Indonesian Journal of Instructional Media and Model
Volume 7, Issue 2 (2023), pp. 142-156 | p-ISSN: 2686-0708, e-ISSN: 2686-0112
http://journal.univetbantara.ac.id/index.php/ijimm

Evaluating Fine Arts Learning Media: A Formative-Summative Model in The Psychomotor Domain

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Article History:
Received: January 14, 2025; Revised: June 20, 2025; Accepted: October 11, 2025; Published: November, 2025

ABSTRACT

The evaluation of learning media in fine arts education is essential to ensure the achievement of students' psychomotor learning outcomes, particularly at the elementary school level. However, systematic evaluation models that focus on skill-based learning remain limited in classroom practice. This study aims to examine and guide the evaluation of fine arts learning media for fourth-grade elementary school students using Scriven's formative–summative evaluation model. A quantitative descriptive approach was employed to analyze the effectiveness of learning media in supporting students' psychomotor development. Data were collected through observations, assessment instruments, and documentation of student performance, and were analyzed descriptively to capture learning progress and final outcomes. The results indicate that the formative–summative evaluation model consists of four key stages: needs assessment, program planning, formative evaluation, and summative evaluation. Formative evaluation provides continuous feedback during the learning process, while summative evaluation assesses students' final performance and skill mastery. The findings demonstrate that this model enables teachers to systematically assess both learning processes and outcomes in fine arts instruction. This study contributes theoretically by strengthening the application of formative–summative evaluation in psychomotor learning and practically by offering a clear evaluation framework and assessment instruments that can assist teachers in improving fine arts learning media and student skill assessment.
Keywords: Formative-Summative Evaluation Model, Fine Arts Learning, Psychomotor Learning Outcomes.

INTRODUCTION

The learning process is the core of educational activity, intended to cultivate learners' cognitive, affective, and crucially for creative subjects psychomotor potential. Quality learning media serve as the conduit that links abstract ideas to concrete experience, enabling efficient delivery of content while keeping students actively engaged (Alti & Anasi, 2022). Within a systematic instructional-design framework (Warsita, 2013) and supported by Dale's Cone of Experience, multisensory media transform abstractions into tangible experiences, a prerequisite for skill-based domains such as fine arts.

A rapidly expanding body of work shows that interactive digital platforms markedly enhance elementary learners' motor development. Mobile augmented-reality

interventions boost gross-motor proficiency (Faruk et al., 2025); Construct 2-based interactive games heighten motivation and hands-on participation (Ockta et al., 2024); active digital games improve balance and spatial awareness (Schneider et al., 2023). Hybrid programmes that blend Moodle-hosted home sessions with classroom activity refine motor skills through instructional video and visual games (Bayburtlu et al., 2024). Exergames likewise stimulate coordination and reduce physical effort during complex tasks (Quintas-Hijós et al., 2020; Carlos Bustamante et al., 2020), while mobile apps integrated with parent-teacher communication channels support both psychomotor and affective growth (Miftah et al., 2024). Sandbox environments such as MinecraftEdu foster exploratory individual learning and collaboration that reinforce underlying psychomotor competencies . Even for younger children, augmented-reality games have been shown to sharpen balance and coordination (Kartika et al., 2024).

Within fine-arts education, video is uniquely suited to model techniques that demand precision. Audio-visual modules measurably increase comprehension and retention while raising learners' motivation (Alwi & Agustia, 2024). Culture-infused interactive videos lead to significant leaps between pre- and post-test scores (Wedyawati et al., 2024), and playful motion-video packages for early-years physical education receive exceptionally high validity (92.5 %) and learner approval (97.92 %) (Arfi et al., 2024). Other studies confirm video's capacity to clarify abstract artistic processes and optimise cognitive outcomes. Field observations at SDN Mawar 8 Banjarmasin, however, reveal that teachers seldom evaluate such media systematically, making it hard to gauge their impact on psychomotor outcomes or to refine them accordingly (Nabila, 2020).

An effective media-evaluation strategy should address effectiveness, cost efficiency, and students' responses while documenting contributions to learning results (Kaniawati et al., 2023). In practice, many schools lack robust procedures that close the loop between media use and student performance data. Scriven's formative-summative paradigm provides that feedback loop: formative evaluation enriches learning in real time, whereas summative evaluation judges overall success (Scriven, 1991). Formative review cycles have proved effective in clinical-training programmes, increasing participant satisfaction and knowledge transfer (Yoon et al., 2015). Building reliable instruments for such evaluation demands a structured development model such as ADDIE (Analysis–Design–Development–Implementation–Evaluation). When applied to media for local-culture video learning, the ADDIE process yields demonstrably valid and reliable tools (Wedyawati et al., 2024); psychometric testing further confirms high content validity and reliability (Silvia et al., 2024).

This study focuses on the evaluation of video media for learning fine arts in rade IV elementary school using a formative-summative evaluation model. The purpose of this study is to provide an understanding of the formative-summative evaluation model in the context of evaluating visual arts learning video media on student learning outcomes in the psychomotor domain. This study is expected to provide practical guidance for teachers in evaluating the learning media they use, so that they can improve the quality of instruction and student learning outcomes, especially in the psychomotor domain. Thus, this study not only contributes to the development of learning media evaluation

theory but also provides practical benefits in improving the effectiveness of visual arts learning in elementary schools.

METHODS

This study uses a descriptive quantitative approach that aims to evaluate the effectiveness of the use of visual arts learning video media on the learning outcomes of psychomotor domains of grade IV elementary school students. This approach allows researchers to obtain numerical data that can be analyzed objectively to describe the phenomenon being studied (Abdullah et al., 2022). This evaluation model follows the Scriven framework (1991), which was developed in the latest educational studies and has been empirically proven effective in the context of the Independent Curriculum in elementary schools (Izzulhaq, 2024). Formative evaluation is used as feedback during the process to improve skill mastery (Fitriani et al., 2021). Summative evaluation is carried out to assess the final results in the form of student work and presentations (Izzulhaq, 2024). The instrument was developed based on the ADDIE development model, also referring to the rubric validated in the research of Lubis et al. (2024) for high school practical materials. This instrument has a high level of content validity (≥91%) and is declared very feasible. To test consistency, Cronbach's alpha analysis or other coefficients were conducted, in line with the approach of Mad Sa'i et al. (2024) on psychomotor instruments to be reliable for formative and summative use.

Data were collected through direct observation during student practice, teacher interviews, documentation of work results, and literature studies that strengthen the theoretical basis for evaluation and psychomotor instruments. Implementation procedures: (1) Instrument validation involves experts and uses the Lubis et al. (2024) rubric. (2) Formative evaluation is carried out during learning. (3) Summative evaluation is carried out at the end of learning. (4) Reliability testing is carried out by calculating Cronbach's alpha. Data analysis was carried out using descriptive statistics (mean, frequency percentage) and Cronbach's alpha calculations. Scores were converted to a range of 0–100 and categorized according to educational evaluation guidelines.

RESULTS AND DISCUSSION

Results

The program evaluation model is a procedural representation of the data collection process before, during, and after a designed effort is implemented to determine its value and benefits. In designing an evaluation program that utilizes video media for fine arts learning, use innovative evaluation methods to open new paths in assessing complex education (Anis, 2023). One of them is using the formative summative evaluation model from Scriven (Scriven, 1991) was used. The following are the stages.

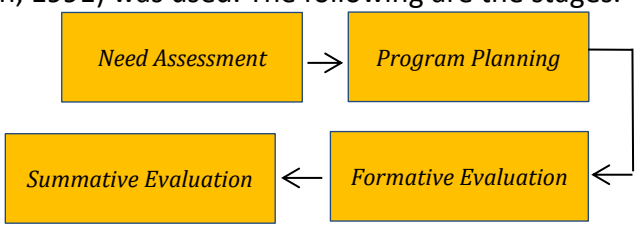

Figure 1. Illustration of the stages of Scriven's (1991) formative summative evaluation model.

1) Need Assesment

a. Things to consider regarding the existence of the program. This is in line with the media selection technique that we will use in learning. According to Alti (2022) several criteria must be considered, such as:

- Suitability for purpose

  The learning media that will be utilized in the learning process should indeed consider these main criteria. What learning objectives are to be achieved in a learning activity so that it can be determined which media is most suitable to achieve these objectives. The success of this utilization can be seen through the learning outcomes achieved by students. If the learning objectives written in the RPP are achieved, it means that the consideration of these criteria is correct.

  In the independent curriculum, grade 4 fine arts learning has learning outcomes "Students can create works of art using the results of their observations, experiences, feelings, and interests, by applying elements of art and design principles, and using basic tools and materials that are available independently. Students are also able to explain a work of art and the process of its creation using the fine arts vocabulary that has been learned" (*Capaian Pembelajaran Mata Pelajaran Seni Budaya (Seni Rupa) Fase A-Fase F Untuk SDLB, SMPLB, Dan SMALB*, 2022). The learning objectives are "Students are able to create 3-dimensional works of art by utilizing used goods or recycled materials".

- Instructional content

  Identifying what topics or studies will be discussed in the learning program. Based on the planned learning objectives, the learning content delivered by the teacher is related to the process of creating work. The use of videos in fine arts learning has been proven effective in improving students' understanding of the material, motivating participation, and enriching the learning experience because videos allow students to see live demonstrations of fine arts techniques such as drawing, painting, or creating three-dimensional works (Effanne & Adri, 2022).

- Suitability to the characteristics of learners or students

  The students who are the target of utilizing this learning video media are students in grade 4 of Elementary School. When viewed from the cognitive development stage according to Jean Piaget, it is included in the Concrete Operational category with an age range of 7-11 years which has the following characteristics: (1) Real concrete operational thinking. Elementary school children tend to like real things. Real or concrete things make students know and experience directly the learning process and make lessons more useful and

meaningful. (2) Having curiosity. Elementary school children ask more questions about the things they see or learn. Elementary school age tend to be inquisitive about everything they see and learn. (3) Ability to maintain memory. Elementary school children have quite strong memories. Learning by experiencing directly strengthens children's memory and makes learning more useful and meaningful.

Based on the analysis of the observed characteristics, it is considered that students need real, concrete, and fun learning activities that can facilitate the thinking process because they are directly related to playing while learning activities. This is considered very appropriate if you want to use video media in the learning process. This opinion is in line with research conducted by Rakhman that the innovation of fine arts learning in grade IV of SD Negeri Balaraja I was carried out to create innovative fine arts learning and the ability of students to create original and varied works of art (Rakhman et al., 2023).

- Conformity with theory

  Media selection is more than just a means of distraction or fun. It should be an essential element of the entire learning process, to increase the efficiency and effectiveness of learning. Therefore, it is important to consider the learning outcomes of the content delivered in a learning video. Because the final achievement of this phase is that students can create works of art, it would be appropriate if the media used was in the form of a demonstration video or tutorial on making a work. But still pay attention to the theory taught on the topic such as elements of fine art and design principles.

- Suitability to environmental conditions, facilities, support, costs, and time available.

  No matter how good the quality of learning media is, it will not be effective if it is not supported by sufficient facilities and time. The selection of media must also consider who will use it, namely the teacher. If the teacher can’t use the media properly, the available facilities will not provide maximum benefits.

b. Needs that are met by implementing the program The use of video learning media in grade 4 fine arts learning activities on the topic of 3-dimensional artwork can help meet various needs required by students, including: (Ridwan et al., 2021).
   - Video-based learning can overcome the barriers of place and time in the learning process.
   - Video-based learning can display objects that are considered too large and too small to be shown to students.

- Video-based learning can be used in various situations, various study groups, both large and small.
- Video-based learning can be played repeatedly, making it easier for students to understand the lessons that have been done by students learning independently because the video can be played repeatedly.
- Teachers can determine which parts will be stopped so that students can explain in detail the information presented in the learning.

c. Needs that are met by implementing the program The use of video learning media in grade 4 fine arts learning activities on the topic of 3-dimensional artwork can help meet various needs required by students, including: (Ridwan et al., 2021)

In learning fine arts, especially on the topic of learning 3-dimensional artwork, learning media are needed that can help facilitate students' learning to understand the concept and process of making works. The selection of appropriate learning media used is in the form of video tutorials or demonstrations. With the existence of these media, it is expected to be able to present clear and real information for the needs of making 3-dimensional works for students in grade 4 of Elementary School.

2) Program Planning

This planning is done using a backward design approach. Backward design is one of the effective learning design models. This model designs learning that focuses on understanding and developing students' thinking skills, so that it can help increase student involvement during the learning process (Mulyani et al., 2023). In backward design, we plan learning first by identifying what results students want to achieve, then evidence of achievement, then what steps must be taken.

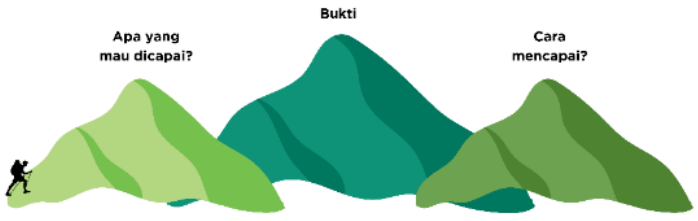

Figure 2. Illustration of planning with backward design

Table 1. Learning planning and assessment of fine arts subjects using the backward design approach

What do you want to achieve?	The proof?	How to Achieve It?
Students are able to create 3-dimensional works from used/recycled goods.	3-dimensional products in the form of handicrafts made from used materials such as used bottles and straws.	Conducting a project 1. Formative Assessment (Prototype Making) 2. Summative Assessment (Final Product)

To see the achievement of learning objectives, we must also plan an evaluation instrument that will be used to measure the learning outcomes achieved by students. Learning outcomes describe the achievements of students during learning activities, which can be seen from their ability to demonstrate mastery of the material that has been studied.

In this art learning, the learning objectives refer to the Bloom taxonomy domain, namely the psychomotor domain. Bloom's taxonomy in the psychomotor domain focuses on mastering physical or motor skills that can be observed and measured. This domain includes abilities such as coordination, dexterity, and manual skills that are developed through practice and experience. For example, students can practice or create 3-dimensional artwork.

To find out the extent of the desired learning outcomes and measure student abilities by conducting an assessment. Assessment is carried out during the learning process and is carried out for improvement during the learning process. Psychomotor assessment is an assessment of students' abilities or skills. The assessment carried out refers to indicators at each skill level. The following are indicators of assessment instruments based on the psychomotor domain.

Table 2. Assessment instrument indicators based on psychomotor achievement levels.

Assessment Achievement Level	Indikator
Imitation (P1)	Students can only imitate examples with little or no modification. Cannot demonstrate understanding or creativity.
Manipulation (P2)	Students begin to be able to modify designs and adapt ideas, but are still heavily influenced by examples.
Precision (P3)	Students followed the design well and were able to apply the techniques with precision, although there were still some minor deficiencies.
Articulation (P4)	Students can combine various elements well, demonstrate high creativity, and can modify designs appropriately.
Naturalization (P5)	Students created highly original, innovative and highly precise work, resulting in work that was far superior to the initial design.

3) Formative Evaluation

In this third stage, the evaluator (researcher) focuses on the implementation of the program. Thus, the evaluator is expected to be involved in the program because he must collect data and various information from the program developer. Based on the previous program planning, we can see that the implementation of Formative Evaluation can be seen from the results of student learning in the formative assessment. The implementation of this formative assessment has a purpose for students and teachers. For students as a reflection of the learning process and getting feedback from teachers, while for teachers to reflect on the effectiveness of the teaching methods that have been used.

In this fine arts learning, formative assessment is carried out by creating a product design or product prototype in a worksheet.

Figure 3. Formative assessment worksheet

Table 3. Formative assessment instruments

No	Indicator	Result				
		1	2	3	4	5
1	Mentioning materials and tools					
2	Writing manufacturing steps					
3	Drawing product sketches					

Table 4. Likert scale (Sugiyono, 2018)

Description	**Criteria**
Very Good (SB)	5
Good (B)	4
Enough (C)	3
Less (K)	2
Very Less (SK)	1

Table 5. Formative assessment rubric

Assessment Criteria	Score				
	1	2	3	4	5
Mentioning materials and tools	Mentioning 1-2 materials and tools incompletely and not according to the needs of the work.	Mentioning 3-4 materials and tools, but some are still not appropriate or incomplete.	Mentioning 5-6 materials and tools, with most of them according to the needs of the work, although some are still lacking in detail.	Mention 7-8 materials and tools in sufficient detail and according to the needs of the work	Mentioning more than 8 materials and tools completely, in detail, and in accordance with the needs of making 3-dimensional works.
Writing manufacturing steps	Writing 1-2 steps that are not sequential and unclear, with little detail.	Writing 3 steps that are still not sequential or not detailed enough.	Writing 4-5 steps with a fairly clear order and some details.	Write 6-7 steps in detail, sequentially, and easily understood.	Writing 8 or more steps in great detail, in detail, and in a very clear order.
Drawing product sketches	Drawing a very simple sketch without details or descriptions.	Drawing a sketch with few details, but without clear explanations.	Drawing a sketch with fairly clear details, but without additional information or explanations.	Draw a product sketch with details and additional information that is in accordance with the theme.	Drawing product sketches with very complete details, accompanied by detailed descriptions of each design element used.

Assessment guidelines (Sudijono, 2011)

$$Value = \frac{number\ of\ scores\ obtained}{15}\ x\ 100$$

Table 6. Formative assessment value intervals (Widiyanto, 2018)

Interval Value	Description
100 – 86,7	Very Good (SB)
80 – 66,7	Good (B)
60 – 46,7	Enough (C)
40 – 26,7	Less (K)
20 - 0	Very Less (SK)

4) Summative Evaluation

In the fourth stage, namely summative evaluation, evaluators are expected to collect all data on the results and impacts of the program. Through this summative evaluation, it is expected to be known whether the objectives formulated for the program have been achieved, and if not, find out which parts have not and what the causes are. Based on the previous program planning, we can see that the implementation of Summative Evaluation can be seen from the results of student learning in the summative assessment. The implementation of this summative assessment has goals for students and teachers. For students to predict their eligibility to continue to the next level, for teachers for the effectiveness of the overall learning program.

Summative assessment is conducted at the end of the discussion topic or after the formative assessment is carried out. The prototype results made by students in the previous formative assessment are then continued with the creation of work (final product) and presentation of work. The following are assessment instruments and assessment rubrics that have been adjusted to the learning outcomes of the psychomotor domain.

Table 7. Summative assessment instruments

No	Indicator	Result				
		1	2	3	4	5
1	Product Results					
2	Presentation Skills					

Table 8. Likert scale (Sugiyono, 2018)

Description	**Criteria**
Very Good (SB)	5
Good (B)	4
Enough (C)	3
Less (K)	2
Very Less (SK)	1

Table 9. Summative assessment rubric

Assessment Criteria	Score				
	1	2	3	4	5
Product Results	Students have difficulty following the instructions in making work,	Students imitate or follow the instructions	Students apply basic techniques quite well, produce	Students integrate the technique well, produce	Students create products with high innovation, very neat, creative, and aesthetic, which

	so as to produce products that are less neat, less creative, and do not match the standards.	with some mistakes, so	neat, creative products, and have simple aesthetic elements but can be improved in some parts.	neat, creative, and aesthetic products, and create unique and attractive design elements.	shows a high level of skills and understanding in fine arts.
Presentation Skills	Students cannot explain materials, tools, manufacturing steps, constraints, and solutions, as well as difficulties in delivering ideas or manufacturing processes.	Producing products that are quite neat but less creative and less aesthetic.	Students can mention materials, tools, steps, obstacles, and solutions with a fairly clear and structured explanation, although there are still some parts that can be improved.	Students can prepare a good presentation, explain materials, tools, steps, obstacles, and solutions in a structured and easily understood by the audience.	Students communicate results very clearly and structured, provide detailed explanations and creative ideas about materials, tools, steps, obstacles, and solutions found.

Assessment guidelines (Sudijono, 2011)

$$Value = \frac{number\ of\ scores\ obtained}{15}\ x\ 100$$

Table 10. Summative assessment value intervals (Widiyanto, 2018)

Interval Value	Description
100 – 86,7	Very Good (SB)
80 – 66,7	Good (B)
60 – 46,7	Enough (C)
40 – 26,7	Less (K)
20 - 0	Very Less (SK)

Discussion

The findings of this study indicate that the application of the Scriven formative-summative evaluation model is able to supports teachers in assessing student learning outcomes after utilizing learning media. Formative and summative evaluation are not two different types of evaluation, they just have different purposes (Clinton & Hattie, 2024). Based on the principles of evaluation, evaluation not only pays attention to knowledge and skills, but also includes evaluation and attitudes (ZHU & WANG, 2020).

The Scriven evaluation process consists of four important stages: needs assessment, program planning, formative evaluation, and summative evaluation (Scriven, 1991). These stages allow not only the measurement of final learning outcomes but also monitoring the development of student skills during the learning process.

In the *Need Assessment* stage, the evaluation emphasized the relevance of video media to instructional objectives, content coverage, learner characteristics, underlying theoretical frameworks, and environmental factors. These considerations align with Alti & Anasi (2022), who emphasized that media selection must align with educational goals and student profiles. Given that fourth-grade students fall within Piaget's concrete operational stage, the use of video as a visual and experiential tool is particularly effective in bridging abstract concepts into tangible understanding.

The program planning adopted a *backward design* approach, beginning with the identification of desired learning outcomes, followed by the determination of evidence of achievement, and concluding with the instructional strategy. The goal of instruction aligned with the independent curriculum was for students to create three-dimensional artworks using recycled materials. The video content provided step-by-step visual demonstrations, enabling students to better internalize the processes. Assessment tools were developed based on Bloom's psychomotor taxonomy, targeting the five stages: imitation, manipulation, precision, articulation, and naturalization (Shofiah et al., 2023).

During the formative evaluation, students created product prototypes using guided worksheets. Assessment criteria included the ability to identify tools and materials, outline production steps, and draw product sketches. This stage provided both students and teachers with critical feedback. A detailed five-point Likert rubric was used to evaluate early-stage skill development, supporting objective and formative assessment. This phase served not only as an evaluation tool but also as a reflective process for ongoing instruction.

Subsequently, the summative evaluation assessed students' final products and presentation skills. The indicators included product quality (creativity, aesthetics, technical execution) and students' ability to articulate the creation process, challenges, and solutions. These assessments reflect higher levels of psychomotor learning articulation and naturalization where students demonstrate independent and original mastery of practical skills.

The results reinforce findings from previous studies. Effanne & Adri (2022) highlighted the efficacy of video media in enhancing students' engagement and understanding in arts education. Similarly, Setiawan (2019) found that *videoscribe*-based instruction improved students' drawing performance. However, the present study contributes a novel integration of video media within a formative-summative evaluation framework, an approach rarely detailed in prior literature.

Moreover, this study presents practical value by offering clear, operational assessment instruments that educators can apply directly. The evaluation goes beyond final product assessment, incorporating a thorough process-based view of student learning. Consequently, the study advances psychomotor assessment in arts education by providing a holistic, structured, and replicable model suited to elementary school contexts.

In addition to its theoretical and methodological contributions, this article provides practical benefits for teachers, particularly in the context of elementary fine arts instruction. By outlining a structured evaluation model and offering measurable assessment instruments, teachers are enabled not only to assess student learning outcomes but also to evaluate the effectiveness of the video media itself based on data-driven results.

Following the use of instructional video, teachers are equipped with concrete formative and summative rubrics, allowing them to systematically observe students' psychomotor development. In the formative stage, teachers can assess students' understanding of production steps, recognition of tools and materials, and planning through product sketches. This helps teachers to provide timely feedback and adapt their instructional strategies responsively.

During the summative stage, teachers can objectively evaluate students' final achievements through product quality and presentation skills. With clearly defined indicators and standardized scoring rubrics, teachers can easily distinguish between students who merely imitate and those who achieve higher psychomotor levels such as articulation or naturalization. This directly supports student reporting and instructional planning.

Furthermore, this model encourages teachers to go beyond product-based evaluation and to consider the learning process during media use. As such, the article offers an operational and practical framework that empowers teachers to continuously evaluate video-based instruction in fine arts not as a one-time implementation, but as an integrated part of reflective teaching and learning cycles.

CONCLUSION

This study concludes that the formative–summative evaluation model proposed by Scriven is an effective and systematic framework for assessing fine arts learning media, particularly in measuring students' psychomotor learning outcomes at the elementary school level. By integrating formative evaluation during the learning process and summative evaluation at the end of instruction, teachers are able to obtain a comprehensive picture of students' skill development, ranging from initial imitation to higher levels of articulation and naturalization. The application of this model enables teachers not only to evaluate students' final products but also to monitor learning progress, provide timely feedback, and reflect on the effectiveness of video-based learning media used in fine arts instruction. Consequently, the evaluation process becomes more meaningful, data-driven, and aligned with instructional objectives in the psychomotor domain. Further studies may employ experimental or quasi-experimental designs to examine the comparative effectiveness of the formative–summative evaluation model across different learning media or subject areas. Future research also encouraged to explore the integration of digital assessment technologies to enhance efficiency and objectivity in psychomotor evaluation.

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