

Research Article

# Design of a Dance Assessment Rubric for Syofyani's Minang Payung Dance Instruction at SMP N 1 Bukittinggi: Validity and Reliability

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**Abstract:** This study was motivated by the lack of standardized and objective assessment instruments for the teaching of the Syofyani Minang Payung Dance at the junior high school level, resulting in an assessment process that remains largely subjective and fails to measure psychomotor, affective, and cultural aspects in a balanced manner. This study aims to design and test the validity and reliability of a performance assessment rubric for the Syofyani Minang Payung Dance in cultural arts education at SMP Negeri 1 Bukittinggi. The research method used is a mixed-methods approach with a sequential explanatory design. The research subjects consisted of three dance instructors serving as expert judges, one cultural arts teacher, and 33 junior high school students. The research instrument was a performance-based assessment rubric covering five competency indicators: basic movement techniques; alignment with musical rhythm and dynamics; expression and character interpretation; mastery of payung props and movement safety; and accuracy of floor patterns and group synchronization. Quantitative data analysis was conducted using IBM SPSS Statistics through the Corrected Item-Total Correlation validity test and Cronbach's Alpha reliability test, while qualitative data was analyzed using descriptive-interpretive methods. The research results show that all indicators have validity scores above 0.30 and are therefore considered valid, and the Cronbach's Alpha reliability score is above 0.70, indicating good internal consistency of the instrument. Furthermore, the interview results indicate that the rubric is considered relevant, clear, and aligned with the learning characteristics of Syofyani's Minang Payung Dance at the junior high school level. Consequently, the developed assessment rubric is deemed suitable for use as an objective, standardized, and contextually appropriate assessment instrument for dance education rooted in local culture.

**Keywords:** Assessment Rubric; Dance Education; Performance Assessment; Reliability; Syofyani Minang Payung Dance.

Received: April 29, 2026

Revised: May 19, 2026

Accepted: May 20, 2026

Online available: June 03, 2026

Curr. Ver.: June 03, 2026



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## 1. Introduction

The evaluation of arts education is fundamentally not only intended to measure students' learning outcomes but also serves as a means to understand the development of students' aesthetic abilities, expression, creativity, and cultural understanding. In the context of dance education, the evaluation process is more complex than in other subjects because the skills being assessed are not merely cognitive but also involve psychomotor, affective, social, and cultural aspects simultaneously. Therefore, an assessment instrument is needed that can provide a comprehensive picture of students' abilities so that assessment results can be conducted objectively, systematically, and academically accountable.

The evaluation of arts education in higher education institutions and secondary schools requires an instrument capable of measuring not only psychomotor aspects but also affective

and cultural aspects in a balanced manner. The Minang Payung Dance, as a representation of the local wisdom of West Sumatra, possesses complex movements and a philosophy that demand precision in assessment. However, current assessment practices often still rely on the intuition of teachers or lecturers without standardized criteria, thereby potentially introducing subjective bias that can influence the evaluation results of students (Pratiwi & Hidayat, 2023). Assessment that relies too heavily on individual perception leads to a lack of consistency in scores among evaluators and makes it difficult to provide clear feedback to students regarding the competencies they have mastered.

In the context of arts and culture education at the Junior High School (SMP) level, the evaluation of dance learning requires an assessment instrument capable of measuring three domains of competency in a balanced manner: psychomotor (movement skills), affective (appreciation, attitude, and values), and cultural (understanding of traditional contexts and cultural meanings) (Risner, 2009). These three domains are interrelated and inseparable in traditional dance learning because the ability to dance is not merely a matter of movement technique but also the ability to understand the aesthetic values and cultural philosophy embedded within the dance. Therefore, the assessment instruments used must be able to accommodate all these aspects proportionally.

The Minang Payung Dance is one of the traditional dances of the Minangkabau people that has evolved as a social dance and holds strong philosophical significance within the culture of West Sumatra. This dance uses an *payung* as a prop, symbolizing protection, love, responsibility, and ethical conduct in the social relationships of the Minangkabau community. In addition to its high cultural value, the Payung Dance also involves complex technical movements that encompass the coordination of feet, hands, head, and body, floor patterns, as well as the harmonious and synchronized use of props with traditional musical accompaniment (Putra & Sari, 2022; UNESCO, 2024). This complexity makes the Payung Dance not only a form of entertainment but also a means of character education and the preservation of local cultural identity.

In the implementation of the Merdeka Curriculum, particularly in the Cultural Arts subject for Phase D at the junior high school level, dance education is directed not only toward the acquisition of technical skills but also toward fostering cultural appreciation, creativity, expressive abilities, and strengthening students' identity with their local culture (Kemendikbudristek, 2022). The teaching of Minang Payung Dance in schools is expected to serve as a medium for students to understand Minangkabau cultural values while developing their artistic and social skills. Consequently, the assessment system used must be designed purposefully to measure learning outcomes in line with the characteristics of the Merdeka Curriculum, which emphasizes authentic and student-centered assessment.

The need for clear assessment standards underscores the importance of designing a systematic and measurable assessment rubric. An assessment rubric is an evaluation tool that serves as a scoring guide by describing performance criteria in a specific and detailed manner, thereby helping teachers assess students' abilities more objectively. In the context of humanities and arts education, effective assessment design must bridge the gap between learning objectives and the evidence of competence demonstrated by students (Sari et al., 2022). Additionally, the use of rubrics enhances assessment transparency, as students are aware of the indicators being evaluated, thereby making the learning process more focused and measurable.

The use of rubrics in dance education offers several key benefits. First, rubrics help teachers provide more consistent evaluations because each indicator is clearly defined through detailed performance descriptors. Second, rubrics make it easier for students to understand the expected skill standards, thereby boosting their motivation and engagement in the learning process. Third, rubrics can serve as a reflection tool for both teachers and students to continuously evaluate learning progress. In the context of traditional dance education, rubrics also serve as an instrument that helps preserve the authenticity of the cultural values embedded in the movements and expressions of the dance.

Tari Payung, as a traditional Minangkabau dance, demands a balance between technical aspects and the interpretation of cultural meaning. Therefore, the assessment instrument used must not only evaluate the accuracy of movements but also measure students' ability to demonstrate expression, interpretation, and an attitude consistent with the dance's character.

Cultural preservation through formal education requires instruments that can capture these artistic and cultural nuances in a measurable and systematic manner (Putra, 2023). Thus, the development of an assessment rubric for the Payung Dance is essential to support cultural arts education that is relevant to the needs of contemporary education.

This study specifically developed a performance-based assessment rubric for teaching the Syofyani Minang Payung Dance at the junior high school level, focusing on five core competency elements: (1) basic movement techniques, including the positioning and coordination of the feet, hands, head, and body in accordance with the dance’s established style; (2) alignment with the rhythm and dynamics of the music, encompassing the accuracy of movements in relation to the tempo, beat, and accents of traditional music; (3) expression and appreciation of cultural character as seen through facial expressions and body language; (4) mastery of the payung prop and movement safety; and (5) accuracy of floor patterns and group synchronization in ensemble dance performances. These five indicators are designed to represent the core competencies in Minang Payung Dance instruction while aligning with the developmental characteristics of junior high school students aged 13–15 years.

**Table.1** Assesment indicator.

Indicator	5 = Excellent	4 = Good	3 = Fair	2 = Poor	1 = Very Poor
Basic Movement Technique (Foot, Hand, Head, and Body Positions)	All positions strictly conform to the standard form with high precision. Movements are smooth, controlled, and consistent throughout the performance. Posture is upright, graceful, and demonstrates advanced technical mastery.	Most positions conform to the standard form. Minor deviations occur but do not affect the overall aesthetic. Movements are controlled and posture is generally good.	Several positions are less accurate. Some body parts are not well aligned. Movements are occasionally stiff but still recognizable as part of the dance.	Many positions are inaccurate. Coordination among body parts is weak. Movements often appear unstructured and inconsistent.	Positions do not conform to the standard form. Coordination is very weak, balance is frequently lost, and movements are difficult to recognize as part of the dance.
Rhythm Accuracy and Musical Dynamics	Movements are consistently synchronized with beat, tempo, and musical accents. Dynamic changes are performed precisely and naturally. Musicality is highly developed.	Movements are mostly synchronized with rhythm. Minor timing errors occur but are quickly corrected. Dynamics are generally appropriate.	Movements are sometimes synchronized, but rhythm is often inconsistent. Dynamic variation is limited.	Movements frequently miss the beat. The student often moves ahead of or behind the music. Dynamic response is weak.	Movements are not synchronized with music. Tempo and accents are ignored, making the dance disconnected from the musical accompaniment.
Expression and Character Interpretation	Facial expression, eye focus, and body language strongly reflect the graceful and cheerful character of the dance. Cultural nuance is	Expression generally matches the dance character. Interpretation is visible but not always consistent.	Expression is present but limited. Performance focuses more on memorized movement than character portrayal.	Expression is weak and inconsistent. Character portrayal is unclear.	No meaningful expression or interpretation is shown. Performance appears mechanical and lacks emotional engagement.

Indicator	5 = Excellent	4 = Good	3 = Fair	2 = Poor	1 = Very Poor
Payung Prop Mastery and Movement Safety	conveyed authentically. The payung is fully integrated into the choreography. Opening, closing, swinging, and transferring are precise and safe. The prop enhances the artistic quality.	Payung handling is generally good with only minor technical errors. Safety awareness is maintained.	Payung handling is adequate but unstable. Some awkward coordination occurs, though the dance continues safely.	Payung handling is weak. Technical mistakes often disrupt the flow and nearly affect safety.	Payung handling is very poor. The payung is frequently dropped or misused, causing disruption and safety risks.
	Floor Pattern Accuracy and Group Synchronization	Floor patterns are precise, transitions are smooth, and synchronization among dancers is excellent. Group cohesion is very strong.	Floor patterns are generally accurate. Minor mistakes in spacing or timing are quickly corrected. The group remains cohesive.	Floor patterns are recognizable but often less precise. Synchronization is inconsistent.	Floor patterns are frequently inaccurate. Transitions are untidy and group synchronization is weak.

Although the use of rubrics in arts education has been widely developed, rubric designs specifically tailored for Minang Payung Dance and statistically validated remain very limited. Most traditional dance assessment instruments used in schools lack strong empirical validation and have not systematically integrated cultural indicators into a comprehensive single instrument. As a result, the assessment process often fails to fully capture students' abilities. Furthermore, research on the validity and reliability of assessment instruments for traditional dance in Indonesia remains relatively scarce compared to other educational fields.

The urgency of this research is further reinforced by previous studies indicating that the transparency and clarity of assessment instruments can enhance the quality of arts education, student motivation, and the consistency of teacher assessments (Wijaya & Kusuma, 2024). Valid and reliable instruments are not only crucial for obtaining accurate assessment data but also serve as the foundation for making appropriate instructional decisions. Therefore, the development of a Minang Payung Dance assessment rubric that meets validity and reliability criteria is a critical need in supporting the implementation of culturally-based arts education rooted in local traditions.

Based on the above, this study aims to: (1) design a performance-based assessment rubric for the teaching of Syofyani's Minang Payung Dance in junior high schools; and (2) test the construct validity and reliability of the instrument using SPSS statistical analysis. The results of this study are expected to provide theoretical and practical contributions to the development of objective, standardized, and contextual dance assessment instruments, while also serving as a reference for cultural arts teachers in conducting more effective and meaningful evaluations of traditional dance learning.

## 2. Literature Review

A study conducted by E. Silvia, Resmiwal, and Khadijah titled "The Effectiveness of Using Performance Assessment Rubrics in Islamic Religious Education (PAI) Learning" discusses the use of performance assessment rubrics in PAI learning at SDN 343. The study showed that the use of performance assessment rubrics is effective in improving student

participation, understanding, and skills in PAI learning. Additionally, the rubrics also help teachers provide more objective and targeted assessments.

This study shares similarities with the aforementioned research, as both discuss the use of performance assessment rubrics as an instrument for evaluating learning. Furthermore, both studies emphasize the importance of objective, structured assessment capable of providing feedback on students' abilities. The previous study also explains that assessment rubrics can enhance the effectiveness of learning and help students understand the standards they must achieve.

Meanwhile, the study conducted by Ahmad Shodiq, Hurril Barriroh, Nur Alimah, and Suparto, titled "Development of Assessment Instruments and Rubrics for Learning Evaluation in Madrasah Ibtidaiyah," discusses the importance of developing assessment instruments and rubrics in the learning evaluation process. This study aimed to analyze and design assessment instruments and rubrics suitable for learning in Madrasah Ibtidaiyah using a literature review method. The results showed that clear and structured assessment rubrics can help educators conduct more objective, systematic, and practical assessments.

This study shares similarities with the aforementioned research as both address the development of assessment instruments and rubrics as tools for learning evaluation. Furthermore, both studies emphasize the importance of rubrics that are clear, structured, objective, and capable of assisting teachers in providing feedback on students' learning outcomes. The previous study also explains that assessment rubrics can enhance the objectivity and consistency of assessment and help students understand the learning standards they must achieve.

The study conducted by Mairita, Fuji Astuti, and Yuliasma, titled "The Application of the Principle of Objectivity in the Evaluation of Dance Education at the Secondary School Level," discusses the importance of applying the principle of objectivity in the evaluation of dance education at the secondary school level. This study emphasizes that objective evaluation is essential for accurately assessing students' abilities, enhancing learning motivation, and assisting teachers in improving the quality of dance education.

This study shares similarities with the aforementioned research as both address the evaluation of dance education and the importance of using objective assessment instruments. Additionally, both studies emphasize the need for clear, measurable rubrics that can reduce teacher subjectivity in assessing students' abilities. Previous research explains that objectivity can be achieved through the development of detailed assessment rubrics and the use of valid and reliable evaluation instruments.

The study conducted by K.W. Purwaningrat, P.A. Antara, and I M. Suarjana, titled "Assessment Instruments for Students' Perceptual-Motor Skills in Elementary School SBdP Courses," discusses the development of assessment instruments for students' perceptual-motor skills in SBdP dance education at the elementary school level. The study aimed to design a valid and reliable assessment instrument to measure students' perceptual-motor skills, which include body awareness, spatial awareness, directional awareness, and tempo awareness. The results showed that the developed instrument possesses very high validity and reliability, making it suitable for use in the assessment process of dance education.

That study shares similarities with this one as both discuss the development of assessment instruments and rubrics in dance education. Additionally, both studies emphasize

the importance of objective, valid, and reliable assessment instruments to help teachers evaluate students' movement skills more effectively. Previous research also underscores that dance skill assessment should not only focus on cognitive aspects but must also consider students' psychomotor aspects.

Based on the four relevant studies reviewed, several research gaps emerged that form the basis for this study. The study by E. Silvia et al. focused more on the effectiveness of using performance assessment rubrics in Islamic Religious Education, specifically regarding the practice of funeral prayers in elementary schools. That study emphasized the use of rubrics to enhance the objectivity and effectiveness of learning; however, it did not address assessment within the context of dance or the artistic and cultural aspects of performance.

The study by Ahmad Shodiq et al. discusses the development of assessment instruments and rubrics in general for learning in Madrasah Ibtidaiyah. The focus of this research is more on the concept of developing evaluation instruments and both analytical and holistic rubrics without developing rubrics specific to dance skills. Thus, previous research has not accommodated the characteristics of traditional dance performance assessment, which requires an integrated evaluation of movement technique, rhythm, expression, use of props, and floor patterns.

Furthermore, the study by Mairita et al. discusses the application of objectivity principles in the evaluation of dance education at the secondary school level. The study emphasizes the importance of valid and reliable assessment instruments to reduce teacher subjectivity. However, the study remains general in its approach to dance evaluation and has not developed specific assessment rubrics for a particular type of traditional dance.

Meanwhile, the study by K.W. Purwaningrat et al. focuses on the development of assessment instruments for students' perceptual-motor skills in the SBdP subject at the elementary school level. This study places greater emphasis on perceptual-motor aspects such as body awareness, spatial awareness, directional awareness, and tempo. The study has not yet integrated artistic aspects, the interpretation of dance characters, the use of props, or cultural values into the assessment instruments.

Based on these four studies, it can be seen that there has been no research specifically developing an assessment rubric for the performance of Syofyani Minang Payung Dance at the junior high school level. Furthermore, previous studies have not specifically integrated aspects of movement technique, musical rhythm and dynamics, expression and character interpretation, mastery of the payung prop, as well as precision in floor patterns and group synchronization into a comprehensive single assessment instrument.

This, this study aims to address this gap by developing a more specific, contextual, and appropriate performance assessment rubric for the Syofyani Minang Payung Dance, tailored to the characteristics of traditional Minangkabau dance education at the junior high school level. This study also emphasizes the integration of technical, artistic, and cultural value aspects so that the developed instrument functions not only as a tool for evaluating movement skills but also as a means of preserving cultural values in dance education.

### 3. Materials and Method

This study employs a mixed-methods approach with a sequential explanatory design (Creswell & Plano Clark, 2018), which is a research strategy that sequentially integrates quantitative and qualitative data with a primary focus on the quantitative phase. This design was chosen because it allows the researcher to systematically evaluate the psychometric quality of the assessment rubric through statistical tests first, particularly in measuring item validity and instrument reliability, before subsequently deepening and explaining these results through qualitative data. Thus, this approach is not only oriented toward statistical testing but also toward pedagogical interpretation of measurement results within the context of dance education. The research was conducted at SMP Negeri 1 Bukittinggi, involving three dance lecturers from the University of Padang as expert judges, one arts and culture teacher with more than three years of teaching experience, and 33 students as the main respondents in the context of learning the Syofyani Minang Payung Dance.

The primary instrument in this study is the Syofyani Minang Payung Dance performance assessment rubric, developed based on five core competency indicators: basic movement techniques; alignment with musical rhythm and dynamics; expression and character interpretation; mastery of payung props and movement safety; and accuracy of floor patterns and group synchronization. Each indicator is broken down into operational performance descriptors on a 1–5 Likert scale designed to ensure measurability, clarity, and observability in the performance assessment process. This scale serves not only as a quantitative measurement tool but also as an evaluative guide for teachers to assess dance skills more objectively, consistently, and in a standardized manner. Data collection was conducted through three main stages: content validation by experts, pilot testing of the instrument in real learning contexts, and in-depth interviews with lecturers and teachers to obtain qualitative data regarding the instrument's comprehensibility, feasibility of implementation, and pedagogical relevance.

Quantitative data analysis was performed using IBM SPSS Statistics, focusing on item validity testing via Corrected Item-Total Correlation and reliability testing using Cronbach's Alpha as an indicator of the instrument's internal consistency. Strict decision criteria were established, whereby an item was deemed valid if the item-total correlation was  $> 0.30$  and the instrument was deemed reliable if Cronbach's Alpha was  $> 0.70$ , in accordance with psychometric standards in educational research. Additionally, the "Cronbach's Alpha if Item Deleted" analysis was used to identify the contribution of each indicator to the overall stability of the instrument. Qualitative data were analyzed using descriptive-interpretive methods through the stages of data reduction, thematic categorization, data presentation, and drawing conclusions, with the aim of strengthening the interpretation of quantitative results. The integration of these two approaches resulted in methodological triangulation that strengthened the evidence of the rubric's validity, reliability, and contextual relevance, ensuring that the instrument not only meets statistical standards but also possesses pedagogical legitimacy, practical applicability, and alignment with the characteristics of dance education at the junior high school level.

### 4. Results and Discussion

This study aims to develop and test the psychometric quality of the assessment rubric for the Syofyani Minang Payung Dance performance using a mixed-methods sequential explanatory approach. This approach allows the researcher to obtain a comprehensive picture, not only from the quantitative statistical perspective but also from a qualitative perspective through interviews with experts and arts education practitioners. The integration of these two types of data provides a strong foundation for evaluating the content validity, empirical validity, and reliability of the developed assessment instrument.

The results of the qualitative analysis indicate that the developed rubric possesses good content validity. Both dance instructors and junior high school teachers stated that the five indicators used effectively represent the core competencies in the learning of Syofyani Minang Payung Dance. These five indicators include basic movement techniques, alignment with musical rhythm and dynamics, expression and character interpretation use of the payung prop and movement safety, as well as accuracy of floor patterns and group synchronization. These findings indicate that the rubric has fulfilled the multidimensional aspects of dance

assessment, which evaluates not only motor skills but also aesthetic, cognitive, and social aspects.

From an arts education perspective, content validity is a crucial aspect determining the extent to which an instrument can represent the skill domains being measured. Interview results show that the indicators in the rubric were developed based on the competency structure of traditional dance, which includes the elements of wiraga (form), wirama (rhythm), and wirasa (expression). This demonstrates that the instrument’s development aligns with the principles of authentic assessment in arts and culture education at the junior high school level. Basic movement technique indicators are viewed as fundamental elements that form the foundation for mastering other aspects. Both lecturers and teachers emphasized that mastery of body positioning including the feet, hands, head, and torso is a primary prerequisite in dance learning. Good basic technique supports students’ ability to adapt to musical rhythm, manage expression, and effectively use dance props. Thus, basic movement techniques serve as the primary foundation for the development of dance skills.

Furthermore, regarding rhythm and musicality, the interview results indicate that the ideal assessment combines a holistic and analytical approach. The holistic approach is used to capture the overall aesthetic impression of the student’s performance, while the analytical approach is used to identify the precision of movements in relation to the music’s rhythmic structure in greater detail. This combination of approaches is considered capable of enhancing the accuracy of assessment while maintaining a balance between objectivity and aesthetic appreciation in the art of dance. The aspects of expression and character interpretation in Syofyani’s Minang Payung Dance also highlight an important dimension in cultural arts education. This dance embodies Minangkabau cultural values such as gentleness, grace, politeness, and the representation of the social character of its community. However, in the context of junior high school education, the aspect of expression is still prioritized after the mastery of basic techniques. This aligns with the developmental stages of students, who are still in the phase of mastering basic motor skills before reaching a deeper level of artistic interpretation.

Regarding the use of the payung prop, the research findings indicate that students’ ability to manage the prop is an integral part of dance skills. The use of the prop is not merely decorative but also serves as an element that must be technically controlled and handled safely. Errors such as dropping the payung remain part of the evaluation; however, they are not penalized excessively, as students are still in the learning phase. This approach reflects the principle of process-based assessment, where the development of students’ skills is prioritized over the final outcome alone. Aspects of floor patterns and group synchronization also highlight the importance of the social dimension in dance learning. Students are not only required to master movements individually but must also collaborate within a group to create harmonious formations. Simple floor patterns such as straight lines, diagonals, and circles form the foundation that junior high school students must master. Synchronization of movements within a group also serves as a key indicator in assessing cohesion and individual responsibility toward the group. This demonstrates that dance education also contributes to the development of students’ collaborative skills. In addition to the qualitative findings, the results of the quantitative analysis using SPSS provide empirical evidence regarding the quality of the instrument.

Item-Total Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Teknik Gerak Dasar	12.8485	8.070	.378	.728
Konsep dan Fungsi dari Gerakan Musik	12.6001	8.434	.636	.832
Ruang dan Pergeseran Rantai	12.2424	8.877	.658	.838
Penggunaan Properti Payung dan Kebersamaan Gerak	12.3939	8.995	.522	.878
Penggunaan Pola Lantai dan Simbolisasi Karakter	12.0609	8.035	.301	.783

**Figure 1.** The Quantitative Analysis Using SPSS.

Validity test results show that all indicators have a Corrected Item-Total Correlation value above the minimum threshold of 0.30. This indicates that all items make an adequate contribution to measuring the construct of dance ability. The indicators of character expression and interpretation, as well as rhythm and musical dynamics, showed the highest

correlation values, indicating that these two aspects have a strong relationship with overall dance ability. Meanwhile, the indicators of basic movement techniques, as well as floor patterns and group synchronization, had relatively lower correlation values compared to the other indicators, yet they remained within the valid category. This finding suggests that while these two indicators are pedagogically important, variations in student responses on these aspects tend to be more homogeneous, resulting in lower correlations with the total score compared to the other indicators.

The results of the reliability test using Cronbach's Alpha indicate that the instrument has good internal consistency. The "alpha if item deleted" values for each indicator indicate that removing any single item does not significantly improve reliability. Thus, all indicators contribute positively to the instrument's stability. This indicates that the developed assessment rubric has a consistent structure for measuring dance performance competencies. The integration of qualitative and quantitative findings strengthens the overall validity of the instrument. Qualitative data provide a conceptual and pedagogical foundation regarding the relevance of each indicator, while quantitative data provide empirical evidence regarding item validity and instrument reliability. The combination of these two approaches demonstrates methodological triangulation that strengthens the credibility of the research results.

However, this study also found that assessment in dance cannot be fully reduced to quantitatively measurable aspects. There are affective dimensions such as enthusiasm, self-confidence, appreciation of culture, and aesthetic sensitivity that are difficult to measure directly through a rubric. Therefore, teachers need to combine rubric-based assessment with qualitative observation to obtain a more complete picture of student development. Overall, the assessment rubric developed in this study has met the criteria for content validity, empirical validity, and adequate reliability. This instrument is not only suitable for use in the context of Syofyani Minang Payung Dance instruction at the junior high school level but also has the potential to be further developed as a model for assessing traditional dance performance in broader arts education contexts.

## 5. Conclusion

Based on the research findings, it can be concluded that the assessment rubric for the performance of the Syofyani Minang Payung Dance developed in this study meets the criteria for good validity and reliability, making it suitable for use in cultural arts education at the junior high school level. The five indicators formulated effectively represent the core competencies in dance learning, encompassing technical skills, musicality, expression, use of props, and group collaboration. Statistical analysis results indicate that all items are valid and possess high internal consistency, while interview results reinforce that the instrument is easy to understand, pedagogically relevant, and aligned with the characteristics of junior high school students. This rubric can assist teachers in conducting assessments more objectively, systematically, and transparently, while also supporting the preservation of local culture through the learning of the Syofyani Minang Payung Dance. However, dance assessment still requires qualitative observation to complement the affective and aesthetic aspects that cannot yet be fully measured quantitatively.

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