Criticism Questioning Strategy For Critical Thinking

Rusmawati Ghazalia.a, Maithreyi Subramaniam (Ph.D.)b, Sabzali Musa Kahn (Ph.D.)c, Rainal Hidayat Wardi (Ph.D.)d, Syed Muhammad Ahmad Sherazie, Zamrudin Abdullah.e

a Cultural Centre, University of Malaya, 50603 Kuala Lumpur, Malaysia
b 15, Jalan PJU 1A/43H Ara Damansara, 47301 Petaling Jaya, Selangor.
c Academy of Malay Studies, Universiti Malaya, 50603 Kuala Lumpur, Malaysia
d Faculty of Art & Design, Universiti Teknologi MARA, 40450 Shah Alam, Selangor, Malaysia
e Berjaya Ros
* corresponding author: rusma362@gmail.com

Abstract
This study adopted 30 students enrolled design studio subject, a combination of Media and Creative Studies and Journalism in Chinese programme students from the second year of the respective degree programs using Hamblen’s model art criticism approach in design studio course at a higher learning institution. This research employed the quasi-experimental design, a single-group interrupted time series-design to measure the students' academic achievement. The data collection involved two instruments, mainly teaching module and five set questions of the test. The objective was to determine students' academic achievements. The statistical procedure namely descriptive statistics was used to measure means and standard deviations; and inferential statistics. Repeated ANOVA was used to measure the differences in five set questions of test scores and lessons (studio art productions) scores of students across of time spent in the 14 weeks were employed. From the findings it can be concluded all the 30 students tested have revealed a reasonable amount of developmental progression in their tests, whereas for lessons (studio art productions) scores, students were able to make criticism or critical judgment of their artwork by adapting a good understanding. The effectiveness of Hamblen’s model displayed students' good understanding of art criticism in their tests and lessons (studio art productions), evidently showed there was substantial increase in terms of students' critical thinking.

Keywords: Hamblen’s Model, Criticism questioning, Inquiry to art appreciation, Critical thinking

Introduction
In this digital era, art criticism (inquiry to art appreciation) found to be neglected by many art schools, colleges or universities, although artistic knowledge is found to be the primary component apart from studio art production in most art curriculums. The lack of concern towards teaching of art criticism at almost all levels of art programs, therefore art criticism must be given consideration and importance in the process of teaching and learning of art education. Most of the times, students do not know what to say, how to go about it, or they are fearful of making the wrong judgments. This is because majority of art students are only keen in making studio art production and might only have little or dull way of writing their critical judgment (Harrinni Md Noor & Zarina Samsudin, 2016; Ali Nouri & Soheila Farsi, 2018). Looking at the teaching perspective, art educators having difficulty to include
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