

## **The integration Ki Hadjar Dewantara's Taxonomy into Barrett 's criticism model**

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Ki Hadjar Dewantara is the Founding Father of Indonesia National Education with his well known statements *tringa*, which are *ngerti* (cognitive domain), *ngerasani* (affective domain), and *ngelakoni* (psychomotor domain). The statements were given twenty years before Blomm's Taxonomy (cognitive, affective and psychomotor) (Miarso, 2004). Other Dewantara's famous statements are: *niteni* (to identify), *niroake* (to copy), and *nambai* (to modify or to add) which can be correlated with Bloom's Taxonomy.

The research started on September – December 2009 at Visual Communication Design, Tarumanagara University. The subjects of the research were fifty students in fifth semester. The fifth semester students were chosen to learn appreciation photos because the students have prior knowledge in appreciation arts. Survey research methods (Cresswell, 2008) were the main forms of inquiry used in this qualitative study. The survey research was designed to investigate hierarchy of leaning and to find questioning strategies which develop analytical skills and *rasa* (feeling-affective aspect).

Student used Barrett's photo criticism model to interpret five images were projected through projectors along with the questions. The three questions were listed with each photographic images were (a) What do you see? (b) What does this photograph mean? And (c) How do you know? These three questions were similar to Barrett's interpretation questions to students.

Of the Barrett's Criticism Model and Ki Hadjar Dewantara's Taxonomy, student level thinking and learning steps in photo appreciation can be grouped into three common

categories. Level one, student can identify subject matter, denotation, medium, and form. Level two, student can apply principal design, element photographs, and connotation of photographs (*rasa*- affective aspect). Level three, student can compare and contrast photographs to identify the styles of photographer. I recommended questioning strategies to formulate art criticism questions within the hierarchical categories of Ki Hadjar Dewantara's Taxonomy.

Keywords: Barrett criticism model, Ki Hadjar Dewantara's taxonomy, Bloom's taxonomy

## **Introduction**

Art educators in Tarumanagara University found difficulties developing student's competencies within areas of art history and art criticism. During my interviewed with three photographic lecturers, they were more interested in teaching artistic productions than teaching history of photography. As a result, most of the students did not know photographic masters such as Henry Cartier Bresson, Ansel Adams, and Cindy Sherman etc. Most of the photographic lecturers also did not use any art criticism models during the course; hence, they found problems to integrate theory into photographic productions. Most of the lecturers were not familiar with art criticism model, but studio's critiques were easier for them to improve student's work.

Questioning strategies indicates that, when properly sequenced, instructional questions can foster student involvement and the development of complex level of thinking (Hamblen, K 1984). The formulation of art criticism questions within the hierarchical categories of Ki Hadjar Dewantara's taxonomy and Barrett's photo criticism model offer a need methodological specificity in order to promote student interest and the development of analytical skills.

## **Research and Methodology**

The research started on September – December 2009 at Visual Communication Design, Tarumanagara University. The subjects of the research were fifty students in fifth semester. The fifth semester students were chosen to learn appreciation photos because the students have prior knowledge in appreciation arts. Survey research methods (Cresswell, 2008) were the main forms of inquiry used in this qualitative study. The survey research was designed to investigate hierarchy of learning and to find questioning strategies which develop analytical skills and *rasa* (feeling-affective aspect).

Structured observations, written questionnaires (a pre- and post test), and oral questionnaires were used to gather in –depth data of students’ learning on how to interpret photography.

Pre test and post test were to compare students’ interpretations of photographic images before and after they had received instruction in photographic appreciation course. Using these results, the student’s initial interpretation of the five photographic images compared with their interpretations of the same five images near the end of the photographic course to see if the use of Barrett’s photo criticism model improved their interpretations. For written questionnaires, five types of photographs were projected through projectors along with the questions. The five types of photographs are commercial (*Gudang garam* tobacco ads.), photojournalism (*Minamata Disease, 1971-1974*, by W.Eugene Smith), landscape (*New Hambrug Boat Marina, 1983*, by Robert Glenn Ketchum), fine art (*Three Graces, 1994*) by Sally Mann, and abstract photos (*Piedras-Destinos*, by Maria Martinez-Canas).

The three questions were listed with each photographic images were (a) what do you see? (b) What does this photograph mean? And (c) How do you know? These three questions were similar to Barrett's interpretation questions to students (Chia, 2008).

## **Findings and Discussions**

The correlation between Ki Hadjar Dewantara and Bloom

Although Ki Hadjar Dewantara has never said appreciation photo in his book, but his opinion, *tri nga*, can be integrated with photographic interpretations. Ki Hadjar Dewantara is the Founding Father of Indonesia National Education with his well known statements, *tringa*, which are *ngerti* (cognitive domain), *ngerasani* (affective domain) and *ngelakoni* (psychomotor domain). The statements were founded twenty years before Bloom's Taxonomy (cognitive, affective and psychomotor) (Miarso, 2004). These statements are relevant to photographic learning. *Ngerti* can be correlated with cognitive domain of Bloom's Taxonomy. *Rasa* (Sanskrit, lit. 'Taste'), a concept first introduced in the *Natyasastra*, the oldest existing Indian treatise on dramaturgy (200 BC-AD 200) had been perceived as an experience ranging from simple enjoyment to complete absorption, to trance, to so-called out-of-body experiences (Isvaran, S 2008). These terms referred to a complete state of empathy of person with us, with another, or with a state of being or situation. Ki Hadjar Dewantara's terms *rasa* in human souls can be divided into: a. *Rasa* panca-indera (five senses- *zintuiglijke gevoelens (Dutch language)*.) relates to sight, hearing, touch (the sense of hard-soft materials); b. *Rasa* relates to thought (intellectual *rasa*); c the beauty itself is the basis (aesthetic); d. *Rasa* relates to morality and culture (ethical *rasa*); e. *Rasa* relates to holiness and God (religious *rasa*); f. *Rasa* relates to proud, respect, disappointed etc (self *rasa*).g. *Rasa* relates to social and humanity (social *rasa*). Both opinions show that *rasa* is

more than aesthetic appreciation; however, the term *ngerasani* definitely can be applied in learning photography. When the students see Proclamation of Indonesia's Independence day photo, the students can *ngerasani* the photos. Some students admire the personality of former Indonesian President and vice president, Soekarno-Hatta, others interest in Frans Mendur and Alex Mendur as the photographers. The third term, *ngelakoni* (psychomotor domain) in photo appreciation is done by photographic interpretations and discussions. Thus the students can also practice (*ngelakoni*) during photo assignments. During photo assignments, the three activities: “*ngerti*”, “*ngerasani*”, and “*ngelakoni*” are embedded.

*Niteni* (to identify) can be applied in photo appreciation and photo assignments. After students identify (*Niteni*) photographic master's work, the students can be inspired to copy (*niroake*) themes, styles, working methods, photo techniques of photographic masters. Is that possible to apply modifying (*nambai*) step in photography? Students can modify (*nambai*) the photo techniques and other art critic's comments during photographic sessions.

According to Bloom, learning occurs in a hierarchical fashion, starting with the simplest thinking process and proceeding in a step-by-step manner through succeeding, more complex processes. Hamblen (1984) develop questioning strategies which follows a hierarchical of Bloom's Taxonomy. Art educators generally view questioning strategies as a means of developing the students' positive self-concept and personal artistic development, with the focus for questions often being the students' artwork. The questioning can follows levels and types of thinking involved in understanding a particular art work, such as ***Proclamation of Indonesia's Independence day photo***, may be examined as follows: (a) Knowledge: Who took ***Proclamation of Indonesia's Independence day photo?***; (b) Comprehension: Describe the subject matter of ***Proclamation of Indonesia's Independence day photo?***; (c) Application: Relate the theme of ***Proclamation of Indonesia's Independence day photo?***; (d) Analysis: What compositional principles did Mendur use in ***Proclamation of Indonesia's Independence day photo?***; (e) Synthesis: Imagine yourself as one of the figures in ***Proclamation of Indonesia's Independence day photo and describe***

*your life history?; (f) Evaluation: What are your opinions of Mendur's work during Proclamation of Indonesia's Independence day?*

According to Hamblen (1984) there is a weakness in using the type of questions. For example, the students' response to "What compositional principles did Mendur use in **Proclamation of Indonesia's Independence photo?** This appears to require analysis thinking processes. However, if the students have read another critic's comments on Mendur's photo. The students will probably heavily on memory-recall for an answer to this question. Hence, *why* and *how* questions, in some instances, actually can be memory questions. For a photo criticism questioning strategy, as implemented within the frame of Bloom and Ki Hadjar Dewantara's taxonomies, I modify Hamblen's formulated sample questions. These questions are based on the key works, typical questions, and basic processes of each level. As such, an attempt has been made to integrate Bloom's and Ki Hadjar Dewantara's taxonomies into Barrett's photo criticism model are included for purposes of comparison and reference.

Fig.1 Art Criticism questions within Ki Hadjar Dewantara/Bloom Taxonomy categories

Ki Hadjar Dewantara	Bloom	Questions	Barrett
Niteni	Knowledge	Who created this object?  When was this object created?  What is the title?  What is the size?  What technique was used?  Identify subject matter	Description

		<p>Where do you see order?</p> <p>Where do you see variety?</p>	
Niroake	Comprehension	<p><i>Describe the subject matter</i></p> <p><i>Describe the elements of design</i></p> <p><i>Compare and contrast in subject, style, medium etc this to another work</i></p> <p><i>Explain how this object is used.</i></p> <p><i>What is the major theme?</i></p> <p><i>(Hamblen,1984)</i></p>	Description
Nambai	Application	<p><i>How does the photographer make these images? What this object that I see? What is it about? What does it represent or express? How does culture influence its construction?</i></p> <p><i>What did it means to its maker? What is it a part of?, What is it responding to?, Why did it come to be?, How was it make?, Within what tradition does it belong? What ends did it possibly serve its maker? What purpose does it serve its owner or distributor? What pleasures of</i></p>	<p>Description</p> <p>Interpretation</p>

		<p><i>satisfactions did it afford the person responsible for it?, the persons for whom it was made? Whom does it address? Whom does it ignore? What problems does it solve, allay, or cause? What prejudices and preconceptions does it reinforce or disrupt? What needs does it activate or relieve? What does it mean to me? Does it affect my life? Does it change my view of the world? (Barrett,2006)</i></p> <p>What are the moral values of this photograph? What is the effect of this photograph to religious values? Do you have empathy with the victims? Is photographer or his/her subject matter <i>Ngandel (belief), kandel (firmly), kendel (brave) and bandel (resignation, not easy to be afraid)?</i></p>	
	Analysis	<p><i>Decide why this style was used?</i></p> <p><i>Why was this medium used?</i></p> <p><i>What was this technique used?</i></p> <p><i>Identify the center of interest and give reasons for your choice</i></p>	Interpretation



		<p><i>What does it mean?</i></p> <p><i>(Hamblen,1984)</i></p> <p><i>Why does the photographer make these kind of images (rather than some of other kind)?</i></p> <p><i>(Barrett,2006)</i></p>	
	Synthesis	<p><i>How many titles can you think of for this object?(Hamblen,1984)</i></p> <p>What would be the meaning if we eliminate one or more subject matter?</p>	Interpretation
	Evaluation	<p><i>Is this a successful or unsuccessful image, and by what criterion?</i></p> <p><i>By what criterion does this photograph seem to want to be judged? By what criterion will I judge this image? What reasons support a positive, negative, or mixed judgment? Does the photograph's form and presentation support its intended</i></p>	Judgment

		<p><i>meaning? Is the photograph's aesthetic value sufficient, or must it also meet social criteria? If it seeks to influence social change, is it effective? Does it unwittingly or intentionally cause social harm?</i></p> <p><i>How might I help someone else appreciate this photograph? If I do not think this a good photograph, why might others think it is good? Is this photograph better than that photograph? Is this the best photograph in the photographer's portfolio? Is this a good use of photography? How does this photograph compare with similar images in other media? Is this photograph the best in the group exhibition? Is the idea of an exhibition itself a worthy idea? Is the theme of the show successfully realized through curatorial choices? Is the idea of an</i></p>	
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		<p><i>exhibition itself a worthy idea? Is the theme of the show successfully realized through curatorial choices?(Barrett,2006)</i></p>	
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During photo course, photographic teachers address strategic questions so that students learn how to judge the pictures. These questions will lead the students to achieve more complex thinking processes.

According to Hamblen (1984), Bloom’s Taxonomy has a major problem that continues to a source of educational confusion and semantic embarrassment is the separation of the affective from cognitive. Hamblen attempted to integrate these affective and cognitive taxonomy divisions by incorporating elaborative questions with those that tend to elicit more logical, language dependent thought process. The affective domain dealt with the objective that will test students’ attitudes, interest, commitments, values and emotion. This paper tries to integrate Ki Hadjar Dewantara’s quotes into Barrett’s photo criticism by encouraging students attitudes, interest, commitments, values and emotions. The guided questions that resemble Ki Hadjar Dewantara’s quotes are as follows: 1) What are the moral values of this photograph?; 2) What is the effect of this photograph to religious values?; 3) Do you have empathy with the victims?; 4) Is photographer or his/her subject matter *Ngandel (belief), kandel (firmly), kendel (brave)* and *bandel (resignation, not easy to be afraid)?*; 5) What is the character of the persons on this photograph?.

The result of pre and post test

During the pre and post test, five photograhs along with the three questions were listed with each photographic images were (a) What do you see? (b) What does this photograph mean?

And (c) How do you know? (Barrett, 2006). Students responded to what they see. The students had to describe the subject matter, form, medium, style, comparing and contrast the photographs in the first question. Students could describe subject matter, form, medium, but they were only 20-32% could identify photographic styles and less than 10% could compare and contrast the photographs. Students were easier to describe commercial and journalistic photos than landscape, fine art and abstract photos. In the second question, Students responded to what this photograph means. The students described the denotation and the connotation of the photographs. Students were easier to describe the connotation of commercial and journalistic photos than the connotation of fine art and abstract photos. The third question is how you know. Students knew the meaning of photos within the range of subject matter, form, medium, style, comparing and contrast, verbal information, denotation and connotation. At pre test, most of the students gave answers that they knew the pictures from the subject matter. After fourteen times meeting, the students covered depth of their answer, which included in form, verbal information, and connotation of the pictures, at post test. Students' answers depended on the type of pictures; however, most of the students knew the pictures from subject matter and connotation of the pictures.

Showing the pictures which resemble Ki Hadjar Dewantara's quotes is one of the methods to integrate Ki Hadjar Dewantara's quotes into photographic course. The photographic teacher can explain a photo of Mahatma Gandhi, who was taken by *Margareth Bourke White* in 1946. Mahatma Gandhi was an Indian Leader who practices Ki Hadjar Dewantara's quotes; *Ing Ngarso SunTulodo*, *Ing Madyo Mbangun Karso*, and *Tut Wuri Handayani*. *Ing Ngarso Sun Tulodo* means that the leader shall be a model for the other persons. *Ing Madyo Mbangun Karso* means that person shall innovate to stimulate his/her surrounding persons and to support the people around him/her. *Tut Wuri Handayani* has a meaning that a person shall motivate the people around him/her.

Photographic interpretations improve students' knowledge especially photo themes, methods of approaching subject matters, and photo techniques. According to Ki Hadjar Dewantara, students should not only develop their ratio but also feel (*ngerasani*) moral values (*budi pekerti*), religious values, nationalities etc.

## Conclusion

The integration of Ki Hadjar Dewantara quotes can be applied in the connotation in Barrett's photo criticism model. The strategic questions certainly help students to understand the level of Bloom's and Ki Hadjar Dewantara's taxonomies. Of the Barrett's Criticism Model and Ki Hadjar Dewantara's Taxonomy, students level thinking and learning steps in photo appreciation can be grouped into three common categories. Level one, students can identify subject matter, denotation, medium, and form. Level two, students can apply principal design, element photographs, and connotation of photographs (*rasa-* affective aspect). Level three, students can compare and contrast photographs to identify the styles of photographer.

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