



THE EFFECT OF A PROPOSED PROGRAM BASED ON FELDMAN'S METHOD OF ART CRITICISM IN ART EDUCATION SANAT EĞİTİMİNDE FELDMAN'IN SANAT ELEŞTİRİSİ YÖNTEMİNE DAYALI ÖNERİLEN BİR PROGRAMIN ETKİSİ

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Abstract

The aim of the current study is to investigate the effect of a proposed educational program based on Feldman's Method of Art Criticism on developing the study sample's critical performance. To achieve the purpose of the study, the researcher developed a visual test of (14) items distributed on four dimensions (Description, Formal Analysis, Interpretation and Judgment) measuring the sample's critical performance. The study sample consisted of (70) students, selected using convenient sampling method from Dahyat Prince Hassan Elementary School for Boys in the first semester of 2019-2020 academic year. The sample of the study were divided into two groups selected randomly; The

Öz

Bu çalışmanın amacı, Feldman'ın Sanat Eleştirisi Yöntemi'ne dayanan önerilen bir eğitim programının, çalışma örneğinin eleştirel performansını geliştirme üzerindeki etkisini araştırmaktır. Araştırmacı, araştırmanın amacına ulaşmak için, numunenin kritik performansını ölçen dört boyuta (Açıklama, Biçimsel Analiz, Yorumlama ve Yargı) dağıtılmış (14) maddeden oluşan görsel bir test geliştirdi. Araştırmanın örneklemini, 2019-2020 eğitim-öğretim yılının ilk yarısında Dahyat Prens Hassan Erkek İlköğretim Okulu'ndan uygun örnekleme yöntemiyle seçilen (70) öğrenci oluşturdu. Araştırma örneklemini rastgele iki gruba ayırdı; 33 öğrenciden oluşan deney grubu ve (37) öğrenciden

experimental group, consisting of (33) students; And the control group, consisting of (37) students. The results of study revealed a statistically significant differences in the total and individual test dimensions (Description, Formal Analysis, Interpretation and judgment) between the performance of the two study groups, in favor of experimental group members. The study recommends the application of this proposed educational program in developing student's critical performance.

Key words: Educational Program, Feldman's Critical Method, Critical Performance.

Introduction

According to Feldman (1982: 79), if a person can cleverly think and talk about an artwork, then surely he/she would enjoy art better. Thus, this critical method is an attempt to renew and modify the pattern of addressing a work of art. Based on the inductive description, it seeks the enhancement of art, as well as the stimulation of critical thinking and analysis of artworks. This would, in turn, help individuals to meditate, imagine and create ideas based on the critical experiences acquired from the application of this method, and to properly plan the implementation of the work. Furthermore, this method is considered a new attempt towards expanding the notion of art and supporting the Art Education course with the aesthetics and knowledge of Plastic Art, and the achievements of international artists. Therefore, this interactive discussion-based experience would keep us pace with the development of the educational process towards thinking, exploration, research and analysis; due to being based on the practice as a means of interaction between teacher and the student receiving the information; since the latter has the responsibility of analytical research to link information with the social milieu.

1. Feldman's Method of Art Criticism

Several research and studies in the educational field believed that critical thinking is a form of evaluative thinking, requiring students to make specific judgments about an artwork. Before addressing Feldman's method of art criticism, we need to be aware of all observations and remarks made in this field, especially the proposed questions. the lack of critical thinking among students in general, and students of Art Education in particular, has become a widespread phenomenon. This phenomenon can be seen in the practical domain of this study, as the researchers noticed a gap between the employed teaching methods and the educational outcomes.

Though, before attempting drawing, students need to be trained on the visual experiences and be aware of the critical principles and methods responsible for shaping student's personality through the activation of their inductive and meditative ability of

oluşan kontrol grubu. Çalışma sonuçları, deney grubu üyeleri lehine iki çalışma grubunun performansı arasında toplam ve bireysel test boyutlarında (Açıklama, Biçimsel Analiz, Yorumlama ve yargı) istatistiksel olarak anlamlı farklılıklar ortaya koymuştur. Çalışma, önerilen bu eğitim programının öğrencinin kritik performansını geliştirmede uygulanmasını önermektedir.

Anahtar kelimeler: Eğitim Programı, Feldman'ın Eleştirel Yöntemi, Kritik Performans.

an artwork, as this is the sound basis for achieving advancement in a world of knowledge. To achieve this, a close connection between “Feldman’s method” and the teaching methods used in art education courses must be established, due to being the cornerstone of building an educational class based on thinking, describing, analyzing and finally making judgments. Although it was difficult to teach the Art Criticism course for elementary school students, there is a possibility to apply Feldman's method as a practical activity during the artistic activity course. This method was applied to a group of Jordanian, Syrian and British students, during the implementation of an art project held recently (2006-2008) by the British Council in Amman; the Department of Arts at Abdul Hameed Shoman Foundation; Adham Ismail Center in Damascus; and Tate Gallery in London. This critical method proved its effectiveness in enhancing students' willingness to practice art, in encouraging them to engage in dialogues and discussions. Despite Feldman's method key role in activating imaginative and reflective skills associated with critical thinking, it is necessary to train the student on engaging the process of criticism through organizing educational trips and visits to art galleries. This would have a positive effect on the applicability of Feldman's method of critical performance as a supplement for the creative process. In addition to providing them with basic knowledge related to art history and color theories, the application of this method requires students to artists at the same time, so that they would be able to better engage and participate in the dialogues and discussions based on an enlightened understanding of criticism basis. Linking both Feldman’s method of art criticism and the practical aspects of artistic activity courses helps students on how to think properly, and how to use their mental processes before practicing drawing and coloring. It also enhances students' artistic cultural experience, and stimulates their critical thinking, affecting therefore their problem-solving skills in several aspects.

Messersmith conducted a study entitled "The Effects of Feldman's Art Criticism Model On the Sophistication of Writing in the Visual Arts." This study aimed to examine writing samples among high school students in the context of the use of the ELA (English Language Arts) criteria and the Edmund Feldman Art Criticism Model. The evaluation paper was divided into two parts: Questions 1 to 18 were questions based on visual understanding, and questions 19 to 30 were based on an interpretation of the meaning, and both were variable. There was one pre-test and two post-tests. The purpose of this study is to determine whether Feldman's art criticism model has an influence on the development of writing in the visual arts curriculum. Using the standalone sample t-test, these results indicate that there is no significant difference in the means in pretest #1 and post-test #2 for questions 1-18. Questions 19-30 on the pretest showed statistically significant differences in the mean $p < .05$ (Messersmith, 2018: 95).

Blackmon conducted a study entitled “The Nature and Importance of Art Criticism and Its Educational Applications for k-12 Teachers." The aim of the study is to follow the studied methods of criticism and create my own methods of criticism to be used in the technical education classroom from kindergarten to the twelfth grade. The main part of my research will deal with the following methods of criticism: (1) the Feldman method, (2) the Brody method, (3) the Lankford method, (4) the Anderson

method, (5) feminism, the conversation method, (6) modernism, and (7) postmodernism. My research will seek to understand the nature, importance, and educational applications of art criticism in art classes from kindergarten through twelfth grade. In conjunction with examining these styles and their corresponding stages, I will be able to synthesize three modes of criticism for use in the classroom: formalism, expressionism and the medium (Blackmon, 2015: 5). Wulf talks about the importance of simulation in the pedagogical process, as Wolf speaks of Feldman's method in that it "differentiated between the representational and existential form of the simulation points in the same direction," meaning that the imitation side is still linked to the given reality. "Thus, artistic photography is not a repetition of reality only," but also his representation in a simulated way is the artist's inner imaginary world, independent of the original (Wulf, 2014: 165).

A study of Haddad (1993: 6-8), in the field of art criticism, asserts that the key function of art is to make a change in society. Haddad agrees with some researchers that Feldman's method of artistic criticism is similar to other methods in terms of its reliance on the steps of art criticism (Description, Formal Analysis, Interpretation and Judgment), but with a slight difference in its content. Haddad (1993: 8), also reports that Feldman's method employs analysis for the sake of description and employs on interpretation for the sake of judgment. Cromer (1990: 53) describes the history of art criticism, since the beginning of the 20th century, as being based on Utilitarianism; i.e. they played the mediating role in buying and selling artworks, and a role in paving the way for the Formal Theory later.

1.1. Activating Feldman's Model of Art Criticism in art education and its role in enhancing students' ability to appreciate artworks.

In the fields of plastic art criticism and visual arts, Feldman is considered one of the most prominent American researchers. He developed an inductive systematic critical methodology based on dialogue and discussion, aiming to enhance the viewers' aesthetic sense. Although this method is based on the deduction, description, analysis, interpretation, and then the evaluation of an artwork, explaining any artistic work must be based on discussion to reveal its meanings, clarify their importance and then ask several questions to pass a descriptive judgment for this work, based on a systematic sequence from easiest to hardest, and the specified part to the whole.

After that, there is a process of reading and analyzing the artwork in terms of linking its early elements with colors and general form; i.e., joining both the part with the whole and confirming the themes, purpose and message it conveys. The process of evaluation here must be objective and unbiased. Surely, this methodology would contribute to stimulating critical thinking throughout holding public discussions addressing the artwork. Furthermore, students also need to be familiar with the history of art, art criticism and practical artistic activities to enhance their aesthetic sense and shaping their critical, conversational personality. This method is also characterized by following a gradual fashion from the easiest to the hardest and from the whole to the part (Belcoure, 2010: 99-102).

The researchers believe that Feldman's Model of Art Criticism is a largely philosophical method, as it follows the method of asking questions with precise ramifications within the artistic framework of the work and the artist in order to make a final judgment. It begins with the descriptive process, which is based on several questions, including the name of the artist and the date of the creation of the work? But it did not seem to occur to Feldman that there are many artworks of unknown origin in terms of name and history, or a group of artists may participate in the creation of a single piece, as in Islamic art, which is characterized as mainly collective art, and it may sometimes be without a title, in addition to the disclosure process. Determining the components and materials of a work may be marred by a kind of vague guess, which is sometimes based on the conclusions of studies of historians and writers to come up with a descriptive formula for a work, which may raise doubts about the validity of a description. As for the stage of work analysis, it is a long stage and requires that the critic be well-versed in fields of art history, aesthetics and even psychology. Thus, this method may not be suitable for application in the field of public education, as it requires a deep specialization and a focused analytical reading of the contents of a work. The third step of this method is the stage of interpretation, which is like someone trying to solve a puzzle based on metaphysical myths, because there are optical illusions in many works of art, or works may be conceptual, compositional, and digital art. All this must generate a conclusion interpreting the artist's message based on asking several questions. As such, it may not be suitable for contemporary art in which electronic devices and the virtual world interfere (Hedayat, 2014: 25). Therefore, researchers believe that this method is somewhat outdated and requires reformulation in order to suit the development of digital art. It must be revived to encompass the new to keep pace with the era in which technological progress is accelerating at all levels, including the visual arts. There are even some electronic applications based on Feldman's Model of Art Criticism that carry out all the stages using data that are pre-programmed, to provide a judgment on the value of a work with infinite accuracy and complete objectivity that is far from guesswork and conclusion.

2. Study Plan

2.1. The Problem of the study

The problem of the current study is based on formulating an educational program to teach students the methods of artistic criticism that depends mainly on Feldman's critical method, contributing therefore to the enhancement of critical thinking skills among students of primary schools in general, and students of art education course in particular. Thus, it would enrich and enhance the level of the teaching methods and educational outcomes, through activating the deductive skills and reflecting on the artwork, and through motivating students to analyze and take notes about the work to be discussed afterwards. The study problem focuses on answering the main question, which is: "Is there any statistically significant difference at ($\alpha = 0.05$) between the mean scores of the performance of the study sample in each of the individual domain of the critical performance test and the total score in light of the used educational program (Traditional program, proposed program to implement Feldman's Model of Art Criticism)?"

The following null hypothesis stemmed from the question:

"there is no statistically significant difference at ($\alpha = 0.05$) between the mean scores of the performance of the study sample in each of the individual domain of the critical performance test and the total score in light of the used educational program (Traditional program, proposed program to implement Feldman's Model of Art Criticism".

The Importance of the Study

The importance of the current study stems from its attempt to address Feldman's critical method and its effect on enhancing critical thinking skill among students of primary schools in general, and students of art education in particular. Therefore, addressing such an issue meets the following needs:

1. The need for art students and those interested in the field of art criticism to get acquainted with the various topics and methods that employ art criticism in art education course as stated in the current study.
2. It provides an opportunity for broad knowledge and philosophical horizons related to employing art criticism in art education.

2.2. Objectives of the study:

The present study aims to:

1. Determining art criticism methods that can be applied in art education.
2. Highlighting the multiplicity of art criticism methods and applications in art education.

2.3. Methodology

The researchers employed a semi-experimental design based on a visual test and the application of the proposed program on primary school students (8th, 9th and 10th grades). The sample of the study was divided into two groups: an experimental group of (33) students selected from Dahiyat Prince Hasan Elementary School for Boys, in Amman, during the academic year (2019-2020 AD); and a control sample of (37) students selected from several schools in Amman.

2.4. Instruments of the Study:

2.4.1. First: A proposed program based on Feldman's critical method

Adopting a systematic, inductive methodology based on dialogue and discussion, the researchers developed an educational program based on Feldman's method of art criticism, with the aim of enhancing students' aesthetic sense. Although this method is based on the deduction, description, analysis, interpretation, and then the evaluation of an artwork, explaining any artistic work must be based on discussion to reveal its meanings, clarify their importance and then ask several questions to pass a descriptive judgment for this work, based on a systematic sequence from easiest to hardest, and the specified part to the whole. After that, there is a process of reading and analyzing the artwork in terms of linking its early elements with colors and general

form; i.e., joining both the part with the whole and confirming the themes, purpose and message it conveys. The process of evaluation here must be objective and unbiased. Surely, this methodology would contribute to stimulating critical thinking throughout holding public discussions addressing the artwork. Furthermore, students also need to be familiar with the history of art, art criticism and practical artistic activities to enhance their aesthetic sense and shaping their critical, conversational personality. This method is also characterized by following a gradual fashion from the easiest to the hardest and from the whole to the part, and vice versa, based on four steps as follows (Emery, 2002: 35).

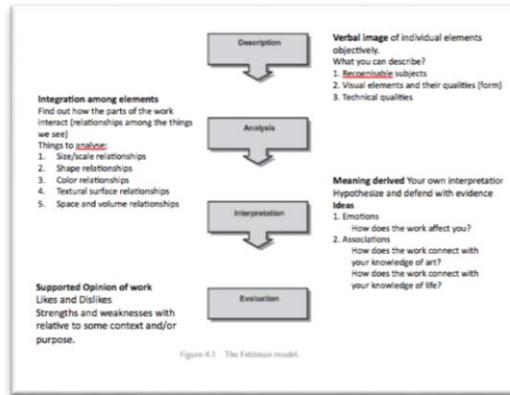


FIG. 1. Feldman's Model of Art Criticism (SEC3AEP, n.d.). <https://sites.google.com/site/nyghsec3aep/writing-about-art>

1. Description

Feldman defines “*Description*” as a procedure of making a list containing the components of an art work; i.e., to identify the visible components (Carney, 1994: 14). This step is the first step in Feldman's method of art criticism, during which all the visual components of an artwork are identified and determined. It also includes recording all observations about these elements; i.e., what is important and remarkable at first glance, or anything having an expressive connotation related to artist’s intended meaning, taking into account not to describe an artwork as a bad or good.

In case of failure to obtain information related to the names of the most important formal components, shapes and elements of an artwork, the historians of art and artistic history and anyone who knew the work can be asked for help in order to come up with a clear idea related to the artist’s intended meaning he/she wants to convey through his work (Qazzaz, 2001: 67). However, there are some exceptions especially for the Islamic art, since it is a collective decorative art, conveys mainly a religious utilitarian message, indicating it is free of subjectivity and privacy of the artistic product. In such case the background and name of the drawer remains unknown due to the aforementioned considerations. On the other hand, we can clearly see all the descriptive details of Greek and Roman artworks, and the modern European artworks as well. The viewer can read the artist's name and the date of the works. Therefore, the description process can be summarized into two basic steps:

Step 1: It is the stage of gathering general information about the components of an artwork and its creator.

Step 2: It is a stage of describing the specificity and the essence of that work in a clearer and more explicit way, taking into account the importance of identifying the intended meanings of the visual and formal components and symbols, without rushing to pass judgment about the aesthetic value of an artwork. Furthermore, there is a need for individuals to be acquainted with to know technology and the material used in the production of an artwork.

2. Formal Analysis

In this phase we try to reveal the message of the work, with the attention to the cohesion between elements and shapes together, in order to reveal the constituent nature of the art subject, the modality of broaching the subject in term of style and technique used in painting, and by noticing the elements' synthetic relationship and the artistic influence that every element left in the viewer. Additionally, the system followed in painting the work must be determined, as it leads us to define the content that summarizes the aspects of the work. Feldman defines criticism as "A method of gathering evidence to Interpret and judge the artwork", this shows that the reviewer must have an extensive knowledge of art history, aesthetics, and color theories, to be able to express the sensory conceiving through elicit ideas from the meanings in the painting, and based on this the basic purpose of the work is inferred.

3. Interpretation

The third phase in Feldman's Model of Art Criticism. Interpretation is the process of clarifying and translating the meanings of the work by explaining its elements with a well-considered logical guess concerning the whole and possible meaning from the painter expressive message, and what he was thinking, this can be done through the visual perceptions conceiving of the art scene and the cohesion between the elements of the work in general. This phase is considered one of the hardest and most important phases in criticism; as it gives an explanation based on the visual facts and information gathered concerning the work (Qazzaz, 2001: 35).

4. Judgment

The final phase in Feldman's Model of Art Criticism, where the work is judged to give it a certain value (the work has a value or not). After analyzing the questions is finished, we need to compare the work with the other works of the same artist according to special criteria for sentencing the criticism judgment. In this phase, before sentencing, we have to take into account attributing that the work to the greatest number of similar works and this is called historical models. The sentencing process got to be based on expertise of the painter as well; as the accumulation of this experience will take place in parallel with the production abundance, which has a role in the value of the work related to the artist's privacy.

2.4.2. Pre-Post-Test

The test included the following five paintings:

1. Girl with a Mandolin (Fanny Tellier), 1910, by Picasso

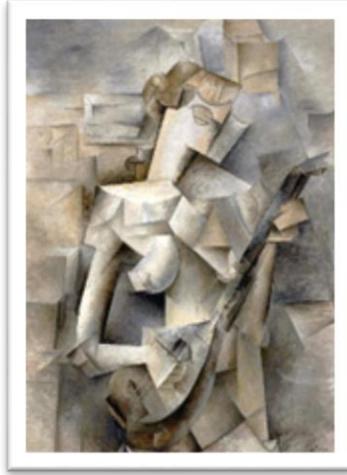


FIG. 2. Pablo Picasso, 1910, Girl with a Mandolin (Fanny Tellier), oil on canvas, 100.3 x 73.6 cm, Museum of Modern Art New York..<https://www.moma.org/collection/works/80430>

2. The Fifer, by Edouard Manet, 1870



FIG. 3. The Fifer or Young Flautist is a painting by French painter Édouard Manet, made in 1866<https://santhatela.com.br/edouard-manet/manet-o-tocador-de-pifaro/>

3. The Scream, by Edvard Munch, 1893

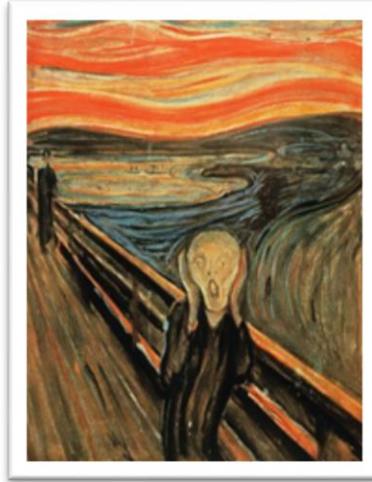


FIG. 4. The Scream is the popular name given to a composition created by Norwegian Expressionist artist Edvard Munch in 1893 <https://www.artsy.net/artwork/edvard-munch-the-scream>

4. The Starry Night, Vincent van Gogh, 1889



FIG.5. The Starry Night is an oil on canvas painting by Dutch Post-Impressionist painter Vincent van Gogh <https://www.gettyimages.ae/photos/vincent-van-gogh>

5. The Persistence of Memory, by Salvador Dali, 1931



FIG. 6. Salvador Dalí. (Spanish, 1904-1989). The Persistence of Memory. 1931. Oil on canvas
https://www.moma.org/learn/moma_learning/salvador-dali-the-persistence-of-memory-1931/

After that, students criticize these works according to Feldman's Model of Art Criticism, by answering the questions included in the test as follow:

1- Description

- a. What is the artist's name? Does he have an artistic history?
- b. What is the name of the work? When and where it was painted?
- c. What are the place and the date of the work?
- d. What are the measurements and size of the work and the materials used in painting it?
- e. What can you see in the work? (Precise description of visual work elements such as trees, sky, the elements of the cues movement, line, and light, and what your explanation? After that, describe the technical artistic traits used in painting the work).

2- Formal Analysis

- a. How the lines were painted, noting their sizes, motor symmetry and revealing similarities?
- b. What are the focal points in the work (Personal, scene, motor)?
- c. Are there language-indicative symbols (letters, inscriptions) and what's the relationship between them?

3- Interpretation

- a. What is the criticism formula used in criticizing the work (Tragic, hideous, comic)?
- b. Is the work reminding us with another art work similar in term of subject and idea?
- c. What is the cohesion between the ideas of this work with other similar events in the world?

4- Judgment

- a. What are the characteristics and features of the work which enable us to make a judgment if the work has a value or not?

- b. What are the criteria that can be followed in the process of assisting the viewer in sentencing the work?
- c. Is the work original?

2.5. Equivalence between the Study Groups in the Critical Performance Pre-Test in Art Education

In order to examine the equivalence between the study groups in critical performance pre-test in art education, total means and standard deviations were calculated for the study sample performance on the critical performance test in art education according to the used educational program (Traditional program, proposed program to implement Feldman's Model of Art Criticism) as shown in table (1).

| Educational Program Used | Means | Std. Devi. |
|--|-------|------------|
| Traditional Program | 15.05 | 3.46 |
| Proposed program to implement Feldman's Model of Art Criticism | 15.42 | 7.05 |

Table 1. Total Means and Standard Deviations of the Study Sample Pre-Performance on the Items of Critical Performance Test According to the Used Educational Program

Table (1) shows that there is an apparent difference between the total mean scores of the study sample pre-performance on the test items according to the used educational program. In order to define the statistical significance of the apparent difference T-Test for Two Independent Samples was used, as shown in table (2).

| Educational Program Used | Mean | Std. Devi. | T | df | Sig. |
|--|-------|------------|--------|----|-------|
| Traditional Program | 15.05 | 3.46 | -0.284 | 68 | 0.778 |
| Proposed program to implement Feldman's Model of Art Criticism | 15.42 | 7.05 | | | |

Table 2. Results of T-Test for Two Independent Samples to Compare Total Means of the Study Sample Pre-Performance on the Items of Critical Performance Test According to the Used Educational Program

It can be noted from table (2) that T value for the used educational program was (-0.284, Sig. = 0.778) which is more than ($\alpha = 0.05$), and this shows that there is no statistically significant difference in the total score of the performance of the two groups on the items of critical performance test in art education. Therefore, it could be concluded that the two groups were equivalent.

3. Variables of the Study

The study addressed the following independent and dependent variables:

- Independent variable: The used educational program (Traditional program, proposed program to implement Feldman's Model of Art Criticism)

- Dependent variable: Includes the total score of the domains of critical performance test, and is expressed by the students' performance on the test items total score, and on the items of each domain of the test (description, formal analysis, interpretation, and judgment).

3.1. Statistical Analysis

To answer the study, question the total observed means, standard deviations, and modified means for the study groups' (Experimental, Control) performance on the critical performance test were calculated. To define the differences significance between the post means according to the used educational program, ANCOVA was used. Furthermore, means, standard deviations, and modified means were calculated for the study groups' performance on each domain of the test individually, and the significance difference between the means score according to the used educational program were calculated. MANCOVA and Eta Square were calculated to define the effect size of the used educational program.

4. Results of the Study

First Question: "Is there any statistically significant difference at ($\alpha = 0.05$) between the mean scores of the performance of the study sample in each of the individual domain of the critical performance test and the total score in light of the used educational program (Traditional program, proposed program to implement Feldman's Model of Art Criticism)?"

The following null hypothesis stemmed from the question:

"There is no statistically significant difference at ($\alpha = 0.05$) between the mean scores of the performance of the study sample in each of the individual domain of the critical performance test and the total score in light of the used educational program (Traditional program, proposed program to implement Feldman's Model of Art Criticism)".

To answer this question and to investigate the hypothesis; there is a need to verify the significance of the difference mean scores of the performance of the study sample in each individual domain of the critical performance test and the total score, in light of the used educational program.

- Performance on each of the individual domains of critical performance test

Means and standard deviations were calculated for the pre and post-performance of the study sample and the modified post-performance on each domain of the critical performance test in art education (description, formal analysis, interpretation, and judgment) according to the used educational program, as shown in table (3).

| Level | Educational Program Used | Pre-Performance | | Post-Performance | | Modified Post-Performance | |
|-----------------|--|-----------------|------|------------------|------|---------------------------|------|
| Description | Traditional Program | 4.41 | 2.19 | 4.32 | 2.06 | 4.34 | 0.39 |
| | proposed program to implement Feldman's Model of Art Criticism | 4.12 | 2.36 | 19.27 | 2.59 | 19.25 | 0.41 |
| Formal Analysis | Traditional Program | 3.89 | 1.52 | 4.68 | 1.49 | 4.68 | 0.25 |
| | proposed program to implement Feldman's Model of Art Criticism | 4.09 | 2.48 | 12.00 | 1.71 | 12.00 | 0.27 |
| Interpretation | Traditional Program | 3.51 | 1.24 | 4.73 | 1.28 | 4.72 | 0.23 |
| | proposed program to implement Feldman's Model of Art Criticism | 3.88 | 2.70 | 12.09 | 1.61 | 12.10 | 0.24 |
| Judgment | Traditional Program | 3.24 | 1.28 | 4.92 | 1.28 | 4.92 | 0.21 |
| | proposed program to implement Feldman's Model of Art Criticism | 3.33 | 1.59 | 12.36 | 1.37 | 12.37 | 0.22 |

Table 3. Means and Standard Deviations for the Pre and Post-Performance of the Study Sample and the Modified Post-Performance on Each Domain of the Critical Performance Test in Art Education according to the Used Educational Program

Table (3) shows that there are statistically significant differences between the pre and post-means score for the performance of the experimental group who was taught using the proposed program to implement Feldman's Model of Art Criticism, and statistically significant differences between the post-means scores for the performance of the study groups (Experimental, control).

In order to define the statistical significance for the post-apparent differences according to the used educational program after neutralizing the pre-differences in the performance of the study groups on each domain of the critical performance test in art education (description, formal analysis, interpretation, and judgment); One-Way MANCOVA was used, as shown in table (4).

| Source of Variance | Domain | Total Squares | df | Means Average | F | Sig. | Effect Size |
|----------------------------------|-----------------|---------------|----|---------------|-------|-------|-------------|
| Covariance (Pre-Description) | Description | 0.055 | 1 | 0.055 | 0.010 | 0.921 | |
| | Formal Analysis | 0.536 | 1 | 0.536 | 0.228 | 0.634 | |
| | Interpretation | 0.095 | 1 | 0.095 | 0.049 | 0.825 | |
| | Judgment | 0.066 | 1 | 0.066 | 0.041 | 0.840 | |
| Covariance (Pre-formal Analysis) | Description | 4.344 | 1 | 4.344 | 0.779 | 0.381 | |
| | Formal Analysis | 17.623 | 1 | 17.623 | 7.504 | 0.008 | |
| | Interpretation | 9.281 | 1 | 9.281 | 4.831 | 0.032 | |
| | Judgment | 9.769 | 1 | 9.769 | 6.036 | 0.017 | |
| Covariance (Pre-Interpretation) | Description | 0.582 | 1 | 0.582 | 0.104 | 0.748 | |
| | Formal Analysis | 6.889 | 1 | 6.889 | 2.934 | 0.092 | |
| | Interpretation | 3.220 | 1 | 3.220 | 1.676 | 0.200 | |

| | | | | | | | |
|--|-----------------|-----------------|-----------|----------|-----------------|--------------|--------------|
| | Judgment | 4.216 | 1 | 4.216 | 2.605 | 0.111 | |
| Covariance (Pre- Judgment) | Description | 0.603 | 1 | 0.603 | 0.108 | 0.743 | |
| | Formal Analysis | 0.226 | 1 | 0.226 | 0.096 | 0.757 | |
| | Interpretation | 0.984 | 1 | 0.984 | 0.512 | 0.477 | |
| | Judgment | 0.001 | 1 | 0.001 | 0.001 | 0.981 | |
| The Used Educational Program Hotelling's Trace=18.209 Sig. = 0.000* | Description | 3779.164 | 1 | 3779.164 | 677.631* | 0.000 | 0.914 |
| | Formal Analysis | 910.056 | 1 | 910.056 | 387.526* | 0.000 | 0.858 |
| | Interpretation | 926.261 | 1 | 926.261 | 482.165* | 0.000 | 0.883 |
| | Judgment | 943.669 | 1 | 943.669 | 583.007* | 0.000 | 0.901 |
| Error | Description | 356.930 | 64 | 5.577 | | | |
| | Formal Analysis | 150.296 | 64 | 2.348 | | | |
| | Interpretation | 122.947 | 64 | 1.921 | | | |
| | Judgment | 103.592 | 64 | 1.619 | | | |
| Total | Description | 4264.343 | 69 | | | | |
| | Formal Analysis | 1109.843 | 69 | | | | |
| | Interpretation | 1087.200 | 69 | | | | |
| | Judgment | 1085.143 | 69 | | | | |

* Significant at ($\alpha = 0.05$)

Table 4. One-Way MANCOVA for the Mean Scores of the Study Sample Post-Performance on each Domain of the Critical Performance test in Art Education according to the Used Educational Program

By reviewing table (4) it can be noted that the significance values for the used educational program and the domains (description, formal analysis, interpretation, judgment) were less than ($\alpha = 0.05$). Therefore, the first null hypothesis rejected and the alternative hypothesis accepted which states: "there is a statistically significant difference at ($\alpha = 0.05$) between the mean scores of the performance of the study sample in each of the individual domain of the critical performance test in light of the used educational program (Traditional program, proposed program to implement Feldman's Model of Art Criticism).

By reviewing mean scores it can be noted that the statistically significant difference in favor of the experimental group who was taught using the proposed program to implement Feldman's Model of Art Criticism, where the modified mean scores more than the modified mean scores for the performance of the control group who was taught using the traditional program. Furthermore, effect size was calculated using Eta Square; it values for the domains of critical performance test in art education were (description = 0.914, formal analysis = 0.858, interpretation = 0.883, judgment = 0.901) respectively, and this means that (91.4%, 85.8%, 88.3%, 90.1%) of the variance (improvement) in the post-performance of the study sample on each domain of the critical performance test in art education (description, formal analysis, interpretation, judgment) was due to the proposed program to implement Feldman's Model of Art Criticism. The proposed tutorial based on Feldman's critical method. Benjamin Constant indicated that understanding and appreciating artistic works is mainly due to artistic and aesthetic practices and reading artworks that in turn are reflected on the

connoisseur of those works, which makes him aware of the arts, whether those arts are visual, kinetic, or other (Gladston, 2015: 17).

- Total Performance on the domains of critical performance test

Means and standard deviations were calculated for the pre and post-performance of the study sample and the modified post-performance on the total performance on the domains of critical performance test according to the used educational program (Traditional program, proposed program to implement Feldman's Model of Art Criticism), as shown in table (5).

| Educational Program Used | Pre-Performance | | Post-Performance | | | |
|--|-----------------|------------|------------------|------------|---------------|------------|
| | Mean | Std. Devi. | Mean | Std. Devi. | Modified Mean | Std. Error |
| Traditional program | 15.05 | 3.46 | 18.65 | 4.22 | 18.67 | 0.79 |
| proposed program to implement Feldman's Model of Art Criticism | 15.42 | 7.05 | 55.73 | 5.42 | 55.70 | 0.84 |

Table 5. Means and Standard Deviations for the Pre and Post-Performance of the Study Sample and the Modified Post-Performance on the Total Performance on the Domains of Critical Performance Test according to the Used Educational Program

Table (5) shows that there is an apparent difference between the pre and post-mean scores for the performance of the experimental group who was taught using the proposed program to implement Feldman's Model of Art Criticism, and an apparent difference between the post-mean scores for the performance of the study groups (Experimental, Control). To identify the statistical significance for the post-apparent differences according to the used educational program, and after neutralizing the pre-differences in the performance of the study groups on the total performance on the domains of the critical performance; One-Way ANCOVA was used, as shown in table (6).

| Source of Variance | Total Squares | df | Means Average | F | Sig. | Effect Size |
|--------------------------|---------------|----|---------------|------------------|--------------|--------------|
| Pre-Test (Covariance) | 27.434 | 1 | 27.434 | 1.183 | 0.281 | |
| Educational Program Used | 23896.870 | 1 | 23896.870 | 1030.605* | 0.000 | 0.939 |
| Error | 1553.544 | 67 | 23.187 | | | |
| Total | 25561.843 | 69 | | | | |

* Significant at ($\alpha = 0.05$)

Table 6. Results of One-Way ANCOVA for the Means Scores of the Post-Performance of the Study Sample on the Total Performance of the Domains of Critical Performance Test according to the used educational Program

The previous table shows that the value of the significance for the used educational program is (0.000) which is less than ($\alpha = 0.05$). Therefore, the second null hypothesis rejected and the alternative hypothesis accepted which states: "there is a statistically significant difference at ($\alpha = 0.05$) between the mean scores of the performance of the study sample in each of the total performance of the domains of the critical performance test in light of the used educational program (Traditional program, proposed program to implement Feldman's Model of Art Criticism).

Conclusion

By reviewing mean scores it can be noted that the statistically significant difference in favor of the experimental group who was taught using the proposed program to implement Feldman's Model of Art Criticism, where the modified mean scores more than the modified mean scores for the performance of the control group who was taught using the traditional program. Furthermore, effect size was calculated using Eta Square; it values was (0.939), which means that (93.9%) of the variance (improvement) in the post-performance of the study sample on the total performance of each domain of the critical performance test was due to the proposed program to implement Feldman's Model of Art Criticism.

This result shows the ability of the educational program to achieve its educational goals and it is recommended to use it in the educational process. Gehlen pointed out that teachers must bear in mind the multiplicity of criticism methods and understand that some of them may be more appropriate than others in certain educational conditions (Wulf, 2007: 47). As for Stolnitz, we can devote the teaching of aesthetic criticism by examining the relationship between critical philosophy and aesthetics. Therefore, it considers that the philosophy of criticism tests the concepts that form the basis of individuals' thinking and their reactions to art (Smith, 1991: 76-78). Hamblen discusses a group of researchers who have found some social benefits of studying criticism and artistic appreciation within art education. The most prominent of these benefits are: in an aesthetically-open audience in light of cognitive development, and aesthetic education through talking about art in the field of artistic education and perception. The largest of the social and historical contents conveyed to us by artistic works include the development of the emotional sense of feeling, the development of the emotional sense of feeling, and the development of visual capabilities for the appropriate choice of what the human needs in the fields of industrial and architectural production (Hamblen, 1987: Published Online: 28.12.2015).

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Visual References

- FIG. 1.** Feldman's Model of Art Criticism(SEC3AEP, n.d). <https://sites.google.com/site/nyghsec3aep/writing-about-art>. (It was referenced on 25.09.2020).
- FIG. 2.** Pablo Picasso, 1910, Girl with a Mandolin (Fanny Tellier), oil on canvas, 100.3 x 73.6 cm, Museum of Modern Art New York. <https://www.moma.org/collection/works/80430>. (It was referenced on 08.09.2020).
- FIG.3.** The Fifer or Young Flautist is a painting by French painter Édouard Manet, made in 1866 <https://santhatela.com.br/edouard-manet/manet-o-tocador-de-pifaro/>. (It was referenced on 09.09.2020).
- FIG. 4.** The Scream is the popular name given to a composition created by Norwegian Expressionist artist Edvard Munch in 1893

<https://www.artsy.net/artwork/edvard-munch-the-scream>. (It was referenced on 05.10.2020).

FIG. 5. The Starry Night is an oil on canvas painting by Dutch Post-Impressionist painter Vincent van Gogh <https://www.gettyimages.ae/photos/vincent-van-gogh>. (It was referenced on 05.10.2020).

FIG. 6. Salvador Dalí. (Spanish, 1904-1989). The Persistence of Memory. 1931. Oil on canvas https://www.moma.org/learn/moma_learning/salvador-dali-the-persistence-of-memory-1931/. (It was referenced on 05.09.2020).