 188 research reports that examined the connection between one or more art areas one or

more academic areas. The investigators report that at least three art areas have a reliable association and seven areas were identified without reliable associations. Hence, the investigators summarized that these outcomes showed arts programmes does add value to non-arts subjects, it was threatening to make a justification that art education does not contribute to the other non-arts subjects.

Winner (2002) founds that that art education is a time-honored approach to learning, knowing and expressing should be considered important just like the science (Brewer, 2002). By developing an art programme, which permits the students to expand their knowledge through their personal experiences, it should also be very significantly inspire them to comprehend the purpose of studying the art content in terms of its intrinsic value. Numerous art educators like Greer (1984) and Logan (1955) address many rationales for including visual arts instructions in the art curriculum so that art should be studied in terms of its intrinsic value (as cited in Hamblen, 1993).

Smith and Smith (1970) write:

Art has intrinsic value, which implies that beauty needs no excuse for being. Because versions of this viewpoint are quite common, it will be instructive to ask in what sense, if any art can be said to have intrinsic value, where “intrinsic” means the exclusion of functions, means, or instrumentally. (p.38)

Through intrinsic value, the pleasure or enjoyment of possessing, using or experiencing it is a condition of state of mind and not the physical objects or things in a work of art.

Furthermore, according to Smith and Smith (1970):

...works of art are instrumental to are cause of a type of experience which many be called aesthetic enjoyment, satisfaction, pleasure, or some other denotation approximately synonymous. Again, then, it is aesthetic experience which is sought as an end in itself; it is aesthetic experience that has intrinsic value. (p.38)

The intrinsic value is to understand and be appreciated in the way of the work of art is done, which appears to be an excellent way to think about the overall purposefulness of art education (Smith, 1984). The intrinsic value of art is irrelevant to the extrinsic value, for example, the aesthetic pleasure an artist receives from working on his work of art. The artist's artistry not certainly resulted in the end or final product that only has extrinsic value, but through the artistic process that should be intrinsic value.

Parker (1920/2003) writes:

Thus, it is held that in the painting of a landscape the real or 'pure' beauty would consist of the satisfactions proffered by the relations of colours and lines and masses, while the pleasure we take in the ideas of tree, stream. Meadow and hill would be irrelevant. (The Intrinsic Value of Art section, para. 10).

As for the formalists or the formalism theory, they accept only purely artistic standards in assessing works of art that are considered to be liberated, exclusive, freedom to express to be evaluated on their benefits as what intrinsic value represented. The intrinsic value of art only concerns of its form of the work of art and not the subject matter or content. This allows the art critics to make judgement purely based on formal qualities and their merits.



Braembussche (2009) states:

To formalists, only internal, intrinsic criteria are relevant. Art must therefore no longer be judged by standards that are foreign to it, such as the subject matter of the artwork, its historical context, the artist's emotion or intention or art's compliance to a moral, religious or ideological ideal. (pp.61-62)

Also Beardsley (1965) maintains that formalist is found to be known to emphasize the aesthetic value of a work of art based upon internal properties such line, shapes and colours and be obliged nothing to the outside world or better known as extrinsic value of art that is judged externally or with external standards (Braembussche, 2009). The meaning of art can be represented as a whole only if it allows one to understand the value of a work of art. Parker (1920/2003) claims that the possible value of an expression can have when it becomes an end in itself which is concerned with the intrinsic value. People are only concerned about the intrinsic value of art realized immediately through the experience and not the values resulted after that (The Intrinsic Value of Art section).

There are several theories, namely hedonistic, moralistic or platonic and intellectualistic related in this field that helps one toward reaching a satisfactory view. The "hedonistic" theory represents the intrinsic value of art, which consists of the satisfaction of sense through the media of aesthetic expression such as the enjoyment or pleasure of colour or sounds and the rhythmic movement of line and form to achieve an experience. Parker (1920/2003) mentions that all the senses are related and intend to develop the aesthetic pleasure. And individuals that lack of feeling for sensuous values are unable to gain the aesthetic experience. However, the one drawback of this theory is that it does not recognize the expressive function of sensation in a work of art. Also,

when evaluating a work of art in terms of its beauty, it is just not sufficient to just observe its formal qualities but it must create a meaning that can communicate.

The following theory is discussed is the “moralistic” or better known as “platonic” theory. This concept of this theory is that a work of art is an image of the good and has the intrinsic value that can be achieved through expression that can enable one to gain experience with emotions or think seriously about the art objects. The advantage of a work of art over life is expected to dwell in its power in creating an interesting, imaginative and inspiring objects in terms of its morality. The value in aesthetic reflects the artistic equivalent of ethical or practical value.

Parker (1920/2003) states:

....the notion of the good is liberalized so as to include innocent happiness as well as the strictly ethical and religious values, beauty is conceded to belong to pictures of fair women and children, and to lyrics and romances, provided there is nothing in them to shock the moral sense. (The Intrinsic Value of Art section, para. 2)

Nonetheless, one of the disadvantages of this theory is its insufficiency in interpreting a work of art as a whole so it is forced to make superficial selection so that it could fit into the work of art. As such, the work of art is considered as a good piece of work and nothing bad is exhibited and this component is accepted as the highest aesthetic merit.

According to Parker (1920/2003):

Now for us who claim that the purpose of art must be divined from the actual practice of artists, from the inside, and should not be an arbitrary construction, from the outside, the existence of such examples is sufficient to refute the theory in question. (The Intrinsic Value of Art section, para. 3)

Parker (1920/2003) describes that, naturally, the one and only outcome of artistic expression were to combine the objects and feelings of mind similar to the real life does, later the value of a work of art and the image of life, the value would be functional towards the life that is portrayed. As we seek the good will in our ordinary life and avert the destructive similarly one should seek a good will only through the artistic connection. Nevertheless, expression creates imagination and arouses emotions beyond the artistic expression. It as an expression of life that creates good, although evil in life never change.

Parker (1920/2003) also founds that apart from the other two theories discussed, another theory known as “intellectualistic” to representations of a work of art that is truthful. The instant aesthetic pleasure is felt similar to the immediate delight in apprehending the truth. Art and science has no difference in terms of its purpose and value, but the only thing is with the method whereby science represents truth in terms of abstract judgement and art in terms of concrete image. However, the difficulty of this theory is that its uncertainty of representing a work of art what is meant with truthfulness. The truth, for example, represented with colour or line in a work of art, but it is not necessary to represent any derivable scene. Therefore, this theory is only partly represents the truth of symbolic art.

Parker (1920/2003) writes:

...when the landscapist paints some locality dear to his client or the portraitist paints the client himself; but he does not need to do this, and the aesthetic value of his work is independent of it; for the picture possesses its beauty even when we know nothing of its model. (The Intrinsic Value of Art section, para.7).

Hence, the aesthetic value is not represented in terms of its sensuous value or ethical or scientific or philosophical value. A work of art contains one or all kinds of values above, however, they do not create its different value as art. Furthermore, the intrinsic value of art has to be unique in terms of its value—a free expression of experience in terms of delightful, permanent and mediating communication. Other than expression, experience can be meaningful and satisfying as an individual senses, thinks, dreams and acts; still it is continually in flux, comes and goes, shifts and unconcerned. Nevertheless, the expression can be studied, but experience is achieved through expression enables one to communicate within himself and a work of art.

Parker (1920/2003) writes:

In painting, all that is seen and wondered at in nature is seen with more delicacy and discrimination and felt with greater freedom; or the vague fancies which a heated imagination paints upon the background of the mind come out more vivid and better controlled, when put with care upon a canvas. (The Intrinsic Value of Art section, para.10).

As such, an artistic process depends on the medium of expression through colour, line and sound for the purpose of reflection of the past. This outcome of artistic expression that influences experience is known as “intuition”—purpose of representing

what artists or art philosophers have in their mind and what an individual has been judged with a work of art. Intuition is an effect through the artistic appreciation is similarly the artistic creation. The outcome of the artist's expression of his emotions and concepts creates intuition; the viewer's appreciation of his work of art must have the similar value, for appreciation is expressed transmitted from the artist to the viewer.

Parker (1920/2003) states:

... colors, lines, words, tones that he makes, the artist determines in us a process of expression similar to his. Out of our own minds, we put into the sense-symbols he has woven ideas and feelings which provide the content and meaning he intends. Hence all aesthetic appreciation is self-expression. (The Intrinsic Value of Art section, para.14).

Through the process of appreciation, whether the personality of the artist is reflected, most important is the self-expression and imagination. The imaginative process enriched expression of the self that an individual felt for through participation with friends and from a work of art.

Also, Parker (1920/2003) writes:

Through art we secure an imaginative realization of interests and latent tendencies to act and think and feel which, because they are contradictory among themselves or at variance with the conditions of our existence, cannot find free play within our experience (The Intrinsic Value of Art section, para.15).

As in the process of creation, expression through art appreciation caused by by intuition—appreciation does not function like a daydream. The process of imagination

is involved in developing the work of art in the artist's own mind, whereas judgment is being synthesized through viewers observation. And through this, one creates an aesthetic experience. The experience which a work of art gives is very valuable because it is transmissible; enhancing them to the pleasure of emotion whereby aesthetic expression carried the aesthetic insight.

According to Parker (1920/2003):

In expressing himself, the artist creates a form into which all similar experiences can be poured and out of which they can all be shared... All artists feed on one another and into each experience of art has gone the mind-work of the ages. (The Intrinsic Value of Art section, para.17)

The characteristic of aesthetic expression is the pleasure of the medium should be serving intuition but not representing charm. It is because charm does not completely represent beauty. The charm of the medium used to increase the objectivity of the aesthetic experience expressed.

Parker (1920/2003) states:

Even when the experiences felt into colour and line and sound are poignantly our own, to live pleasantly in any one of the sensations is to live as an object to oneself, the life sharing the externality of the medium... (The Intrinsic Value of Art section, para.23)

This explains that the charm of the medium functions intuitively in a different approach. After the activities of emotion, thought and imagination expressed by a work of art that is pleasing, it becomes more pleasant depending on the medium used to create in which it functions itself pleasantly. The art experience can be achieved through

its values; intrinsically valuable. Art is believed to be a kind of expression beyond a thing or idea that has a concrete experience with values and for its own sake. The experience gained is delightful with highly organized sensuous medium used for the purpose of communication and reflection. Its value is a sympathetic mystery that functions as the preservation of life in an individual's mind.

### **2.5.3 Aesthetic Education in Art Education Programmes**

An artist is a person to whom the public often credits a particular freedom of spirit, who discovers and take the pleasure in the nuances of his/her world, who experiences the fulfillment in creativity by making a self-expression of personal feelings and ideas through the disciplined use of words, paint, clay, music, or other media. Young children who implement their creativity and expressive skill are able to demonstrated qualities in every feature of their adult lives, no matter whatever their career would be. They are able to recognize, appreciate the uniqueness and quality of an object that they see and be able to become perceptive audiences who enjoy the arts throughout their lives. Teaching young children respond aesthetically is important and major objective of art education so that they can create and appreciate works of art (Lovano-Kerr & Rush, 1982).

For the past four decades, the importance of discovering and valuing art increasingly showed interest to enhance the arts has become a part of general education curriculum. Its concept not only helps to develop a theoretical base in the art education objectives, but also develops values within associated with visual phenomena (Ahmed, 1993). Barkan, Chapman and Kern (1970); Broudy (1972/1994); Smith (1979) (as cited in Ahmed, 1993) and McFee (1984) report that numerous models and theories related to aesthetic education goals were producing quality research in art education and offering art as an academic discipline that goes beyond creative self-expression. Through

aesthetic education, students have the ability to make self-expression in their studio art production. Endorsement of aesthetics in art education has been at least a speculative factor in discussions of the art curriculum for many years now.

According to Armstrong (1999):

Art education can introduce aesthetics experiences that help explain, expand upon and/or change children's naive value judgments by taking the time to discuss ways that people regard art...The aesthetics experience invites students to sort through specifics and to think critically about the comprehensive or general ideas about art. (as cited in Venet, 2000, p.66)

Art researchers like Smith and Smith (1970) found that aesthetic education is understanding works of art using the art curricula. On the other hand, Arnstine (1966) mentions that aesthetics in art students' artistic features and aesthetic experience that can increase their understanding, appreciation and pleasure.

However, Ecker (1974) claims that aesthetic education is resulted through aesthetic inquiry in art education. The art educator outlines five levels of inquiry in the teaching and learning of the arts, namely (i) level one-appreciation and making of an art object/event; (ii) level two-art criticism constitutes to the second level of aesthetic inquiry; (iii) level three-meta-criticism constitutes an analysis of criticism, (iv) level four-theorizing about art criticism; and (v) level 5-meta theory constitutes an analysis of the theory. The products of inquiry at the lower level are needed to constitute the highest level but not vice-versa. Moreover, the art educator asserted that students must experience a work of art before criticizing or appreciating it, and must be knowledgeable in terms of criticism/inquiry to appreciating and theories to make an



analysis. This concept of aesthetic inquiry that is suggested to building blocks for art education curricula. Also, Hamblen (1988) argues that it is important to take serious consideration of aesthetic study and to gain a perceptive on art, which currently is deserted in most art education curriculum.

Hamblen (1988) writes:

Although aesthetics is increasingly cited as a component of study in proposed art programmes, relatively little has been done to indicate what such study might entail... Many art educators are uncertain how to teach aesthetics, but they also have an inkling that they may already be providing instruction in it. (p.81)

A prominent art educator presented paper at the Seminar in Art Education for Research and Curriculum Development held at Penn State University in 1965, Barkan (1966) states:

...we have anchored curriculum almost entirely in relation to the artist, only slightly in relation to the art historian; we have ignored the aesthetician and critic. Art curriculum is faltering...because we have not learned to use the aesthetician and critic, nor do we properly use the art historian. (as cited in Russell, 1986, p. 186)

After the Penn State Seminar in 1965, Lanier (1983) establishes that a general agreement among art educators that aesthetic education is a predominant conceptual framework for art instruction in the schooling system. In a study by Crawford (1987), the writer founds that aesthetic education aids students by introducing them to (i) the nature of art and experiences so that students' can understand themselves and values, ii) development of aesthetic perception and (iii) make known of philosophy in art.

Similarly, Smith (1989) mentions that five significant groups of perceptions that define the discipline, namely (i) aesthetic object, (ii) appreciation of art and judgment, (iii) critical thinking, (iv) studio art production and (v) cultural context is proposed within the framework.

Battin, Fisher, Moore and Silvers (1988) suggest that young adults as early as elementary level must be given an opportunity to discuss on aesthetics by conducting art activities such as games or puzzles. Also, Parson (1994) mentions that young adults have the abilities to think the characteristic about a work of art, which influences the growth of their cognitive abilities, determined their level of aesthetic response. Problems normally were taken from local newspapers usually becomes a tool for discussion to strengthen the students' aesthetic awareness (Stewart, 1997; Battin et al., 1988; Erickson & Katter, 1986; Armstrong, 1999).

Self-expression was relevant to the aesthetic growth as it was the basis for art experience. It was distinct in the art products of young adults because they were sensitive and integrated their experiences into a cohesive whole (Lowenfeld & Brittain, 1947/1987). Research by Smith (1989) outlines aesthetic education is the frontier and contributes an extensive development to general education. Lanier (1968) asserts that the key role of visual art is to provide an aesthetic experience through interaction between a student and the art object. Also, Marantz (1964) addresses that art appreciation should be the key concern of art education instead of merely studio art production.

Langer (1957a) claims that words alone not enough to express an individual's emotion, but art are the embodiment of emotions. Furthermore, through observation using with eye to gain an aesthetic experience, it allows transferring of extract meaning in other parts. An artistic expression develops thoughts, feelings or emotions which art

freezes life filled with pressure so they are worth to be examined. The writer founds that the two purposes of artists, which, firstly articulation of our personal life of emotion so that we can be conscious of its element and secondly they display basic forms of emotions found to be common to everyone.

Feldman (1970) and Eisner (1972a) in their study, the art educators need to promote critical thinking skills are being practiced to interpret the meaning of aesthetic in the schooling curriculum. A type of creativity known as aesthetic organizing enhances students' skill to classify components with a great level of consistency and coherence. On the other hand, Broudy (1972/1994) argues that aesthetic education is a kind of value related to education inclusive of aesthetic appreciation and choice. The objective of aesthetic education is the improvement and enhancement of a unique kind of aesthetic experience or better known as "enlightened cherishing" that stresses the function of connoisseurship in conveying aesthetic judgment values. The processes of attaining qualitative knowing fall into the theoretic domain, though they seem to be represented in this concept of aesthetic educational goals.

Gardner (1983) founds that human feelings and messages are transferred through images in the aesthetic as one of the multiple intelligence domains and a cognitive view of the arts. The artistic processes are an activity of the mind as the artist expresses his perceptions, ideas and feelings. On the contrary, Erickson, Katter, and Stewart (1988) mention that aesthetic education gives a minimal attainment of aesthetic experience but placing importance towards the philosophy of art. The three goals for the students are to understand the philosophy of art, engage in aesthetic inquiry and make an appreciation or value an art object through an aesthetic inquiry. Based on these three goals, students need to make consideration, presentation and evaluation by using definitions, statements, words; making aesthetic judgments; listening, identifying and divergent

thinking; applying philosophers' theories and backing with reasons or alternative answers. Meanwhile, Eaton (1994) suggests that aesthetics should be incorporated within school art curriculum in two approaches, namely (i) inquiring students with philosophical questions by discussing the works of art and engaging them with the nature and value of art; and (ii) inquiring students with philosophical questions as a way to create attention to the works of art.

Project Zero was founded by Nelson Goodman at the Harvard Graduate School of Education in the year of 1966 for research in aesthetic education. The purpose of the study was to improve education in the visual arts—the nature of artistic knowledge, artistic skills and understanding can be improved throughout a well-designed art education programmes in schools, colleges, universities and museums (Gardner, 2000). Goodman (1968) founds that arts learning should be studied as a serious cognitive activity, however the “zero” had yet been firmly established. The philosopher, in the final report entitled “Basic Abilities Required for Understanding and Creation in the Arts” (1972) comprises seven technical reports on issues such as arts in alternative schools, the theory of symbols, kinds of musical reference, and the lecture-performance as an instrument for audience education (Murphy & Jones, 1976) (as cited in Lovano-Kerr & Rush, 1982). Goodman's study created a wide attention and concern with art educators and embarked on a research that has been continued since the 1970's under the name of “Project Zero” (PZ), the name that was deliberately quirky led by project co-directors, David Perkins and Howard Gardner.

According to Perkins and Gardner (1974):

... the zero reflected our starting point, our pessimistic estimate of the state of general, communicable knowledge about arts education. The projects's aim was to attempt a rational study of artistic activity, from such understanding we hope to devise concrete recommendations for education keen ears and eyes, creative minds and hands from kindergarten to college. (p.5)

The main focus of PZ was to study the children's artistic development, essential to that was the aptitude of students to use and understand a variety of types of symbols. The purpose of the symbol not only merely for general cognition nor artistic process, but through the exploration of symbols, new ideas into the overall learning process that could be achieved (Gardner, 1976). The research goals of PZ were as follows:

- (i) To analyze and classify the types of symbol systems and symbolic reference characteristic of different art forms;
- (ii) To identify and study experimentally skills and abilities required for the understanding and manipulation of art symbols; and
- (iii) To investigate methods of nurturing and training those abilities generally and as they bear upon particular arts (Gardner, 1971, p.64).

Since then, in the late 1960's, aesthetic has been valued in school art curriculum within art education. Although, some art programmes have given importance to studio art production, but the major stress was given to aesthetic education for students' to be able to acquire and use vocabulary to analyze works of art and engage themselves with

philosophical aspects such as the nature and value of art (Venet, 2000). Hence, an art curriculum plan has to be worked towards aesthetics with particular objectives of art education so that the teaching and learning strategies become more interesting (Ecker, 1974).

#### **2.5.4 Studio Art Production and Aesthetic Theory**

For years, studio art production has dominated art education practice in the schooling system because some art educators ignoring aesthetics. Lankford (1986) explains that most studio art production approaches usually are taught vaguely exclusively of any dialogue about why or how individuals express themselves within the art. Just like Lankford (1986), Clark, Day and Greer (1987) found that studio art production is the expose to direct experience for students while creating a work of art. Through the process of art making, it distinctively leads to certain perceptions into various features of meaning conveyed in the artworks. Acquiring about materials, techniques, increasing perceptual abilities, and developing imagination through problem solving in creative process enhances the students insight not only in their personal work but also the world. In the creative process, it is essential to develop and manipulate visuals in the art making, students are able to find avenues that lead to a fuller understanding of their artworks.

The advantage provided through the studio art production is allowing the students to feel empathy and develop perception skills; a capacity that can prominently improve the students' perception of conditions and affects the quality of their aesthetic response. Undoubtedly, the educators argued that only through studio art production, it could enhance appreciation of the strengths and achievements of others. It is also crucial to appreciate the relationship between an individual and things, which is expressed in some of humankind's greatest artworks (Clark, Day and Greer, 1987).

In addition, such creative process with the involvement of the students, they can gain an intimate understanding with the ironic and a multifaceted fusion of motives that stimulate the making of art. In the following section, the researcher has discussed some of the curriculum prepared by significant scholars emphasizing the aesthetic theory within studio art production in art education. One of the major motivations of art education is focusing on students' responses to art aesthetically. Nevertheless, numerous writers in the art education field have proposed that there should be a concern for aesthetic theories by incorporating those theories in students' studio art production (Venet, 2000).

Barrett (1997) argues that students' benefit from contemplating intent, the value of a work of art, and whether they successfully accomplished it in shaping media so that others can view. As well as, the educator proposes that students should be exposed and taught the appropriate media and medium in the process of studio art production. Hamblen (1984b) founds that the social context influences student attitudes and their studio art productions. Moreover, Stout (1999) suggests that students must be able to make an important relationship between themselves and the ideas that they generate. Students must recognize the critical association between personal experiences and knowing which their artwork can become more expressive and meaningful. Also Jeffers (1999) explains that art educators play an important key role in developing students' own beliefs about the nature of art. Per se, art educators need to identify their influence and make their implanted philosophy apparent.

In one developmental study by Freedman and Wood (1999), students thought of imagery in a form of simple communication (sender-message-receiver) and the artist's purpose as sending an encoded message. Students pay attention towards self-expression, as it is the most significant element in visual imagery. In the same journal also, the

writers explains that if students considered the messages that sent by artists who emphasizes their personal emotions and responses that could be foreseeable.

Erickson (1994) argues that schooling students (elementary school, junior high school, college/university students) and art teachers, focus on the artist more than a viewer in their aesthetic responses. Students need to cite expressiveness as the most significant element of visual imagery. As well as Freedman and Wood (1999) found that undergraduate and high school students' responses towards a Parson's model of viewing development of expressiveness stage discovered expressiveness was the most significant features of visual imagery. The responses at this phase of development are intended to expose both the artists and the viewers' beliefs through emotion in the work of art.

Day (1995) suggests that aesthetic approaches should be included in the students' studio art production (as cited in Venet, 2000). Similarly, Anderson (1990) maintains that in most art colleges/universities, one of the most important criteria is emphasizing artists qualities of an artwork that involves spirit using expressionism. Art teachers or educators must emphasize imitationalism and formalism features of a work of art. Clearly, the students' artworks or studio art productions fall between these two criteria.

In addition, Armstrong (1990) claims that the aesthetic theories are needed in preparing the curriculum for studio art production and reflection. The art educator has tested with the integration of aesthetic theories through numerous projects in his college-level classes (as cited in Venet 2000). Also Lankford (1992a) mentions that it is important to balance the theoretical perspectives, but also need to bear in mind that classroom instruction is achievable when viewpoints are offered as fact, unexamined concepts are prevailed and alternatives remain unexplored (as cited in Venet, 2000).



Most studio projects given to the students in the art studio, does not explain any particular aesthetic theory, but just concentrating too much on the end product. When creating an artwork, students should be informed of the particular theory so that they make an appropriate evaluation of their work (Venet, 2000). However, Hamblen (1990) claims that most art teachers' value classroom activities for their own sake rather than following the aesthetic theory in the students' studio art production. The art educator, founded that art teachers can be resistant to theory unless it fits their personal value system (as cited in Venet, 2000). Barrett (1997) suggests that it is essential to incorporate aesthetic theories as part of student's creativity and design problem solving skills.

Students' need to encourage in making aesthetic responses towards works of art, it is important for them to understand the appropriate vocabulary in relation to aesthetics when reflecting upon their products. In nature, students need to have the knowledge and understanding about aesthetics (subject matter, materials, techniques in the creation of artworks), self-expression and the outcome they want to give to the observer that will view their works. To ensure that students aesthetically create their artworks, art educators should include the aesthetic information to acquire an impactful studio art production in the preparation of a classroom instruction.

### **2.5.5 The Importance of Art and Cognition**

Many art educators have proposed that more art classes, other than studio art production they also have to provide instruction in aesthetic education dating back for more than two decades (Hamblen, 1985). Akin to Grieder (1985), Hamblen argues that there should be a kind of education that must relate cognition and it seemed to be overlooked. Furthermore, many serious and thoughtful inquiries have been highlighted as to whether studio art production only is enough to develop students' aesthetic

discriminations, content knowledge in art, ability to make analysis and evaluation. The studio art production adapted programmes of instruction provides only inadequate factual information about the particular subject of art and have very little effect involving students' attitude towards it.

Although all the signs have shown to include art criticism or inquiry to art appreciation to become an important part of art education curricula, its extensive implementation is still yet to happen. The art instruction for an instrumental outcome been proposed by Hamblen (1984) for teaching art criticism using the Bloom's (1956) taxonomy, which an art teacher or educator can use to develop questions based on the steps. Hamblen who also had the similar notion with Armstrong and Armstrong (1977) has proposed a questioning strategy and argued that the need for art educators training and practice enables to be familiarized with the benefits of preparing well-composed questions enables to tap students' higher cognitive thinking levels.

In addition, Hamblen (1986) asserts that art criticism or inquiry to art appreciation steps is as an appropriate way to understand a work of art. The stages of an art criticism or inquiry to art appreciation are repeatedly mentioned as being alike to various kinds of panhuman activity like visual perception, learning techniques, developed in terms of cognitive and many more. References in the preparation of classroom instruction are usually related to cognition, perception, learning and moral value models as the basis that provides a theoretic foundation for certain art criticism or inquiry to art appreciation procedures.

Kordich (1982) and Hamblen (1986) found that many studies have shown that they are generally connected to the actual formation of the structure itself. For instance, levels of art criticism steps, namely description, analysis and so on seem to be corresponding to Piaget's cognitive steps which both structures contain a rising

awareness of the concept and de-emphasis of self. Similar to Armstrong and Armstrong (1977); Hamblen mentions that related concept that uses the hierarchical kinds of Bloom and Gagne learning models and Arnheim (1969) and Bruner (1958) perceptual models have been preferred in the stages of many formats in making art criticism or inquiry to art appreciation.

Hamblen (1984a, 1986) claims that Bloom's taxonomy provides a value-free pedagogical model compared to Piaget's model that are logical, mathematical concept and mental skills valued in western culture. Such models and stages of art criticism procedures have similarities with a progression starting from low levels of diffused, specific, and spontaneous answers to greater levels involving contrast, contemplation and an approach dealing with sensations or experiences. Both conceptual and structural showed their relationships, including cognitive level, perceptual method concerning feelings and intuition and theories of learning has supported important theoretic foundations for specific art criticism processes in addition providing related research areas. Hence, an art criticism or inquiry to art appreciation format is considered to be successful if the assessment was done with the basis of cognition, individual preferences and achieving a meaningful learning outcome.

The arts offer opportunities in transforming brains into the minds in many unique ways. Human originate in the world with brains function as living means and minds are systems of cultural achievement. The transformation of brains into minds is the education undertakings, socialization and acculturation. When individuals secure their various forms of experience based on their lives and within those forms of experience, make them to develop thinking skills. Various aspects make those forms of experience; two of the most significant are curriculum and teaching practices in schools. These two features are the key elements of the process of creating minds and mediated mind-

altering devices (Eisner, 1994a, 1994b). Langer (1957a) argues that sensory system is the organ of the mind, central to the brain, its limits the sense-organs; and any features activate it could acquire should control the work of all of its parts including the utmost and tiniest receptor that bears the stamp of mentality.

According to Langer (1957a):

“Seeing,” for instance, is not a passive process, by which meaningless impressions are stored up for the use of an organizing mind, which constructs forms out of these amorphous data to suit its own purposes. ... a process of formulation; our understanding of the visible world begins in the eyes. (p.84)

Eisner (2004), just like Langer (1957b) mentions that our development of minds activates the various senses, develops perception, eventually shapes and influences the characteristics of the experience. The experience gained and its meaning based on a product through the interaction between the sensitive organism and the qualitative world that organism lives. The organism learns to see, hear, taste and touch by differentiating and discriminating, recognizing and recalling. Schooling uses aesthetic experience as the fundamental medium in the teaching and learning processes in education. These conditions encountered by students in schools associated with the ways in which their senses are engaged in the course of their life. On how to use their mind, they learn through the process of interaction (Dewey, 1938/1997; Eisner, 2004).

Eisner (2004) states:

What first was a reflex response, a function of instinct, becomes a gradual search for stimulation, differentiation, exploration, and eventually for meaning. Our sensory system becomes a means through which we pursue our own development. But the sensory system does not work alone; it requires...language, the arts, science, values, and the like.

(p.2)

Although culture has a great number of implications, but the appropriate implication of culture in education is two elements which, anthropological sense indicates a shared way of life while the biological sense indicates a medium for growing things. As a large society that schools take part, the function of culture is used in senses especially in children's minds. In whatever way the schools may be structured, but what is taught to the children, the type of standards they contain, and the kind of relationships is developed between the adults and children does matter. This is for them to shape an experience that students are expected to have and encourage them to go through this.

It is believed that experience is predominant to the development of education since experience is the fundamental key to education. Meanwhile, education is the process of facilitating learning to create us, and it is what the arts, promoting both as an activity and the outcome of that activity. Eisner (2004) mentions that dealing with the arts is not only to enhance our performance in art-making, but also a way to create our lives by increasing our consciousness, molding our personalities, nourishing our search for meaning, creating interaction with others, and sharing a culture.

Cognition allows us to develop our senses, imaginations and representation. Senses are considered to be our primary openings to consciousness. Individuals' will be

unconcerned of the features of the surroundings, exclusive of a complete sensory system. We are unable to distinguish the difference between friend from foe, nourishing themselves, or communication between others. We learn how to think, what we are able to think about and through sensibility, which allow us to attend the qualities of sound, sight, taste and touch to the experience.

Besides, Eisner (2004) explains that imagination is a form of thinking that has a precarious significant cognitive purpose to make away from the making of imaginable creations. Imagination is nourished by the sensory characteristics of an experience, which is conveyed in the visual arts by using images. An imagination provides us with a possible platform for observing psychical and by observing the psychical repeatedly; we can do something about generating what lies outside it. The visual a qualitative character is the primary word for imagination that is certainly perceived in our mind's eye. Moreover, something else that is representation is required if the products of imagination are able to create a social contribution to our culture.

Representation also presents seriously essential of cognitive purposes just like sensibility and imagination. The first aim of representation is transforming the subjects of consciousness within the limitations and affordances of a material that can or often began with an abstract and brief image or idea.

According to Eisner (2004):

I say evanescent because there is nothing quite so slippery as an idea; here now, gone a moment later. Images emerge and, like the subtle changes of the setting sun, may be altered irrevocably with a blink of the eye. (p.6)

Representation alleviates the image or an idea in a material eventually develops into a discussion. Firstly, metaphorically or inscribing the image or an idea is conserved in the exact form, which originally experienced. Nevertheless, later it is considered to be a durable form of production such as art-making, written poem, spoken line and composed music. Secondly, the process of editing, although usually is related to writing, it also happens in all the visual art forms such as painting, sculpture, music performance or composition, theatrical, film, video, dance and many more. The process of editing allows one to work on their inscriptions to achieve a better quality, accuracy and desire. The transitions are made of colours, intensities, flowing lines and adjusting palette through the process of editing. To make a work of art work, editing needs to be given attention in terms of its relationships by attending to the details.

On the third cognitive domain, Eisner (2004) claims that the function of representation in relation to the inscription and editing is communication. The transformation of consciousness to the others in representing the meaning of a work of art is required form for communication. Clearly, culture has to depend on these communications since they offer favorable circumstances for the culture to grow better by developing into the symbiotic relationship between the sender and the receiver. Therefore, the social impact of the learning process is to make it achievable for human being. Therefore, it makes a symbiotic relationship with others for unique and complementary abilities to embellish each other's lives.

Consequently, Eisner (2004) founds that the act of representation involves three cognitive processes, namely inscribing, editing and communicating. The process of representation is represented from an idea or image, through the hand, later material exploration, then into the head and lastly for the viewer to read the image, text, sound or movement. Although this process is not continuous, the representation process is more

likely of a conversation and the ideas or images are like embarkation points. The process of working with a creative work does not consider the proposed work in the beginning, however the creative should speak expressively regarding the promise of evolving opportunities that new selections are pursued. Briefly, surprise is the fundamental of the creative artworks is given by the work of its creator.

Eisner (2004) writes:

Once into the sea, the ship rides the currents of the ocean, which also help set the course. In the process of working with the material, the work itself secures its own voice and helps set the direction. The maker is guided and, in fact, at times surrenders to the demands of the emerging forms. (p.7)

Together with inscription, editing and communication, the fourth cognitive function of representation at the end of a creative process, produces surprises. Surprises as a source of satisfaction that provides delight in terms of the rewards of work in the arts and to learn something out of it.

Eisner (2004) states:

What is learned can then become a part of the individual's repertoire, and once it is a part of that repertoire, new and more complex problems can be generated and successfully addressed. ...must be acknowledged that it is quite possible to do something very well in a particular work and not know how to repeat it. (p.8)

The representation process is constantly arbitrated with some form because they carry some meanings that language makes achievable, which included prosody,



cadences and melodies in the language itself. Language is created through forms and a connotative quality expresses emotion and foreshadows meanings, which cannot be transmitted with literal meanings. However, language seems to be the one and only predominant form of representation. The forms appeal to sense of sight, which are also the primary approaches of communication and music appeal to the sense of sound also convey meanings. Certainly, human beings deal with sensory system to express and generate their imagination, which the contents of consciousness are made public with forms of representation. The procedure of creating the contents of consciousness public is through discovery, stabilization, editing and sharing it.

The choice of a form of representation has had a thoughtful consequence of human beings, intellectual life since those choices are all about what forms of representation are going to be used are also the choice of what aspects of the world is going to be experienced. It is because human beings intend to look for what they are capable of representing. Basically, the tools that an individual work of influences, what he is expected to contemplate about. Using a tool leads to quantification, but the tools in the aspects of the art lead qualification. Thus, the connection between forms of representation should be implemented for the choice of content in school curriculums. By learning particular forms of representation, an individual also learns to think and represent meaning in certain ways.

According Eisner (2004):

If your camera is loaded with black-and-white film, you look for shadows, for light and dark, but if the same camera is loaded with color film, you seek color. ...the film in your camera can do influences what you will do. (p.8)

Eisner (2004) claims that art represents the mode of human experience when an individual relates to any feature of the realm. Ultimately, the arts are created with the notion of making an aesthetic experience achievable. But a work of art does not guarantee such experience occurs; nonetheless they increase the likelihood, which in their presence are persuaded to experience with the work of art and their aesthetic qualities. One cognition function of the arts is to help individuals' to notice the realm; a new way of seeing, provide the conditions for awakening to the world and way of knowing. Besides, these works of art engages us with imagination by exploring new ideas which allow us to experience empathetically of what that has not been experienced straightforwardly. The development of culture solely depends on such dimensions because art plays an extremely significant function in contributing to such purpose. The condition of evaluation is intrinsic in the arts; the supposed subjective side of ours has a chance to be employed and directs our attention inbound to what we sense. Such character is the fundamental development of an individual's self-determination.

The process of creation is another cognitive function of the arts. Concepts and visuals are extremely hard to embrace except they are adorned that provides them at least a type of semi permanence. The arts allow us to examine in depth of our concepts, whether those concepts, develop into a form of language, music or vision. Through works of art that we have created, we develop a communication between the works of art that enables us to see what we have communicated. Lastly, the arts allows us to investigate our own inner landscape whereby it is sincerely moving us, we find what it is that we are capable to experiencing. In terms of this sense also the arts help us to explore the outlines of our emotions. They offer resources to experience the variety and ranges of our receptive aptitudes (Eisner, 2004).

Similarly, Arthur Efland (2002) also argues that the imagination is a cognitive process, which allows individuals to organize or reorganize pictures, innovating meanings to the creation compared to conventional ways of thinking. The writer stated that it is essential to understand that visuals are expressions of meanings and, hence, the art object becomes an inquiry. The writer identified that three cognitive orientations in the process of learning are *symbol processing*, *sociocultural or situated* tradition and *constructivist* tradition.

The symbol processing opinion is based on the hypothesis, which there is an objective reality independent of the learner and influenced by the mind. It symbolizes the manifestation of cognitive activity, which defines an objective version of experience outside of the mind's functions by processing through logical symbols. The mind itself contains a constructive activity, which generates symbolic representations of the world that comes to know the world. While these structures of symbolic become well ordered, they are expected to communicate to the many structures of learning. The characteristics of symbol-processing are viewed as constructivist theories because they signify structures of learning in symbolic form (Efland, 2002).

In contrast, sociocultural cognitive theories signify reality is socially built that arises in and through a communication transaction that people have with each other. Hence, the mind is not in the head, but it appears in the social interactions of people. Through this knowledge of cultural norms and practices, both are created and learned; also observed knowledge as a constructive activity. The knowledge as cultural content also comprises of symbolic kits, which allow social interaction to happen. Furthermore, knowledge is to be structured within social reasons such as work and occupations or tackling issues related to society. Learning is not only a process of construction, but also a process of acculturation in developing culture; acquire values and behaviors needed in

the society (Efland, 2002).

The third cognitive constructivist theories stresses reality, which is a construction of an individual's own, making in terms of their opinions of reality directed by their personal knowledge-seeking purposes. The meaning making process is guided by an individual's personal interest and effort. This notion also inclines to be embedded in the other two perspectives, and functions as the foundation for an integrated theory of cognition. The integration is emerging in art education explores learning and cognition that shapes individual's understanding of learning and epistemology. Knowledge is no longer thought of as divided into discrete domains, but it is seen in terms of an integrated system of advancing learning for curriculum integration (Efland, 2002).

According to Efland (2002):

If the aim of education is to fully activate the cognition potential of the learner, ways have to be found to integrate knowledge from many subjects to achieve a fuller understanding than would be provided by content treated in isolation. (p.103)

Efland (2002) mentions that cognitive flexibility theory is an attribute of mind, which empowers learners to use their knowledge in related ways when comes to a real-world settings. It includes an ability on the part of the learner to epitomize knowledge in terms of concepts or ideas in various ways for students to take their learning in the manifold by connecting the creation of various perspectives. Therefore, the cognitive flexibility embraces numerous significant lessons in teaching art. Firstly, it suggests a cognitive description of how areas of knowledge contrast from each other and the cognitive consequences that the disregard of these dissimilarities could have for learning. Secondly, the recognition of the structural differences among domains is

needed by art educators who design the curriculum materials so that each domain able to represent authentically.

Thirdly, it is significant for students distinguish dissimilarities in the organizations of domain knowledge and have favorable circumstances to obtain the suitable approaches for mastery in many domains. Fourthly, the dissimilarities in the organizations of domains will need distinctive methods of evaluation. To be more specific, the assessment of instruction in complexly organized domains must demonstrate evidence of knowledge assembly from various instances and require observing for knowledge utilization in new circumstances, which is, transfer. Lastly, the arts serves as an integrating medium in the curriculum because the art interpretation needs to be placed in terms of its social and cultural contexts. The works of art are beyond than just formal designs, which stimulate interest.

Imagination is found to be potential in the realm of cognitive for developing knowledge and understanding in art education and general education. The cognitive processes of imagination enable students to arrange or rearrange visuals, to connect or reconnect symbols or representations, as in the production of metaphors. Imagination is not one particular domain in the cognitive process, but it is the effect of cognitive acts, which allow students to create new meanings rather than conservative, fixed procedure or propositional forms of thinking and communication. The examples of making a new metaphor either spoken or written expression, whereas the images placed close together with contrasting effect in a collage to create a new look is another example.

In addition, established by Efland (2002), imagination in philosophy is the world consisted of both psychical (bodies) and mental (minds) elements whereby the minds represented as mental and the spiritual element was fundamentally intangible. This is because humans being rational using their mind and not their body. The senses do not

provide facts by themselves but it must be ordered by the mind's power of reason, by its distinctive concepts and classifications that are objectively of the senses. When strong and clear concepts can be created concerning objects and occasions in nature, these probably would reflect the organization of nature itself. Therefore, nature itself is a rational world and with the increase of such opinions, the cognitive position of imagination became questionable. It is because the visuals that it relies upon having their source in both physical and sensual encounters where they are subject to exaggeration and undesirable features.

Imagination is categorized as a cognitive activity that expresses the conditions of membership or non-membership objects, occasions or individuals as things that are ordered and organized psychologically in like groups. The world is studied through the senses within the many sensations of sights, sounds, warmth, coolness, roughness, tastes and smells. Also, we learn through a social world by interacting with their families, friends and the society as a whole, which our understandings appear mostly through these kinds of encounters. Through the experience gained, we organized our world picture on the basis of categories by sameness's and differences. Our mind provides the categories with distinctive ideas, which cannot be discovered in the world and depending upon experience.

Our perceptions are guided by these formal categories and without them; our perceptions may become a breeding area for blunder and the overabundance of imagination. Through categorization, we can group objects and individuals to serve as a foundation for social behavior and interaction. Negative categorizations are used in daily life, such as stereotypes or sexist while constructive categorization such as birds, flowers and fish are classified into groups according to its characteristics, which offers the foundation for organizing knowledge for use in everyday activities and school

curriculum.

Further explaining on categorization, Efland (2002) finds that there are several classical categories of groupings formed in daily life activities that suggest precise symbols of objects, events or people in the world with a reliable view of reality itself. Firstly, the Wittgenstein's *family resemblance* categories is a concept of a game by recognizing the objects and events in everyday life that are family members are related to one another in an extensive variety of ways. The second category is an *art* that is described as the formal order presented in curriculum as the study of formalism emphasizing elements and principles of art or design. Also art can be described as the expression of the artist's feelings or emotions which creative self-expression was the dominant practice.

The third categories are a prototype-based (categories of colour, birds or chairs), which elements in a group share a mutual thing influenced by all the group members, where its attributes give the definition of its group. For example, when individuals are asked to categorize colours that belongs together, they would place all reds together, all blues together and etc. However, when asked to pick the most distinctive sample of red or blue, many people can willingly do that too. The particular best colour choices act as a specific prototype frequently based on family resemblance in which people mark their experiences of colours.

According to Efland (2002):

Since prototypes suggest that some members of a group are more representative of the category than others, the idea of prototypes is at variance with classical theory, where all cases should have the same standing as exemplars of the category. (pp.140-141)

The last categories, which are similar to prototype-based categories, are the basic-level categories. For example, when adolescents are taught about flowers category, they are exposed to activities such as planting, plucking and smelling blossoms. Through these learning activities, they learn blossoms that are also named as flowers and mentally creating them as a group of objects. Although, later adolescents learn more kinds of flowers and its planting kingdom add knowledge, however the basic level of the category remains as flowers. Through categorization, individuals are thought to operate as innate ideas built into their minds. Clearly, categories are structures of knowledge theorized from various experiences that are generally perceptual in character and natural because it involves senses from the distinctive activities of the body like tasting, smelling, hearing, touching or seeing.

Efland (2002) states:

Although the categories are cognitive achievements, they are not intangible. Their elaboration in cognition is, in part, a function of imagination, the ability to discern relevant similarities in a collection of cases that defines these as like things—that is, as a category. (p.142)

Also, Efland (2002) argues that metaphor is another tool and significant element of imagination forms of cognition, which also needed in the arts as well. The arts dwell with metaphoric to increase imagination for an appreciation excellence in aesthetic. Furthermore, only through the arts the experience, nature and structure of metaphor become the primary object of study. Such activities take place during students studio art making and also the interpretation of their works as well. By strengthening and developing towards imagination, the key role it can play is creating a personal meaning and culture transmitting; it becomes the principal element and purposefulness for developing the arts in education.



The learner should understand the concept of metaphor in terms of its image or expression before a metaphor becomes active in his mind. Metaphor can and must be the key element of the object of study within the art education because only in the arts, students can explore their imaginative nature of metaphor fully consciousness that gives new insights as it develops the thinking skill. The art education and general education must have a fundamental purpose to maximize students' cognitive prospective. This needs the recognition of imagination with the cognitive tools such as categorization and metaphor in all subjects, but essential in the art education.

#### **2.5.5.1 Cognitive Levels of Learning to Gain Art Experiences**

Cognitive development enhances students' understanding of concepts and to think and reason in classroom learning. Eisner (1981, 1985) founds that the arts are the cognitive activities, guiding the human being's intelligence in making distinctive systems of meaning possible. The meanings obtained within the arts involve artistic literacy and the ability to use conventional forms of expression. The use of cognition is accepted in the studies of education; but cognitive feature of the arts they express is not predominantly common. The writer mentions that the art making, its perception and comprehending it are the three key features of cognitive.

According to Eisner (1990):

Artistic creation requires, sophisticated modes of thinking and represents, in many ways, the apotheosis of cognitive activity....To dismiss or diminish the cognitive character of artistic thinking is to contribute to the marginalization of the arts in education. (pp. 425-426)

Broudy (1985) and Hamblen (1987) suggest that instruction in art has to provide a conceptual framework to be continued and function for a long time since the particular

aesthetic settings are neglected, thus offering lifelong learning skills through art education. Likewise, DiBlasio (1985) mentions that art educators need to develop art instructions starts with well-known concepts in art; forming a relationship between the imaginative manipulation and students' artistic creations. By using the cognitive taxonomy of Bloom's can develop the art instruction. Efland (2002) claims that Bloom's taxonomy has an increasing pyramid of cognitive domains inclining from the cognitive, to the affective and to the psychomotor. In the field of art education and education in general, cognitive has always been associated with thinking that is far more widely used compared to affective or psychomotor subjects.

Greer (1984) argues that art must be taught by methods of a formal and continuous curriculum akin to other subjects. However, Goodlad (1984/2004) asserts that other subjects in the core curriculum might not be the best models of simulation, unlike art extremely and to its advantage, has features of general education.

According to Goodlad (1984/2004):

I am disappointed with the degree to which art classes appear to be dominated by the ambience of English, Mathematics and other academic subjects. Art classes, too, appear to be governed by characteristics...best described as "school"— following the rules, finding the right answer, practicing the lower cognitive processes... (p.220)

In addition, Goodlad (1985) claims that whether somewhat one curriculum model, for example the technocratic-rational model that rules education currently, is sufficient for the needs of the society these days. Clearly, if standardized tests are neglected in the classroom learning, then lower cognitive learning levels to be found in most art curriculums. The symbolic representation of formal qualities in art that seems to be the

core of its understanding, have little place in the connection and convergent responses needed in test questions. The lack of cognitive level of instruction is due to teacher-proof materials, predefined outcomes and standardized testing in art curriculum (as cited in Hamblen, 1987).

Chapman (1978), Eisner (1980, 1981) and Hamblen (1993) address beyond the usual educational stresses on linguistic and math subject, numerous art educators founded that the visual art study affects the general education and develops a more stable education. Many researchers and art educators seem to work towards eliminating the narrow or shallow range of knowing in art that happens in many schooling systems. Those researchers relate thinking skills with concepts and perception and allow opening various systems and forms of knowing and being for students (Anderson, 1981; Perkins & Leander, 1977; Hamblen, 1993).

McFee (1961/1970) and Hamblen (1983) assert that students differences influences their learning such as gender, experiences, cultural background, cognitive learning styles, however cognition found to be the umbrella term for all learning experiences and many ways of knowing. Furthermore, Gardner (1983) promotes that multiple intelligences of cognitive research record the degree to which students acquire distinctive kinds of minds and hence learn, remember, perform and understand in various ways. More particularly, the role of imagery plays in developing ideas and concepts and verbal explanations found to be the major contribution used in the classroom situations for a positive learning outcome (Finke, 1985; Palinscar & Brown, 1984; Rollins, 1989).

Finke (1985) suggests that visual thinking comprises of mental images with communication, experiences and imaginations as cognitive research. These mental images are arranged into groups, which are built and used for classroom learning and

experience. Likewise, Eisner (1980) founds that cognitive learning style, especially in art education concerning not only feelings and intuition, but also internally related. Ives and Pond (1980) claim that somewhat, cognition involves creativity or imagination of composing, visual forms, which are similar, however does not correspond to aesthetic experience.

For example, a work of art portrays happiness, however, in the composition it needs not to be exactly “happy”. Artists’ conceptualize happiness using forms such as colours and shapes to portray the pleasing setting. Young adolescent to adult artists’ uses visual concepts, relational concepts and expressive concepts in art making processes (Burton, 1980b). Eisner (1980, 1982) asserts that even though art offers the importance of cognitive development, but most school curriculums do not take into serious consideration. These cognitive development concerns qualities, relevant, diagnostic and affective (Langer, 1953). Too, Bruner (1960) and Eisner (1980, 1982, 1987) found that the study of art increases memory and fluid intelligence because it suggests access to ways of knowing that other subject or forms of communication do not offer. Undoubtedly, it is believed that art delivers students with more far-reaching, comprehensive and elaborate collection of theory with which they can experiment concepts opposed to experience.

Clark, Day and Greer (1987), Eisner (1987), Greer (1984) argue that many classroom dialogues on artistic cognition only give emphasis to studio practice or using their psychomotor skill. Currently, yet, art education curricula proposed to extend its content to include aesthetics, art history and art criticism/inquiry to art appreciation that compromises of critical thinking, problem solving activities and higher order thinking skills. Even though studio production is the core of most art instruction offered in schools, but some of the outcomes displays remarkable academic achievement to art

study effects of nonstudio production.

The instruction in nonstudio production is akin to other instruction in the rest of education enables students to broaden their knowledge and hypothesis testing. Bodenhamer (1991), Corwin (1991) and Parker and Newman (1991) report that many research studies conducted by art educators in a classroom show the insertion of instruction in aesthetic, art history and art criticism/inquiry for art appreciation increase the students' vocabulary, critical thinking, and writing skills (as cited in Hamblen, 1993).

The study of aesthetics deals with the nature of art, beauty and taste, with the creation and appreciation of beauty. Weitz (1962) suggests that art is determined by concepts, hence easy or singular answers to the questions related to meaning and definition are baffled. Also, Hamblen (1985, 1993) founds that aesthetic inquiries allow students not only to evaluate hypotheses, but also make statements of value and the uncertainties of artistic meanings. Students' engaging themselves with inquiry processes and statements made about a work of art are two sample approaches in aesthetic instruction. Hagaman (1990), Lankford (1990), Lipman, Sharp and Oscangan (1980), Russell (1991) and Stewart (n.d.) report that many art programs involved with the aesthetic philosophy have been effective and positive within the art classroom.

Erickson (1983) claims that although history of art is not taught according to the dates, artistic styles/art movements, and artists, it offers inquiry skills both inductive and deductive reasoning and exploring alternative hypotheses. Art educators required students to use their inquiry skills in problem solving, investigation, analysis, synthesis and evaluation when exploring the meanings in works of art either from their culture or other cultures. Too, Chapman (1978), Garber (1990) and Hamblen (1984a) mention that aesthetics are concern of art classification, history of art relates to investigation of

historical context, and art criticism is the discussion or evaluation of art objects.

There are numerous kinds approach used in art criticism/ inquiry to art appreciation namely inductive or deductive reasoning, emphatic, collective, phenomenological Neo-Marxist and feminism. Feldman (1973/1992) maintains that nevertheless, somewhat, many of the art criticism instructions having involved with some kind of critical thinking process. Armstrong and Armstrong (1977), Bloom, Engelhart, Furst, Hill and Krathwohl (1956), and Hamblen (1984a) report that through the art criticism process, it enhances students' lower order thinking skills to higher order thinking skills involving analysis and evaluation.

At this point, cognitive learning processes, though have been discussed as relatively necessary in art study by itself. But, the "fall out" results art study could have on other subjects, which has fascinated educators. Eisner (1980) asserts that inability to use the representation of form in the culture possible a liability to the others to be able to use it. The art study not only benefits within its field, but it goes beyond its own artistic cognitive results. Also, Eisner (1981, 1982) claims that benefits of artistic cognition ability is to make translation and transfer of language, speech and social relationships. Broudy (1982) maintains that through art study, students' have opportunities to understand the qualities of art and the experience gained through reading moods, nonverbal communication and concepts are presented.

Studio production and art response need students to be active and involve in the classroom participation rather being a passive learner. Although most studio art production involves art facts, procedures and art making that are important and learnt in a denotative manner, but such knowledge involves only art information and skills in art classroom. However, most of the time students are not clear on the format of procedures and meanings in the provided art instruction (Hamblen, 1993). Furthermore, students

are given good grades for various approaches, idea manipulation and materials. Eisner (1987) suggests that art education allows students to deal with critical thinking in terms of vagueness and numerous forms. The symbolic and practical approach involves change, vagueness and chaos offered through the experience of art. But with the current addition of art history, aesthetics and art criticism within the art program, cognitive processes of artistic knowing have become more promising and relevant to other subjects and school, college and university experiences. Many methods of aesthetic inquiry, art history inquiry and art criticism, evaluation are connected in terms of its content and process treasured in other subjects (Hamblen, 1993).

Too, psychologists like Piaget and Inhelder (1956) claim that visuals predate the abstract and formal structure in terms of relationship. Also McGuire (1984) and Gardner (1973, 1977) mention that the arts acknowledge integrated cognitive and language growth as much as both the arts and language (verbal, reading and writing) have similarity in terms of mental functions. Moreover, Ives and Pond (1980) claim that students not only gain a concrete experience, but also imagination filled with fantasy and internal mental manipulation that shows a positive effect on students academic achievement in language and mathematics. Too, Graves (1984) explains that through imagination, it allows students to develop their internal cognitive variation, hypothesis testing, experience with creativity by giving them writing or drawing activities as a preliminary phase (as cited in Hamblen, 1993). The cognitive learning theoretical reason for art study because they could be the turning point of (a) expansion of knowing of what art can offer (b) the association of artistic expression influencing other subjects. Therefore, it is important to include the cognitive domain in the classroom teaching and learning so that students acquire the appropriate knowledge needed for the art education programme.

## 2.6 Summary

This chapter is a review of literature, which is subdivided into ten major parts; that covers an introduction, part one on art appreciation, part two is on art criticism, part three is on aesthetics, part four is on the philosophy of art education and chapter summary.

This chapter also consists of several important parts pertaining to this research. In part one, the researcher introduced the chapter content and part two focuses on art appreciation that are divided into two subsections, which covers the concept of art appreciation and key components of art appreciation. Under the key components of art appreciation, it is divided into four subsections namely aesthetic perception, aesthetic empathy and imagination, understanding and value. Meanwhile, part three of this chapter divided into two subsections discusses the function of art criticism towards art appreciation and art criticism models by significant educators in the field of art education. Part four of this chapter addressed the issues related to aesthetics with nine subsections namely the philosophy of aesthetics, the domain of aesthetics, the concept of aesthetics, aesthetic objects, formalism theory, aesthetic judgment, the aesthetic attitude, aesthetic experience and elements of experience.

The subsequent parts of this chapter, art as self-expression investigated the expression of one's own feelings or emotions or ideas as through art, the intrinsic values of art in learning art education concentrates the understanding of value in art, aesthetic education within art education discussed the importance of relating aesthetics within the learning of art and studio art production and aesthetic theory described the past research done by significant art writers in the development of classroom instruction for art education. The last several parts of this chapter discussed the philosophy or art education, namely importance of art and cognition and its learning experiences within



the field of art education; and lastly its chapter summary discussed the structure of chapter two of this thesis.

University of Malaya

## **CHAPTER 3: METHODOLOGY**

### **3.1 Introduction**

This chapter describes the methodology employed in studying the issue. The methodology section includes discussions of a standard form: (i) research design, (ii) sample, (iii) instrumentation, (iv) procedural details, (v) internal validity, and (vi) data analysis (Fraenkel & Wallen, 2009).

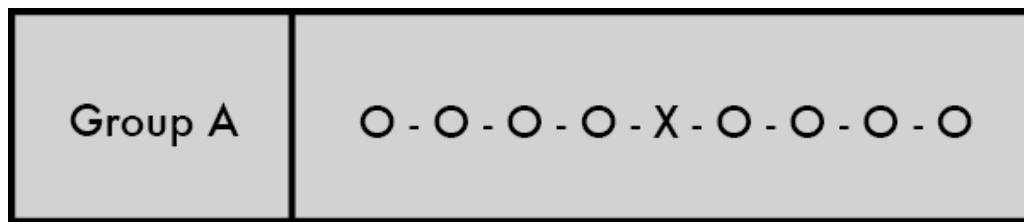
### **3.2 Research Design**

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 art appreciation approach and visual communication subject. This research design used the closed-ended questions for the tertiary level visual communication module and five sets questions of tests. These variables were then measured, typically on instruments, so that numbered data can be analyzed using the statistical procedures (Creswell, 2014).

### **3.3 Description of Method**

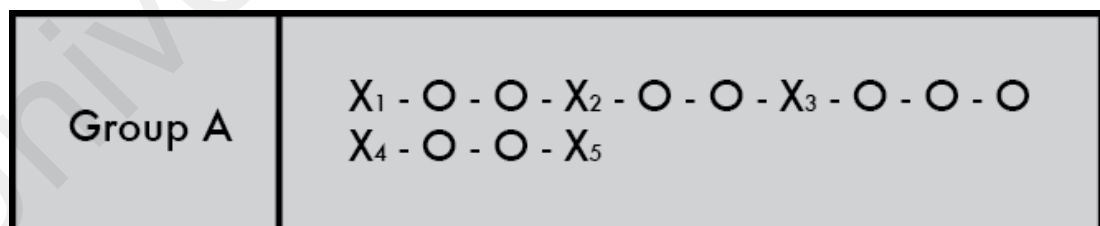
The researcher employed an experimental research to determine if the specific treatment given to the group of student influences an outcome. This impact is assessed by providing a specific treatment to the group and determining scores on an outcome. The method employed is quasi-experimental design that 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

(Fraenkel & Wallen, 2009). This design is diagrammed in the following manner (Figure 3.1):



**Figure 3.1:** Quasi experimental design

The reason for choosing a time-series design is basically determined by analyzing the pattern of test scores that resulted from several tests. Also, only a small group of students participated in this research, as the programme was a unique course. A large amount of data was collected from this group of students. Fraenkel & Wallen (2009) explained when the group pre-test scores are the same, and then significantly progress on the post-tests, the investigator is very certain that the treatment given to the participants affecting the improvement rather than just one each pre-test and post-test were provided. 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 3.2):



**Figure 3.2:** Modified quasi experimental design

This experimental group experienced five sets questions of tests in week one ( $X_1$ = pre-test: test 1), week four ( $X_2$ =in-between-test: test 2), week seven ( $X_3$ = middle-test: test 3), week 11 ( $X_4$ = in-between-test: test 4) and lastly in week 14 ( $X_5$ =post-test: test 5) every time in between two-three weeks and (○) is a treatment.

### **3.4 Samples**

The subject was selected using a nonrandom sampling method used in this study. The researcher does not simply study whomever rather available, but uses a judgment to select a sample that believed, based on prior information, provide the data that is 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 (Fraenkel & Wallen, 2009). The criteria of the subjects for this study were students enrolled in a visual communication subject in the first year graphic design and multimedia programme taught by the researcher in the first trimester of the year, January-April 2015. The 35 students comprised 17 males and 18 females who have completed their STPM or foundation course from the university.

### **3.5 Research Site**

The study was conducted at a private university in Petaling Jaya, Selangor. The university was established in 2002 with a total number of 411 students. Over the years the university was offered 116 programmes in the area of accounting, actuarial science, agriculture, arts, business and economics, creative industries and design, engineering and built environment, information and communication technology, life and physical sciences, mathematics and process management, medicine and health sciences, and social science and education.

The student population totals 24, 915 (as of 16<sup>th</sup> October 2015) in its 12 faculties, three institutes and three centers located in three Klang Valley campus in Bandar Sungai Long, Setapak and Petaling Jaya and the main campus is in Kampar, Perak. There is a total of 1266 (as of 16<sup>th</sup> October 2015) teaching staff at this university. The total number

of teaching staff in the faculty is 126 (as of 16<sup>th</sup> October 2015) and 22 teaching staff (as of 16<sup>th</sup> October 2015) are in charge of the Graphic Design and Multimedia programme.

This university offers a programme in the arts under the Faculty of Creative Industries (FCI). Since its inception of the faculty, seven years ago, the faculty has now one programme on Graphic Design and Multimedia and several other programmes such as Digital Animation, Game Design, Game Development, Broadcasting, Media and Creative Studies, Journalism in Chinese Media, Early Childhood Studies, and Corporate Communication.

The duration of study for the programmes offered in the faculty, each is three years, terminating with an award of a Bachelor Degree upon completion. The student population in this faculty is 890 (as of 16<sup>th</sup> October 2015) and the total number of Graphic Design and Multimedia students is 188 (as of 16<sup>th</sup> October 2015). The number of students who enrolled in the first year of Graphic Design and Multimedia programme in a year is about 90 students; the intake per semester is an average of 30 students.

### **3.6 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) tertiary level visual communication module (performance instrument); and
- (ii) five sets questions of tests (written-response instrument)

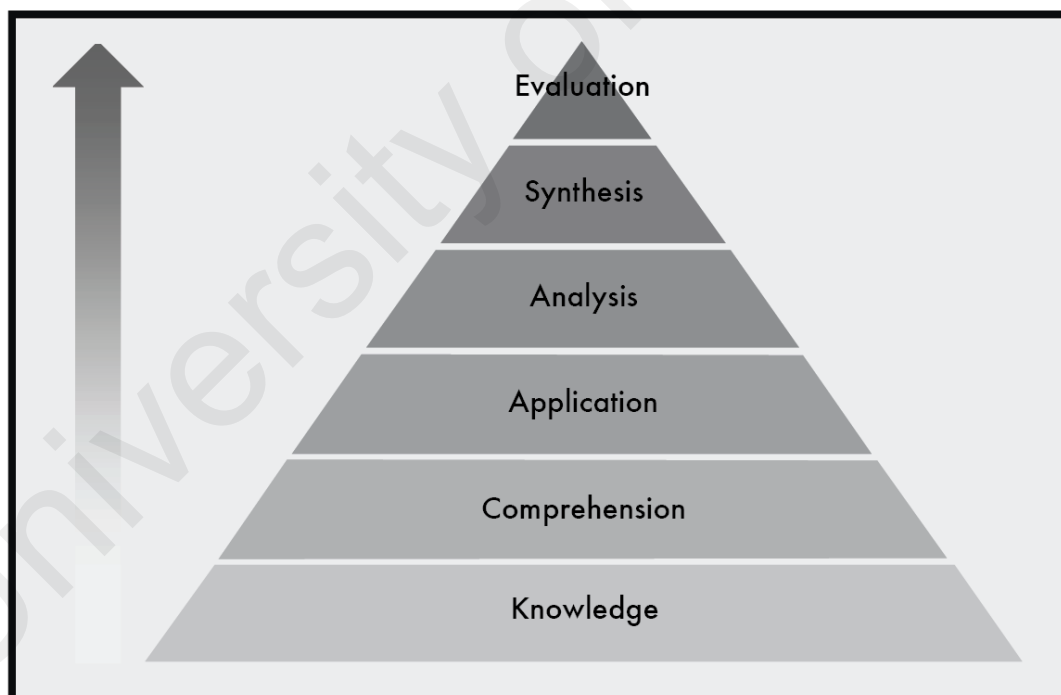
Both the instruments were developed using the Bloom's taxonomy of learning domains that involve knowledge and the development of intellectual skills (Bloom, Engelhart, Furst, Hill, & Krathwohl, 1956). It is a model, which is a hierarchy—a way to classify thinking according to six cognitive levels for educational learning that could be tested.

Furthermore, these writers found that learning appears in a hierarchical style, beginning with the easiest thinking activity and advancing gradually towards more difficult activities (Bloom et al., 1956). It was developed on philosophies that learning progress involved a tangible knowledge of independent thinking, to an increase consciousness for connoting. McDaniel (1979) explained the six major learning behaviors, which represent the taxonomy (Figure 3.3). And they are namely:

- (i) **Knowledge**—At this lowest level of thinking processes, it is based on a process of recalling and remembering the information. A student is expected to recall facts without understanding by exhibiting previously learnt material by recalling facts, terms and basic concepts.
- (ii) **Comprehension**—At this low level of understanding, a student is capable to paraphrase or explain ideas or concepts he or she has heard or read.
- (iii) **Application**—At this level, a student is expected to use the information in a new situation. He or she is required to apply acquired knowledge, facts, techniques and rules in a different way.
- (iv) **Analysis**—At this level, a student is expected to examine the information in detail. He or she is required to examine the

information in detail and breaking them into parts by identifying motives or causes; making inferences and finding evidences to support generalizations.

- (v) **Synthesis**—At this high level of cognition, a student is expected to change or create into something new. He or she is required to compile information together in a different way by combining elements in a new pattern or proposing alternative solutions.
- (vi) **Evaluation**—At this highest level, a student is expected to make critical judgments (presenting and defending opinions) of the information, quality of work or ideas based on a set of criteria.



**Figure 3.3:** Bloom's taxonomy pyramid process of learning  
(Adapted from Bloom, Engelhart, Furst, Hill, & Krathwohl, 1956)

### **3.6.1 Tertiary Level Visual Communication Module**

The tertiary level visual communication module, a performance instrument was developed from The Getty Center for Art Education Development in Santa Monica as a guideline. The module was developed for 14 weeks of lessons based on three different themes selected from the visual communication lecture topics. In this module the objectives were used to underlie all planning and strategic activities every week to evaluate students' achievement or performance. The researcher has incorporated cognitive skills in the content of the module that is vocabulary section (Refer to Appendix D). The vocabulary selection was based on the elements of design/principles of design specifically related to visual communication unit. There were seven elements of design, namely line, colour, shape, size, typography, texture and space were incorporated with 12 principles of design, namely unity, variety, hierarchy, dominance, proportion, balance, scale, emphasis, rhythm, movement, proximity and repetition.

The product rating scales which is the scoring rubric was developed together with this module. The scoring rubric in the grading mark sheet used as a guide or plan by the art educators to assess students' studio art production (Beattie, 1997). The researcher developed the scoring rubrics so that within the art classroom, assessment was crucial because they provide feedback during the art making process. During the 14 weeks of lesson, the researcher could pay attention to the process as well as the weekly activities of the subject. As such, students would learn how to pre and post assess their own exercises/tasks/assignments that were given to them. The grading mark sheet; scoring rubrics with criterion reference has two parts; the first part which assesses on students' art appreciation understanding were Media of Expression (ME), Aesthetic Expressions (AE), Sense Elements (SE) and Image of Various Sense (IVS) and the second part that



assesses their skills were Source Work and Research, Concept Development, Design/Composition and Craft/Execution.

In the first five weeks of the semester, lesson 1-lesson 5 (Refer to Appendix D), students were exposed to the given theme informational graphics—pictograms. By using the Bloom's taxonomy verbs the researcher developed the weekly objectives. Lesson 1-5 covers the knowledge and comprehension of Bloom's taxonomy pyramid process of learning. Each week, the students were required to design pictograms based on the given title. The terms used in the first five lessons were objectives, time, materials, art resources, vocabulary, planning and preparation, instructional strategies and motivation, instruction, production activity, evaluation and references.

Grading mark sheets were used in the first five weeks of the lessons. In the grading the grading mark sheet (Figure 3.4), the five categories employed in the scale were labeled: (i) excellent, (ii) very good, (iii) good, (iv) poor, and (v) very poor for both parts of the assessment. The detailed narrative descriptions of each criterion for the excellent performance until very poor performance are stated in individual columns. A numerical value was assigned to each category with a value of 100-81 being assigned to the "excellent" beginning of the scale and a value of 20-0 corresponding to a category of "very poor". The criterion was prepared based on the weekly objective of the particular lesson based on Bloom's taxonomy Bloom's taxonomy pyramid process of learning.

Marks/ Criteria	Excellent	Very Good	Good	Poor	Very Poor	Marks Earned
	100-81	80-61	60-41	40-21	20-0	

**Figure 3.4:** Five categories employed in the scale

The second five weeks of the semester, lesson 6-lesson 10 (Refer to Appendix D), the students were exposed to the given theme typography—expressive typography. By using the Bloom’s taxonomy verbs, the researcher developed the weekly objectives. Lesson 6-10 covers application and analyses of the Bloom’s taxonomy pyramid process of learning. Each week, the students were required to design expressive typography based on the given word. The terms used in the second five lessons were objectives, time, materials, art resources, vocabulary, planning and preparation, instructional strategies and motivation, instruction, production activity, evaluation and references.

Grading mark sheets were used in the second five weeks of the lessons. In the grading mark sheet (Figure 3.5), rubrics with five categories employed in the scale were labeled: (i) excellent, (ii) very good, (iii) good, (iv) poor, and (v) very poor for both parts of the assessment. The detailed narrative descriptions of each criterion for the excellent performance until very poor performance are stated in individual columns. A numerical value was assigned to each category with a value of 100-81 being assigned to the “excellent” beginning of the scale and a value of 20-0 corresponding to a category of “very poor”. The criterion was prepared based on the weekly objective of the particular lesson based on Bloom’s taxonomy of Bloom’s taxonomy pyramid process of learning.

Marks/ Criteria	Excellent	Very Good	Good	Poor	Very Poor	Marks Earned
	100-81	80-61	60-41	40-21	20-0	

**Figure 3.5:** Five categories employed in the scale

The last four weeks of the semester, lesson 11-lesson 14 (Refer to Appendix D), students were exposed to the given theme graphic design—poster. By using the Bloom’s taxonomy the researcher developed the weekly objectives. Lesson 11-14 covers synthesis and evaluation of Bloom’s taxonomy pyramid process of learning. Each week, the students are required to show progress design of the poster based on the given title. The terms used in the last four lessons were objectives, time, materials, art resources, vocabulary, planning and preparation, instructional strategies and motivation, instruction, production activity, evaluation and references.

Grading mark sheets were used in the last four weeks of the lessons. In the grading mark sheet (Figure 3.6), rubrics with criterion referenced the five possible categories employed in the scale were labeled: (i) excellent, (ii) very good, (iii) good, (iv) poor, and (v) very poor for both parts of the assessment. The detailed narrative descriptions of each criterion for the excellent performance until very poor performance are stated in individual columns. A numerical value was assigned to each category with a value of 100-81 being assigned to the “excellent” beginning of the scale and a value of 20-0 corresponding to a category of “very poor”. The criterion was prepared based on the weekly objective of the particular lesson based on Bloom’s taxonomy Bloom’s taxonomy pyramid process of learning.

Marks/ Criteria	Excellent	Very Good	Good	Poor	Very Poor	Marks Earned
	100-81	80-61	60-41	40-21	20-0	

**Figure 3.6:** Five categories employed in the scale

The scoring rubrics that have been created for this study is an analytical scoring rubric guide that scores specific parts or characteristics of the artistic product or procedure independently as suggested by Beattie (1997) where they consist of multiple, separate scales, and therefore provide a set of score rather than just one. For each criterion-referenced, a scale of descriptors was developed. These are phrases or sentences that describe the quality of the performance along a continuum of performance levels. Levels of performances are used to designate the quality, or how well the students performed in each of the descriptors. In each of the descriptor, feedback was given to the students to improve themselves in terms of their work and learning. Students are able to judge for themselves the quality of their own work with others, thus eliminating any bias. Also, raters are also able to spend lesser time on evaluation of students' studio art production, as they need to only follow the criteria in the rubrics.

Armstrong (1994) discusses that three essential purposes for students' evaluation in learning about arts, that is: (i) should be educational; (ii) needed by several states or school districts; and (iii) an opportunity to inform others concerning art education course. Likewise, Eisner (1994) identifies the five purposes of an assessment, which consists of (i) evaluating the art educational health of the country; (ii) to keep track on the art education programme that has been proficient to receive more schooling; (iii) deciding if the objectives of the programme have been achieved; (iv) suggesting comment and advice to art teachers on the attribute of their performances; and (v)

providing view on the value of the art education programmes (as cited in Venet, 2000).

Varying upon their purposes and settings, there are two types of assessments that gather various types of data namely quantitative and qualitative. A typical quantitative test is a standardized achievement test, whereas a qualitative assessment occurs informally during classroom instruction, observations, interviews, portfolio, and production analyzes. There is one type of assessment criteria was utilized in this study: product criteria suggested by Guskey (1994). The researcher utilizes product assessment criteria to assess the students' studio art production, which Gruber (2008) explains that product criteria provide an effective expected student learning as an indication of their present aptitude and understanding.

The researcher used an assessment criterion to assess students' studio art production. Beattie (1997) explains that those criteria as features of something whereby the quality of an artwork can be considered or making a decision about the quality of an art object that has been created. Appropriate criteria need to be used when evaluating studio products, such as the content of the instruction, which include knowledge, skills, and process students were taught and learned (Beattie, 1997; McMillan, 2001; Sabol, 1997), (Bresler, 2005) (as cited in Sabol, 2006, p. 6). It is important that students must understand all the criteria and they are given time to enhance their understanding in order to exhibit what they know and can do with each criteria or criterion (Eisner, 2002; Jensen, 2001; Sabol, 2006).

In developing assessment criteria, the educators evaluate art products based on vague categories with no specific criteria—not the creative product, but the process that is more important that help the students' to determine educational growth and learning (Day, 1985). Furthermore, Gruber (2008) mentions that the studio art production process tends to be subjectivity and commonly based on individual aesthetic biases. Art

educators, Hardiman and Zernich (1981); Lowenfeld and Brittain (1975) explain that this subjectivity can be concentrated if a clear assessment criteria well matched with art lesson objectives are established at the beginning of the lesson preparation process (as cited in Gruber, 2008). Rush (1987, 1989) who also had the similar notion describes that it is vital for students to understand a language of visual imagery in order to expand their expressive options in art making. Moreover, Gruber (2008) emphasizes that the objective of the learning outcomes to correspond to the depicted criteria developed specifically for a given lesson.

The significance of measurement of learning is crucial so that the assessment for students can be tightly focused at the level of the individual student and his or her interactions within the art programme. Thus, through this assessment, evaluation of the programme can be done efficiently. Dorn (1999, 2002) explains that an assessment is reliable when it includes students in assignments that are valuable, important, and expressive. Such assessments seem as learning activities involving theoretical and higher-order thinking skills, and interconnect numerous forms of knowledge. They make clear what the students' studio art production is refereed on, are standard setting rather than standard testing in their appeal. Hence, an authentic assessment makes the improvement of students' studio art production content and their achievement as the fundamental goal of the art education instructional programme.

Cohen, Manion and Marrison (2007) asserts that formative assessment was employed during an art programme in order to evaluate student's learning progress during the art programme, to measure achievement of the programme and its section and to identify the strengths and weaknesses, usually a criterion-referenced. Just like the summative assessment, the formative assessment depends upon collecting evidence progressively for making an evaluation in the art programme as a whole. But the only

difference is that formative assessment occurs during the teaching and learning process, which allows an art teacher to give an instant feedback to the students (Beattie, 1997).

Formative assessment is not a graded process, but conducted to measure student learning and to determine curriculum modifications that need to be made. Art educators are competent in formative assessment because they can identify the level of the students' strength that is not responding to the early teaching approach in the initial process. Then, they develop alternative teaching strategies to assist the students in meeting the aim and objective of the programme. Art educators make informal or formative evaluations, daily to determine the students' performance level; which students are progressing well and which one needs more attention and assistance in handling their work. McComb (2010) founds that the formative assessment must happen frequently; however, many art educators are not aware of being engaged in the practice of formative assessment. Art educators have effortlessly developed a "product criteria" to base results on the test scores; general assessment incorporates the product look and other critical presentation that could reveal learning (Guskey, 1994 & 2004).

Gruber (2008) explains that for the art educators, it is important for them to see where their students are more essential rather than how far they have come. For example, art teachers must help students in generating formative based portfolios, which include all key components of a specific lesson from the preliminary stage of conceptualization that inclusive of research, idea generations and revisions of final studio art production. This material can be in the method of notes, sketches, mind maps, written reports, tests and any resources considered related to the objectives of the lesson. This type of portfolio documents the level of participation, learning, and through a process that takes over duration of time.

Also, Popham (2008) founds that formative assessment as a means of transforming education in four important levels which begin with the art teachers, then the students, the classroom and lastly with an adoption of the studio practice (as cited in McComb, 2010).

Popham (2008) writes:

Formative assessment represents a complete change in the culture of a classroom, shifting the overriding role of classroom assessment of the means to compare students with one another for grade assignments to the means to generate evidence from which teachers and students can, if warranted, adjust what they are doing. (as cited in McComb, 2010, p. 42)

Furthermore, Popham (2008) stresses that formative assessment is considered as a process rather than a test used by art educators and students in the classroom instruction, which offers comment or feedback to correct the ongoing teaching and learning process to make better students' success of planned learning outcomes. During the art making process, students need to make reflections and judgments that can assist them by deciding in what way they should improve in their learning strategies as they involve themselves with the studio art making. Also, Popham argued that formative assessment is promising because it stimulates both art educators and students to consistently make evidence-based judgments about their teaching and learning (as cited in McComb, 2010).

Another art education researcher, Mary Stokrocki (2005) claims that there should be an everyday assessment within the classroom learning because it is critical and it delivers constant feedback straight to students of their learning process more than a rubric merely used in measuring their achievements. The art educator argues that art



educators must involve their students with design reflective practices, especially from secondary school because students at this level are keen in appreciating and understanding how things can work. In addition, art teachers must offer their students with opportunities in pre-assessing and post-assessing their learning, make comparisons of their results between first exercise with the following one, problem-solving and reflect collaboratively, ability to judge their own work, making conclusions and evaluate what they have studied, and offer ideas on refining their studio art productions in the future.

Moreover, Dorn, Madeja and Sabol (2004) address that art educators should be more inclusive when come to an evaluation of the whole art experience, and not only emphasizing on the final product. They suggest that when considering the art production process, art educators should rely more on the characteristics of professional artists as a preliminary stage for their art talk with their students. This suggestion was based on a survey conducted by Dorn et al., the art educators, art students and professional artists have to govern what each group regarded about the art production process (as cited in McComb, 2010).

Sabol (2006) founds that art educators and professional artists' surveys had different objectives in assessing studio art production. Most of the art educators' valued students' studio art productions revealed the importance of elements and principles of design; whereas the professional artist valued originality, technical aspects and development of personal expression in their own art making. From the study that Sabol has conducted, the researcher concluded that art educators must reflect upon the issues that affect their selections of criteria and assess the reasons of their evaluation. They have to think more broadly concerning the reasons of their teaching and whether the learning outcomes of their teaching have been achieved by meeting the purposes or objectives of the

particular lesson and address the potentials of studio art production that makes it distinctive to increase student's learning process for a better curriculum standards.

Rudner and Boston (1994) explain that performance-based assessment needs students to be an active participant in the classroom. The students are responsible for making or creating their responses during the learning activity (as cited in Venet, 2000). A sample of work in process, the final product or studio art production, art journals, research papers, group presentations, peer critiques, portfolios, essays, discussions, audio or video tapes, sketches, notes, media experiments, exhibitions, behavior profiles, peer teaching, and retrospective verbal responses are considered tasks that can be used to judge the performance-based assessment (Zimmerman, 1994, 2003; Beattie, 1992).

According to Beattie (1997):

The trend in general education is toward performance-based assessments. Although performance assessment strategies require careful thought and planning if they are to be effective, they are well worth of effort. Performance strategies exemplify excellent models of ideal processes, those that engage students in complex thinking skills and multilevel tasks. (p.39)

One constraint with performance-based assessment since it is a large-scale assessment is the cost. The performance-based scoring needs intense training and analysis that take a longer time period, whereas criterion-referenced tests are machine-scored. At least the minimums of three independent raters are used in assessing students' product. However, at times, a fourth or fifth independent raters are essential to determine dissimilarities in terms of view.

There is no feedback given or moderation done by the educators scoring for students' works; nevertheless, most of the art classroom instruction is performance-based. This type of assessment is suitable for large-scale temperature-taking, gate keeping, determining if unit objectives had been achieved, providing comment to students and the quality of art programme, and notifying patrons about students' achievement. A rubric is one form of assessment that is reliable, whereby many educators are believed to use rubrics in their classroom assessments. They believe such assessments help to improve instructional strategy and learning in their classrooms.

Huffman (1998) describes that a rubric contains a sequence of descriptors that refers to a specific criteria organized on a descending scale. Each description in the rubric indicates what is to be expected at that level and enables clarity. The format allows an extension of assessment criteria whilst through student's involvement creates authenticity in their studio art production. The rubric also acts as a self-assessment form for students when they complete their exercises and for the teacher's record purposes of reviews. Through the use of a rubric, students are able to document their risks in the given exercise that were unsuccessful or any other explanation they need to improve a component area.

Dorn (2002) affirms that eliminating ambiguity in art assessment and mentioned that rubrics usually use a scale which is criterion based and indicates a level of students' performance of what they normally can do at that specific level rather than just evaluating some unclear or no longer in use artistic excellence standards. The scores achieved derived from the developed rubrics, hence students and art educators would generally know what to expect at a particular grade level.

Dorn (2002) also states:

... Likert-type scale that rank orders the performance being evaluated...

Scored derived from the rubrics, therefore, are more likely to indicate whether the student's achievement is on, above, or below the standard set for what a student of a particular age and at a specific grade level should be able to achieve. (p.42)

Furthermore, Benz (1998) in the letter to editor of *Art Education*, the educator conveyed opinion that rubrics must penetrate the artistic process in detail. Nevertheless, the educator founds that an art educator cannot have too comprehensive assessment list because it is not practical. However, specific categories related to students artistic processes and learning ability to assist them in determining their strengths and weaknesses, teaching them the importance of artistic procedures and inspire them a thoughtful working ethic in art and other subjects. Upon completion of these rubrics that are simple, clear, and quick to use, effective for a large group of students, and useful in recognizing certain parts that students need to improve.

Huffman (1998) claims that the rubric's content used for assessment and evaluation may consist of knowledge and comprehension concerning visual arts, comprising student's personality, history, culture and social settings for the art, perception, technical properties, expressive properties, and intellectual abilities. Oral, written or visual presentations are usually used in assessment. As well as, Stokrocki (2005) and Boarden (2008) argue that art rubrics should not be developed too broad or designed in ways that can create misperception. Therefore, art educators must prepare their answers to the questions to be given to their students before criteria and rubrics are developed which enable teachers to identify mistakes in their own thinking and also see the difference of the content they teach and students learn.

Similarly, Piscitello (2001) proposed a study of the rubrics within an art classroom, which the study intervention was effective because it enables students to do a self-assessment and evaluation skills. Through this study, the research showed there has been an increase consciousness in the marking procedure and the students have become more objective rather than the art teacher making all the decisions about their studio art making. The students use the marking criteria sheet as a guide and assessment in their own studio art production. Generally, the researcher suggested implementation of a rubric system into art classes become very successful.

Nevertheless, Shepard (2005) founds that advice should be given for a continuous professional improvement to maintain the rubric standards from being considered as a style. Once the art educators fulfill to the local and state criteria by developing the rubric, other art educators can fall back using subjective standards. Hence, it is important to bring staff to a mutual understanding of clear standards and they should be provided trainings on how to develop and use rubrics effectively.

### **3.6.2 Instruments to Measure the Students' Progressive Achievement**

The purpose of this assessment was to measure achievement, to measure aptitude and potential, to identify readiness for the programme (Cohen, Manion, & Marrison 2007). The assessments were designed to serve three central purposes: (i) to continually monitor and collect data about the visual communication module for the purpose of revision and refinement; (ii) to identify and monitor potential areas of weakness or failure in the module's design and (iii) to provide data for interpreting the results of a future formative assessment of the revised model.

### **3.6.2.1 Five Sets Questions of Tests**

The special-purpose achievement tests were used in the classroom is to evaluate professional competency of the students. The College-Level Examination Program (CLEP) was used for individuals to earn credit in the course. One of the CLEP program consists of one of the major types of achievement tests is the subject examinations. The subject examinations are used to evaluate achievement in specific college courses and are used to grant credit (Walsh & Betz, 2001).

Along with the performance-based tasks, the educators used subject examination in the art classroom, most commonly as assessment strategy. The researcher utilized criterion-referenced testing, which Hambleton, Swaminathan, Algina and Coulson (1978) describe that a test is used to determine a student's level of competency in a distinct behavior domain. These criteria-referenced tests are used to assess the individual's degree of knowledge, ability or proficiency with respect to that domain (Walsh & Betz, 2001). In measuring the students' achievement the criterion-referenced test was employed in this study. The scores from this kind of tests were used to compare within a small group of students and use them as an indicator of their achievements. Hence, art educators are able to determine the students' achievement through a differentiation of scores to an established useful level relatively than through comparison to scores from other test takers (Sabol, 1997).

The subject examination was given to students to measure their achievement on what they have already learned or have developed their capacity in the subject. Walsh and Betz (2001) explain that achievement tests are given to students to measure the results of relatively consistent sets of experiences in educational curriculum. The writers further stated that this achievement tests are used to examine the quality of educational programmes and as a whole; and student achievements within the programmes. The

criteria-referenced test was used during the 14 weeks of study for students to demonstrate their competency in one aspect of the area that is the cognitive domain in order to design more instructional sequences. There were five sets of questions of tests employed in this research namely:

- (i) Pre-test: Test 1
- (ii) In-between-test: Test 2
- (iii) Middle-test: Test 3
- (iv) In-between-test: Test 4
- (v) Post-test: Test 5

The five sets questions of test (Refer to Appendix E) was developed based on Bloom's taxonomy verbs—knowledge and comprehension (lower level of thinking skills), application and analysis verbs (towards a higher order level of thinking skills), synthesis and evaluation verbs (higher level of thinking skills). The pre-test (test 1) and in-between-test (test 2) was developed based on Bloom's (1956) taxonomy lower level of thinking skills, middle-test (test 3) and in-between-test (test 4) was developed based on Bloom's taxonomy towards a higher order level of thinking skills and post-test (test 5) was developed based on Bloom's taxonomy higher level of thinking skills. The five sets questions of tests were used to measure students' professional competency that is their cognitive domain.

Each test consists of 20 questions with a total number of 100 questions related to the elements and principles of design specifically in the visual communication subject. For each test, the construct relates to Media of Expression (ME), Aesthetic Expressions (AE), and Sense Elements (SE). The selections of all the test items were representing knowledge that encompassed in the subject content, which is based on the teaching module's weekly objective. The test items were carefully planned and constructed by

the researcher with criterion-referencing. The given questions was measured using the paper-and-pencil tests. Each test consists of a total of 100 marks—each test item was varying in marks. The duration of each test was 2 hours, which each item takes about 6 minutes for students to respond.

Sabol (1997) describes that test as having the content and process of a particular curriculum that has to give importance as highlighted in the curriculum. As a result, Sabol concluded the tests or the test items must be carefully thought so that it reflects the total subject content, the validity rating of the test is higher or and it measures the student achievements accurately. Walsh and Bets (2001) found that the criterion-referencing tests suggest a significant framework from which is to infer and use achievement scores in terms of a content-based approach. Tests must reveal to the content and development of a core curriculum within a subject.

### **3.6.3 Reliability and Validity of the Instruments**

The reliability and validity of this research comprised of two components, namely (i) the tertiary level visual communication module and (ii) five sets questions of tests. Reliability test was conducted for both instruments to test the validity, consistency and reliability of the data analysis procedure for both the tertiary level visual communication module and five sets questions of tests were developed by the researcher to cater specifically for this study and its activity. 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, five raters were recruited: which all of them are art educators and infield-expertise in the visual communication subject. The art educators were chosen because of their willingness to participate in the study and had a combine total of 42 years of teaching experience.



Three of the raters hold a Master of Art & Design (Visual Communication) graduated from the University of Technology Mara and other two raters hold a Master of Education (Art Education) graduated from the University of Malaya. In an effort to improve the validity of this study and to minimize the potential for evaluator error and bias, this study used five different raters to assess the students' studio art production. All five raters participated in this study were given one set of rubrics for selected weekly lesson to help guide their assessments, studio art production and marking scheme for the five sets questions of tests. To help establish inter-rater reliability, a rater training session was conducted during the pilot study. The same art educators-raters used in the pilot study were used in the final study. The training session provided the art educators-raters with instructions on how to use the rating instrument and allowed them to practice rating sample products. During the session, disagreements on product ratings were discussed and rules were developed by the raters to increase consistency. The pilot study confirmed that there was good inter-rater reliability across all the scales and thus the experimental procedures proceeded as designed.

The raters involved in the assessments were given a brief explanation on how to assess the students' studio art production based on the criteria in the developed rubrics and the five sets questions of tests based on the marking scheme. Once the five individual raters finished assessing the students' studio art production and five sets questions of test, the scores were average for each section. The reliability test treated as a pilot study was done on ten students' studio art production and five sets questions of tests. A final calculation was created for an average score for each student. Once the ratings from the five 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 inter-

rater reliability (.801 to .868) across all the scales. The inter-rater reliability analysis of the lessons (studio art production) is reported in the table below:

**Table 3.1:** Inter-rater reliability analysis for the lesson 1 (studio art production)

<b>Cronbach's Alpha</b>	<b>N of Items</b>
.801	5

**Table 3.2:** Inter-rater reliability analysis for the lesson 5 (studio art production)

<b>Cronbach's Alpha</b>	<b>N of Items</b>
.823	5

**Table 3.3:** Inter-rater reliability analysis for the lesson 8 (studio art production)

<b>Cronbach's Alpha</b>	<b>N of Items</b>
.837	5

**Table 3.4:** Inter-rater reliability analysis for the lesson 12 (studio art production)

<b>Cronbach's Alpha</b>	<b>N of Items</b>
.845	5

**Table 3.5:** Inter-rater reliability analysis for the lesson 14 (studio art production)

<b>Cronbach's Alpha</b>	<b>N of Items</b>
.868	5

The researcher administered five sets questions of tests and several times to the same participants at a sufficient time interval—week 1, week 4, week 8, week 11 and week 14 (Creswell, 2014). The reliability test was used on the raters' assessment as all five 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 inter-rater reliability (.813 to

.886) across all the scales. The inter-rater reliability analysis for the five sets questions of tests is reported in the table below:

**Table 3.6:** Inter-rater reliability analysis for the pre-test (test 1)

<b>Cronbach's Alpha</b>	<b>N of Items</b>
.813	5

**Table 3.7:** Inter-rater reliability analysis for the in-between-test (test 2)

<b>Cronbach's Alpha</b>	<b>N of Items</b>
.827	5

**Table 3.8:** Inter-rater reliability analysis for the middle-test (test 3)

<b>Cronbach's Alpha</b>	<b>N of Items</b>
.846	5

**Table 3.9:** Inter-rater reliability analysis for the in-between-test (test 4)

<b>Cronbach's Alpha</b>	<b>N of Items</b>
.877	5

**Table 3.10:** Inter-rater reliability analysis for the post-test (test 5)

<b>Cronbach's Alpha</b>	<b>N of Items</b>
.886	5

The internal consistency reliability was employed to measure the items of the proposed to measure the same general construct produce similar scores. The internal consistency reliability index for the test items of each set of test was based on Cronbach's Alpha. The internal consistency reliability index for items for each test is reported in the table below:

**Table 3.11:** Internal consistency reliability index for the pre-test (test 1) items

<b>Cronbach's Alpha</b>	<b>Cronbach's Alpha Based on Standardized Items</b>	<b>N of Items</b>
.801	.815	20

**Table 3.12:** Internal consistency reliability index for the in-between-test (test 2) items

<b>Cronbach's Alpha</b>	<b>Cronbach's Alpha Based on Standardized Items</b>	<b>N of Items</b>
.813	.822	20

**Table 3.13:** Internal consistency reliability index for the middle-test (test 3) items

<b>Cronbach's Alpha</b>	<b>Cronbach's Alpha Based on Standardized Items</b>	<b>N of Items</b>
.811	.831	20

**Table 3.14:** Internal consistency reliability index for the in-between-test (test 4) items

<b>Cronbach's Alpha</b>	<b>Cronbach's Alpha Based on Standardized Items</b>	<b>N of Items</b>
.823	.841	20

**Table 3.15:** Internal consistency reliability index for the in-between-test (test 4) items

<b>Cronbach's Alpha</b>	<b>Cronbach's Alpha Based on Standardized Items</b>	<b>N of Items</b>
.834	.853	20

There are two significant factors that affect decisions in using authentic assessment performances and standardized tests are reliability and validity. Validity of authentic assessment performances and tests cannot be established without a high degree of reliability. It is essential to take into consideration when conducting authentic

assessment performance so that the students can gain the learning experiences. Attention should be given to criteria used in assessment, self-assessment must play the key role, and students must present their studio art production and defend themselves verbally and publicly to ensure that they have understood, learnt and mastered the assignments at hand.

In conducting an authentic assessment, it is important to determine what criteria must be established to govern the progress and achievement of students, art educators, art programmes, and settings in which learning takes place. Thus, validity and reliability must take place during the improvement and application of authentic assessment. Boughton (1994) explains the validity signifies the extent to which a concept, established on conclusions, is related to the reasons of which the scores are used; comprises of content validity and construct validity. Content validity reflects whether the items on the instrument adequately covers the entire content that it should cover meanwhile criterion validity reflects how well an instrument is related to other instruments that measure similar variables (as cited in Zimmerman, 1997).

As for the authentic assessment performance, reliability is done on the assessment tool so that it produces stable and consistent results. It shows constancy of students' performance so that overviews can be made about the expectedness of students' performance from one instance to another (Zimmerman, 1997). Meanwhile, a validity test proved to be only established by the presence of a high-degree of reliability.

According to Cronbach (1970):

It is possible for a test to be reliable and not be valid, but tests that have proven to be valid generally will display significant degrees of reliability.

Reliability is the extent to which test scores are consistent, dependable, and repeatable. (as cited in Sabol, 1997, p.141)

Also Sabol (1997) mentions that validity is the very significant concern in test assessment. Validity is used to measure how well a test has fulfilled its function of which is being occupied. The test scores convey students' performance of knowledge and skill levels. If the validity of the tests shows a high-degree of validity, interpretations of students' achievement are being validated because the test content is compatible with subject content. The researcher used a percentage score to describe the student's performance based on a teacher-made test or better known as a criterion-referenced test.

The content validity involved the process of testing the feasibility and reliability of the instruments by three validators (Refer to Appendix H), all of them were art educators whose expertise in the visual communication subject. This helped the researcher to become familiar with the procedures in this study and improve any problem areas and deficiencies in this research instrument prior to the implementation of the final study.

### **3.7 Research Procedures**

The researcher conducted all experimental sessions, both the studio art production and five sets questions of tests individually. The researcher, a doctoral student in art education, greeted each subject, explained the purpose of the study. The studio art production was administered from week 1-week 14 of the May 2015 trimester.

Meanwhile, the researcher administered the five sets questions of tests according to the planned procedures. The five sets questions of tests were administrated to the students in week one, week four, week eight, week 11 and week 14 of the trimester. The time allocated for each test was two hours.

### **3.7.1 Lesson 1—Lesson 5**

In the first 5 weeks of the semester, students are required to design informational graphics as class activity. The following are the procedures of the activity:

#### **3.7.1.1 Procedures**

- (a) Instruction by the researcher was given to students during the studio session when the students attend their class. This activity is an individual activity. The instruction contained:
  - (i) Explanatory notes on what they were supposed to do in the studio production and the needed materials for the activity during the week based on the tertiary level visual communication module—lesson 1-lesson 5.
  - (ii) Explanatory notes on the process criteria and product criteria in the grading mark sheet were explained to students.
- (b) Later, the students were instructed to roughly illustrate using thumbnail sketches of pictogram designs, which they have researched on beforehand. Students were asked to have a group discussion during the process of idea developments.

- (c) Once they were satisfied with the composition and arrangement of individual characters and the layout design in the thumbnail illustration, they neatly draw the illustration onto a blank art block paper (A3).
- (d) When the drawing was finalized, they completed the activity using suitable colouring media.
- (e) Submission was at the end of the lesson.

#### **3.7.1.2 Location**

- (a) The activity was conducted in a classroom.

#### **3.7.1.3 Duration**

- (a) The duration given to produce the studio art production was three hours.

### **3.7.2 Lesson 6—Lesson 10**

In the second 5 weeks of the semester, students are required to design typography as class activity. This activity is an individual activity. The following are the procedures of the activity:

#### **3.7.2.1 Procedures**

- (a) Instruction by the researcher was given to students during the studio session when the students attend their class. The researcher also provided a set of typography for students to refer and trace in their class task. The instruction contained:



- (i) Explanatory notes on what they were supposed to do in the studio production and the needed materials for the activity in that week based on the tertiary level visual communication module—lesson 6-lesson 10.
- (ii) Explanatory notes on the process criteria and product criteria in the grading mark sheet were explained to students.
- (b) Later, the students were instructed to roughly illustrate using thumbnail sketches of expressive typography that they have researched on beforehand. Students were asked to have a group discussion during the process of idea developments.
- (c) Once they were satisfied with the composition and arrangement of individual characters and the layout design in the thumbnail illustration, they then neatly traced the typography onto a blank art block paper (A3).
- (d) When the drawing was finalized, they completed the activity using suitable colouring media.
- (e) Submission was at the end of the lesson.

#### **3.7.2.2 Location**

- (a) The activity was conducted in a classroom.

#### **3.7.2.3 Duration**

- (a) The duration given to produce the studio art production was three hours.

### **3.7.3 Lesson 11—Lesson 14**

In the last 4 weeks of the semester, students are required design poster as class activity.

The following are the procedures of the activity:

#### **3.7.3.1 Procedures**

- (a) Instruction by the researcher was given to students during studio when the students attend their class. This activity is an individual activity. The instruction contained:
  - (i) Explanatory notes on what they were supposed to do in the studio production and the needed materials for the activity in that week based on the tertiary level visual communication module—lesson 11-lesson 14.
  - (ii) Explanatory notes on the process criteria and product criteria in the grading mark sheet were explained to students.
- (b) Later, the students were instructed to roughly illustrate using thumbnail sketches of poster designs, which they have researched on beforehand. Students were asked to have a group discussion during the process of idea developments.
- (c) Once they were satisfied with the composition and arrangement of individual characters and the layout design in the thumbnail illustration, they then neatly draw the illustration onto a blank art block paper (A3).

- (d) When the drawing was finalized, they completed the activity using suitable colouring media.
- (e) Submission was at the end of the lesson.

#### **3.7.3.2 Location**

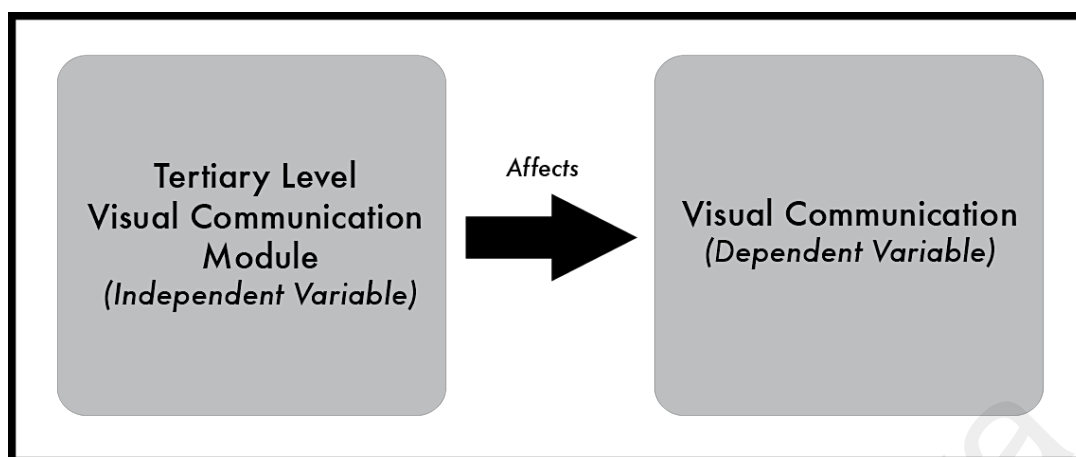
- (a) The activity was conducted in a classroom.

#### **3.7.2.3 Duration**

- (a) The duration given to produce the studio art production was three hours.

### **3.8 Method of Data Analysis**

At this point, it is essential to present the statement about the variable in this study. Quantitative data obtained from the variable being studied is measured along a scale that indicates how much of the variable is presented. The independent variable that the researcher chooses to study in order to presume cause that the dependent variable presumed effect on one or more other variables (Fraenkel & Wallen, 2009). The researcher studied the relationship between the module and visual communication subject. To determine what data needs to be collected, the researcher identifies clearly the variable in this study. The relationship between independent and dependent variables are portrayed graphically as follows:



**Figure 3.7:** The relationship between independent variable and dependent variable

The researcher collected performance measures to assess a student's ability to perform an achievement test and studio art production. This study adopted methods that examined the students' performance; in the form of numerical data. The descriptive statistics made use of means, standard deviations and percentage to determine the students' achievements. The inferential statistics, repeated measures ANOVA were also employed in this study to investigate the changes in mean scores both for the five sets questions of tests scores and lesson (studio art production) scores over a particular time point.

### **3.9 Summary**

This chapter is a methodology chapter, subdivided into nine parts and provided a detail of the relevant methodology employed by the researcher. The nine parts are an introduction, research design, description of method, samples, research site, instruments, research procedures, method of data analysis and summary.

In part one, the researcher introduced the chapter content, part two the researcher has discussed the research design that is the study type employed in this research; part three, description of the method explained the extent to which this research is used in real-life situation, part four, samples to select a particular group of people from a population of

interest and part five, research site is the location whereby research collected the needed data. Meanwhile, part six, related research instruments that function as a measurement device were designed to measure the variables, part seven, the researcher described the step-by-step procedure involved in conducting the research, part eight, method of data analysis explained the statistical procedures by measuring and counting the attributes and part nine, chapter summary discussed the structure of chapter three of this thesis.

## CHAPTER 4: FINDINGS, RESULTS AND DISCUSSIONS

### 4.1 Introduction

This chapter included the findings, results and discussions of the data analyses related to the six research questions in response to the research questions posed in chapter one of this thesis. The questions are restated at the beginning of the each subsection of the third part of this chapter. The results of five sets questions of tests and lessons (studio art production) scores are presented in tables and figures.

Next important procedures are a normality test of the data. In order to do so, the researcher has implemented a normality test by using skewness and kurtosis. The main purpose of skewness and kurtosis are to determine the type of analysis (parametric or non parametric). The result from skewness (0.995) and kurtosis (1.600) are within the range -2 and +2 (Bryman & Cramer, 2011). According to the result of skewness and kurtosis, the type of analysis that is parametric is applicable.

### 4.2 Presenting the Findings of Data

**Table 4.1:** Pre-test (test 1) mean scores of 5 raters

	N	Minimum	Maximum	Mean	Std. Deviation
Rater 1	30	2.00	45.00	25.33	12.01
Rater 2	30	2.00	48.00	24.87	12.39
Rater 3	30	2.00	52.00	25.17	12.72
Rater 4	30	1.00	54.00	25.02	12.86
Rater 5	30	1.00	52.00	24.83	12.89
Valid N (listwise)	30				

As illustrated in Table 4.1, descriptive statistics are presented for the pre-test (test 1) mean scores from the 5 raters. A sample of 30 students ( $N=30$ ) participated in this

experiment. The mean score of rater 1 is 25.33 ( $SD=12.01$ ), the minimum value is 2.00 and the maximum value is 45.00. Meanwhile, the mean score of rater 2 is 24.87 ( $SD=12.39$ ), the minimum value is 2.00 and the maximum value is 48.00 followed by rater 3 with a mean score of 25.17 ( $SD=12.72$ ), the minimum value is 2.00 and the maximum value is 52.00. The mean score of rater 4 is 25.02 ( $SD=12.86$ ), the minimum value is 1.00 and the maximum value is 54.00. As for rater 5, the mean score is 24.83 ( $SD=12.89$ ), the minimum value is 1.00 and the maximum value is 52.00. There were 5 students absent for the pre-test (test 1).

**Table 4.2:** In-between-test (test 2) mean scores of 5 raters

	<b>N</b>	<b>Minimum</b>	<b>Maximum</b>	<b>Mean</b>	<b>Std. Deviation</b>
Rater 1	35	16.00	87.00	48.43	19.08
Rater 2	35	16.00	85.00	48.00	19.02
Rater 3	35	16.00	84.00	47.77	18.67
Rater 4	35	15.00	84.00	47.94	18.67
Rater 5	35	15.00	87.00	47.80	18.96
Valid N (listwise)	35				

As illustrated in Table 4.2, descriptive statistics are presented for the in-between-test (test 2) mean scores from the 5 raters. A sample of 35 students ( $N=35$ ) participated in this experiment. The mean score of rater 1 is 48.43 ( $SD=19.08$ ), the minimum value is 16.00 and the maximum value is 87.00. Meanwhile, the mean score of rater 2 is 48.00 ( $SD=19.02$ ), the minimum value is 16.00 and the maximum value is 85.00 followed by rater 3 with a mean score of 47.77 ( $SD=18.67$ ), the minimum value is 16.00 and the maximum value is 83.00. The mean score of rater 4 is 47.94 ( $SD=18.67$ ), the minimum value is 15.00 and the maximum value is 84.00. As for rater 5, the mean score is 47.80 ( $SD=18.96$ ), the minimum value is 15.00 and the maximum value is 86.00.

**Table 4.3:** Middle-test (test 3) mean scores of 5 raters

	<b>N</b>	<b>Minimum</b>	<b>Maximum</b>	<b>Mean</b>	<b>Std. Deviation</b>
Rater 1	35	22.00	92.00	59.00	18.80
Rater 2	35	23.00	91.00	59.03	18.62
Rater 3	35	21.00	89.00	59.03	18.75
Rater 4	35	20.00	91.00	58.86	18.74
Rater 5	35	22.00	91.00	58.86	18.77
Valid N (listwise)	35				

As illustrated in Table 4.3, descriptive statistics are presented for the middle-test (test 3) mean scores from the 5 raters. A sample of 35 students ( $N=35$ ) participated in this experiment. The mean score of rater 1 is 59.00 ( $SD=18.80$ ), the minimum value is 22.00 and the maximum value is 92.00. Meanwhile, the mean score of rater 2 is 59.03 ( $SD=18.62$ ), the minimum value is 23.00 and the maximum value is 91.00 followed by rater 3 with a mean score of 59.03 ( $SD=18.75$ ), the minimum value is 21.00 and the maximum value is 89.00. The mean score of rater 4 is 58.86 ( $SD=18.74$ ), the minimum value is 20.00 and the maximum value is 91.00. As for rater 5, the mean score is 58.86 ( $SD=18.77$ ), the minimum value is 22.00 and the maximum value is 91.00.

**Table 4.4:** In-between-test (test 4) mean scores of 5 raters

	<b>N</b>	<b>Minimum</b>	<b>Maximum</b>	<b>Mean</b>	<b>Std. Deviation</b>
Rater 1	34	40.00	96.00	67.41	15.60
Rater 2	34	40.00	97.00	67.12	15.67
Rater 3	34	40.00	97.00	67.16	15.69
Rater 4	34	40.00	98.00	67.09	15.68
Rater 5	34	40.00	97.00	66.87	15.63
Valid N (listwise)	34				

As illustrated in Table 4.4, descriptive statistics are presented for the in-between-test (test 4) mean score from the 5 raters. A sample of 34 students ( $N=34$ ) participated in this experiment. The mean scores of rater 1 is 67.41 ( $SD=15.60$ ), the minimum value is



40.00 and the maximum value is 96.00. Meanwhile, the mean score of rater 2 is 67.12 ( $SD=15.67$ ), the minimum value is 40.00 and the maximum value is 97.00 followed by rater 3 with a mean score of 67.16 ( $SD=15.69$ ), the minimum value is 40.00 and the maximum value is 97.00. The mean score of rater 4 is 67.09 ( $SD=15.68$ ), the minimum value is 40.00 and the maximum value is 98.00. As for rater 5, the mean score is 66.87 ( $SD=15.63$ ), the minimum value is 40.00 and the maximum value is 97.00. There were 1 student absent for the in-between-test (test 4).

**Table 4.5:** Post-test (test 5) mean scores of the 5 raters

	N	Minimum	Maximum	Mean	Std. Deviation
Rater 1	31	57.00	98.00	79.45	12.31
Rater 2	31	56.00	99.00	79.42	12.23
Rater 3	31	55.00	98.00	79.39	12.04
Rater 4	31	56.00	98.00	79.32	11.96
Rater 5	31	55.00	98.00	78.90	12.14
Valid N (listwise)	31				

As illustrated in Table 4.5, descriptive statistics are presented for the post-test (test 5) mean scores from the 5 raters. A sample of 31 students ( $N=31$ ) participated in this experiment. The mean score of rater 1 is 79.45 ( $SD=12.31$ ), the minimum value is 57.00 and the maximum value is 98.00. Meanwhile, the mean score of rater 2 is 79.42 ( $SD=12.23$ ), the minimum value is 56.00 and the maximum value is 99.00 followed by rater 3 with a mean score of 79.39 ( $SD=12.04$ ), the minimum value is 55.00 and the maximum value is 98.00. The mean score of rater 4 is 79.32 ( $SD=11.96$ ), the minimum value is 56.00 and the maximum value is 98.00. As for rater 5, the mean score is 78.90 ( $SD=12.14$ ), the minimum value is 55.00 and the maximum value is 98.00. There were 4 students absent for the post-test (test 5).

**Table 4.6:** Mean score comparison among tests

	<b>Pre-test (Test 1)</b>	<b>In- between- test (Test 2)</b>	<b>Middle- test (Test 3)</b>	<b>In- between- test (Test 4)</b>	<b>Post-test (Test 5)</b>
Mean	25.10	48.00	59.03	67.09	79.16
N	30	35	35	34	31
Std. Deviation	12.50	18.85	18.73	15.68	12.17

As illustrated in Table 4.6, mean score comparison among tests are presented for pre-test (test 1), ( $N=30$ ); in-between-test (test 2), ( $N=35$ ); middle-test (test 3), ( $N=35$ ); in-between-test (test 4), ( $N=34$ ); and post-test (test 5) ( $N=31$ ). The mean score for pre-test (test 1) is 25.10 ( $SD=12.50$ ), the mean score for in-between-test (test 2) is 48.00 ( $SD=18.85$ ), the mean score for the middle-test (test 3) is 59.03 ( $SD=18.73$ ), the mean score for in-between-test (test 4) is 67.09 ( $SD=15.68$ ) and the mean score for post-test (test 5) is 79.16 ( $SD=12.17$ ).

**Table 4.7:** Grade percentages for pre-test (test 1)

<b>Grade</b>	<b>Percentage (%)</b>
A+	0%
A	0%
A-	0%
B+	0%
B	0%
B-	0%
C+	0%
C	2.9%
F	97.1%

As illustrated in Table 4.7, descriptive statistics presented the distribution of students' scores in their assessment of pre-test (test 1). The distribution is observed on the basis of percentage of students' getting grades from grade A+ (Excellent) to grade F (Fail) (Refer to Appendix F). From a total of 35 students, none scored grade A+, A, A-, B+, B,

B- and C+. Most students achieved grades F with the greatest percentage of 97.1% and the remaining 2.9% students with grade C.

**Table 4.8:** Grade percentages for in-between-test (test 2)

<b>Grade</b>	<b>Percentage (%)</b>
A+	0%
A	11.4%
A-	5.7%
B+	2.9%
B	2.9%
B-	0%
C+	2.9%
C	11.4%
F	62.8%

As illustrated in Table 4.8, descriptive statistics presented the distribution of students' scores in their assessment of in-between-test (test 2). The distribution is observed on the basis of percentage of students' getting grades from grade A+ (Excellent) to grade F (Fail) (Refer to Appendix F). From a total of 35 students, none scored grade A+ and B-, only 11.4% scored A and C. Most students achieved grades F with the greatest percentage of 62.8%, 5.7% scored A- and 2.9% were students with grade B+, B and C+ respectively.

**Table 4.9:** Grade percentages for middle-test (test 3)

<b>Grade</b>	<b>Percentage (%)</b>
A+	2.9%
A	20%
A-	2.9%
B+	2.9%
B	8.6%
B-	2.9%
C+	17.1%
C	17.1%
F	25.6%

As illustrated in Table 4.9, descriptive statistics presented the distribution of students' scores in their assessment of middle-test (test 3). The distribution is observed on the basis of percentage of students' getting grades from grade A+ (Excellent) to grade F (Fail) (Refer to Appendix F). From a total of 35 students, 2.9% scored A+, A-, B+ and B- respectively; and 17.1% scored C+ and C respectively. Most students achieved grades F with the greatest percentage of 25.6%, 20% scored A and 8.6% were students with grade B.

**Table 4.10:** Grade percentages for in-between-test (test 4)

<b>Grade</b>	<b>Percentage (%)</b>
A+	14.3%
A	11.4%
A-	0%
B+	8.6%
B	14.3%
B-	17.1%
C+	5.8%
C	17.1%
F	11.4%

As illustrated in Table 4.10, descriptive statistics presented the distribution of students' scores in their assessment of in-between-test (test 4). The distribution is observed on the basis of percentage of students' getting grades from grade A+ (Excellent) to grade F (Fail) (Refer to Appendix F). From a total of 35 students, none scored A-, 14.3% scored A+ and B respectively; and 11.4% scored A and F respectively. Most students achieved grades B- and C with the greatest percentage of 17.1%, 8.6% scored B+ and 5.8% were students with grade C+.

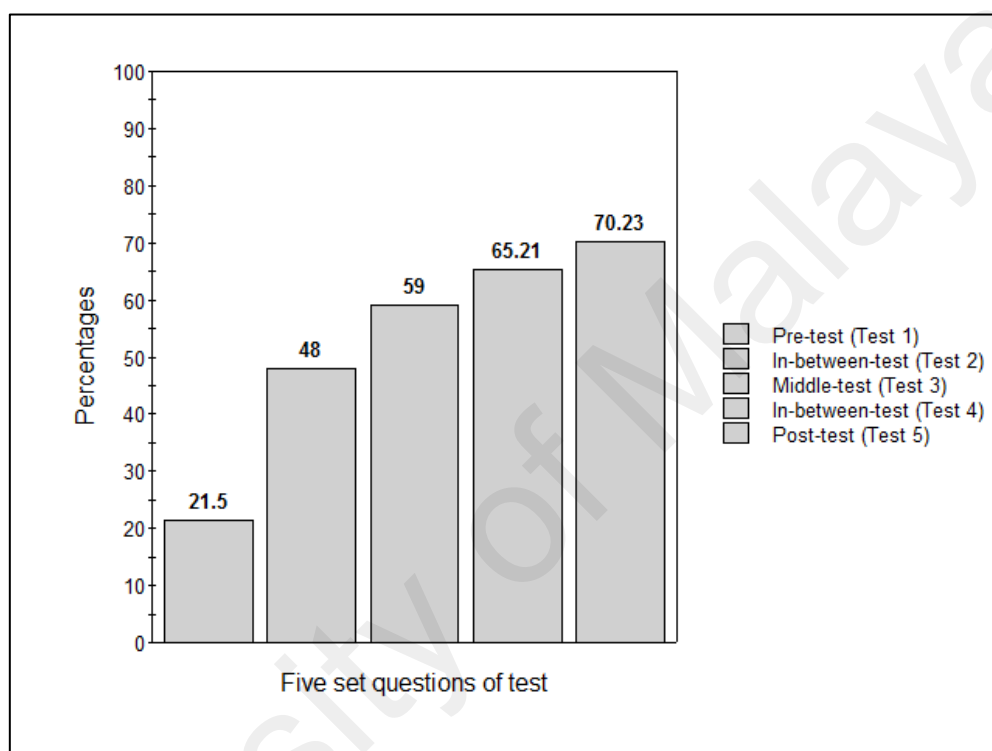
**Table 4.11:** Grade percentages for post-test (test 5)

Grade	Percentage (%)
A+	25.5%
A	20%
A-	8.6%
B+	14.3%
B	8.6%
B-	5.8%
C+	5.8%
C	0%
F	11.4%

As illustrated in Table 4.11, descriptive statistics presented the distribution of students' scores in their assessment of post-test (test 5). The distribution is observed on the basis of percentage of students' getting grades from grade A+ (Excellent) to grade F (Fail) (Refer to Appendix F). From a total of 35 students, none scored C, 20% scored A; and 8.6% scored A- and B respectively. Most students achieved grades A+ with the greatest percentage of 25.5%, 14.3% scored B+ and 5.8% were students with grade B- and C+ respectively; 11.4% scored F.

**Table 4.12:** Percentages of improvement between tests

Tests	Percentage (%)
Pre-test (Test 1)	21.5%
In-between-test (Test 2)	48%
Middle-test (Test 3)	59%
In-between-test (Test 4)	65.21%
Post-test (Test 5)	70.23%

**Figure 4.1:** Percentages of improvement between tests

As illustrated in Table 4.12 and bar graph in Figure 4.1, percentages of students' improvement between tests are presented for pre-test (test 1), in-between-test (test 2), middle-test (test 3), in-between-test (test 4) and post-test (test 5). The percentage of improvement for pre-test (test 1) is 21.5%, in-between-test (test 2) is 48%, middle-test (test 3) is 59%, in-between-test (test 4) is 65.21% and post-test (test 5) is 70.23%.

**Table 4.13:** Lesson 1 (studio art production) mean scores of 5 raters

	<b>N</b>	<b>Minimum</b>	<b>Maximum</b>	<b>Mean</b>	<b>Std. Deviation</b>
Rater1	35	7.00	57.00	25.60	11.07
Rater2	35	8.00	56.00	25.87	10.97
Rater3	35	9.00	56.00	26.06	10.95
Rater4	35	8.00	58.00	25.86	10.76
Rater5	35	8.00	57.00	25.57	11.00
Valid N (listwise)	35				

As illustrated in Table 4.13, descriptive statistics are presented for the lesson 1 (studio art production) mean scores from the 5 raters. A sample of 35 students ( $N=35$ ) participated in this experiment. The mean score of rater 1 is 25.60 ( $SD=11.07$ ), the minimum value is 7.00 and the maximum value is 57.00. Meanwhile, the mean score of rater 2 is 25.87 ( $SD=10.97$ ), the minimum value is 8.00 and the maximum value is 56.00 followed by rater 3 with a mean score of 26.06 ( $SD=10.95$ ), the minimum value is 9.00 and the maximum value is 56.00. The mean score of rater 4 is 25.86 ( $SD=10.76$ ), the minimum value is 8.00 and the maximum value is 58.00. As for rater 5, the mean score is 25.57 ( $SD=11.00$ ), the minimum value is 8.00 and the maximum value is 57.00.

**Table 4.14:** Lesson 5 (studio art production) mean scores of 5 raters

	<b>N</b>	<b>Minimum</b>	<b>Maximum</b>	<b>Mean</b>	<b>Std. Deviation</b>
Rater1	35	32.00	70.00	47.34	9.40
Rater2	35	31.00	69.00	47.34	9.35
Rater3	35	31.00	69.00	47.23	9.14
Rater4	35	30.00	70.00	47.37	9.54
Rater5	35	33.00	67.00	47.11	9.25
Valid N (listwise)	35				

As illustrated in Table 4.14, descriptive statistics are presented for the lesson 5 (studio art production) mean scores from the 5 raters. A sample of 35 students ( $N=35$ ) participated in this experiment. The mean score of rater 1 is 47.34 ( $SD=9.40$ ), the



minimum value is 32.00 and the maximum value is 70.00. Meanwhile, the mean score of rater 2 is 47.34 ( $SD=9.35$ ), the minimum value is 31.00 and the maximum value is 69.00 followed by rater 3 with a mean score of 47.23 ( $SD=9.14$ ), the minimum value is 31.00 and the maximum value is 69.00. The mean score of rater 4 is 47.37 ( $SD=9.54$ ), the minimum value is 30.00 and the maximum value is 70.00. As for rater 5, the mean score is 47.11 ( $SD=9.25$ ), the minimum value is 33.00 and the maximum value is 67.00.

**Table 4.15:** Lesson 8 (studio art production) mean scores of 5 raters

	<b>N</b>	<b>Minimum</b>	<b>Maximum</b>	<b>Mean</b>	<b>Std. Deviation</b>
Rater1	35	47.00	77.00	62.51	8.02
Rater2	35	45.00	75.00	62.74	8.05
Rater3	35	45.00	76.00	62.49	7.95
Rater4	35	46.00	77.00	62.66	8.04
Rater5	35	44.00	78.00	63.69	7.49
Valid N (listwise)	35				

As illustrated in Table 4.15, descriptive statistics are presented for the lesson 8 (studio art production) mean scores from the 5 raters. A sample of 35 students ( $N=35$ ) participated in this experiment. The mean score of rater 1 is 62.51 ( $SD=8.02$ ), the minimum value is 47.00 and the maximum value is 77.00. Meanwhile, the mean score of rater 2 is 62.74 ( $SD=8.05$ ), the minimum value is 45.00 and the maximum value is 75.00 followed by rater 3 with a mean score of 62.47 ( $SD=7.95$ ), the minimum value is 45.00 and the maximum value is 76.00. The mean score of rater 4 is 62.66 ( $SD=8.04$ ), the minimum value is 46.00 and the maximum value is 77.00. As for rater 5, the mean score is 63.69 ( $SD=7.49$ ), the minimum value is 44.00 and the maximum value is 78.00.

**Table 4.16:** Lesson 12 (studio art production) mean scores of 5 raters

	<b>N</b>	<b>Minimum</b>	<b>Maximum</b>	<b>Mean</b>	<b>Std. Deviation</b>
Rater1	35	59.00	94.00	73.51	9.29
Rater2	35	58.00	92.00	73.49	9.09
Rater3	35	58.00	94.00	73.43	9.11
Rater4	35	59.00	93.00	73.60	9.20
Rater5	35	57.00	95.00	73.37	9.05
Valid N (listwise)	35				

As illustrated in Table 4.16, descriptive statistics are presented for the lesson 12 (studio art production) mean scores from the 5 raters. A sample of 35 students ( $N=35$ ) participated in this experiment. The mean score of rater 1 is 73.51 ( $SD=9.29$ ), the minimum value is 59.00 and the maximum value is 94.00. Meanwhile, the mean score of rater 2 is 73.47 ( $SD=9.09$ ), the minimum value is 58.00 and the maximum value is 92.00 followed by rater 3 with a mean score of 73.43 ( $SD=9.11$ ), the minimum value is 58.00 and the maximum value is 94.00. The mean score of rater 4 is 73.60 ( $SD=9.20$ ), the minimum value is 59.00 and the maximum value is 93.00. As for rater 5, the mean score is 73.37 ( $SD=9.05$ ), the minimum value is 57.00 and the maximum value is 95.00.

**Table 4.17:** Lesson 14 (studio art production) mean scores of 5 raters

	<b>N</b>	<b>Minimum</b>	<b>Maximum</b>	<b>Mean</b>	<b>Std. Deviation</b>
Rater1	35	64.00	96.00	77.00	10.11
Rater2	35	63.00	97.00	76.94	10.19
Rater3	35	65.00	96.00	76.83	10.12
Rater4	35	65.00	97.00	77.06	10.30
Rater5	35	63.00	98.00	76.80	10.07
Valid N (listwise)	35				

As illustrated in Table 4.17, descriptive statistics are presented for the lesson 14 (studio art production) mean scores from the 5 raters. A sample of 35 students ( $N=35$ ) participated in this experiment. The mean score of rater 1 is 77.00 ( $SD=10.11$ ), the minimum value is 64.00 and the maximum value is 96.00. Meanwhile, the mean score of rater 2 is 76.94 ( $SD=10.19$ ), the minimum value is 63.00 and the maximum value is

97.00 followed by rater 3 with a mean score of 76.83 ( $SD=10.12$ ), the minimum value is 65.00 and the maximum value is 96.00. The mean score of rater 4 is 77.06 ( $SD=10.30$ ), the minimum value is 65.00 and the maximum value is 97.00. As for rater 5, the mean score is 76.80 ( $SD=10.07$ ), the minimum value is 63.00 and the maximum value is 98.00.

**Table 4.18:** Mean score comparison among lessons (studio art production)

	Lesson 1	Lesson 5	Lesson 8	Lesson 12	Lesson 14
Mean	25.69	47.17	62.80	73.46	76.86
N	35	35	35	35	35
Std. Deviation	11.00	9.33	7.66	9.16	10.16

As illustrated in Table 4.18, mean score is presented for lesson 1, lesson 5, lesson 8, lesson 12 and lesson 14 of studio art production. A sample of 35 students ( $N=35$ ) participated in this experiment. The mean score for lesson 1 is 25.69 ( $SD=11.00$ ), the mean score for lesson 5 is 47.17 ( $SD=9.33$ ), the mean score for lesson 8 is 62.80 ( $SD=7.66$ ), the mean score for lesson 12 is 73.46 ( $SD=9.16$ ) and the mean score for lesson 14 is 76.86 ( $SD=10.16$ ).

**Table 4.19:** Grade percentages for lesson 1 (studio art productions)

<b>Grade</b>	<b>Percentage (%)</b>
A+	0%
A	0%
A-	0%
B+	0%
B	0%
B-	0%
C+	0%
C	5.71%
F	94.3%

As illustrated in Table 4.19, descriptive statistics presented the distribution of students' scores in their assessment of lesson 1 (studio art production). The distribution is observed on the basis of percentage of students' getting grades from grade A+ (Excellent) to grade F (Fail) (Refer to Appendix F). From a total of 35 students, none scored grade A+, A, A-, B+, B, B- and C+. Most students achieved grades F with the greatest percentage of 94.3% and the remaining 5.71% students with grade C.

**Table 4.20:** Grade percentages for lesson 5 (studio art production)

<b>Grade</b>	<b>Percentage (%)</b>
A+	0%
A	0%
A-	0%
B+	0%
B	5.71%
B-	5.71%
C+	8.6%
C	20%
F	59.98%

As illustrated in Table 4.20, descriptive statistics presented the distribution of students' scores in their assessment of lesson 5 (studio art production). The distribution is observed on the basis of percentage of students' getting grades from grade A+

(Excellent) to grade F (Fail) (Refer to Appendix F). From a total of 35 students, most students achieved grades F with the greatest percentage of 59.98%, 20% achieved grade C, 8.6% achieved grade C+ and 5.71% scored B and B- respectively.

**Table 4.21:** Grade percentages for lesson 8 (studio art production)

Grade	Percentage (%)
A+	0%
A	0%
A-	5.71%
B+	17.1%
B	17.1%
B-	25.7%
C+	22.9%
C	8.6%
F	2.9%

As illustrated in Table 4.21, descriptive statistics presented the distribution of students' scores in their assessment of lesson 8 (studio art production). The distribution is observed on the basis of percentage of students' getting grades from grade A+ (Excellent) to grade F (Fail) (Refer to Appendix F). From a total of 35 students, most students achieved grades B- with the greatest percentage of 25.7%, followed by 22.9% of students achieved C+, 17.1% achieved B+ and B respectively. And 8.6% of the students with grade C, 5.71% with grade A- and 2.9% achieved F.

**Table 4.22:** Grade percentages for lesson 12 (studio art production)

<b>Grade</b>	<b>Percentage (%)</b>
A+	5.71%
A	20%
A-	11.4%
B+	20%
B	28.6%
B-	11.4%
C+	2.9%
C	0%
F	0%

As illustrated in Table 4.22, descriptive statistics presented the distribution of students' scores in their assessment of lesson 12 (studio art production). The distribution is observed on the basis of percentage of students' getting grades from grade A+ (Excellent) to grade F (Fail) (Refer to Appendix F). From a total of 35 students, most students achieved grades B with the greatest percentage of 28.6%, followed by 20% of students achieved A and B+ respectively, 11.4% of the students achieved A- and B- respectively, 5.71% achieved A and 2.9% of students achieved grade C+.

**Table 4.23:** Grade percentages for lesson 14 (studio art production)

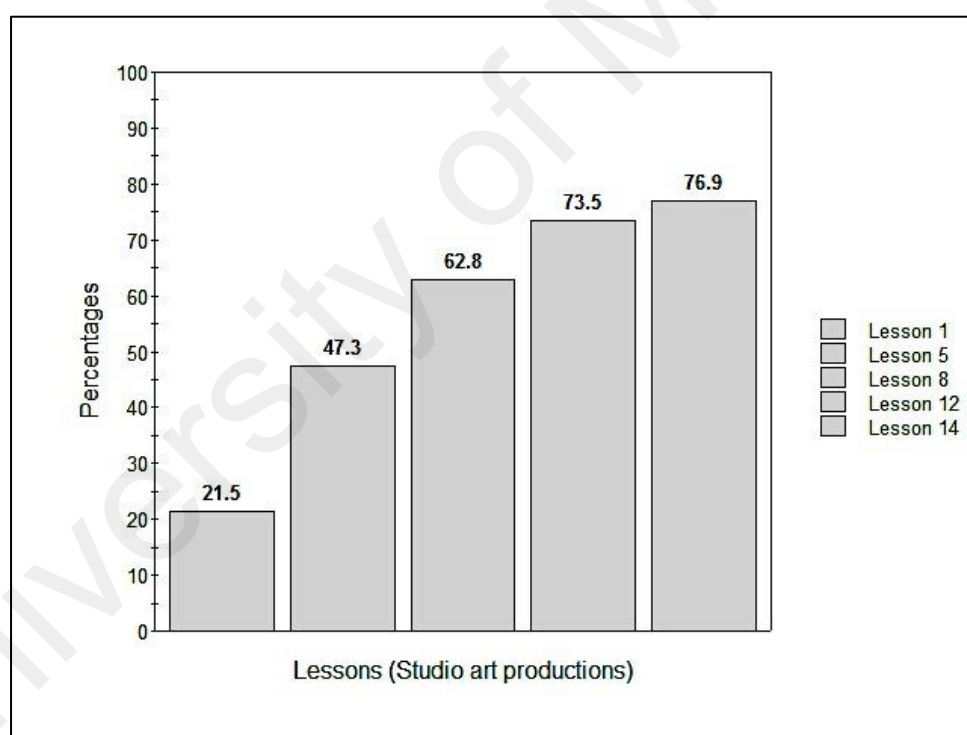
<b>Grade</b>	<b>Percentage (%)</b>
A+	17.1%
A	11.4%
A-	17.1%
B+	17.1%
B	31.3%
B-	5.8%
C+	0%
C	0%
F	0%

As illustrated in Table 4.23, descriptive statistics presented the distribution of students' scores in their assessment of lesson 14 (studio art production). The distribution is observed on the basis of percentage of students' getting grades from

grade A+ (Excellent) to grade F (Fail) (Refer to Appendix F). From a total of 35 students, most students achieved grades B with the greatest percentage of 31.3% and 17.1% achieved A+, A- and B+ respectively. And 11.4% of the students achieved grades A and 5.8% achieved B-.

**Table 4.24:** Percentages of improvement between lessons (studio art production)

Lesson	Percentage (%)
Lesson 1	25.8%
Lesson 5	47.3%
Lesson 8	62.8%
Lesson 12	73.5%
Lesson 14	76.9%



**Figure 4.2** Percentages of improvement between lessons (studio art production)

As illustrated in Table 4.24 and bar graph in Figure 4.2, percentages students' improvement between lessons (studio art production) are presented for lesson 1, lesson 5, lesson 8, lesson 12 and lesson 14. Students have scored lesson 1 with a percentage of 25.8%, lesson 5 with a percentage of 47.3%, lesson 8 with a percentage of 62.8%, lesson 12 with a percentage of 73.5% and lesson 14 with a percentage of 76.9%.

**Table 4.25:** Descriptive statistics for five set questions of test scores with statistics test for time 1, time 2, time 3, time 4 and time 5

<b>Time period</b>	<b>Mean</b>	<b>Std. Deviation</b>	<b>N</b>
Time 1 (Pre-intervention)	26.20	12.11	27
Time 2 (Post-intervention)	50.15	19.06	27
Time 3 (Post-intervention)	61.90	17.58	27
Time 4 (Post-intervention)	68.90	15.44	27
Time 5 (4-month follow-up)	80.22	11.85	27



Multivariate Tests <sup>a</sup>						
Effect		Value	F	Hypothesis df	Error df	Sig.
						Partial Eta Squared
Time	Pillai's Trace	.945	98.685 <sup>b</sup>	4.000	23.000	.001
	Wilks' Lambda	.055	98.685 <sup>b</sup>	4.000	23.000	.001
	Hotelling's Trace	17.163	98.685 <sup>b</sup>	4.000	23.000	.001
	Roy's Largest Root	17.163	98.685 <sup>b</sup>	4.000	23.000	.001

a. Design: Intercept

Within Subjects Design: Time

b. Exact statistic

As illustrated in Table 4.25, the descriptive statistics of improvement of cognitive domain with statistics test scores for time 1 (prior to the intervention), time 2 (following the intervention), time 3 (following the intervention), time 4 (following the intervention) and time 5 (4-month follow-up). In time 1 of this experiment with mean test score is 26.20 ( $SD=12.11$ ). As for time 2, the mean test score is 50.15 ( $SD=19.06$ ) and the mean test score for time 3 is 61.90 ( $SD=17.58$ ). Meanwhile, in time 4 the mean test score of 68.90 ( $SD=15.44$ ) and in time 5 of this experiment the mean test score of 80.22 ( $SD=11.85$ ). The value for Wilks' Lambda is .06 with a probability value of .001 (which really means,  $p<.0005$ ).

**Table 4.26:** Descriptive statistics of lesson (studio art production) scores with statistics test for time 1, time 2, time 3, time 4 and time 5

<b>Time period</b>	<b>Mean</b>	<b>Std. Deviation</b>	<b>N</b>
Time 1 (Pre-intervention)	25.69	11.00	35
Time 2 (Post-intervention)	47.17	9.33	35
Time 3 (Post-intervention)	62.80	7.66	35
Time 4 (Post-intervention)	73.46	9.16	35
Time 5 (4-month follow-up )	79.23	12.25	35

Multivariate Tests <sup>a</sup>						
Effect		Value	F	Hypothesis df	Error df	Sig.
						Partial Eta Squared
Time	Pillai's Trace	.955	163.062 <sup>b</sup>	4.000	31.000	.001
	Wilks' Lambda	.045	163.062 <sup>b</sup>	4.000	31.000	.001
	Hotelling's Trace	21.040	163.062 <sup>b</sup>	4.000	31.000	.001
	Roy's Largest Root	21.040	163.062 <sup>b</sup>	4.000	31.000	.001

a. Design: Intercept

Within Subjects Design: Time

b. Exact statistic

As illustrated in Table 4.26, the descriptive statistics of lesson (studio art production) scores for time 1 (prior to the intervention), time 2 (following the intervention), time 3 (following the intervention), time 4 (following the intervention) and time 5 (4-month follow-up). As for time 1 the mean lesson score is 25.69 ( $SD=11.00$ ) and in time 2, the mean lesson score is 47.17 ( $SD=9.33$ ). Meanwhile, in time 3 the mean lesson score is 62.80 ( $SD=7.66$ ), the mean lesson score in time 4 is 73.46 ( $SD=9.16$ ) and the mean lesson score in time 5 is 79.23 ( $SD=12.25$ ). The value for Wilks' Lambda is .05 with a probability value of .001 (which really means,  $p<.0005$ ).

### 4.3 Findings and Discussions of Data

Since the study was conducted as an examination of the six research questions that posed in chapter one of this thesis, the results are summarized and discussed in relation to those questions.

#### 4.3.1 Primary Research Question

**RQ: What are the students' five sets questions of tests mean score conducted for the visual communication subject?**

**Table 4.27:** Mean score comparison among tests

	<b>Pre-test (Test 1)</b>	<b>In- between- test (Test 2)</b>	<b>Middle- test (Test 3)</b>	<b>In- between- test (Test 4)</b>	<b>Post-test (Test 5)</b>
Mean	25.10	48.00	59.03	67.09	79.16
N	30	35	35	34	31
Std. Deviation	12.50	18.85	18.73	15.68	12.17

As illustrated in Table 4.29, mean score comparison among tests are presented for pre-test (test 1), ( $N=30$ ); in-between-test (test 2), ( $N=35$ ); middle-test (test 3), ( $N=35$ ); in between-test (test 4), ( $N=34$ ); and post-test (test 5), ( $N=31$ ). In the pre-test (test 1) the mean score is 25.10 ( $SD=12.50$ ) but there is a slight improvement of in-between-test (test 2) with a mean score of 48.00 ( $SD=18.85$ ). In the middle-test (test 3) the mean score is 59.03 ( $SD=18.73$ ) better than pre-test (test 1) and in-between-test (test 2) mean scores. As for in between test (test 4) the mean score is 67.09 ( $SD=15.68$ ) which students performed better than pre-test (test 1), in-between-test (test 2) and middle-test (test 3). In the post-test (test 5), the mean score is 79.16 ( $SD=12.17$ ) indicates students did well in the final test.

Research evidence revealed a substantial increase (i.e., knowledge gain) in test scores showed 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 gains were found for knowledge. The five sets questions of tests indicated that the mean scores showed the effect of the tertiary level visual communication module (intervention) using art vocabulary (formal qualities as subject content) was beneficial for students' learning. Also Lanier (1968) argues that the formal qualities (elements and principles) are commonly used in the art literature and art education. The elements are affected by its principles so that elements can be successfully ordered set within the art education curriculum.

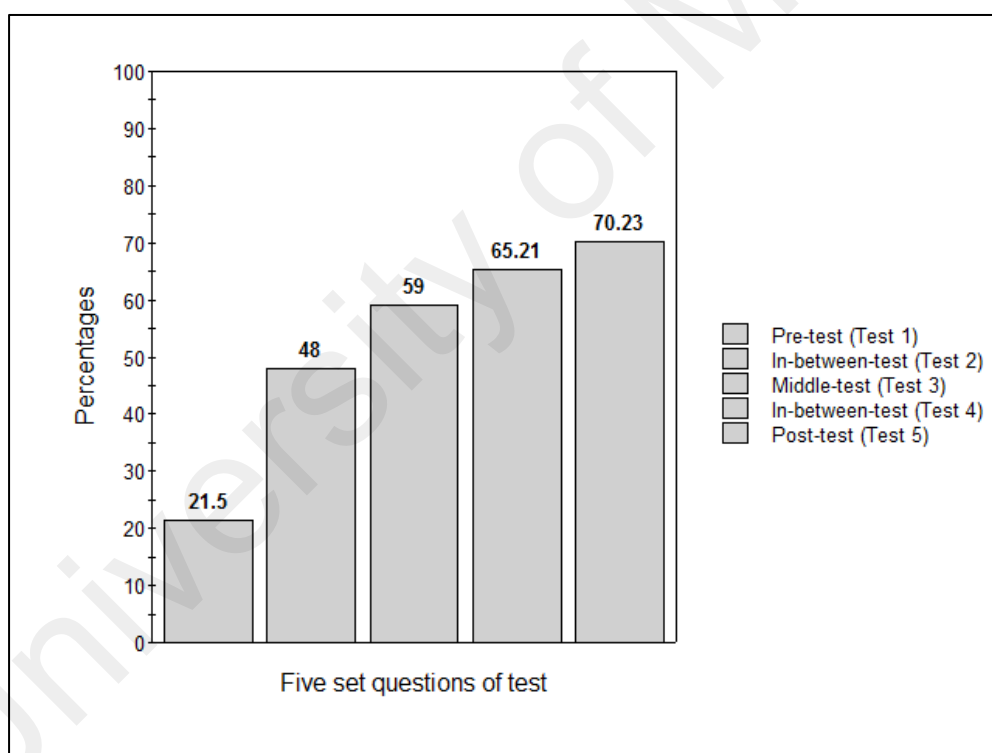
As established by Eisner (2004), the aesthetic function as cognitive, which appears once students' focus to the essence of an educational opportunity. Furthermore, a theory should be used when explaining the relationship involving the cognitive skills which work of all types in developing the arts and its function that these skills perform in the students' academic achievement (Eisner, 1998b).

### 4.3.2 Secondary Research Questions

**RQ 1: What are the percentages of students' improvement in the five sets questions of tests scores?**

**Table 4.28:** Percentages of improvement between tests

Tests	Percentage (%)
Pre-test (Test 1)	21.5%
In-between-test (Test 2)	48%
Middle-test (Test 3)	59%
In-between-test (Test 4)	65.21%
Post-test (Test 5)	70.23%



**Figure 4.3** Percentages of improvement between tests

As illustrated in Table 4.28 and bar graph in Figure 4.3, percentage students' improvement between tests are presented for pre-test (test 1), in-between-test (test 2), middle-test (test 3), in-between-test (test 4) and post-test (test 5). Students have shown very poor in pre-test (test 1) with 21.5%, poor in-between-test (test 2) with slight

improvement of 48%, good in middle-test (test 3) with 59%, very good in-between-test (test 4) with 65.21% and post-test (test 5) with 70.23%.

Research evidence gathered revealed that the 35 students tested exhibited the expected developmental progression in their achievement tests. This result support developmental level projected even though individual differences did occur. Students evidently showed that they have gained an adequate amount increase of knowledge and stable cognitive trait for a higher cognitive skill. The development of cognitive skills, with the ability to think critically found to be the primary goal of art education and education in general (Eisner, 1994a). The outcome of this academic achievement showed a remarkable result of non studio work, although studio art production remains as the foundation of most art instruction. Hence, Eisner (1980,1982) mentions that art should be taken into serious consideration in school curricula as it offers ways of thinking (cognition). Langer (1953) founds that thinking involves a qualitative, relational, connotative and affective.

## **RQ 2: What are the students' lesson (studio art production) mean score?**

**Table 4.29:** Mean score comparison among lessons (studio art production)

	<b>Lesson 1</b>	<b>Lesson 5</b>	<b>Lesson 8</b>	<b>Lesson 12</b>	<b>Lesson 14</b>
Mean	25.69	47.17	62.80	73.46	76.86
N	35	35	35	35	35
Std. Deviation	11.00	9.33	7.66	9.16	10.16

As illustrated in Table 4.29, mean scores are presented for lesson 1, lesson 5, lesson 8, lesson 12 and lesson 14 scores (studio art production). A sample of 35 students ( $N=35$ ) participated in this experiment. In the lesson 1, the mean score is 25.69 ( $SD=11.00$ ) but there is an improvement in lesson 5 with a mean score of 47.17

( $SD=9.33$ ). In lesson 8 the mean score is 62.80 ( $SD=7.66$ ) better than lesson 1 and lesson 5 mean scores. As for lesson 12 the mean score is 73.46 ( $SD=9.16$ ) which students performed better than lesson 1, lesson 5 and lesson 8. In the lesson 14, the mean score is 76.86 ( $SD=10.16$ ) indicates students have improved better in their final lesson.

Research evidence gathered revealed that students were able to make an appreciation of their studio art production. The tertiary level visual communication module (intervention) impacted the quality of students' development of selection of skills in visual perception and artistic response, investigations in terms of historical, cultural and social context, engaging students with the art-making process and enhancing students' critical and aesthetic inquiry for a better understanding, art appreciation and an increase of self-expression (Eisner, 1980 & 1982).

**(i) Development of selection of skills in visual perception and artistic response**

Through visual awareness students learnt better to see which is an acquired skill to be developed. Seeing found to be an active process which involves recognizing, analyzing, interpreting visual qualities in the studio art production. They were able to make description, interpretation, judgment and hypothesizing about art. Through this guided critical activity, students were able to develop their understanding of work of arts as established by Weitz (1964). By studying and making analysis of visual qualities has increased their visual sensitivity that is enhanced during class discussion of visual discoveries whereby the quality of each student's experience is enhanced.

Eventually, students were able to express themselves visually by making connections between visual images based on their experiences. Students were able to comprehend their expressive purpose as they developed creativity skills in terms of generating new



ideas. Their skill in generating in new ideas became very good. For example, before they start to sketch, they made keywords to develop an idea or solve a problem. They were focused and playing around with their ideas. Later, the keywords were turned into small thumbnail sketches and fine-tuning before they proceed with their final work of art.

In the initial stages of idea development, lecturer made them to work individually and later on they formed groups of five-six. The lecturer was exercising grouping criteria to develop as much variety of ideas, interest and background as possible in each group. Using this technique, a method of solving problems to inspire them to add their distinctive experiences. Through group discussions, they helped each other to add new ideas so that too if still more or better ideas to be developed. In the real world, majority tasks which need difficult resolutions only through cooperative learning. Students at this level can learn to be collaboratively creative novices and educators of each other.

After completion of the keywords and refining ideas, students were asked to rank their ideas according to several criteria. The criteria were set based on aesthetic experience (elements of experience) depending on the lesson for that particular week. They sorted their ideas from something that was inventive to usual, basic to difficult, attractive to horrible, functional to non-functional, long-lasting to short-term, and valuable to inexpensive.

Also, students were able to perceive, think and form while making their studio art production such as sketching. The lecturer paused and students were asked to reflect on their studio art production. They were asked to describe their work, recognize selections and were asked to make connections with ideas and feelings. Arnheim (1983) founds that perceiving, thinking and forming as the three features of a productive mind or cognition.

Throughout the weekly lessons, they were talking about works of art by using the language about art (art vocabulary). These students engaged with the art talk were able to see and feel as they experience art objects better. It was contemplative and purposeful, for the purposefulness of increasing better understanding and appreciation of art in critical activities (Barret, 2011). With better understanding of art vocabulary, their perceptual skills increased. During the classroom learning, the lecturer used art object to relate to the art vocabulary. Through this process, students became more perceptive in understanding the aesthetic qualities; a descriptive listing became wider, comprehending to various features of the art object.

The aesthetic experience included the four elements of experience; media of expression, aesthetic expression, sense elements and images of the various senses. Elements of experience, students were able to identify the elements of design; media of expression, they were able to express the elements and principles of design; aesthetic expression, they were able to identify the relationship between elements and principles of design; and images of the various senses, they were able to relate elements and principles of design with a meaning or an idea. Short (1998) claims that formalist studio production concerned with curriculum contains dialogue about the principles and elements grows comprehensive art understanding about the way formal qualities function in all works of art. Through the learning of formalist approaches, students are able to acquire the relationship between meaning and visual form (La Perriere, 2002).

## **(ii) Investigations in terms of historical, cultural and social context**

Students were given examples from art history and contemporary art in the tertiary level visual communication module (intervention) as reference to their studio work. They were actively engaged in developing a range of thinking processes by establishing facts, interpreting its meaning and explaining the change. Students in this class were not

essentially talking about culture, but they were experiencing each other's culture throughout joint art making and bringing to the art table of their own individual representations. Parsons (1987) suggests that an understanding of art developments in a chronological approach where observers are first able to contemplate about the artist and the artist's reasons for such creation of work of art. Following, observers are able to reflect art in various aspects such as when it was made, the culture it originated and artistically conditioned responses. Four cognitive dispositions established by Perkins (1994) are taking more time to observe and think about the work of art, viewing and thinking with a comprehensive and exploratory method, viewing and thinking with a clear and deeper manner and viewing and thinking of using a systematized method.

During the classroom investigations, students were taking more time to observe and contemplate about the studio art production to stimulate their thinking for possible meaning of their works, and observing and thinking about the works by exploiting a wide-ranging and exploratory method (trying to think out of the box, looking for new potentials and innovative resolutions to problems), and as an outcome, their understanding and studio art production improved intensely as the activity developed and as time move forward, Also, while existences of profound and clear observation and thinking about the studio art production also boosted. And lastly, students were using an organized approach (the content of the tertiary level visual communication module) to observe and think about the studio art production, eventually, with a better appreciation towards the work of art.

### **(iii) Engaging students with the art-making process**

In addition, the students became very good in using art materials (media and medium) in their art-making processes. They practiced with the art materials before proceeding to their final product. They were inspired by the process of making the work

of art. They enjoyed interacting with the art materials (media such as pencils, pens, brushes/poster paints, colour pencils, magic pencils; and medium such as drawing paper), the image and tactile experiences that occur as they work. Burton (1980a) proposed that discovering what materials can do encompasses both experience and reflection. A sense of what materials can do explored over time, helps the students to individualize their usage, such as combining and mixing the media for the purpose of expressions provides a thoughtful and sensible artistic development.

Also working with all these materials promoted fine motor skills and eye-hand coordination. In terms of assessing their psychomotor skill, the four elements were used to assess students' production skill, namely source work and research, concept development, design/composition and craft/execution. This skill is affected by the cognitive functions, which students gained from the aesthetic experience. Unlike before students were only assessed in terms of artistic skills. In fact, Eisner (1972b) concludes that the capability to appreciate the creation aesthetically does not inevitably stream from the capability to produce creative works. Most importantly, students felt good while they were creating their studio art production and at the same time it helped them to heighten their self-confidence.

Students were also very good at thinking creatively rather than just concentrating the end product. Eventually, every lesson conducted is less product oriented and more for the purposefulness of learning activity of artistic creativity. For example, colour mixing was used as creativity practice, which required students to experiment with colours. They discovered how to combine colours to form new colours such as secondary, intermediate and tertiary colours. This can be learnt as a problem finding and problem-solving process. They developed their ideas, not through materials, but it is the reverse, which they developed their ideas better by working with materials.

The studio art production was well associated with other concepts and to the real world because students need to prepare themselves for the real world. In the business world and art educators have distinguished that it is important to produce future designers with various skills, exhibiting many diverse characteristics, adaptations, and occupied with knowledge. The arts nurture responsiveness which problems can have various resolutions. Furthermore, the arts foster abilities to recognize associations, concentrate on nuances, change goals, make conclusions on the lack of instruction, use imagination as a foundation of content, function in the limitations of a media/medium, and setting the world in terms of aesthetic perspective (Eisner, 1997b).

Students discussed and connected to their new concepts with their other classmates, who helped them to produce multifaceted, and higher order cognitive complexes and became steady as they further developed by constant investigation into the content area. When the lecturer help art marking and student dialogues about studio art production they are willingly express what they see and believe. The lecturer conducted individual, small group and large group critical dialogues and students were able to produce good quality of their studio art production. Dorn (1983) claims that dialogue concerning student studio art production, whether in progress or completed enables students to produce a higher quality studio art production. Eisner (2004) explains that as an extension of social communication held with care, is a meaningful cognitive function, which supports learning in the art classroom.

#### **(iv) Enhancing students' critical and aesthetic inquiry**

Students were actively participating when the lecturer asked several questions and established their responses by approaches of expert aestheticians by developing their critical skills, approaches and thinking intrinsically based on aesthetics. They asked questions and obtained answers about the meaning and value in the art, making

dialogues about art, aesthetic experience and beauty. Reports by Anderson (2004), Hickman (2000) and Siskar (2002) suggest that wide range of work, and, especially those with problematic contemporary work create a classroom with debate, reflection and synthesis for a fuller understanding of the concept. They also learned from each other about art and how it relates to their own individual life experiences in the activity they were engaged, which stimulated their late higher order thinking skills. Undoubtedly, Eisner (2004) mentions that thinking process is a kind of qualitative inquiry in which senses are involved, therefore imagination is disseminated; and application of technique and evaluation is undertaken.

By doing so, it enhances students' higher order thinking and critical thinking in inquiry-based classroom activities. Lampert (2006a, 2006b) who shared the similar notion with Burton, Horowitz and Abeles (1999, 2000); Housen (2001); King (1990, 1992, 1994, 1995, 2002); King, Staffieri and Adalgais (1998) founds that inquired-based classroom activities need novice students to resolve problematic designs and response to inquiries which have more than one probable resolution stimulates critical thinking skills in students. The development towards of making critical judgments is an introductory to capability in life, communication that is effective, imagination that is identified as a sense of civilization (Mittler, 1980). Their own studio art production became filled with a diversity of imageries and methods. Their study, which liking of others could be contrasted from theirs. Students were able to respond to the questions in relation to the art object. This led them to make an appreciation of manifold artistic resolutions and understandings.

Clearly, Eisner (1997a) writes:

...diversifying aesthetic judgment (whereby) individuals from different cultures who have an interest in art and who actively engage in art activities tend to agree more highly than do those in the same culture who are not engaged or interested in art. (p.140)

The art objects selected for each lesson were helpful for students to make critical judgment. It also helped them to involve with the most important problems of and surrounding those creative works. In theory, Barret (2011) suggests that critical judgments are merely beyond just opinions. Judgments were made through critical arguments and reasons in valuing a work of art.

Later, they developed an understanding and appreciation for the arts. They had a good understanding of art vocabulary and applied in their studio art production as the lesson progresses. Students who related the elements and principles in their own studio art production expanded their knowledge when trying to understand the works of art by artists. Their art making activities enhance their knowledge base, provided them with knowledge-seeking approaches and allowed them to understand the works of art by artists outside the classroom. Therefore, it is important of teaching students for the purpose of understanding, focus in the educational research.

The process of understanding includes more than acquiring factual evidence concerning it (Efland, Koroscik & Parsons, 1991; Prawat, 1987; Short, 1998). Students should be able to do various kinds of thought-demanding objects connected to the theme such as describing, discovering evidence and samples, generalizing, applying, making comparisons, and demonstrating the theme in an innovative approach (Perkins & Blythe, 1994; Short, 1998). The knowledge gained by the group of students lead to art

understanding as established by Koroscik (1992-19930) which students have the knowledge base (stored knowledge, skill and experience a student presently acquires) and knowledge looking for approaches (cognitive stages for a student to create new understandings, obtain new knowledge and be competent to relate beforehand obtained knowledge, skill and experience.

Upon understanding, students also have good ability in making critical judgments of their work. So, the students were able to distinguish the value of information and keenly conduct, the idea exploration for this information. Judgment found to be significant because it creates a good commitment towards studio art production, and this commitment functions as a motivation to turn sources beyond their creative studio art production of extra knowledge. They were talking and writing about their studio art productions (art appreciation) using art vocabulary that was thoughtful and thought-out and eventually increased their understanding and appreciation of art and its role in the society (Barret, 2011). Thorough understanding of art, it revealed that how students thinks about art and thinking within what they say, writer and make studio art production skills (Efland et al., 1991).

Students developed an increased self-expression and an appreciation for individuality. As lessons progresses, students became clear to the lecturers' (also the researcher) surprise. During the studio art production, they exhibited positive learning. It was affected by the aesthetic component to the experience. Majority students enjoyed their learning and felt good at the end of each lesson. The learning was individualized and although there were standards for the work, students could meet them in his or her own way.

Most students found that the content of learning experience gained through this subject was personally significant, stimulating, beneficial and meaningful. Students

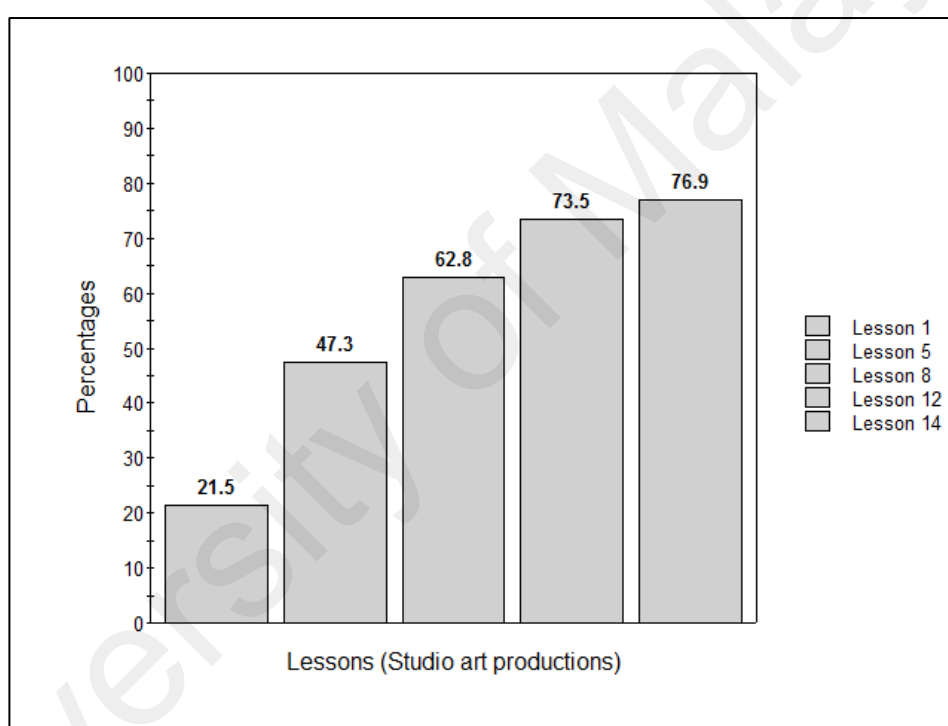


were exposed to hands-on and experiential learning throughout the lessons. Students engaging themselves with the study of the works of art permitted them to gather details, which will enlighten their studio inquiries. Therefore, a wide experience of art enables them to develop a range of designs about forms of art could take and the way is that concepts and resources collaborate together for an expressive outcome. Clearly, Eisner (1979) and Stout (1990) argues that behavioral or instructional objectives and expressive objectives are identified as “expressive outcomes”. Also, Chapman (1978), Mittler (1986) and Tollifson (1988) claims that creative expression and critical response accept each experience to inform others.

**RQ 3: What are the percentages of students' improvement in their lesson (studio art production) scores?**

**Table 4.30:** Percentages of improvement between lessons (studio art production)

Lesson	Percentage (%)
Lesson 1	25.8%
Lesson 5	47.3%
Lesson 8	62.8%
Lesson 12	73.5%
Lesson 14	76.9%



**Figure 4.4** Percentages of improvement between lessons (studio art production)

As illustrated in Table 4.30 and bar graph in Figure 4.4, percentages students' improvement between lessons are presented for lesson 1, lesson 5, lesson 8, lesson 12 and lesson 14 (studio art production). Students have shown very poor in lesson 1 with 25.8% and poor lesson 5 with a slight improvement of 47.8%. However, in the lesson 8 there are some changes in terms of percentage of improvement of 62.8%. In the lesson 12 there is a good improvement with percentage of 73.5% and lesson 14 with

percentage of 76.9%. Overall, this clearly indicates that there are good improvements shown by students among the lessons.

Research evidence gathered revealed that good improvement of studio art production indicated students' ability to understand a work of art due to their prior knowledge, skill and experience gained through art appreciation. The presence of this intrinsic studio-based instruction that is the tertiary level visual communication module (intervention) significantly affected the students' achievement of their studio art production through an aesthetic experience. Eisner (1998a, 1998b) claims that the students have learned through art experience, the transfer of art experience could contribute to the learning in other academic areas.

Students' creativity in developing ideas became better through imagination as the lesson progressed. Eisner (1981,1982), Gardner (1973/1990) maintains that cognitive components enhance students' artistic expression and response. They tried on new ways of solving problems and became innovative by trying new ideas and experimenting helped them to develop their critical thinking skills and foster creative problem-solving abilities. The studio art production involved a lot of students' divergent thinking abilities.

The majority of them were able to generate ideas that were simple to more complex with creative problem solving abilities. In making the creative production, students had fluency in generating a number of ideas for an expansion of feasible solutions or associated products. They were also flexible in making various categories and perceptions with a variety of ideas for the same problem. They well elaborated their ideas by adding, exaggerating or building on their idea. Most of the students' ideas were original, fresh, unique, unusual, new and different in producing their studio art production. They also had the ability to conceptualize some problematic, complicated

and many multifaceted ideas. The willingness to be courageous, risk-taking and daring of learning new ideas could be seen among this group of students.

They were able to invent, see, think and conceptualize their ideas through their imagination. Imagination established by Efland (2002) as the cognitive process, which allows students to construct and reconstruct visuals, conveying innovation by creating new meanings that are largely less reliant on conservative techniques of thinking. Also the writer stated that it is essential to comprehend that visual images are examples of meanings and, therefore, they are objects of inquiry. In brief, imagination engages students with cognition. Their positive behavior, continuously asking and posing questions, searching, ability to look deeper into ideas and wanting to know more impacted the classroom learning.

Studio art production activities embrace the possible for offering a more complete art education for the art appreciation student. Mittler (1986) reasons that students should be encouraged to engage themselves in critical, historical and studio activities that comparatively equal proportions of importance for a better understanding and appreciation. Throughout these complete activities, students have a comprehensive study of art and enthusiasms for a continuing study of art.

**RQ 4: What are the differences in five set questions of tests mean scores by students across of time spent in the 14 weeks?**

**Table 4.31:** Descriptive statistics for five set questions of tests scores with statistics for time 1, time 2, time 3, time 4 and time 5

Time period	Mean	Std. Deviation	N
Time 1 (Pre-intervention)	26.20	12.11	27
Time 2 (Post-intervention)	50.15	19.06	27
Time 3 (Post-intervention)	61.90	17.58	27
Time 4 (Post-intervention)	68.90	15.44	27
Time 5 (4-month follow-up )	80.22	11.85	27

Multivariate Tests <sup>a</sup>						
Effect		Value	F	Hypothesis df	Error df	Partial Eta Squared
Time	Pillai's Trace	.945	98.685 <sup>b</sup>	4.000	23.000	.001
	Wilks' Lambda	.055	98.685 <sup>b</sup>	4.000	23.000	.001
	Hotelling's Trace	17.163	98.685 <sup>b</sup>	4.000	23.000	.001
	Roy's Largest Root	17.163	98.685 <sup>b</sup>	4.000	23.000	.001

a. Design: Intercept

Within Subjects Design: Time

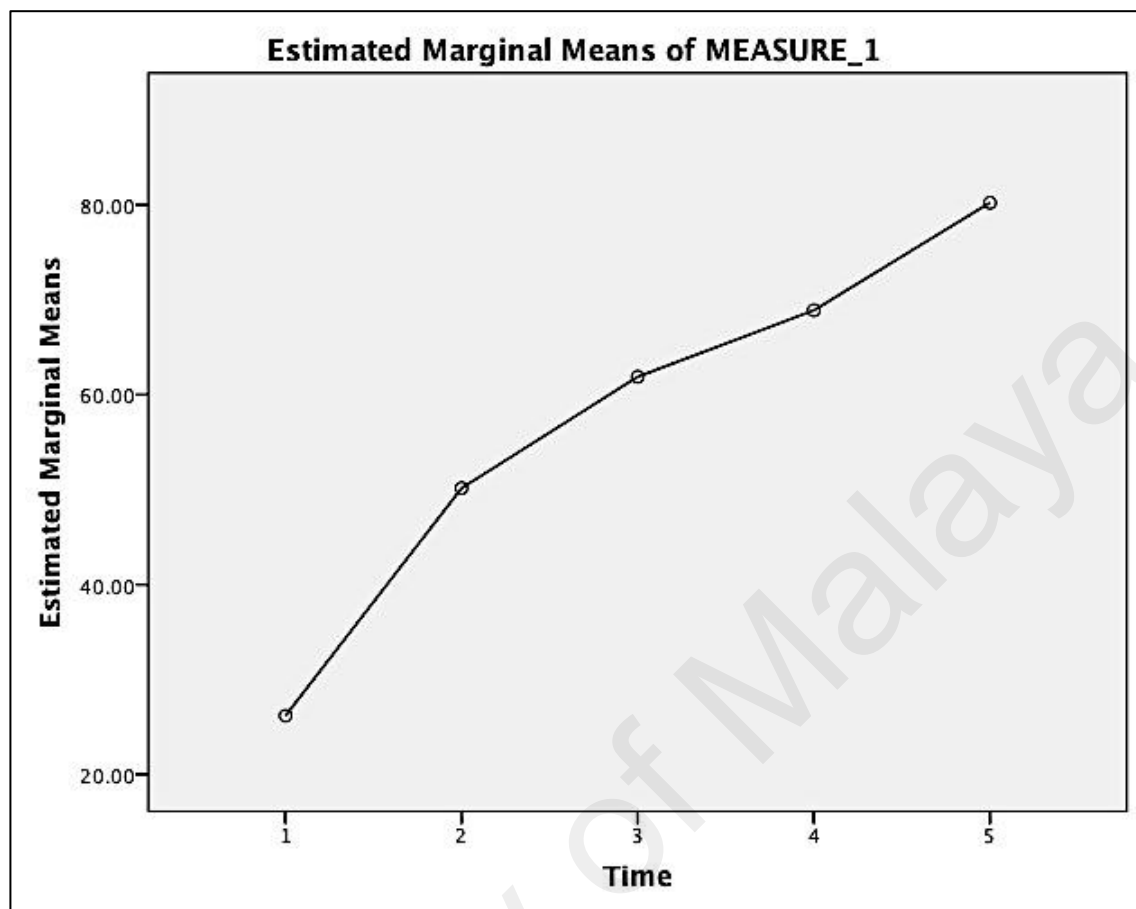
b. Exact statistic

A one-way repeated measures ANOVA was conducted to compare the five set questions of tests mean scores across of time spent in the 14 weeks with statistics test at Time 1 (pre-intervention), Time 2 (post-intervention), Time 3 (post-intervention), Time 4 (post-intervention) and Time 5 (4-month follow-up). The means and standard deviations are presented in Table 4.31. There was significant effect for time [Wilks' Lambda=.06,  $F(4, 23)=98.69$ ,  $p<.0005$ , multivariate partial squared=.945]. The results suggest that five sets questions of test mean scores by students significantly increased over time. A plot summarizes the results (Figure 4.5). The increase of cognition or cognitive domain found to be vital in this experiment. While vision develops biologically as a means of orientation, its function is more than mechanical recording. Vision, in which generalities and differences can be recognized, requires memory and concept formation (Arnheim, 1989, p. 15). Cognition starts with the most general aspects of things and proceeds from there to the particular. In short, vision involves

thinking (p. 7).

Using the art vocabulary, connecting to a visual form to feeling and meaning has fostered the students' cognitive development. The acquisition of art vocabulary facilitates thought among the students who participated in this experiment. They were able to differentiate and integrate perceptual concepts that make it possible to understand the meaning. The students' cognitive domain made them to think better, reasoning, making good problem solving and memory search. They were perceptually aware by taking notice of, making observations or detecting to achieve a good understanding of what they perceive through their senses especially through seeing. Through this sense, they could see forms and structure, connections and patterns by making note of noticeable and delicate qualities. They were able to classify, sort, compare and contrast qualities and attributes which cognitive concepts provide a way of thinking about similarities and differences as well as associated feelings and meanings.

Through the arts, thought is integrated with action, form, and feeling (Wilkinson, 1993). Connecting feeling and meaning to visual form fosters the development of cognitive concepts (Burton, 1980a; Townley, 1983). The use of contrasting opposites in the investigation of visual form develops perceptual awareness (Itten, 1963; Townley, 1978). A pedagogical approach for exploring visual concepts through the use of contrasting opposites, multisensory investigations, and practice with language can be designed to support the development of perceptual awareness, cognitive development, and language acquisition (Townley, 1978).



**Figure 4.5:** Time plot for test scores



**RQ 5: What are the differences in lesson (studio art production) mean scores by students across of time spent in the 14 weeks?**

**Table 4.32:** Descriptive statistics of lesson (studio art production) mean scores with statistics test for time 1, time 2, time 3, time 4 and time 5

Time period	Mean	Std. Deviation	N
Time 1 (Pre-intervention)	25.69	11.00	35
Time 2 (Post-intervention)	47.17	9.33	35
Time 3 (Post-intervention)	62.80	7.66	35
Time 4 (Post-intervention)	73.46	9.16	35
Time 5 (4-month follow-up )	79.23	12.25	35

Multivariate Tests <sup>a</sup>						
Effect		Value	F	Hypothesis df	Error df	Sig.
						Partial Eta Squared
Time	Pillai's Trace	.955	163.062 <sup>b</sup>	4.000	31.000	.001
	Wilks' Lambda	.045	163.062 <sup>b</sup>	4.000	31.000	.001
	Hotelling's Trace	21.040	163.062 <sup>b</sup>	4.000	31.000	.001
	Roy's Largest Root	21.040	163.062 <sup>b</sup>	4.000	31.000	.001

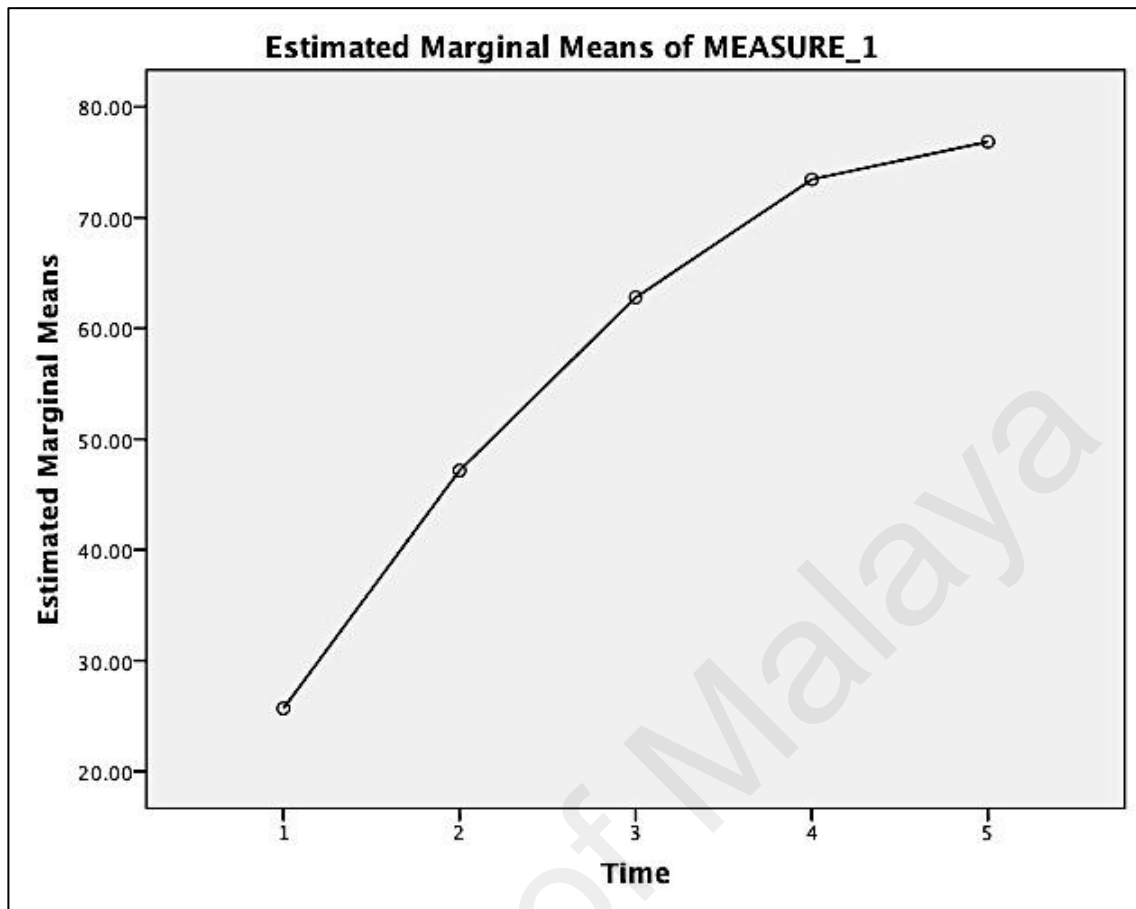
a. Design: Intercept  
Within Subjects Design: Time

b. Exact statistic

A one-way repeated measures ANOVA was conducted to compare the lesson (studio art production) mean scores across of time spent in the 14 weeks with statistics test at Time 1 (pre-intervention), Time 2 (post-intervention), Time 3 (post-intervention), Time 4 (post-intervention) and Time 5 (4-month follow-up). The means and standard deviations are presented in Table 4.32. There was significant effect for time [Wilks' Lambda=.05, F (4, 31)=163.70,  $p<.0005$ , multivariate partial squared=.955]. The results suggest that lesson mean scores by students significantly increased over time. A plot summarizes the results (Figure 4.6). The increase of self-expression over time in this experiment found to be crucial for the development of students' identity. Students were able to freely express themselves by exploring their interests and strengths. Henley (1992) recounts Lowenfeld's vision for art education as facilitating self-expression, promoting independence, and encouraging flexible thinking and facilitating social interactions,

as well as developing aesthetic awareness. Through the process of a student creating a piece of artwork, the/she tends to learn a lot doing the art activities and exploring his/hers creativity. London (1989, 2002) explains that the urge to say something important and the anticipation that the expression will be received with deep regard could result in visual form that is intuitively conceived and aesthetically realized. A wide array of skills can be acquired through art, ranging from communication and emotional skills to fine-motor and problem-solving skills. What a student creates is also a fantastic way of observing their growth and progression from one developmental stage to the next.

Creativity has played an important role with the focus on self-expression in the art classroom (Zimmerman, 2010). All students were encouraged to explore their artistic abilities and let their creativity naturally develop. They were able to develop their critical thinking and creative art processes and ability to express their own creative reactions to the world about them. The researcher or the lecturer allowed students to freely explore and play with art materials to share their feelings, allowing their experience to lead to student growth. Furthermore, Zimmerman claims that students must find personal meaning through his or her study and making of art in which processes and outcomes are socially relevant and allow for creative expression. Furthermore, students' creative self-expression brought new and surprising ideas into their thinking and feelings. They were discovered to have a better understanding of their concepts during the studio art production. When students explore and express their ideas, it is not only exercises their imagination, but also enhances their deep and rich understanding.



**Figure 4.6:** Time plot for the lesson (studio art production) mean scores

#### 4.4 Summary

This chapter concentrates on the findings, results and discussions resulting from the data collected and analyzed. It is subdivided into four parts and provides a detailed relevant statistical procedure employed by the researcher. Part one is an introductory, part two is presentation of data, part three is findings and discussion of data and part four is a summary.

In part one, the researcher introduced the chapter content and in part two, the researcher has discussed the presentation of data by using mean score, standard deviation, percentages and repeated ANOVA. In part three, the researcher presented the findings by making comparisons and discussion of data by making critical analyses and chapter summary discussed the structure of chapter four of this thesis.

## **CHAPTER 5: CONCLUSION AND RECOMMENDATIONS**

### **5.1 Introduction**

This chapter gives an overview of the findings from the study. It comprises of three main parts: (a) conclusions derived from the study, (b) implications established from the findings of this study and (c) recommendations for possible directions for future studies, which are relevant to various parties, such as art educators, educational heads, curriculum developers and committee for implementation of this finding.

### **5.2 Conclusion towards the Aims of Research**

One of the aims of this research was to develop the tertiary level visual communication module for the purpose of teaching art appreciation to enhance a small part of the current curriculum. Cognitive learning strategies are effective instruments in helping the students with learning problems. Although learning is a complex task that requires students to utilize but it aims to improve the present teaching module that is seen to have shortcomings in terms of cognitive skills—the higher order thinking skills comprise of critical, logical, reflective, metacognitive and creative thinking which are also a requirement set by the Ministry of Education (MOE).

Secondly, the aim is to measure students' achievement by using the tertiary level visual communication module for improving the teaching of art appreciation. The outcome of this assessment found that the module has given a great impact on students' academic achievement. Students' achievement has been the important topic in the field of art education specifically and in education as a general for them to improve their ability level and prepare themselves for adulthood. They were mentally active in processing the information through learning activities conducted in the classroom. They were able to discover an understanding of the material by recognizing the connections

between the to-be-learned concepts. They were also able to relate new concepts to prior knowledge.

The learning needed mental effort—best learners both strategic and poor are not, eventually improved themselves better which means learning occurs. The quality of the tertiary level visual communication module and its expectations for learning and measurable level of understanding enhances their cognitive learning point. This new learning approach gained the students' attention and supported the learning process while creating the classroom learning that was fun, enjoyable and appropriate. The use of cognitive strategies has increased their efficiency, which the learners have approached a learning task.

The final aim of this study is to improve the teaching of art appreciation at tertiary level. Art appreciation has always been the highest goal of art education and one of the powerful rationalizations for art's equivalent addition to the curriculum lies in its possession to cultivate such appreciation. Through the introduction of the tertiary level visual communication module, it provides students with a higher stage of civilization or enlightenment, expands their imagination, generates their successful communication abilities and provides students with instruments for producing critical options and assessments. In reality, the fourth contribution provided students with instruments for producing critical options and assessments that were found to be the foundation to the other three aspects.

### **5.3 Conclusion towards the Objectives of Research**

The objective of this research is based on one primary research objective which is to design a tertiary level visual communication module that incorporates an art appreciation approach to improving teaching and learning process in the classroom for

semester one students registered in the first year of the degree program. Through this primary objective, the researcher concluded that the task to improve the teaching practice solely depends upon on the art educators' initiative, effort, experiences and responsibility of the programme because they are believed to be the experts in the programme itself.

Referring to the pilot study stated in the statement of the problem conducted earlier discussed in chapter one of this thesis—it is found that most art educators emphasize only on studio art productions and do not have knowledge in the preparation of an appropriate teaching module. Both of these statements were identified as the two main contributing factors to the lack of implementation of art appreciation with cognitive learning theories that were found in teaching potential to be applied. The implementation of this tertiary level visual communication module was a challenging task because it involves the five phases namely analysis, design, development, implementation and evaluation. To view the effectiveness of this module, there was a test of quality experiment that has certainly faced with a number of shortcomings, errors and failures. In addition, this experimental session takes some time and it was a tedious process.

The emphasis on cognitive skill has already been preserved as one of the blue print important prerequisites set by MOE for the undergraduate programmes in both public and private institutions for each art and design programmes. Implementation and emphasis on cognitive and affective skills on the visual communication subject, a unit in the graphic design and multimedia programme has opened a new chapter to reform initiatives for teaching and learning approach in line with the prerequisites set by the ministry.

Overall, the researcher is able to conclude that quasi experimental design (time series design) has found the module in the direction and execution of art appreciation in the teaching and learning of visual communication subject to replace the existing module that has serious weaknesses. The existing module is merely based on the study of studio art production, which does not give students enough knowledge. Through this new comprehensive yet complete module, it is hoped that this approach is accepted and implemented for an effective classroom practice. It has proven to be a successful if an attempt for an implementation as the phrase goes “where there’s a will, there’s a way”. The most important factor is the initiative of art educators to make changes and improvement gradually in making the art assessment and evaluation more effective.

The importance of emphasizing students’ cognitive and affective skills found to be important and ongoing process that require time and practice in visual communication. The lesson plan will come to see the need for divergent thinking skill, a kind of thinking that focuses on coming up with the single, well-established answer to a problem through decision making strategies proved to be effective in terms of cognitive and affective learning strategy.

In addition, the conclusion of this research is based on three other specific objectives that are arranged in the order as follows:

**(i) To quantify the scores concerning of students’ achievement levels in the visual communication subject**

Students’ achievement levels measure a score that reflected their performance based on the five set of test questions to measure their proficiency relative to a clearly defined set of content based expectations and to align the specified set of academic standards of the graphic design and multimedia programme. The sums of scores (descriptive



statistics) were used in comparing the students' five set questions of test mean scores and lesson (studio art productions) scores. The expected results showed a positive improvement, progressively between the both sets of data. Both the five sets questions of tests scores and lesson (studio art productions) scores using one-way repeated measures ANOVA) showed students scores significantly increased over time with a reliable result and valid inferences that supported the way in which outcome was planned to be used.

**(ii) To measure the differences in five set questions of test mean scores by students across of time spent in the 14 weeks**

The first set of data corresponding between two variables, which is the five sets questions of tests scores, showed there was a significant effect for time. In general, five sets questions of tests scores mean scores by students significantly increased over time.

**(iii) To measure the differences in lesson (studio art productions) mean scores by students across of time spent in the 14 weeks**

The second set of data corresponding between two variables, which is the lesson (studio art productions) mean scores, showed there was a significant effect for time. In general, lesson mean scores by students significantly increased over time.

**(iv) To determine the effect of the tertiary level visual communication module**

The researcher has developed the tertiary level visual communication module with the use of the relevant theories in the visual arts. The two sets of data have been used in this experimental study showed an encouraging outcome. This module is a guide for principal such as to access to the most influential and effective classroom teaching practices that have improved students' achievement in terms of their cognition. Also, it

functions as an important resource to help in introducing the teaching practice to the staffs.

The tertiary level visual communication module was able to help out the researcher in carrying out the important task of setting goals. The module was a road map or framework that was planned carefully and conducted in every lesson of the January 2015 trimester from first meeting to the final. It enables the researcher to create a logical and systematic learning process essential to ensure students' achieved the most learning in the least time provided. The module functioned as a framework and an objective way highlighted in each session of the lesson plan for each session. It provided students with a comprehensive list of the content to be covered in a particular week. To a certain extent, it helped to organize the weekly lesson based on the outcomes addressed and what students are expected to do to fulfill the acquired outcomes.

Through the module, the researcher found that students increase of interest, motivation and achievement to study and participate in the class. As this module reflected an outcome-based education (OBE), students were able to achieve the goal of the module by the end of the educational experience. In conclusion, for an effective course presentation, a proper planning is the most essential or else it will be its best suspect and at worst as learning gamble.

#### **5.4 Conclusion towards the Research Questions**

This section of the conclusion relates to the difference of mean scores, standard deviation and percentages in terms of student's achievement (five sets questions of tests and lessons [studio art productions]) that were analyzed using descriptive statistics whereas to investigate the changes in mean scores over three or more time points,

repeated measures ANOVA (inferential statistics) were employed. The conclusions of this study are organized according to the five research questions described in chapter one and chapter four. The five research questions, which guided this study, were:

**RQ: What are the students' five sets questions of tests mean scores conducted for the visual communication subject?**

The conclusion that can be made through this research question 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 pretest. When the pre-test scores for all students were compared with the post-test scores for all students, significant gain were found for knowledge. The five sets questions of tests indicated that the mean score shows the effectiveness of the tertiary level visual communication module using art vocabulary (formal qualities as subject content) was beneficial for students' learning.

**RQ 1: What are the percentages of students' improvement in the five set questions of test scores?**

The conclusion that can be made through this research question is the 35 students tested exhibited the expected developmental progression in their achievement tests. This result supported developmental level projected even though individual differences did occur. Students evidently showed that they have gained an adequate amount increase of knowledge and stable cognitive trait for a higher cognitive skill. The outcome of this academic achievement showed a remarkable result of nonstudio work although studio art production remains as the foundation of most art instruction.

**RQ 2: What are the students' lesson (studio art productions) mean scores?**

The conclusion that can be made through this research question is the students were able to make an appreciation of their artwork. The tertiary level visual communication module gave impact to the quality of students' development of selection of skills in visual perception and artistic response, investigations in terms of historical, cultural and social context, engaging them with the art-making process and enhancing their critical and aesthetic inquiry for a better understanding, art appreciation and an increase of self-expression.

**RQ 3: What are the percentages of students' improvement in their lesson (studio art production) scores?**

The conclusion that can be made through this research question is a good improvement of studio art production indicated students' ability to understand a work of art due to their prior knowledge, skill and experience gained through art appreciation. The presence of this intrinsic studio-based instruction that is the tertiary level visual communication module significantly affected the students' achievement of their studio art production through an aesthetic experience. They tried on new ways of solving problems and became innovative by trying new ideas and experimenting helped them to develop their critical thinking skills and foster creative problem-solving abilities. The studio art production involved a lot of students' divergent thinking abilities.

**RQ 4: What are the differences in five set questions of tests mean scores by students across of time spent in the 14 weeks?**

The conclusion that can be made through this research question is the effectiveness of teaching and learning can develop a better understanding and foster proficiency in implementing thinking both in their five sets questions of tests. Therefore, effective

learning approach contributed to the achievement of the students to obtain a good score in their five set questions of tests.

**RQ 5: What are the differences in lesson (studio art productions) mean scores by students across of time spent in the 14 weeks?**

The conclusion that can be made through this research question is the effectiveness of teaching and learning can develop a better understanding and foster proficiency in implementing thinking in lessons (studio art productions). Therefore, effective learning approach contributed to the achievement of the students to obtain good scores in their lessons (studio art productions).

### **5.5 Conclusion towards the Methodology**

The selection of quasi-experimental design (a single group interrupted time series design) is to resolve the issues and problems identified in the visual communication subject. The nature of a single group interrupted time series design deals with issues and situations that needed planning, execution, observation, analysis and reflection for the purpose of resolving the problem within a certain period. In the process of a single group interrupted time series design, the researcher played two major roles, as a researcher and lecturer.

The active involvement as a lecturer and also a researcher to carry out the plan to refine the existing classroom approach by using the tertiary level visual communication module module. The conclusion that can be made from this research is that a single group interrupted time series design is very practical to be used in the field of art education, although it is labor intensive because the researcher needed to collect various measures. Practical refers to the method of problem solving in a short period of time. This is due to the concept of a single group time series design itself, which requires a

researcher to be actively involved in examining one group, obtaining numerous pretest measures for a period of time, administering an intervention or interrupting the activities, and then measuring results or post-tests several times. In terms of the aspect of time, a single group interrupted time series design is very tiring and time consuming because the researcher needed to collect the data on a weekly basis.

## **5.6 Implication for Practice**

The findings of this research show that art appreciation potential to be integrated in the teaching of visual communication by taking into account of the three learning domains especially cognitive skills later psychomotor skills. The combination of these two skills was seen to complement each other which art appreciation introduced in visual communication.

## **5.7 Implication for Theory**

The findings of this research have established to strengthen the cognitive skills, art appreciation theories introduced by Edmund Burke Feldman, Harry Broudy and Gene Mittler have the potential to enhance appreciation of artists' works and students studio art productions which has been an issue in the visual communication subject and in art education in general. The incorporation of formalism theories of Clive Bell and Roger Fry found most essential terminology to be incorporated in the module for classroom learning and experience by John Dewey. Dewitt H. Parker' theory found to be the enlightenment that is in the form of classes of elements in experience and to combine to create a tangible meaning of the experience of art for students. All these relevant theories were able to be used in the development of the teaching module and at the same time it was a helpful material for the lecturer to guide the students to develop their

cognitive skills or enhance their thinking skills. It was found to be the significant component and strategy in the visual communication subject.

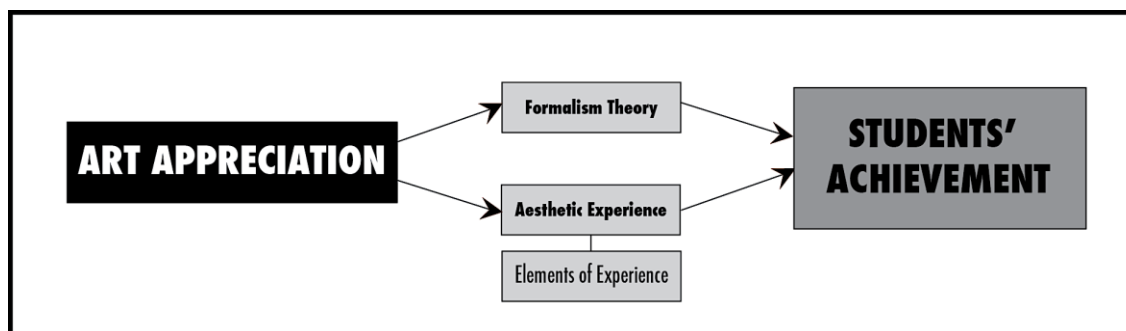
### **5.8 Implication for Method**

Art appreciation is the life goal in art education. It is found that art appreciation can be taught in the visual communication subject. It is also found that art appreciation can help the students to appreciate and to understand the work of artists, movements, styles and techniques better. At the same time, art appreciation also helps students to develop, evaluate and improve their own work. Hence, in order to have meaning for students, art appreciation provides them with experiences that allow students to become active participants.

Art appreciation helps to increase the students' sensitivity towards art. A majority of students who will become art consumers have to be responsive rather than merely making studio art production. Art appreciation prepare students to make knowledgeable art responses mainly in teaching them to understand and to use the appropriate vocabulary specifically for visual communication, to enable them to make descriptions, analysis, interpretations and judgments. The vocabulary is the medium through which responsiveness and sensitivity to art can be developed, in writing-to-learn approach that has to be the key function in the art education programme.

### **5.9 Research Contribution towards Art Education Body of Knowledge**

The main goal of this research was to develop a comprehensive concept of implementation of art appreciation through visual communication subject. The following is a summary of the model:



**Figure 5.1:** Art Appreciation teaching model for tertiary level by researcher

The literature review, theoretical framework shows that very few research uses art appreciation that incorporates art vocabulary to enhance students' cognitive and affective skills in art education programme. The introduction to this module provides a method of problem solving, improvisation, and innovation. The contribution of specialized knowledge for visual communication, obtained through the research findings using the quantitative methods. The study has produced a module, that seems to be effective for art appreciation approach in a visual communication subject.

### **5.9.1 Research Contribution towards Evaluation in Teaching Visual Communication**

The module emphasizes evaluation in teaching visual communication through students' active involvement. Moreover, the purpose of the module is to enable deeper understanding to learn effectively in the classroom. Cooperative learning and guided based learning is used in the module has helped to increase higher-level thinking and problem solving. The goal of the module is to provide resource to lecturers which enables them to transform their classrooms into active, student-centered learning environments.

The module covers three topics from the lecture classes and provides active learning activities that guided students to develop their cognitive and affective skill. This new



paradigm for teaching found that knowledge is constructed, discovered and extended by students as they interact with their environment. The lecturer is important in the learning process as he or she creates the conditions which support and encourage students to construct meaning.

Also, for each week's lesson in a 14 week, facilitator role of lectures, sessions provides with an analytical rubric to assess students' studio art production. In evaluating artwork created by students, the analytical evaluative method is advocated. In an analytic evaluation, the lecturer typically gives students credit for meeting the stated objectives for a particular lesson. The analytical rubric developed consists of multiple, separate scales, and, therefore, provided a set of scores. The multiple scales allow students to determine their strengths and weaknesses related to each criterion for each lesson. The analytical rubric provides instant feedback to students by letting them know exactly which of the elements of the cognitive skill and psychomotor skill to achieve affective skill they have mastered and which still needed more practice. Hence, scores attained from the various criteria were combined into a final score.

### **5.9.2 Preparation of Conceptual Framework for Instructional Approach**

The conclusive findings of this research indicated that the majority of art educators agreed that they are facing problems related to art appreciation. They emphasized too much on studio art production and do not have proper material in the preparation of a teaching module at tertiary level education as highlighted in chapter one of this thesis. This conceptual framework has two important components, namely cognitive domain and psychomotor domain to achieve affective domain for students to gain learning experience. So, this conceptual framework can be applied to any other art subjects such as drawing, photography, history of art and design, typography, graphic design, illustration/cartoon, computer graphic and animation. Lecturers can develop their own

teaching module based on this conceptual framework. The only difference here is that each subject would have its own art vocabulary which lecturer can adjust this framework to suit the subject content.

This conceptual framework was developed based on the issue specifically to solve the problems encountered in teaching art appreciation. Through the integration of two skills, this conceptual framework is seen to help lecturers to resolve any issue pertaining to art appreciation. This conceptual framework formed through cognitive-based learning and such concept was discussed in the literature review. Therefore, this conceptual framework should be used in teaching of graphic design and multimedia programme at diploma and undergraduate level.

#### **5.10 Recommendations**

The focus should be on the positive aspects of the module and the positive outcomes of the treatments among the students. Although this study is limited in some aspects, nonetheless a number of recommendations are provided in the teaching of art appreciation. For a better understanding of art appreciation and for increase of higher order thinking skills rather than to focus merely on studio art productions. These recommendations comprise the following aspects: (a) art instructor-student ratio (b) in-field expertise; (c) a conducive studio classroom culture and environment; (d) art resources and materials; and (e) good art instructors for a major curriculum revision.

##### **(a) Art instructor-student ratio**

The art instructor-student ratio should be 1:10 indicated that for every 1 art instructor there are 10 students. The ratio used here function as a proxy for class size, which is significantly lower than the average class size of 1:16 suggested by Malaysian Qualifications Agency (MQA), which an art instructor faces the number of students in a

given period of instruction. The reduction of class-size demonstrates a positive effect on the students' academic performance. This is because art classes with too many students are often disturbing the teaching and learning process. Furthermore, too many students in art class effect in an assorted field of students, with varying levels of learning skill. Therefore, the class time consumed for each student will be less to integrate info, giving critiques, discussions, when that time can be better spent improving through the subject.

The classroom learning with lower student to art instructor ratios are better at teaching students difficult issues in the subject compared with those with a higher ratio of students to art instructor. Small classes are extensively believed to benefit all students because art instructors are able to give attention to each and every student / individual. Students in large classes typically drift off task because of too much instruction from the art instructor to the whole class instead of individual attention and most of the time it affects the weak students. Students certainly advantage in a later degree year from being in small classes during their first year of their study.

#### **(b) In-field expertise**

There should be art instructors who are experts in the particular field. The teaching expertise must be able to handle the task of teaching and then know how to select and employ what is appropriate for the students. The in-field expertise should be able to manage, motivate, provide comprehensive instruction, planning, craftsmanship, knowledge and understand the relationship between concepts in the subject content for students learning.

The in-field art instructors are able to arrange an environment to maximize attention and engage students with learning experiences. They know better on how they get students' responsiveness and hold it, supported by systems for achieving the learning

outcomes by proper guidelines, practices, techniques and preparations of time and space. If the classroom is not well managed, students will not pay attention to the instruction given by art instructor not matter how excellent it is. There is not an appropriate way to get students' to pay attention and get guidelines and practices in order, but there is a wide-ranging of approaches. The more art instructors openly handle these conditions; it is better for students' learning. However, if a classroom management guideline is not performed to some extent, then learning does not take place at all.

The in-field instructors are able to organize students' aspiration to learn, develop self-confidence and faith in them, and demonstrate them how to apply successful effort. Therefore, students feel safe, able and motivated to do better academically. The more art instructor is clearly shaping these settings into the students' classroom lives, the more they learn, discover and understand better. With stable administration and great instruction, learning nevertheless might not happen if the students do not want to learn, think it is meaningless or employ all their strength spent with feeling intimidating, senseless or frightful of their classmates.

Also, they function as instructional or cognition expertise are able to include their personalities and abilities connected with reaching the inside of student's mind; discovering what they comprehend and do not comprehend; developing their thinking skills; evaluating and restructuring instructions based on how well the students are learning. It is comprised of skillful application of thinking clearly, periodic summarizing, application of learning principles, and regular complete feedback given to students to improve themselves. It also contains a range of influential outlining approaches to make new learning take place and penetrate into students learning. Some are very practical in nature and take comprehensive preparation and theoretic understanding to use well in the classroom.

The in-field instructors will be able to apply highly established analytical abilities and design to everyday lesson plans for students' intellectual understanding. They plan backwards from the learning outcomes that they need; therefore they create daily lessons that are well-designed for learning experiences, precisely aligned with the course objective with worthwhile and high leverage activities that are assessed frequently. The learning experiences are both engaging and successfully constructed mediums of learning as they make the subject content available to the students. Skillful organization creates knowledge of one's curriculum and in one's knowledge of how a student as a group is progressing in their learning and comprehensive knowledge of where one student is as individual in relation to projected learning.

They have craft knowledge to teach their particular subject content as pedagogical content knowledge. The in-field art instructors are able to create a wide-range of activities, which make the concept (cognitive domain) and skills (psychomotor domain) available to the students. It is gathered gradually over years of experience, of investigation, of exchanging viewpoints with teammates, and from worthy specialized improvement. They understand better in connecting the concepts with the subject content (formative assessment) compared with gathered treasury standards (summative assessment) and instructional strategies. They are able to relate to concepts and skills in teaching by connecting to one another and bringing these connections to the students' attention by assessing the current and previous curriculum.

Out-of-field expertise, teaching the subject without any specific coaching in that subject produce lower student achievement compared to in-field art instructors. They give negative impact in their teaching that might effect on students learning. Out-of-field is also unable to demonstrate the subject content for students that are appropriate

to everyday life. They might rely on traditional teaching methods such as merely using the textbooks that are less helpful for students learning.

It might be distressing, overloaded and hassled for a self-confident and capable art instructor to be unexpectedly incapable as they are inexperienced or have less knowledge of the subject content. It could cause students to have a bad impression on their teaching or warned by unsatisfied parents for not perceptive about the subject content. Out-of-field teaching without specific training in the subject has for many years a taboo practice, although many have experienced in teaching but not expertise in the field.

### **(c) A conducive studio classroom culture and environment**

Making a studio classroom environment that is conducive is one of the most significant aspects an art teacher could do. This becomes even more critical when students enter studio classrooms with their digital devices such as hand phones, headphones, laptops or tabs. Moreover, a lot of student late for class might leave early or disappear during the class period on several occasions. As a result, studio, classroom administration takes on the superior significance at the tertiary level. An effective studio classroom administration begins on the first day, the very first minute, and the very first second of class. Everything an art instructor prepares on day one of the semester is set the studio classroom management, studio classroom environment and student engagement throughout the semester.

#### **(i) Studio classroom management**

Art instructors play an important role in making a positive studio classroom environment and enhancing students' academic performance through their appearance, punctuality, organizational skills, syllabus and use of materials and technology.

Appearance is vital for instructors to dress at least one step ahead above their students, as the first impression is certainly an important issue although image is not everything. Professional dress (suited to the graphic design and multimedia programme) established credibility and integrity. Art instructors should be early to class so that they can start the class and end the class on time. They should not wait for latecomers and set a role model to be punctual. Breaks should be given during studio art production because they are long hours' lessons. Art instructors also should remind those students who tend to leave early from class as they can cause a distraction to other students and they won't be held later than the expected time.

Art instructors should establish the stage for anticipated behaviors by exhibiting their personal, organizational skills that are credible and respectful. Poor organization may affect the students' perception towards the instructors and they might also demonstrate the same disorganization. For those art instructors who have everything at their fingertips about managing a studio classroom will be given more credibility and respect because students know that these art instructors are aware of what is happening. Art instructors can have separate folders for each student (consists of syllabus such as attendance sheet listing and handouts) so that they can check on their progression. It is also important for them to know their students' name and by addressing with their names; it gives a sense of personal responsibility during the studio classroom.

Also, the syllabus needed to be revised for a better function of the studio classrooms. The proposed credit hour for visual communication has to be changed according to the contact hours. The proposed contact hours should be increased to 2 hours for lecture and 6 hours of studio (2H+6S) for 14 weeks of lesson as per requirements set by MQA for art and design courses. In terms of the coursework, the wattage should be 60% for quizzes (five sets of test question), 40% for studio art production (breakdown of marks:

5% for exercises, 15% for tasks and 20% for assignments) for the purpose of formative assessment, which summarize the students' development at a particular time. The 60% for quizzes should be given more weightage and concentration because the students need to be evaluated in terms of the cognitive skills. The suggested hour for each test is an hour and 30 minutes. Through a better understanding, then they knowledge they have gained will be helpful for them in art-making process. The final examination should be scraped off because the assessment is summative where the attention is merely on the outcome of the programme. The objectives of the unit, learning outcomes and subject synopsis needed to be revised by giving consideration to the goal of art education, art appreciation. Also, it is suggested to change the main reference list for students reading.

The major topics should be covered during lecture according to their teaching plan referring to the syllabus (art instructors should not amend or add new topics as they wished). All studio instruction should be standardized by following the proper guideline with grading scale as proposed by the researcher. It is also proposed that the studio instruction should be implemented in a full-length semester (14 weeks) because students need time to do preparation both in their quizzes and studio art production as it involves a comprehensive learning process.

The curriculum development committee should review the curricula every five year curriculum renewal cycle. It is certainly crucial that art instructors should be provided with support, guidance, instructional options and positive educational environment to effectively implement art education programmes in all content areas. Therefore, there should be a systematic process in order to evaluate, improve and implement all curricula in a manner that gives university's resources sensibly and efficiently. The process will be able to provide a comprehensive evaluation for art programme content in terms of development activity, a helpful and thorough implementation, curriculum revision based



on experience, and time for programme usefulness to be comprehended. Through a proper curriculum renewal cycle, the committee can allocate budget for supplies and materials, textbooks and staff development for a successful revision or new programme. Furthermore, this phased method to curriculum validity that can facilitate art instructor's efforts in implementing new programmes by letting them to centralize on one main content area at a time somewhat than trying to achieve various activities.

## **(ii) Studio classroom environment**

A studio classroom in general has to be aesthetically pleasing and should be equipped with good facilities or elements of design such as adequate lighting, warming and welcoming colours, temperature and privacy and layout of the classroom which eventually impacts the students' spirit as well as their ability to be creative and dynamic. Adequate lighting should be a comfortable and conducive atmosphere for learning. Unlike the regular classroom lighting that is uniform and typical, lighting in a studio classroom includes both areas lighting choices to be used as required, and direct lighting choices (varies for subject like drawing requires natural light through windows to assist the utmost ideal view for learning and motivation, observation and allows the art instructor to teach formalism such as perspective, depth and form, photography needs darkening atmosphere, graphic design and multimedia studios with visuals exhibited requests blinds that can be adjusted according to the amount of light source needed).

Artificial or natural lighting effects such as temperature and intensity of color impacts the mental and emotional process ultimately enhances the students' performance if the classroom has a soft and uniform daylight. Artificial lights have positive effects on task performance (brightly lit demonstrations higher performance compares to a dimly lit), accuracy and working speed of students. Lighting also affects

the ability of the brain to concentrate during learning. Poor lighting (dim lighting) not only damage the student's eye, but has a negative impact on students' performances such as they might have difficulty to experiment their work. Likewise, very bright light might also result daydreaming, easily distracted and/or fail to complete tasks.

Colour also plays an important role in terms of psychological effect on the students. Warm colours (red, orange and yellow) tend to make students learning active and stimulate their brain activity compared to cool colours (violet, blue and green create a sense of relaxation). However, studio classrooms should be balanced up with both warm and cool colours meanwhile soft and bright colours generate a pleasant effect in the learning atmosphere. Colour inspires creativity and imagination that is a fundamental requisite in artistic and design tasks. It also enhances the learning process by easing the eye exhaustion, increases accurateness and efficiency, enables way finding and assists the idea development. Achromatic or neutral colours such as grey, white and beige should be avoided because they are disadvantaged because they are merely monotonous and do not stimulate student activity. Too much of white colour in the studio classrooms can be overwhelming and create an institutional atmosphere, which bring disadvantageous for students where they expect flexibility in the learning process.

Another significant key element of design is the temperature, which is the psychical atmospheric of a studio classroom. Temperature from moderate to cool (not overly cold) affects the students' level of achievement as they become more alert, comfortable and able to focus in their artwork. If the atmosphere is warm, students might feel sleepy, upsetting, bored and lazy, tired and cannot pay attention, thus resulting in a low level of concentration in their performance. A good air ventilation (having adequate windows) and lower temperature can impact on students' positive learning.

Lastly, the studio classroom layout influences students' behavior, concentration and learning. Freedom is necessity; therefore it can be attained through the flexibility of furniture, movement during lessons and assurances privacy for students. The classroom layout also establishes students' communication with other students and art instructors. A key element of studio learning areas should have flexibility in furniture to assist the collaborative and cooperative work atmosphere, individually, among other students and the art instructors. Therefore, furniture flexibility found to be the fundamental requirement for studio classrooms which proper furnishing would suggest the requirements of the students.

### **(iii) Student engagement**

Studio-based teaching and learning emphasizes a lot of experimentation, problem-based activities, answering and formulating questions, brainstorming and discussions involving hands-on studio learning atmosphere. It cannot be associated with any other regular classroom activities; hence this kind of course must have a special studio to accommodate art students. The primary requirements of graphic and multimedia design studios are class size should be considerably smaller to ensure students obtain full attention. It should also need a quiet and tranquil atmosphere to nurture students' creativity and imagination. Safety also plays an important role for studio classrooms.

Studio teaching and learning strategies enriched students' active participation in their own learning and also through peer critique of their artwork. The studio classrooms should be developed into student-centered teaching and learning with the objective to ensure that students are active learners and the art instructors play roles as a mentor or a guide to help them. Regardless of that studio classes integrated with lectures, but most studio classes do not include lectures and they are only used to respond to certain questions and requirements of the student.

#### **(d) Art resources and materials**

Studio classroom has to be well-equipped in terms of resources and materials for students to be able to have the freedom to choose activities for their own tasks and made available to students in every session. Each studio classroom should be well-equipped with computers and LCDs, drying racks, lighting and illuminations (light boxes, light tables and etc.), flat files, vertical files, studio design studio tool, classroom art tables, workbenches, taborets, storage cabinets, cutting mats and drafting supplies, art supplies such as paints, colour pencils, layout pad, drawing blocks and etc. and furniture for wheelchair access (if any). Besides that, there should be an art shop and colour bureau within the university and library with enough reference books for accessibility of the students and art instructors. How these art resources and materials are used during instruction will determine whether a studio classroom setting is facilitative or not. From the start, art instructors must ensure that there are accessible to art resources and materials and visible and audible teaching and learning process to all. The studio classroom layout must be well kept to attain the purposes of availability, audibility and visibility.

#### **(e) Good art instructors**

Last but not least, most significantly the need for good art instructors as he or she plays the key role as an authority symbol. Highly effective art instructors with qualifications have a deep understanding of the subjects they teach and value both the subject and students engaging with the subject at a deeper level for a better learning outcome. They should have detail curriculum, defining goals of the course and establishing expectations are how a good art instructor model projected from students learning. Students are viewed as “empty vessels” that inactively accept knowledge through lectures or studio art productions with the goal of testing and assessment,

whereas the art instructor's role is to provide better knowledge to their students. Art instructors must educate and facilitate students learning with a complete understanding of the material.

Education through art at the tertiary level is largely limited to the production of art objects. Students are given very little opportunity to make an appreciation about a work of art, whereas art instructors have not been prepared to involve in critical activities. It is hoped that through the tertiary level visual communication module, a major revision of the existing curriculum could be implemented and evaluated in the classroom teaching and learning.

#### **5.11 Suggestions for Future Studies**

While some evidence have been offered by this research that are significant for further studies in the area art appreciation and their effect upon students understanding in the particular subject. Some areas seem predominantly interesting, as potential opportunities of investigation for future researchers.

The first suggestion is that since one of the disciplines of aesthetics, which is the aesthetic experience, has been investigated future researchers can be expected to research in the other three disciplines of aesthetics namely aesthetic object, aesthetic attitude and aesthetic judgment. Assessment in the area of the instructional approach in the discipline of aesthetic object, aesthetic attitude, and aesthetic judgment can be associated with cognitive and self expression, which may provide an interesting representation of aesthetic experience. If the reliability stimulated by aesthetic object, aesthetic attitude or aesthetic judgment affects on students' understanding upon art appreciation, then an instrument could be invented to decide what particular features of the content are actually used in aesthetic encounters in teaching. Possibly this may be

done by comparing pre-test and post-test (quasi experimental: time series design or true experimental design) details of the aesthetic qualities that students list when questioned to establish findings of their artwork. Assessment in the area of aesthetic attitude can be conducted in terms of students' attitude changes towards works of art. This could be conducted through the use of a survey (questionnaire) details of students' aesthetic attitude in learning art.

Second, investigation can also be conducted in other areas of art education such as in the field of fine arts, fashion design, ceramics, industrial design, fine metal design, textile design, decorative arts, architecture, interior design, game design, digital media, furniture and product design, theater design, photography, animation, and other art and design courses to expose tertiary level students with a meaningful learning experience.

The third suggestion is that it would be interesting to conduct research on students in the various year of study: elementary, secondary, college or university (same or different levels of study). A suggestion is to have one experimental group students receiving a some sort of treatment (perhaps using the instructional approach related to any other three disciplines), and compare that to a group of student that receives no treatment (with the old instructional approach) —again a larger sample of students might produce more complete and inclusive result that might be associated with a better guarantee of conclusiveness. In terms of methodology, future research can employ correlational studies involving a larger population to allow for generalization.

Another suggestion is a large-scale longitudinal study using several private institutions with a large sample study would provide an insight to students' aesthetic appreciation in their academic achievement. Identifying the students' aesthetic appreciation over a time would also provide a further concrete on the content of the instruction and also improving the curricula. In terms of methodology, a true-

experimental study also can be used to extend this study to make a comparison between two groups of students would also provide an insight to the research. A further recommendation is for research is using other art appreciation models within art education to nurture aesthetic perception among students through the teaching of art appreciation.

The fourth suggestion is future researchers can investigate the nature of classroom conducive learning and the environment. For example, studio classroom focus on learning that is conducive that incorporates time for students to explore the subject in interesting ways, thus going beyond what is in the textbooks. Studios often needed visual aids and equipment that are important, and a room that is pleasant to be in so that lessons can be more effective, interesting and related to students' real lives.

The final suggestion is that art instructors should be prepared to talk appreciatively about the works of art and that the classroom instruction comprise contemplating on concepts that originate from the philosophy of art appreciation. The aspects of philosophy of art appreciation that can be investigated include aesthetic perception, aesthetic empathy and imagination, understanding and value. Through such applications, it would help to enhance art education, that is offered to students in studio-based programs or as a distinct offering to potential art programmes.

## **5.12 Summary**

Conclusions and recommendations are drawn in chapter five. This chapter is subdivided into 11 parts and provides several conclusions and recommendations made by the researcher. Part one is an introductory, part two is conclusion towards the aims of research, part three is conclusion towards the objectives of research, part four is the conclusion towards the research questions, part five is conclusion towards the

methodology, part six is implications towards practice, part seven implications towards theory, part eight implications towards method, part nine research contribution towards art education body of knowledge and this part is subdivided into two; research contribution towards evaluation in teaching visual communication and preparation of conceptual framework for instructional approach, part ten is recommendations, part 11 is suggestions for future studies and part 12 is chapter summary.

In this chapter, the researcher has drawn several conclusions in the aspect of the aims of research, objectives of research, research questions and methodology by making comprehensive study. In terms of implications, the researcher has expanded the study towards its practice, theory and method, whereas as for research contributions towards an art education body of knowledge, two aspects were maintained in terms of evaluation in teaching visual communication and the preparation of the conceptual framework for instructional approach. Also, the researcher has given several recommendations that found to be significance to the study for a major curriculum reconsideration and modification for an improvement of art programme evaluation. The researcher has given several suggestions for possible future studies that are through continuing effort achieved in this study and chapter summary discussed the structure of chapter five of this thesis.



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## LIST OF PUBLICATIONS AND PAPERS PRESENTED

### **Book**

Maithreyi Subramaniam, Jaffri Hanafi, Abu Talib Putih, Sabzali Musa Kahn, & Rusmawati Ghazali. (2013). *A mixed method integration: Discovering students ability to connect art critical knowledge to their studio practice*. Germany: LAP Lambert Academic Publishing. ISBN (978-3-659-46704-2)

### **Book Chapters**

Maithreyi Subramaniam, Jaffri Hanafi, Abu Talib Putih, Sabzali Musa Kahn, & Rusmawati Ghazali. (2013). Practices in art education and integration of art critical knowledge to students studio practice. In Maithreyi Subramaniam, Jaffri Hanafi, Abu Talib Putih, Sabzali Musa Kahn, & Rusmawati Ghazali. *A mixed method integration: Discovering students ability to connect art critical knowledge to their studio practice* (pp.9-22). Germany: LAP Lambert Academic Publishing. ISBN (978-3-659-46704-2)

Maithreyi Subramaniam, Jaffri Hanafi, Abu Talib Putih, Sabzali Musa Kahn, & Rusmawati Ghazali. (2013). Art criticism and integration in studio practice. In Maithreyi Subramaniam, Jaffri Hanafi, Abu Talib Putih, Sabzali Musa Kahn, & Rusmawati Ghazali. *A mixed method integration: Discovering students ability to connect art critical knowledge to their studio practice* (pp.23-44). Germany: LAP Lambert Academic Publishing. ISBN (978-3-659-46704-2)

Maithreyi Subramaniam, Jaffri Hanafi, Abu Talib Putih, Sabzali Musa Kahn, & Rusmawati Ghazali. (2013). Analysis and discussion of students ability to connect art critical knowledge to their studio practice. In Maithreyi Subramaniam, Jaffri Hanafi, Abu Talib Putih, Sabzali Musa Kahn, & Rusmawati Ghazali. *A mixed method integration: Discovering students ability to connect art critical knowledge to their studio practice* (pp.45-51). Germany: LAP Lambert Academic Publishing. ISBN (978-3-659-46704-2)

Maithreyi Subramaniam, Jaffri Hanafi, Abu Talib Putih, Sabzali Musa Kahn, & Rusmawati Ghazali. (2013). Findings, suggestions and implications of students ability to connect art critical knowledge to their studio practice. In Maithreyi Subramaniam, Jaffri Hanafi, Abu Talib Putih, Sabzali Musa Kahn, & Rusmawati Ghazali. *A mixed method integration: Discovering students ability to connect art critical knowledge to their studio practice* (pp.52-58). Germany: LAP Lambert Academic Publishing. ISBN (978-3-659-46704-2)

### **Journals**

Maithreyi Subramaniam, Jaffri Hanafi, Abu Talib Putih. (2016). Teaching for art criticism: Incorporating Feldman's critical analysis learning model in students' studio practice. *Malaysian Online Journal of Educational Technology*, 4 (1). Retrieved from <http://www.mojet.net/article/teaching-for-art-criticism-incorporating-feldmans-critical-analysis-learning-model-in-students-studio-practice>

Maithreyi Subramaniam, Jaffri Hanafi, Abu Talib Putih. (2016). Art appreciation teaching model for undergraduate level to gain an aesthetic experience. *Journal of Issues in Education*, 40, 85-96.

### ***Conference Proceedings***

Maithreyi Subramaniam, Rainal Hidayat Wardi, Rusmawati Ghazali, Jaffri Hanafi, Sabzali Musa Kahn &, Suhaila Zaki. (2013). The need of a new model for art appreciation: A conceptual framework. *Proceedings from ICMRP'13: International Conference on Innovation Challenges In Multidisciplinary Research & Practice, 13-14 December (p.144)*. Kuala Lumpur, Malaysia: Pak Publishing Group. ISBN (978-969-9347-15-3)

### ***Papers Presentations***

Maithreyi Subramaniam. (2014, December). A new curriculum sampler incorporating art appreciation focused at visual communication in tertiary education. Paper presented at the meeting of International Conference on University Learning and Teaching (InCULT), Shah Alam.

Maithreyi Subramaniam, Rainal Hidayat Wardi, Rusmawati Ghazali, Jaffri Hanafi, Sabzali Musa Kahn, Suhaila Zaki. (2013, December). The need of a new model for art appreciation: A conceptual framework. Paper presented at the meeting of International Conference on Innovation Challenges in Multidisciplinary Research and Practice (ICMRP), Kuala Lumpur.