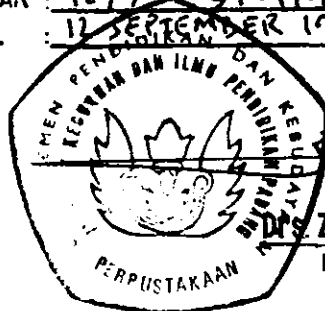PANITIA SEMINAR
PENYUSUNAN BUKU PANDUAN PENILAIAN HASIL BELAJAR
MAHASISWA IKIP PADANG

PENILAIAN BELAJAR SENI, MUSIK DAN TARI

Oleh : Dr. Ibenzani Usman

PADANG, 22 - 23 JANUARI 1990
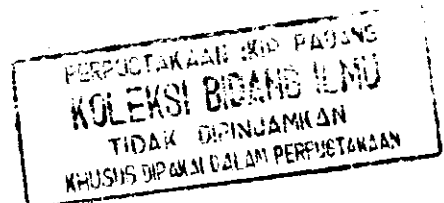
UPT PERPUSTAKAAN
IKIP PADANG

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3 Januari 1990

Kepada : Yth.
Dr. Ibenzani Usman (FPBS)
di IKIP Padang
Padang

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Dengan hormat,

Dalam rangka persiapan penyusunan Buku Panduan Penilaian Hasil Belajar Mengajar IKIP Padang, maka perlu diadakan Seminar.

Seminar ini merupakan wadah untuk menampung semua gagasan, inspirasi dan hakekat bidang Studi setiap Jurusan dan Fakultas yang ada dalam lingkungan IKIP Padang. Hasil Seminar tersebut di atas akan dijadikan sebagai bahan masukan bagi Panitia Ad-hoc bagi penyusunan Buku Panduan Penilaian Hasil Belajar mahasiswa IKIP Padang.

Seminar itu akan dilaksanakan pada tanggal 22 dan 23 Januari 1990 di IKIP Padang.

Sehubungan dengan hal tersebut di atas, kami mohon kesediaan Saudara Dr. Ibenzani Usman untuk membuat dan menyajikan makalah dengan tema Penilaian Belajar Seni, Musik dan Tari

Dalam penulisan makalah tersebut, kami mengharapkan agar Saudara dapat mempersiapkan antara lain sebagai berikut:
1. perencanaan pengembangan tes/instrumen sampai dengan Scoring (penskoran).
2. format-format yang diperlukan untuk pengadministrasian skor
3. usul pertimbangan untuk menetapkan skor akhir
4. dan lain-lain yang dirasa perlu.

untuk memperoleh gambaran secara terinci tentang seminar ini, bersama surat ini kami kirimkan proposal seminar

Atas perhatian dan bantuan serta kesediaan Saudara untuk membuat dan menyajikan makalah pada Seminar tersebut di atas, kami sampaikan banyak terima kasih.

MILIK UPT PERPUSTAKAAN
IKIP PADANG

A.n. Rektor
Pembantu Rektor I,

Dr. Mohd. Ansyar
NIP 130280100

PENILAIAN BELAJAR SENI, MUSIK, DAN TARI

Oleh : Dr. Ibenzani Usman

Disampaikan pada forum seminar
Evaluasi Pendidikan IKIP Padang
di Aula FPTK IKIP Padang tanggal
22 dan 23 Januari 1990

Pendahuluan

Pertama-tama kami sampaikan ucapan terima kasih yang se-
besar-besarnya kepada Rektor IKIP Padang, melalui Pusat Testing
dan Evaluasi Pendidikan IKIP Padang selaku penyelenggara semi-
nar, yang telah memberi kehormatan dan kepercayaan kepada kami
menyampaikan makalah dalam kesempatan ini. Selain ucapan teri-
ma kasih kami juga ingin memohonkan maaf kepada segenap sidang
hadirin atas makalah ini yang sesungguhnya berada di luar di-
siplin keilmuan kami. Namun bertolak dari modal dasar pengalam-
an mengajar di Jurusan Seni Rupa dan Keterampilan Kerajinan
FPBS IKIP Padang selama lebih dari 26 tahun dan pernah pula mem-
bantu-bantu di ASKI Padang Panjang dan Jurusan Sendratasik FPBS
IKIP Padang, kami coba menyampaikan beberapa bahan masukan me-
lalui judul "Penilaian Belajar Seni, Musik, dan Tari" ke dalam
forum ini sejauh kemampuan yang ada pada kami. Mudah-mudahan
ada yang dapat terjaring kedalam sasaran seminar ini.

Jadi ruang lingkupnya tidak dapat keluar dari penilaian
belajar di bidang studi seni rupa dan sendratasik.

Kalau kami tidak salah tafsir, permasalahan terungkap pada
Terms of Reference yang disampaikan kepada kami adalah sebagai
berikut : Bagaimana mempersempit variabelitas pengertian dan

-1-

hakekat antero bidang studi sehingga secara makro dapat diwujudkan suatu sistem dan mekanisme kerja penilaian yang menghasilkan "nilai" dalam kesatuan makna.

Secara mikro tentu hal ini akan langsung berhadapan dengan dilema yang tidak mudah mencarikan jalan keluarnya. Hal ini dapat dipahami mengingat perbedaan hakekat bidang studi di seantero jurusan dan fakultas yang terdapat di IKIP Padang, seperti telah disinyalir juga di dalam TOR, sehingga model-model Penilaian dengan Acuan Norma (PAN) atau Penilaian dengan Acuan Patokan (PAP) memberi pengertian yang berbeda-beda pula bagi setiap dosen. Namun demikian kembali dilihat secara makro, tentu ada celah-celah yang mungkin dapat diisi sebagai upaya kearah pencapaian tujuan yang diharapkan. Sejauh apa yang pernah kami amati celah-celah itu ada pada variabelitas itu sendiri.

Variabelitas Bidang Studi Seni

Seni adalah wujud budaya fisik masyarakat suatu bangsa. Sebagai wujud budaya fisik seni mampu memproyesikan wujud budaya tingkah laku berpola yang diekspresikan dalam hal-hal yang bersifat seremonial. Sebagai wujud budaya fisik seni juga mampu membangun citra (image) yang terkandung dalam wujud budaya ideal yang menguak tabir nilai, norma, aturan khusus dan perangkat keyakinan suatu masyarakat dan bangsa[1]. Sekalipun seni itu merupakan hasil ciptaan orang perorangan, kenyataannya pun akan demikian juga.

Dari ungkapan di atas ada benarnya bila suatu teori mengungkapkan bahwa suatu karya seni selalu didukung oleh tiga macam nilai, yaitu nilai filsafat, nilai kejiwaan dan nilai fisik itu sendiri[2]. Nilai-nilai itu bersumber pada unsur-unsur

bidang filsafat, bidang ilmu jiwa dan fisik seni seperti garis, warna, nada, irama, gerak dan sebagainya. Oleh karena itu studi seni memerlukan bantuan ilmu pengetahuan dasar yang dipungut dari disiplin ilmu pengetahuan lain seperti, ilmu sejarah, Sosiologi, anthropologi budaya, dan filsafat. Ilmu-ilmu pungut itu terhimpun dalam beberapa mata kuliah seperti :

-di <u>Jurusan</u> <u>Seni</u> <u>Rupa</u> : Sejarah Seni Rupa, Filsafat Seni/ Estetika, Apresiasi/Tinjauan seni.

-di <u>Jurusan</u> <u>Sendratasik</u>: Sejarah Musik/Tari, Estetika Musik/ Tari, Apresiasi Musik/Tari dan Tin- jauan Musik dan Tari.

Semua matakuliah di atas termasuk kepada kelompok mata kuliah pengetahuan dasar seni.

Seni sebagai wujud budaya fisik mempunyai wajah seribu satu muka. Hal ini terjadi karena seni memang merupakan hasil dari dunia kreativitas. Tidak pernah hasil suatu karya seni merupakan pengulangan dari karya seni lainnya. Itu pulalah yang menyebabkan variabelitas bidang seni itu amat luas sekali. Walau demikian keadaannya variabelitas dalam seni itu masih da- pat dikelompokkan kedalam tiga bagian besar. Kelompok yang men- jurus kepada aspek penglihatan (Seni Rupa), pendengaran (musik) dan kedua aspek dan gerakan (tari)[3]. Masing-masing kelompok inipun masih ber-variabilitas. Akan tetapi bila hal ini dikait- kan dengan studi seni itu sendiri, hal ini akan bermuara di alam kreativitas. Kreativitas adalah suatu proses yang di dalammya terdapat tiga tahapan kegiatan. Tahap permulaan, disebut juga masa inkubasi atau incept, adalah tahap munculnya inspirasi, perenungan dan pematangan konsep gagasan. Tahap tindak nyata, dimana seluruh potensi pelaku proses kreatif (misalnya seniman) dikerahkan secara aktif dan intensif. Dalam tahap ini pelaku

mengerahkan semacam instrumental input berupa keterampilan, sarana, dan lingkungan; serta fundamental input berupa originalitas, apresiaai dan identitas. Kemudian tahap akhir, yaitu tahap penyelesaian dari suatu karya (Karya seni misalnya).[4]

Betapapun bentuk dan sifatnya proses kreatif bidang seni, dalam studi seni sebagai proses belajar mengajar, hal ini akan tertampung dalam satu pola saja, yaitu proses belajar mengajar yang dituangkan kedalam jenis mata kuliah praktikum. Dalam hal ini mahasiswa diberikan teori atau pengetahuan terapan kemudian mereka melakukan kegiatan mandiri mengeksperimentkan atau mempraktekkan teori terapan tersebut. Mata kuliah demikian dapat dicontohkan seperti:

-di <u>Jurusan Seni Rupa</u> : Menggambar Bentuk, Menggambar Ilustrasi, Seni Lukis, Seni Patung, Seni Grafis, Seni Seramik, dsb.

-di <u>Jurusan Sendratasik</u> : <u>Program Studi Tari</u> : Gerak Dasar tari, Praktek Tari, Komposisi Tari, Koreografi dsb.

<u>Program Studi Musik</u>: Teori Musik, Direksi, Praktek vokalia, Praktek instrumentalia, Harmoni dan aransemen dan sebagainya.

Semua mata kuliah tertayang di atas termasuk kedalam kelompok matakuliah praktikum. Kami yakin bahwa istilah praktikum ini akn membawa asosiasi kepada mata-mata-kuliah yang terdapat pada jurusan-jurusan MIPA. Kami tidak tahu persis dimana letak kesamaannya. Kalau perbedaanya tentu banyak sekali. Namun matakuliah praktikum di Jurusan Seni Rupa dan Sendratasik, bentuk kegiatannya seperti sudah dijelaskan di atas yaitu, teori terapan ditambah eksperimentasi.

Memang ada mata kuliah yang aktivitasnya bersifat asah terampil. Dalam hal ini mahasiswa lebih banyak diarahkan kepada kemahiran mewujudkan sesuatu. Misalnya seperti terdapat di:

-**Jurusan Seni Rupa** : Menggambar Anatomi, Menggambar Proyeksi, dan seni tulis.

-**Jurusan Sendratasik**: Gerak Dasar Tari, Notasi Tari, Solfegio, dan Dikte Musik.

Mata-mata kuliah di atas adalah mata-mata kuliah yang mendukung mata-mata kuliah praktikum. Tugas-tugas yang diberikan dalam mata kuliah ini lebih banyak bersifat latihan-latihan. Maksudnya adalah dengan melakukan banyak latihan dalam menggambar anatomi, maka mahasiswa akan mudah menggambar manusia atau hewan secara wajar. Begitu juga dengan latihan gerak dasar tari, mahasiswa akan mudah menarikan sebuah karya tari dengan wajar. Dengan banyaknya berlatih dalm solfegio dan dikte musik, mahasiswa akan mudah menggelarkan karya-karya komponis terkemuka secara wajar. Mata kuliah semacam ini sebetulnya tidak banyak, akan tetapi tidak ada salahnya bila dikelompokkan juga kedalam kelompok Matakuliah Bantu Praktikum.

Jadi Bidang Studi Seni memang banyak variabilitasnya. Namun variabilitas itu hanyalah dalam bentuk media, sarana dan wujudnya. Dalam variabilitas itu juga dapat ditemui celah-celah kesamaan hakekat dan pengertian seperti terlihat dalam pengelompokan, proses kreatif, proses belajar mengajar dan tiga wujud mata kuliahnya : Mata Kuliah Ilmu Pengetahuan Dasar Yang Teoritis, Mata Kuliah Praktikum yang teoritis terapan dan eksperimentasi, dan Matakuliah Bantu Praktikum yang penuh tugas latihan.

Penilaian Belajar Seni

Pada Variabilitas Bidang Studi Seni di atas sudah terlihat tiga kelompok matakuliah yang masing-masingnya tentu memerlukan model pennilaian yang mengacu kepada norma/kriteria dalam bidang

seni itu sendiri. Norma dan kriteria ini sebetulnya sudah ada di dalam masing-masing kelompok mata kuliah. Barangkali yang diperlukan itu adalah semacam matrik dengan lajur-lajur penampung aspek-aspek ukur yang sesuai dengan keperluan masing-masing kelompok mata kuliah.

Sebelum sampai kepada pemilihan dan penetapan matriks yang akan dipakai baiklah ditinjau mengenai apa yang akan dinilai itu. Yang akan dinilai itu tidak lain dari pada perkembangan individu dalam studi seni. Dengan perkembangan berarti kita dihadapkan kepada pertanyaan apa yang telah diperbuat individu itu kemaren, apa pula yang sedang diperbuatnya sekarang dan bagaimana prospek masa depannya. Para ahli di bidang pendidikan seni telah menemukan beberapa kriteria sebagai pegangan bagi dosen ybs untuk mengamati perkembangan individu si mahasiswanya. Conant dan Randall[5] menawarkan empat kelompok kriteria untuk menilai perkembangan individu melalui belajar seni, yaitu Perkembangan kepribadian secara menyeluruh, kompetensi sosial, Kreativitas, dan Paham estetika serta cakap berseni.

Dalam hal perkembangan individu secara total, ada delapan kemampuan yang harus dimiliki, di antaranya mampu berinisiatif, mampu berkonsentrasi dalam menghadapi ekspresi karya seni, dan sebagainya. Dalam kompetensi sosial, mampu menghayati keunikan keunikan, mampu kerja sama dan mampu melihat perkembangan orang lain. Kreativitas mengehendaki lima macam kemampuan diantaranya gairah bereksperimen dengan ide materi dan alat. Paham estetika dan cakap berseni juga ada empat mampu dan dua kemauan.

Keempat kriteria tersebut (perinciannya lihat lampiran) memerlukan pengamatan terus menerus. Sekurang-kurangnya sebanyak 16 kali tatap muka di dalam kelas atau studio. Dalam kaitannya

dengan sistem penilaian IKIP Padang (Buku Pedoman 1989-1990;
38-39), kehadiran dalam kuliah, Keaktifan mahasiswa di dalam
kelas atau studio, dan tugas terstruktur sangat menentukan
sekali, di samping hasil-hasil ujian yang dicapainya.

Perihal kehadiran dan keatifan mahasiswa di kelas dan
studio, idealnya diperlukan semacam checklist yang kriteria-
nya tersebar perkembangan pribadi dan kompetensi sosial tawaran
Conant diatas. Alangkah baiknya bila para dosen (seni) dapat
mempersiapkan checklist menurut matakualiah yang di binanya.
Kemudian dalam hal kreativitas dan pemahaman estetika serta
kemampuan berseni, ini memang memerlukan matrik tersendiri.
Matrik yang cocok ini dapat dipedomani Matrik unsur dan prinsip
disain dari W.J.Gephart's (Lihat lampiran 2 hal 290).[5A)]

Prinsip Disain ada 8 yaitu Unity, Conflict, Dominance,
Repetition, Alternation, Balance, Harmony dan Gradation. Un-
sur disain ada 7 yaitu Line, Value, Color, Texture, Shape, Size,
dan Direktion. Kedelapan Prinsip dihadapkan kepada ketujuh un-
sur disain tersebut. Hasilnya suatu matrik dengan 56 kotak.
Lalu kita lihat hasil tugas terstruktur mahasiswa, misalnya
karya seramik atau tembikar. Lalu kita lihat hubungan prinsip
dan unsurnya. Line dengan Unity baik, beri tanda V, line dengan
Conflict kurang, beri tanda (-), Line dengan Dominance baik
beri lagi tanda (V) dan seterusnya, Begitu juga hubungan value
dengan conflict, dan seterusnya, dan seterusnya sehingga ke 56
kotak itu terisi semuanya. Kalau semua kotak berisi 56 (V),
ini berarti bahwa mahasiswa tersebut telah mencapai tingkat
keberhasilan 100%. Dia dapat diberi A. Bila 45 (V) berarti
menguasai 70%. Dia dapat diberi B. Bila 35 (V) berarti 60%
atau C, 15 (V) = 25% = E.
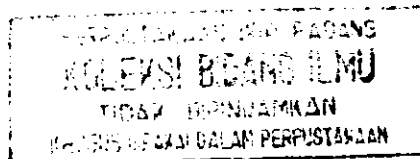
hadir, aktivitas dikelas dan studio perlu diwujudkan dalam suatu checklist. (4) Tugas-tugas terstruktur, dan ujian-ujiannya, disesuaikan dengan bentuk mata kuliahnya, tabulasi score atau matrik. (5) Total score keseluruhannya untuk satu mata kuliah ditawarkan konsep tabel di bawah ini.

DAFTAR NILAI...........
JURUSAN SENI RUPA
MATA KULIAH: MENGGAMBAR ILUSTRASI
.... dst.

| No | NAMA | No BP | Hadir | | Mid | Sem | akhir | |
			Aktif	Tstr			ANK	HRF
		bobot	0,1	0,2	0,2	0,5		
3	Badu	9023123	.7	'8	5.5	7.5		
			0,7	1.6	1.1	3.7	7,1	B

Keterangan : Si Badu BP 9023123

Hadir dan aktif	70%	bobot 0,1 =	0,7
Tugas ter str	80%	bobot 0,2 =	1,6
Mit Tes Sem	55%	bobot 0,2 =	1,1
Ujian akhir Sem	75%	bobot 0,5 =	3,7

Total angka 7,1
huruf B

Pengakhiran (tapi belum berakhir)

Sebagai gambaran tentang 'penilaian belajar seni, musik dan tari'sudah kami sajikan secara ideal seperti tertera di atas. Kami katakan ideal karena kami sudah antarkan masalah penilaian ini sampai ujung jalan gang-gang terkecil, Namun sampai sejauh manakah keikhlasan hati para dosen rela mengantarkan mahasiswa sampai ke ujung-ujung jalan ini.

Kami tidak melihat perbedaan hakekat dan pengertian dalam variabilitas bidang studi seni. Wajahnya memang seribu satu muka, akan tetapi proses kreatif, proses belajar dan teknik evaluasinya berada atau diperadakan dalam satu pola.

Pola seperti tergambarkan di atas

Demikianlah sumbangan pikirin sebagai bahan masukan dari kami sebagai wakil dari bidang studi seni. Bidang seni memang unik, tapi jelas tidak seunik matematik. Mudah-mudahan ada manfaatnya. Sebagai akhir kata dari makalah ini ingin kami sampai sebuah kalimat yang unik di bawah ini.

"Sabukik dapek dibarikan, nan sapinjik tahan dahulu".

Terus terang, saya pribadi sungguh tidak mengerti hakekat kalimat ajaib ini. Mudah-mudahan para hadirin juga tidak mengerti. Karena kita sebagai guru yang baik tidak pernah tahu apa itu "nan sapinjik", apa lagi memiliki yang "sapinjik" itu. Apa lagi yang akan kita tahan-tahan.

Sekianlah. Terima kasih.

Padang, 22 januari 1990

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[6] Howard D. McKinney and W.R.Anderson, *Discovering Music*, American Book Company, New York, 1952, h. 43-57,

Catatan Tambahan:

[1] Hampir dalam beberapa bukunya Koentjaraningrat menyampaikan konsep wujud budaya ini yang dapat kami interpretasikan seseperti kalimat tersaji di atas; di antaranya adalah, Prof. Dr. Koentjaraningrat, *Kebudayaan Mentalitet dan Pembangunan*, Penerbit P.T. Gramedia, Jakarta 1974, h. 15 - 16.

[2] Herbert Read, *The Meaning of Art*, Pelican Books, London, 1954, h. 35.

[3] Thomas Munro, *The Arts and Their Interrelations*, The Press of Case Western Reserve University, Cleveland and London, 1969, h. 193.

[4] Prof. Ahmad Sadali, dalam Agus Sachari, SD Int., (Ed), *Seni, Desain & Teknologi, Penerbit Pustaka*, Bandung, 1986, h. 1 - 17.

[5] Prof. Dr.Howard Conant and Dr. Arne Randall, *Art in Education*, Chas. A. Bennett Peoria, Illinois, 1963, h.205,206.

[5a] William J. Gephart, dalam Nick L. Smith (ed), *New Techniques for Evaluation*, Sage Publications, Beverly Hill, London, h.286

The key to successful evaluation is a concept of growth measurement, as contrasted with the determination of status. The touchstone of growth is the individual himself—*what he was, what he is,* and *what he gives promise of becoming.*

Criteria Suggested for Evaluating Individual Growth Through Art

EVIDENCE OF INDIVIDUAL GROWTH IN:

Total personality development
  Individual uniqueness
  Ability to think for oneself, to use initiative
  Ability to identify or put something of oneself into one's work
  Ability to concentrate upon creative art expression to a point where the individual is not easily distracted.
  Ability to express moods and sincere feelings through art expression
  Ability to work to the capacity of one's ability
  Ability to evaluate oneself
  Ability to receive and profit by deserved praise and constructive criticism
  Ability to derive personal satisfaction and justifiable pride from accomplishments in art

Social competence
  Ability to enjoy others' uniqueness
  Ability to work cooperatively with others
  Ability to evaluate growth in others

Creativity
  Willingness to experiment with ideas, materials, and tools
  Interest in art activities which involve personal value judgments and unique working methods
  Enjoyment of the learning process as well as the end product
  Ability to express ideas in two- or three-dimensional form as well as in words
  Ability to express oneself through abstract as well as realistic symbols
  Ability to work creatively, with steadily decreasing interest in the use of non-creative devices

Aesthetic understanding and art ability
  Ability to produce art works which possess increasingly significant form. This comes about intuitively, in children, as a result of deepened interest and sincere expression in art activities. On this level, the quality of *form* in the art work is merely an indication of deepened interest and sincerity, and is not something to be evaluated in itself. On the adolescent and adult levels, however, the ability to produce art works which possess increasingly significant form becomes more important to both student and teacher.
  Ability to observe design in everyday environment
  Willingness to attempt and ability to solve increasingly more complex problems
  Ability to make use of increasingly more complex processes and tools
  Ability to choose and correctly use best-suited tools and equipment
  Use of art knowledge in selection of personal clothing and grooming styles, living quarters, manufactured items, and art objects

5) Prof.Dr.Howard Conant and Dr.Arne Randall, <u>Art in Education</u>, Chas. A. Bennett Peoria, Illinois, 1963

LAMPIRAN II

William J. Gephart

ALTERNATIVE CRITICAL PERSPECTIVES · 299

Terry Denny, thank you for the opportunity to read a fascinating story. And thank you for the opportunity to springboard from that story to make these five points:

(1) The descriptive research process and the evaluation process in application are markedly different.

(2) the criteria we use for assessing the quality of them are also different.

(3) Composing an evaluation is an important ingredient in our work. Evaluations do not just happen. we create them and we need heuristics to help us.

(4) Evaluations need to compel the mind. We need to deal with the major and minor decisions in a way in which our attention handles all of them, but at the level of intensity they demand.

(5) By helping our clients complete the value picture, we help them become more informed about the options. Our basic assumption is that a more informed decision is a better decision.

THE WORK OF Terry Denny (1978a) is some of the most delightful writing about education I have encountered. There is a quality in his writing that is reminiscent of a long-forgotten television series entitled "You Are There." In those programs, through the magic of television, we were transported along with a journalism guide to experience some of the major events in history. Terry Denny is capable of giving us this same treatment. Through the use of words, and very simple words at that, Denny makes you know the education program in a community. That's not quite right. Through the magic of his words, Terry Denny *puts* you in a specific education setting. You feel the people, you know them. Their triumphs, their fears, their successes, their failures, encompass you. You are there.

His work at first appears so simple. He quotes people. He interacts with the people who make up an education setting or an education program and records their statements. How could anything be more simple? In the midst of this simplicity, though, is a thorny problem. How do you decide on the order or sequencing of the hundreds of individual statements that have such remarkable characteristics, so fresh, or so full of sadness, so excited, optimistic, pes-

simistic, biased, naive? One thing is clear; the statements Denny chose to record in his spiral notebook or via a small recorder could not have come in the sequence in which they are presented. Someone insightfully pieced them together in a way that magically makes you feel that you are a part of that scene. That someone was Terry Denny. I covet his skill.

My assignment is to present a meta-evaluation of Terry Denny's work. In particular, we are focused on a report entitled "Some Still Do: River Acres, Texas," a report prepared in 1977. A meta-evaluation is, in short, an evaluation of an evaluation. A meta-evaluation should have an evaluation to which it is attached. Given that fact, I have a dilemma. "Some Still Do: River Acres, Texas" is not an evaluation. Let me use Denny's words. "My task as I saw it was to describe what people said and did about the teaching and learning of science, and mathematics from kindergarten through twelfth grade in the River Acres Independent School District, a suburban/rural setting in the Houston area. Not to evaluate it" (Denny, 1978a, p.1).

One response to that dilemma would be to thank Denny for some delightful reading matter, and to stop there. By the time I finish, you may wish I'd taken that option. I want to act for the next few minutes as if Denny's task *was* to evaluate, not to describe. I will focus on three items, three aspects of the evaluation process. I label these: (1) composing the evaluation; (2) compelling the mind; and (3) completing the value picture. I picked these three topics to structure my "meta-evaluation" of Denny's work because of my recent involvement in a project at the Northwest Regional Educational Laboratory. For quite a number of years I have invested my energies in two areas; the process of evaluation; and painting watercolor pictures. Because of accomplishments in those two areas. I was asked to contribute to a new book on alternative evaluation methods (Gephart, 1981). My first reaction to that invitation was excitement. What could be better than a chance to mix my vocation and avocation? My first efforts were extremely frustrating, so frustrating that I stopped trying. It didn't seem that I could do it. What I had accumulated was not making any progress. The materials I examined were not helping me get a better understanding of the evaluation process at all. I considered contacting the people in charge of the project with an admission that I couldn't do the job.

Before taking that step, I had a conversation with myself. In it, two questions were asked that made me turn the corner: "What are you looking at, and how does that relate to what you have done for the past 25 years?" The answers: I was looking at the literature on aesthetic criticism, and that was *not* what I had looked at or studied for the past 25 years. I had studied painting. And more specifically, I had studied painting representational watercolor pictures. That was what I had invested my leisure time in. That was what got me the invitation to contribute to the book. Over that span of time I had had an immense amount of trial and error activity with watercolor paints. And, I had carefully examined the works of many very good watercolor painters.

Before giving up, I decided to write a description of how I paint a watercolor painting, a description of a process that starts with a decision to paint a particular subject and ends with the framing of that piece. I recognize that this is *my* way of doing a representational watercolor, not necessarily *the* way. I do not believe there is a single way. Nor do I mean that I *always* follow that particular sequence of activities in that particular order. It is, however, the set of procedures I go through most of the time.

When I completed the description of that process, I stepped back and asked myself which of these things, which of these activities, have a parallel in the evaluation process and what is the nature of that parallel? There are over twenty points in which I feel there is a parallel between the process of painting a representational watercolor and the process of doing an educational evaluation. Three of these points are important here: composing an evaluation, compelling the mind, and completing the value picture.

Composing the Evaluation

When I encounter a subject that I feel I need to paint, there are some things I must do before I put my brush to the paper. The first, and most important, is the construction of a composition. Picking a subject to paint does not automatically establish the composition. Picking a subject I want to paint is the recognition that there is some feeling about that object or scene that stirs within me, something I want to try to capture on paper. For example, a favorite subject for me is the Gulf Coast. The sand dunes, the sea oats, the sea gulls are things I enjoy very much. Have you ever had the experience of walking across a warm stretch of sugar-white sand and suddenly getting a glimpse of the waves peacefully washing the shore? There is a combination of excitement, of awe, and of peacefulness that comes together for me when I make that trek. When I become conscious of that kind of feeling, I very often have picked something I must paint. Before I can paint it, I have to design a composition that has a chance

OPTIONS

DECISION MAKER
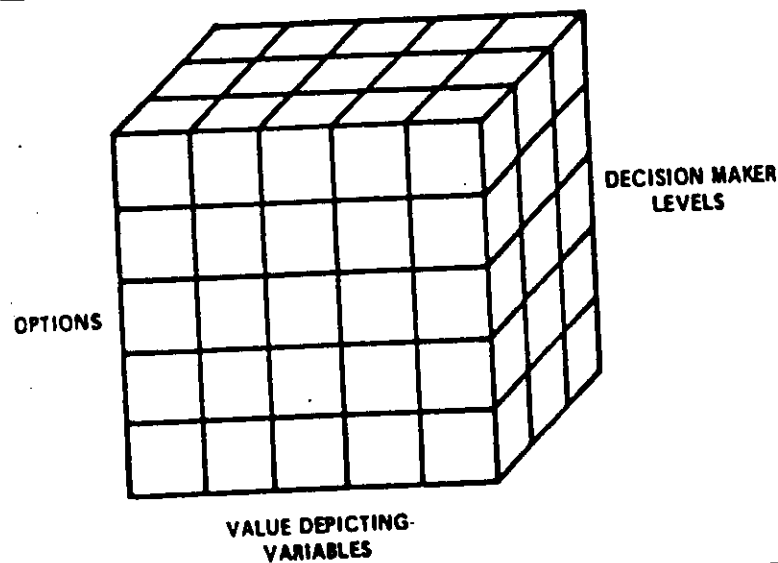LEVELS

VALUE DEPICTING-
VARIABLES

Figure 5.2   Heuristic Device for the Composition of an Evaluation

options. In some cases, the information we have gained may indicate that the program we have tested is so good that we need to build it into the ongoing program. In other instances, we may find that the program has a great deal of promise *but* is weak in this or that respect. That information suggests that we try the program again with some modifications built in. On still other occasions, we may find that the modifications is a disaster. These three items are options that are faced test program is a disaster. These three items are options that are faced when we engage in a trial run of an educational program. Another illustration of the options dimension might be seen in an evaluation being conducted to help in decisions about adopting a specific textbook series. The options in this case are each of the different textbook series that might be used. There is still another illustration. When we evaluate a student's work we have in mind a number of qualitative descriptors that might be used to communicate quickly with others about the quality of that work, or about the capability of that student. The options in this evaluative area are the different qualitative descriptors that might be used.

The second facet of the cube is that of the variables we find useful in depicting the value of the different options. This might include things like dollar costs, political acceptability, capability of the staff,

amount of student growth, and the like. One illustration of the decision-maker levels facet, the third dimension of our cube, can be seen in the terms "participant," "institution," and "society." These three are levels of decision making. And, when we think about decisions made at different levels, we can see slight changes in the options and subtle changes in the value depicting variables.

When I start thinking about an evaluation effort, I visualize that cube. I do not know at the outset how many options are listed on that vertical dimension or how many value depicting variables are listed on the horizontal dimension, or for that matter, how many levels of decision making may fit. My first task is to interact with the people who want the evaluation conducted in such a way that we make explicit the options to be considered, the list of variables to be used, and the decision level, or levels, toward which the effort needs to be focused. Through interactions with the person requesting the evaluation, those items are finalized; the three, five, or seven, or how many options are defined. The variables to be used in describing the value of those options are then selected, and the decision-making level specified. My next task is to structure the activities that will provide the data for each cell in the cube. The specification of those activities accomplishes the evaluation design.

Composing the Evaluation
Applied to "Some Still Do: River Acres, Texas"

The first time I read through Terry Denny's paper with the idea of doing a meta-evaluation of it, I felt troubled. I could not see a heuristic tool that helped set out the options in a decision to be made by some person or group. I read it and reread it and became more troubled. The options did not show up. And then the breakthrough came. Denny, by his own words, did not do an evaluation. Rather, he described what people say and do about teaching and learning in River Acres. And it is a beautiful description. Let me share with you just a bit of it.

> It pleases me to write this story without the additional burden of formally judging the merit and the teachers practice I observed. The fact that *I* was there and not *you* is of huge importance, of course.

The Study

Seeing may be believing, but I need more. I never see the picture worth a thousand words. It occurs to me that a very few words can represent a thousand pictures; can represent unobservable feelings:

can reveal tomorrow's hopes and yesterday's fears which shape today's actions. My story is largely teachers' words. Students, parents, administrators and others with something to say about River Acres contribute to its telling. But it's mostly a story of and by teachers. It wasn't supposed to turn out this way. The deeper 1 went, the more I needed a place to park my mind to keep it out of trouble. I found it in the teacher's words.

I began my study by looking at science instruction and then interviewing teachers and students about what they did, why they did it. Hour after hour I saw teachers working, doing what teachers always have done. Students fell into their rightful places, too. Frequently after an observation and interview, a teacher would say something in a few sentences that summed up several hours of observing for me.

Teachers would say their piece, I'd tape it or write it down, and then I'd read it back to them. They'd say, "Hey, that's a good idea. But the parents would never go for it." Or, "That sounds too radical." When I'd say, "I am going to mention it in my report," I heard, "Okay, but don't mention me." The one I liked the best was, "Okay, you be the second Joan of Arc and I'll come behind and beat the drums" [Denny, 1978a, p. 1-2].

Denny's story about River Acres, Texas schools is a very artistic piece. Its substance clearly lays out the cognitive items necessary to clearly picture mathematics, science, and social studies instruction as it goes on in River Acres schools. But it also gives you the emotional, the affective attributes of that operation as well. It is a beautifully artistic description.

But it is not an evaluation. At the end of his section on the elementary schools he says, "The elementary schools of River Acres are pleased with what they are achieving with their children" (Denny, 1978a, p.39). Denny's writing to this point does not make clear to me what specific options might be being considered nor does it give me information that weights those options differentially. As such, I do not classify it as an evaluation.

From this point, the story of River Acres moves to the two junior high schools. At the close of the section on Westland, Denny (1978a, p. 55) says, "I cannot pull all this together for the reader or myself. Westland science, mathematics, social studies are not together in the minds of the students, the faculty, or the district curriculum writers. They are separate aspects of school instruction. Best leave them that way. On to Eastland!" He closes the segment on Eastland with the statement, "There are times to observe and not to observe. It is like

learning never to buy a pair of shoes in the morning. Well, I thought out of social studies at Eastland one morning in October. A rather weak bridge to transport us to the high school? The distance is short: let's go anyway" (Denny, 1978a, p. 74). His treatment of the high school is summarized with the following, "I left River Acres hoping it would be there when I returned, knowing that it would not, and feeling that it would be better than it was. Like ice fishing, trying to explain to somebody else is ridiculous" (Denny, 1978a, p. 125).

My comments here are not critical of Terry Denny or of his report. The truth of the matter is that Terry Denny did not do an evaluation, and attempting to apply an evaluative heuristic just does not work. It is unproductive to search for options that are being dealt with when, in fact, the intent was not to identify and clarify options and to determine their relative worth. Rather, the intent was to describe.

Denny described well. I recognize that I have said that numerous times and at the risk of boring you even further, I'll repeat it again. It is a beautiful description of an educational program. I have a reason for continuing this "meta-evaluation" in the face of information that the item being evaluated is not in itself an evaluation. This set of circumstances gives me the opportunity to show that descriptive research and evaluation are different processes. As such, criteria or procedures that we use to evaluate them must differ. I cannot use the evaluative heuristic described in my earlier statements to determine the value of Denny's descriptive study. I cannot ask, "Did he compose an evaluation well?" He composed a description.

Compelling the Mind

The accomplished painter recognizes that his completed picture will have a major interest point, and numerous minor interest points. His task in composing and rendering the picture is to arrange those minor interest points and the major center of interest in such a way that the viewer's eye is compelled to move from one to the other, staying within the boundaries of the picture space. In doing so the artist is compelling the eye. There is a distinct parallel between this concept in painting and in evaluation. An evaluation typically focuses on a major decision and just as typically touches a number of minor decisions. The evaluator has the task of arranging the work on these major and minor decisions in such a way that it compels the mind to attend to the minor decisions *and* the major decision. In doing this, the treatment of those minor decisions must direct the mind towards the major decision. If the work concentrates so heavily on the minor

decisions that it reduces the concern for the major decision, the evaluative report is of lesser value. If the work is done in such a way that we cannot distinguish between the minor decisions and the major decision, the evaluation is of lesser quality.

The concern for "compelling the mind" applies in two places in the evaluation process. It must be considered as a part of the thinking when the evaluation activity is composed. It also is extremely important as a structure for designing an evaluation report. To make this point clearer, let me go back to a pictorial illustration and a painter's thinking. Here I would like to use a piece of work done by Ted Kautsky, one of the outstanding watercolorists in the United States during the last century. Kautsky did a painting entitled "Motif Number One, The Wharf and Fishing Shanty at Brockport, Massachusetts." His major point of interest was a graceful sea gull silhouetted against the dark, dark shadows of that wharf. That center silhouetted, however, created a major design problem. The lines of the of interest, however, created a major design problem. The lines of the wharf in perspective were very strong, and they moved the eye out of the picture frame very, very rapidly. When a viewer's eye leaves the the picture frame the sensory input from the painting ceases. Kautsky did picture frame the sensory input from the painting ceases. Kautsky did not want the viewer's eye to leave his picture that rapidly. By adding more detail and attention to the fishing shed at the end of the wharf, he slowed that movement down somewhat. But the diagonal line at the roof of the building paralleled the diagonal lines of the wharf. Again, the eye was propelled out of the picture frame. He tried to place a number of small boats out in the water. Their vertical masts served as an interception of that diagonal movement. But the intensity of those masts, necessary to convince the viewer that they are in the distance, was not strong enough to stop the directing of the eye out of the picture frame. He tried strengthening the foreground as a way of stopping the rapid exit from the picture frame. That, too, added more minor interest points, but did not set an arrangement in which the eye moves from minor interest point to minor interest point, to the major, to minor interest point, minor interest point, to the major. His design was complete when he added in the foreground two very strong, dark posts that might have been holding up a wharf or pier that no longer exists. The addition of these two darks in the foreground served to intercept the eye as it is being propelled out of the picture by the diagonals of the wharf. They served to bring the eye back to the foreground, to the rocks in the lower right foreground, and then back to the major point of interest, that graceful sea gull silhouetted in the darkness of the shadow under the wharf. In this picture your eye can move from item to item for an extensive amount of time and not be

propelled out of the picture frame. It is composition through which Kautsky compels the eye to stay with the scene.

Evaluation has a similar problem. We start with concern for a major decision. We try to identify the options inherent in it, the value descriptive variables that will help us determine its worth, and the individual or group that will make the final choice. Permit me to use the textbook adoption situation as an illustration. In states that have a state-approved textbook adoption process, a committee at the state level decides that textbook series A, B, C, D, and E are acceptable for use in the schools and that the individual school or school system can make the choice as to which of these to include in their work. At first, the options seem to be the different textbooks. In such an evaluation task the major decision is "Which textbook series shall we use?" There are some minor decisions, one of which shows up very quickly. That minor decision is, "Shall we use one textbook series universally in our school or shall we use some combination?" Another minor decision is "What combination?" To respond to the evaluation request, a request that a school be helped in deciding which textbooks to purchase, we must attend to those minor decisions as well as the major one. It is extremely easy to get caught up in the response to one of the minor decisions and not serve the major. It is also extremely easy to try to attend only to the major decision and not help the school with those minor decisions. Either case creates an evaluation that is less valuable than it might be.

I can apply the concept of compelling the mind to Terry Denny's study. His report compelled my mind. I was fascinated. I stayed with the reading to the point that I felt I knew that school system. I felt I knew the people. I could close my eyes and see individuals with whom I worked express the same kinds of interest, frustration, satisfaction, and so on. Terry Denny did compel my mind through expressive skills that are, in my perception, quite rare. Most of us are incapable of writing a description that has the captivating quality of this man's work.

When I was studying Denny's work with the idea that I was doing an evaluation of his evaluation, the concept of compelling the mind was problematic. I was searching for elements in his presentation that would direct me from minor decision to minor decision to major decision. I did not find them. My relief, when I finally decided that we could not call Denny's report an evaluation, was large. At the same time, that recognition made me think again; the evaluation and research processes are markedly different in their application, and the criteria that we use for appraising one cannot be used identically in the

appraisal of another. The concept of compelling the mind, I believe, goes across processes, but its application is considerably different when I use it in relation to a research study than in relation to an evaluation.

Completing the Value Picture

Most artists do not strive to duplicate the subject they are painting. Photographic realism is an approach, but not one used by most artists. Usually, the camera used artfully on a subject achieves photographic realism better than does a painting medium. Most artists try only to suggest the basic elements of the item being painted. In so doing, we call upon the viewer to complete the details of that item.

This technique is used extensively by watercolorists. It is extremely difficult to control watercolors. When an oil painter touches a loaded paint brush to a canvas, the paint stays where that touch occurred. Watercolors, however, work with the surface. Capillary action and gravity cause water to move from one point to another. Because of these factors, it is much more difficult for a watercolorist to get exacting detail.

Many watercolorists have learned to use this difficulty to advantage. That advantage accrues from perceptual differences. It is well known that if each of us looks at the same tree, the perceptual image we form will have distinct differences. If, as a watercolor painter, I portray the basic ingredients of a particular kind of tree, an elm tree for example, or a pine, those essential characteristics will be used by a viewer to complete that picture in his or her mind. Again, a piece of work by Ted Kautsky is helpful. In this picture Kautsky presents some trees, several rather tall ones and a shorter one. A background of a stand of trees off in the distance provides a dark area. When a viewer examines that scene, he or she completes a mental picture of those trees. For example, that smaller foreground tree is defined with considerable detail in each viewer's mind. You know that it is a small pine tree. Its general shape, its bark, its needles are all there. If we enlarge that picture and focus just on that small pine tree, it is rather startling to notice that the trunk of the tree is simply white paper surrounded by a dark background, resulting in the outline of a tree trunk. That is not the image that most of us will have formed when we looked at it as a part of the overall composition.

I said that many watercolorists have learned to use this difficulty to advantage. If I had painted the absolute details of that small pine tree and presented it to a number of viewers, because of perceptual

differences it would be an inaccurate presentation for many of them. By carrying out the painting in a way that gives the viewer the opportunity to complete the picture, it becomes an accurate representation for each viewer.

Completing the picture occurs in evaluation as well, but instead of perception, we are dealing with valuing. The selection of an option from some set of options is basically a valuing activity. Each of us has a value base which we use in deciding to pick option A or options B, C, or D. Just as there are perceptual differences when people look at an object, there are value differences when people consider choosing one item over others. An evaluator's task is not to present *the* singular absolute description of the value of those options, but rather to identify the ingredients used by the decision makers in their valuing of those options and to create the circumstances in which the decision makers will use those ingredients systematically in their valuing.

The application of this point to Terry Denny's paper has the same message as does the application of the two earlier ones. I can apply the idea of completing the value picture to Denny's work. Through the statements of teachers, he has given me the basis for completing the picture. But Denny's task was descriptive. It was not his task to push me to differentially value a set of items. Rather, his task was to describe how the people there value those items. Again, I think he did that and did it masterfully.

Completing the value picture, I believe, asks us to change markedly our approach to evaluation. Systematic evaluation has evolved out of an environment in which the research process is revered. One of the basic assumptions of the research process is the idea that truth is external to the individual and that if we can but perfect our measuring tools, we eventually will know that truth. When we try to determine the relative value of a number of options, we are in a different ball game. The assumption that there is a single way to value the different options *does not hold us*. The worth of items A, B, and C will not always be the same from person to person. If we, as evaluators, employ a process that assumes that there is a singular set of value descriptors for the options on which we focus, we will not serve our evaluation clients well. We need to employ a process that assumes that value perspectives are multiple. In doing so, our work, particularly our reporting, needs to push the decision makers to as thorough and broad a valuing activity as possible. It is extremely rewarding to me to see that some of the newer models of the evaluation process are moving in this direction.