

# The Propose Module for Art Appreciation teaching Amongst Secondary School's Teachers

**Norsalawati Wahid\*<sup>1</sup>, Suraya Bahrum<sup>2</sup> and Nasir Ibrahim<sup>3</sup>**

<sup>\*1, 2, 3</sup> Faculty of Art, Computing & Creative Industry  
Sultan Idris Education University, Perak, Malaysia

DOI: 10.6007/IJARBSS/v7-i2/2021 URL: <http://dx.doi.org/10.6007/IJARBSS/v7-i2/2021>

## **Abstract**

This study is about concept paper that propose module for Art appreciation teaching amongst secondary school's teachers. The aims of the study is to identify issues concerning the level of knowledge in art appreciation that art teachers possessed in teaching visual art within secondary schools and then to develop a teaching module of art appreciation. The purpose of this module is to improve the knowledge, skills and attitudes of teachers towards the field of visual arts appreciation, especially in the secondary school. Interviews and observations with three informants involved in the state of Selangor as study area will be use as data sources for the study.

**Keywords:** Art Appreciation, aesthetics, learning process, expertise

## **Introduction**

Art teachers in secondary schools must master specific skills in art appreciation and criticism in order for them to implement such skills at school. As stated by Hassan, Ghazali, and Omar (2003), art appreciation is not weighted in the classroom. So that, teaching art appreciation in school requires a new approach to help and attract teachers and students to explore the art appreciation. The study will carry out in a few of secondary schools in the state of Selangor. Informants involved is composed of three art teachers in the study area. According to Sophia (2010), art appreciation is a response to a work of art, interpret and understand the overall work of art. She also associate art appreciation with the cognitive, emotional and also the manner in which it involves critical and emotional aspects of the work of art. Munro (1941) in Elizabeth (2007) believes the appreciation of art is to understand and appreciate works of art while McCarter and Gilbert (1985), translating appreciation of art as understand and enjoy the art. According to the previous researchers, it can be concluded that the appreciation of art referring to understand, appreciate, evaluate and appreciate the work.

## **Problem Statement**

Ibrahim, Hassan and Jamilah (2003), stated that the most significant problem is that teachers can not teach art appreciation with a perfect topic and implications for learning in the classroom only weigh emphasis psychomotor without aggravating the cognitive and affective. According to McSorley (1996), teachers more confidence in teaching art which focused on practical art production rather than on the critical appraisal of artworks. While Mohd Shamsul

Nazri (2010), revealed the fact the teacher considers art appreciation sessions are unimportant and can lead to disappointment to students if their work was criticized. Teachers also often give reasons pressed for time and students do not know how to make art appreciation. Beside that, Chapman pointed out the obstacles to success is awareness and appreciation of art teacher insufficient readiness in addition to the lack of curriculum guidelines and teaching materials to help teachers (Mittler,1980). The issues covered were the impetus for researcher to conduct this research. Researcher will identify the methods and approaches used by art teachers in the schools involved in the study of teaching art appreciation and the will design a module for the use of teaching art appreciation in secondary schools.

### **Research Objective**

This study aims to improve the knowledge and skills of teachers of art education in secondary schools in the teaching of art appreciation. To achieve this goal, several objectives have been set. Overall, the objective of this study was to achieve things as follows;

- i. Analyzing mastery of teaching art appreciation in Visual Arts Education amongst art teachers at secondary school.
- ii. Identify pedagogical approaches of teaching art appreciation amongst art teachers at the secondary school.
- iii. Design a module for the use of teaching art appreciation in secondary schools.

### **Research Questions**

This study is to answer the question;

- i. How does the level of art appreciation among art teachers at the secondary school?
- ii. What is the teaching approach used by art teachers at the secondary school?
- iii. How to develop the module for teaching art appreciation in secondary schools?

### **Literature Review**

Studies related learning art appreciation in elementary school has been run by Deddy Hartanto in 2007 in Indonesia. Among the issues raised by Deddy including weighting learning geared to practice and ignore appreciation. Deddy statement is in line with the opinion of Iberahim, Hassan and Jamilah (2003) who said learning Visual arts education in Malaysia was focus more on psychomotor aspects.

In the previous studies, Rosiah and John (2009) discussed the employment of fine art, art appreciation of the requirements of the learning studio. Their study was brought to the International Seminar Treasures Arts Festival in Indonesia in October 2009. The study that led to the appreciation of learning in secondary school was run by Mittler in 1980 with the title 'A Proposed Approach to Art Appreciation at the Secondary School Level' published in the journal of art education in 1980. While in 1992, Margaret has been conducting studies on the implementation of the appreciation of art in Sydney, Australia. Zelanski and Fisher (1988) stated the appreciation of art is a skill that must be learned. Knobler (1971) argue that the appreciation of art can not be learned but teachers can only introduce students to art and

preparing them to carry out art appreciation. However, he believes that the real appreciation of the art of building with art lovers when they are ready (Stephanie, 2006; Knobler, 1971).

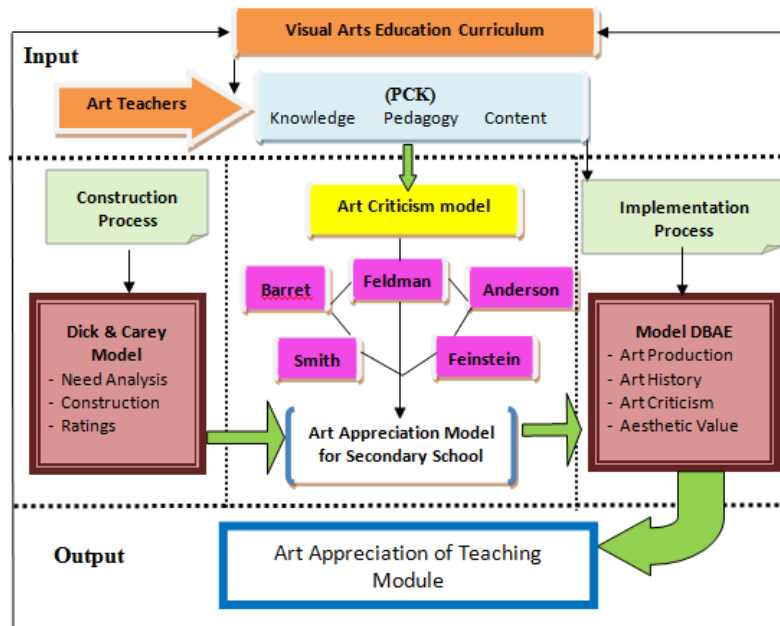
Literature reviews of art criticism models, including those of Feldman, Smith, Anderson, Feinstein and Barret. Feldman (1970) stressed that neutral observers view the artwork in step description. The use of the word or expression that can show that revealed his own feelings are avoided at this stage. Smith (1973) argues that there is no need for the audience to be neutral toward artwork and no separate ratings for the assessment. According to him, the assessment should be implicit in other stages in art criticism (In Patty Wong, 1996). According to Barrett (1994) said description and analysis is closely related to the interpretation and can not be separated.

Feldman (1970: 349), explaining to complete all levels in its approach, students can get to know the work "critical". Even so, Prater (2002) have indicated that the main weakness of criticism Feldman model is that it can not handle the work of art that involves cultural, religious and non-western art. This view shows that the Feldman model is not suitable implemented in the execution of appreciation and criticism involving local crafts. Prater (2002) also stressed that there is an overlapping step in Feldman model. In addition to described the Feldman criticism model is too formal, it has rules and criteria that are highly dependent on aspects intrinsic to disregard the external aspect of the work. While Ann Church (2007) agreed with the opinion of Feldman model completely ignores the context in which the work was created and also the context of the audience.

Mittler (1980:18) also said during interpret art students do not take into account the historical data to concentrate fully on the works of art. According to art educators like Barrett (2003a), Geahigan (1999), Freedman (2000), Keifer-Boyd (1996), Neperud (1995) and Wolcott (1994), said the approach of formalism in art class failed to produce students who can make the interpretation of works of art from the community, experience as well as various forms of social and cultural backgrounds (In Sohn, 2004). Iwan Zahar in his study in 2011 said that various problems will arise if the model used in assessing Feldman traditional Balinese artwork.

Herefore, the weakness inherent in this model needs to be addressed. According to Hamm Walsh (1992), because of problems like these, the need to produce modifications in existing of the art appreciation and criticism model. In fact, in some research studies, there are idea critics of art that offers a modified version of this model to address the weakness of the existing model (Feinstein, 1989; Zeller, 1984). In addition, Hamblen (1985) said there should be the format of art criticism related to the different learning styles that exist sets of various formats can be chosen by the teachers of art. Researchers will make some modifications to the model of art criticism discussed with forming a new model of art appreciation specifically to suit in teaching visual art in secondary school.

**Proposed Framework of Art Appreciation**



Module

**Diagram 1.0**

The study will be based on the model of Dick and Carey (1990). Starting with the art teacher uses PCK (pedagogical, content, knowledge) to present information, literature review will be carried out on five models of art criticism. The models involved are the Feldman's model, Anderson's model, Feinstein's model, Smith's model and Barret's model. The selected criticism models represent the concept of formalism, humanistic and post-modern. The results of the literature review of this five criticism models approach will be used to develop a new art appreciation model for secondary school. This model which is newly built will be implemented in modules developed. To further strengthen the teaching and learning process which is based on modules produced, researchers will use the Model DBAE (1980) that includes four components, the art production, art history, art criticism and aesthetics. DBAE model will be applied starting from the development of lesson plans so that the implementation of the teaching and learning process.

**Conclusion**

As conclusion, the researcher hope this study and related information generated modules will help increase secondary school art teacher's knowledge and skills in the teaching of art appreciation. In addition, I hope this study reveals the importance of successful implementation of the appreciation of art in the classroom. Researchers also hope by built the art appreciation module can help art teachers to implementing the teaching of art appreciation in secondary school.

### **Corresponding Author**

Norsalawati Wahid  
Faculty of Art, Computing & Creative Industry  
Sultan Idris Education University  
Email: atie4979@gmail.com

### **References**

- Barrett, T. (1994). *Principles For Interpreting Art*. National Art Education Association. 47(5), 8-13.
- Bogdan, R.C. & Biklen. S.K. (1998). *Qualitative Research for Education, An Introduction to Theory and Methods, 3<sup>rd</sup> Ed*. Boston: Allyn & Bacon, Inc.
- Deddy. H. S. (2007). *Pembelajaran Apresiasi Seni Rupa di Sekolah Dasar Negeri II Mojorebo Wirosari Grobogan*. Tesis Sarjana Pendidikan. Universitas Negeri Semarang, Indonesia.
- Elizabeth Ann Church. (2007). *An Autoethnographic Study of the Effectiveness of Teaching Art Appreciation through Pinhole Photography to Home Schooled Students*. Thesis Degree of Master of Art Education in the College of Arts and Sciences Georgia State University.
- Feinstein. H. (1989). *The Art Response Guide: How to Read for Meaning: a primer for art criticism*. Art Education, 42 (3): 43-52.
- Feldman. E. B. (1970). *Becoming Human Through Art: Aesthetic Experience In The School*. Englewood Cliffs. NJ: Prentice Hall.
- Hamm Walsh. D. M. (1992). *A Discipline-Based Art Education Model for Criticism and Inquiry Directed to Non-Western Art*. Tesis Ijazah Doktor Falsafah. Texas Tech University.
- Hassan, I., Ghazali, H. M., & Omar, J. (2003). *Keberkesanan Pengajaran dan Pembelajaran Apresiasi Pendidikan Seni Dengan Menggunakan Multimedia Interaktif Bertajuk 'Lawatan Ke Balai Seni Lukis Negara'*. Universiti Pendidikan Sultan Idris. <http://pustaka2.upsi.edu.my/eprints/396/1/>
- Sohn, J. (2004). *Web-Enhanced Art Education: Constructing Critical Interpretations of Visual Culture in Preservice Art Education*. Tesis Ijazah Doktor Falsafah. The Pennsylvania State University.
- Hamblen, K. A. (1985). *Descriptive and Analytical Study of Art Criticism Formats with Implications for Context-Specific Implementation*. Paper presented at the Annual Meeting of the American Educational Research Association (69th, Chicago, IL, March 31-April 4, 1985).
- Lehman, K. (2008). *Museums and Marketing in an Electronic Age*. Tesis Ijazah Doktor Falsafah. University of Tasmania.
- McSorley, J. (1996). *Primary school teachers' conceptions of teaching art criticism*. Studies in Art Education, 37 (3), 160-169.
- Mitter, G. (1980). *Learning to Look/Looking to Learn: A Proposed Approach to Art Appreciation at the Secondary School Level*. Journal: Art Education. 33, Issue 3, March 1980, 17-21.
- Ariffin, M. S. N. (2010). *Sejauhmana Keberkesanan Perlaksanaan Sesi Apresiasi Seni Di Sekolah Menengah Dalam Pendidikan Seni*. Tesis Sarjana Pendidikan. Universiti Pendidikan Sultan Idris.

- Lebar, O. (2014). *Penyelidikan Kualitatif Pengenalan Kepada Teori dan Metode*. Tanjung Malim: Penerbitan Universiti Pendidikan Sultan Idris.
- Wong, M. C. P. (1996). *Implementation of Johansen's Art Criticism Model Within a Grade Two Classroom*. Tesis Sarjana Seni. The University of British Columbia.
- Prater, M. (2002). *Art Criticism: modifying the formalist approach*. *Art Education*, Vol.55. (5): 12-17. National Art Education Association.
- Law, S. S. M. (2010). *An Interdisciplinary Approach To Art Appreciation*. *New Horizons in Education*, 58(2).
- Stake, R. E. (1998). Case studies. In N. K. Denzin & Y. S. Lincoln (Eds.), *Strategies of Qualitative Inquiry*. 2 (86 - 109). Thousand Oaks, CA: Sage.
- Stephanie. D. B. (2006). *The Effect of Constructivist Learning Environments on Student Learning in an Undergraduate Art Appreciation Course*. Dissertation for the Degree of Doctor of Philosophy. University of North Texas.
- Wolff, T. F. & Geahigan, G. (1997). *Art Criticism and Education*. Chicago: University of Illinois Press.
- Zahar, I., Setiawan, P., & Nugroho, J. A. (2011). The use of Prater's Model: concrete solutions for Indonesian, Asian arts or others local content.