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**The development of assessment instrument for the Gambyong Pareanom dance practice****Rumiwiharsih\***

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**ABSTRACT**

This study aimed to develop an assessment instrument specifically designed for students in the Dance Arts Education Study Program at Universitas Negeri Yogyakarta, focusing on the Gambyong Pareanom dance. Following Borg & Gall's research and development model, the study involved several stages: planning, design, and development, as well as product trials and revisions. The research included 30 students and active participation from Javanese dance lecturers in the planning phase. The planning stage encompassed a needs analysis study and the formulation of a development plan, considering the scope, learning characteristics, student needs, and product limitations. In the design stage, a practice assessment model was created, incorporating assessment aspects like attitudes, knowledge, and skills, aligned with the learning outcomes of the Surakarta Female Dance course. The development stage involved initial and final product trials, resulting in the development of an assessment sheet with eight assessment aspects: *pacak*, *pancat*, *ulat*, *lulut*, *wiled*, *luwes*, *wirama*, and *gendhing*, collectively known as *Hasta Sawanda*. This assessment sheet effectively evaluates the Gambyong Pareanom dance, providing a comprehensive tool for assessing students' proficiency and enhancing their learning experience in the Dance Arts Education Study Program.

**Keywords:** development, instrument, assessment, dance**Pengembangan instrumen penilaian praktik tari Gambyong Pareanom****Abstrak**

Penelitian ini bertujuan untuk mengembangkan instrumen penilaian khusus yang dirancang untuk mahasiswa Program Studi Pendidikan Seni Tari di Universitas Negeri Yogyakarta, dengan fokus pada tarian Gambyong Pareanom. Mengikuti model penelitian dan pengembangan oleh Borg & Gall, penelitian ini melibatkan beberapa tahap: perencanaan, desain, dan pengembangan, serta uji coba produk dan revisi. Penelitian ini melibatkan 30 mahasiswa dan partisipasi aktif dari dosen tari Jawa di Surakarta pada tahap perencanaan. Tahap perencanaan meliputi studi analisis kebutuhan dan perumusan rencana pengembangan, dengan mempertimbangkan cakupan, karakteristik pembelajaran, kebutuhan mahasiswa, dan batasan produk. Pada tahap desain, dibuat model penilaian praktik untuk Tari Gambyong, yang mencakup aspek penilaian seperti sikap, pengetahuan, dan keterampilan, sejalan dengan hasil pembelajaran dari mata kuliah Tari Wanita Surakarta. Tahap pengembangan melibatkan uji coba produk awal dan akhir, yang menghasilkan pengembangan lembar penilaian dengan delapan aspek penilaian: *pacak*, *pancat*, *ulat*, *lulut*, *wiled*, *luwes*, *wirama*, dan *gendhing*, secara kolektif dikenal sebagai *Hasta Sawanda*. Lembar penilaian ini efektif dalam mengevaluasi tarian Gambyong Pareanom, memberikan alat yang komprehensif untuk menilai kemampuan mahasiswa dan meningkatkan pengalaman belajar mereka dalam Program Studi Pendidikan Seni Tari.

**Kata kunci:** pengembangan, instrumen, penilaian, tari

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**INTRODUCTION**

The Gambyong Pareanom dance was created by Mr. S Ngaliman and served as a captivating showcase of the beauty and versatility of Javanese female dancers. It is accompanied by the traditional Javanese music known as Ladrang Pareanom. The name "Pareanom" refers to a young bitter melon, reflecting the delicate and pale green aesthetic associated with the dance. The Surakarta style dances,

including Gambyong, are rooted in the principle of Pathokan, which is based on the Hasta Suwanda dance philosophy. According to Soedarsono, Surakarta-style dances are characterized by gracefulness and versatility in expressing movements, with a sense of flowing continuity akin to water. The costume design in the Surakarta style accentuates aesthetics with sparkling, majestic, and colorful elements. Within this style, the Hasta Sawanda principle emphasizes the mastery of specific movement techniques before learning Surakarta dances.

To understand the theory of *Hasta Sawanda*, it is important to explore its various components. These include “Pacak,” which encompasses the fundamental rules, positions, and movements of the entire body. “Pancat” refers to the seamless transition between movements, creating a continuous rhythm in the dance. “Ulat,” also known as “polatan” or “pandangan,” involves facial expressions and certain variations that convey specific emotions and characterization. “Lulut” represents the integration of movements with the dancer, achieving a harmonious unity. “Wiled” showcases the dancer’s ability to introduce variations (“greget”) while adhering to the established rules, reflecting their personal style. “Luwes” highlights the natural adaptation and appropriateness of the dancer to the dance movements. “Wirama” focuses on mastering rhythm, counts, tempo, and the structure of the accompanying music, allowing the dancer to manage themselves within the dance effectively. Finally, “Gendhing” emphasizes the understanding and mastery of the musical composition in relation to the dance, enabling the dancer to express movements and spirit in alignment with the *gendhing*. By applying the principles of Hasta Sawanda, dancers can navigate any situation related to the dance with mastery and skill.

The Gambyong Pareanom Dance is a captivating portrayal of a woman’s versatility, tenderness, and agility. It has evolved from being solely an entertaining dance to now serving as a welcoming dance for guests. The dance is accompanied by the melodic Ladrang Pareanom music.

The Gambyong Pareanom Dance consists of a sequence of movements known as “Sekaran-sekaran.” These movements include various hand gestures, such as the right Srisig, left hand Ulap-ulap tangan, and left Srisig. Other movements involve Merong (enjer to the right), Mudra, Batangan, Magak, Tatapan, Pilesan, Tumpang tali, Lembehan (lelebotan), Magak, Kawilan, Dolanan sampur, Menthogan, Kesedan, Mandhe sampur, Entrakan, and Menthogan.

In assessing the dance’s psychomotor aspect, it pertains to an individual’s skill or ability to demonstrate behavior following a learning experience. According to Simpson (1956) and Hartiti (2020), the psychomotor learning outcomes manifest in the form of an individual’s acquired skills and behavioral abilities. These outcomes are an extension of cognitive and affective learning results. The cognitive and affective learning outcomes pave the way for psychomotor learning outcomes when students exhibit specific attitudes or behaviors aligned with the understanding gained from the cognitive and affective aspects.

## METHOD

Psychomotor or product assessment encompasses the evaluation of students’ skills in creating products, technology, and arts. The process of product development involves three distinct stages, each requiring a different form of assessment. Firstly, in the preparation stage, students’ abilities in planning, exploring ideas, and designing a product are assessed. Secondly, during the product development or process stage, the focus shifts to evaluating students’ proficiency in applying dance techniques. Lastly, in the product assessment stage, the assessment is directed towards the evaluation of the final product created by students, taking into consideration criteria such as its appearance, functionality, and aesthetics. Through these assessment stages, students’ abilities and progress in product creation are comprehensively evaluated.

In the assessment process of a work of art, the two methods are often used simultaneously. The assessment highly depends on one’s decision or tendency based on the analysis of artistic elements and the object as a whole (gestalt/global). The assessment in dance practice consists of indicators that are described in the grid of items, known as a rubric. The rubric contains the indicators, which will be elaborated in the form of descriptions and scoring.

This research and development (R&D) study employed the DDD-E (Decide, Design, Develop, and Evaluate) model developed by Ivers and Barron. The study followed a systematic process consisting of four key stages. Firstly, in the Decide stage, the objectives were established, materials were determined, and preliminary research was conducted, including a needs assessment to gather essential information. Secondly, in the Design stage, a draft of the assessment plan for the Gambyong Pareanom Dance was created, outlining the framework and structure of the assessment instrument. Moving on to

the Develop stage, the assessment plan was further refined and developed, taking into account the findings and insights from the needs analysis. These initial stages provided the foundation for the development of a prototype, which was subsequently evaluated and validated by assessment and material experts in the next stage. Finally, in the Evaluate stage, the assessment plan was revised based on the feedback received, and two limited trials were conducted. The first trial involved experts in the field, while the second trial involved a small group of participants. These evaluation steps aimed to refine and enhance the assessment instrument based on expert feedback and practical implementation.

During the product trial stage, an evaluation was conducted to assess the validity of the product, involving content and media experts as well as learning practitioners. To ensure its feasibility, external testing was carried out through product feasibility testing, including limited trials with small and large groups of students using the product. The product trial was divided into three stages.

In the first stage, known as the “Expert Test,” the initial product, referred to as “Product 1,” underwent design validation and was presented to evaluation experts and material experts for assessment. Revisions were made based on their feedback, and once the product was deemed suitable for use, it proceeded to the next stage: a limited trial with a small group of product users.

The second stage called the “Limited Test” or “Small Group” trial, involved applying the revised product, now called “Product 2,” to a small group of students. The feedback gathered from this trial was crucial in further improving the product. Revisions were made based on the input received from the small group.

Following the small group trial, the third stage, known as the “Field Test” or “Large Group Test,” was conducted. The product trial sample was expanded to a larger group, and the product was tested by lecturers who were product users. They used the Gambyong Pareanom Dance Practice assessment sheet and provided feedback through a trial feasibility questionnaire.

Prior to the product trial stage, a Focus Group Discussion (FGD) was conducted, inviting experts in the field of assessment and Surakarta dance to gather valuable insights and perspectives.

## DISCUSSION

### Dance Assessment Instrument for the Psychomotor Aspects

Harrow’s psychomotor learning is divided into several levels, namely (1) reflex movements, (2) basic fundamental movements, (3) perceptual abilities, (4) physical abilities, (5) skill movements, and (6) non-discursive communication. These levels can further be divided into more sub-levels. The highest psychomotor level is non-discursive/nonverbal. In arts, the nonverbal is expressed in the form of movements (dance), colors and textures (visual arts), sound (music), and drama (theatre). See the following table.

**Table 1. Psychomotor Objective** (Source: Harrow, 1972)

Level	Description	Sublevels
Reflex movements	Involuntary actions	Segmental, intersegmental, and suprasegmental reflexes
Basic fundamental movements	Inherent movement patterns, which are a combination of reflex movements, serve as the basis for more complex movements	Locomotor, nonlocomotory, and manipulative movements
Perceptual abilities	Involves the interpretation of sensory input, which in turn guides movements	Kinesthetic, visual, audio, and tactile discrimination coordinated abilities
Physical abilities	Functional physical characteristics that serve as the basis for skilled movements	Endurance, strength, flexibility, and agility
Skilled movements	Complex movements that are the result of learning and based on inherent movement patterns (see level 2)	Simple, compound, and complex adaptive skills
Nondiscursive communication	Nonverbal communicating ranging from facial expressive dance	Expressive and interpretative movements

When divided into two parts, humans have two types of resilience, namely spiritual and cultural resilience. Spiritual resilience refers to the human’s resilience to accept and apply the religion they adhere to, whereas cultural resilience refers to one’s resilience to remain committed in doing positive activities or habits as a result of education.

An FGD (Focus Group Discussion) was done by pursuing expert judgment in order to obtain input on the developed grid for the Gambyong Pareanom dance. The assessment in the art of dancing, especially the dance skills, has its own characteristics, which simultaneously involve cognitive and affective aspects. For instance, when one dances the Gambyong Pareanom on stage, the cognitive (memorization, energy management, determining the next movement) and affective (adjusting to the music, facial expression, adjusting with the rules of the movements) aspects are actually involved. The assessment in dance practice is prepared by teacher or instructor in the form of grid. The grid is developed before making a rubric or question items or a test. The followings are an example of a performance test grid and a dance assessment rubric.

**Table 2. Example of a Performance Test Grid**

No.	Dimension	Description	Indicator
1.	<i>Wiraga</i>	The movements are in accordance with the rules of classical dance ( <i>pakem</i> ).	The body movements and other movements are in the appropriate order.
2.	<i>Wirasa</i>	The movements are in accordance with the character.	Is able to perform the movements according to the story
3.	<i>Wirama</i>	The movements are in accordance with the music accompaniment.	Is able to do either the slow or fast tempo according to the music

**Table 3. Example of a Dance Assessment Rubric**

Dimension	Scores	Description
<i>Wiraga</i>	4,3,2,1	4. If able to do the movements in order, precisely and passionately 3. If able to do the movements in order and passionately 2. If able to only do the movements precisely 1. If able to do the movements but not precisely
<i>Wirasa</i>	4,3,2,1	4. If able to dance by following the story in the dance according to the music 3. If able to dance according to the music, from beginning to end 2. If able to dance according to the music, only in the beginning 1. If able to dance but not following the rhythm
<i>Wirama</i>	4,3,2,1	4. If able to dance gracefully according to the music 3. If able to dance according to the music, but not well 2. If able to dance in the correct order of the movements 1. If the movements and music do not go or fit together

Description:

Maximum Score: 12

Minimum Score: 3

**The Development of Assessment Grid**

The Gambyong Pareanom Dance has core rules as a Surakarta-style dance known as *Hasta Sawanda*. *Hasta* means “eight” and *sawanda* means “one line”, hence, *hasta sawanda* refers to eight aspects that are integrated into one principle. This theory serves as the foundation for the design of the assessment grid for The Gambyong Pareanom Dance, as seen in the following table.

**Table 4. Performance Test Grid for The Gambyong Pareanom Dance**

No.	Dimension	Description	Indicator
1.	<i>Pacak</i>	The core rules including the positions and movements of all parts of the body	The positions of all parts of the body follow the core rules.
2.	<i>Pancat</i>	The transition process from one movement to the next, creating a continuous series of movements in a rhythm of dance movements	The transition process between movements must be continuous and according to rhythm.
3.	<i>Ulat</i>	<i>Polatan</i> or <i>pandengan</i> , or the facial expression in a particular movement or variation which further leads to expressions and characterization	The dance expression is shown in the views of each movement variation
4.	<i>Lulut</i>	In the mastery of movements, the movements have become one with the dancer.	The way the movements become one with the dancer
5.	<i>Wiled</i>	Related to the dancer's ability in performing variations of movements ( <i>greget</i> ) which are created by the dancer without disregarding the existing rules. A proper <i>wiled</i> may reflect the personal style of the dancer.	Performing the movements as well as giving a variation to the movements and dance style, a signature
6.	<i>Luwes</i>	A dancer must naturally be in tune and in line with the dance movements	The cohesion between the movements and the dancer
7.	<i>Wirama</i>	The mastery and understanding of rhythm, counts in the dance movements, tempo, and structure of the music, so that the dancer can manage herself while performing.	The ability to manage and adjust the dance movements to the music
8.	<i>Gendhing</i>	The mastery and understanding of <i>gendhing</i> related to the dance, so that the dancer will be able to express the movements and soul (from within) by adjusting to the <i>gendhing</i> . Therefore, the dancer will be able to master any condition and situation related to dancing.	The ability to adjust between the movements and the music to show the expression from within the dancer
9.	<i>Wiraga</i>	The movements are in accordance with the rules of classical dance ( <i>pakem</i> ).	The body movements and other parts of the body are in the appropriate order.
10.	<i>Wirasa</i>	The movements are in accordance with the character.	The ability to perform the movements according to the story

The table was also combined with the widely used dance assessment grid due to its simplicity and convenience to use. However, the details of the movements are not yet described, as seen in the following table.

**Table 5. Details of the Movements**

No.	Dimension	Description	Indicator
1.	<i>Wiraga</i>	The movements are in accordance with the rules of classical dance ( <i>pakem</i> ).	The body movements and movements of other parts of the body are in the appropriate order.
2.	<i>Wirasa</i>	The movements are in accordance with the character.	Is able to perform the movements according to the story
3.	<i>Wirama</i>	The movements are in accordance with the music accompaniment.	Is able to do either slow or fast tempo according to the music

The second table was added to the previous table, except for the *wirama* aspect because it already existed in the *hasta sawanda*.

Meanwhile, there are movements or variations of movements that are included in the assessment, and can be used as materials for developing the assessment grid, which belong in the semester lesson plan of the Dance Education Study Program in the Single Surakarta Dance. The course description is as follows.

This course aims to develop students' competency in performing the single male and single female Surakarta style dance according to the aesthetics norms of Hasta Sawanda. The course materials

encompass various types of single male and single female dance styles. Assessment is conducted through a comprehensive approach involving process-oriented activities, independent assignments, observation of dance movement structures, and a performance test. The desired learning outcomes of the course include cultivating attitudes of discipline, independence, and diligence; acquiring knowledge about the single female Surakarta style dance, specifically the Gambyong Pareanom Dance; and developing the skills necessary to execute the complete movements of the single female Surakarta dance, focusing on the Gambyong Pareanom Dance. The lesson plan highlights three parts of the Gambyong Pareanom Dance, namely Kebar 1, Kebar 2 (main), and Kebar 3, which consist of the variations of movements described in the preceding content.

Next, after an FGD on the grid, the assessment rubric was developed, as follows.

**Table 6. The Assessment Rubric**

Dimension	Score	Description
<i>Pacak</i>	4,3,2,1	4. If able to do the movements in order, precisely, and passionately 3. If able to do the movements in order and passionately 2. If able to only do the movements precisely 1. If able to do the movements but not precisely
<i>Pancat</i>	4,3,2,1	4. If able to dance by following the story in the dance in line with the music 3. If able to dance in line with the music, from beginning to end 2. If able to dance in line with the music, only in the beginning 1. If able to dance but not following the rhythm
<i>Ulat</i>	4,3,2,1	4. If able to dance gracefully, according to the music 3. If able to dance according to the music, but not well 2. If able to dance in the correct order of the movements 1. If the movements and music do not go or fit together
<i>Lulud</i>	4,3,2,1	4. If the movements become one with the dancer 3. If the movements are in order, with most of the movements becoming one with the dancer 2. If the movements are in order, with most of the movements not becoming one with the dancer 1. If the movements are neither in order nor becoming one with the dancer
<i>Wiled</i>	4,3,2,1	4. If there is a passion in performing the movements 3. If there is a passion in most of the movements 2. If there is a passion in some small parts of the movements 1. If there is no passion in performing the movements
<i>Luwes</i>	4,3,2,1	4. If able to perform the dance according to the character of the dance 3. If able to perform the variations of the dance movements according to the character of the dance 2. If able to perform the dance less well according to the character of the dance 1. If able to perform the dance but not according to the character of the dance
<i>Wirama</i>	4,3,2,1	4. If able to dance gracefully according to the music 3. If able to dance according to the music, but not well 2. If able to dance in the correct order of the movements 1. If the movements and music do not go or fit together
<i>Gendhing</i>	4,3,2,1	4. If able to able to adjust the movements to the music 3. If less able to adjust the movements to the music 2. If able to adjust the movements to the music at times 1. If not able to adjust the movements to the music
<i>Wiraga</i>	4,3,2,1	4. If able to do the movements in order, precisely and passionately 3. If able to do the movements in order and passionately 2. If able to only do the movements precisely 1. If able to do the movements but not precisely
<i>Wirasa</i>	4,3,2,1	4. If able to dance by following the story in the dance according to the music 3. If able to dance according to the music, from beginning to end 2. If able to dance according to the music, only in the beginning 1. If able to dance but not following the rhythm

Scoring:

Maximum score = 10 x 4 = 40

Minimum score = 10 x 1 = 10

Final score = (total score: maximum score) x 100

The table above is the prototype table for the Gambyong Pareanom Dance practice assessment after the revision based on the suggestions of the material and assessment experts. The assessment rubric is deemed feasible to be used in conducting the assessment of The Gambyong Pareanom Dance, a Surakarta style dance.

## CONCLUSION

The development of the assessment instrument for the Gambyong Pareanom Dance practice meets the criteria of Surakarta Dance, namely Hasta Sawanda. The eight criteria are *pacak, pancat, ulat, wiled, luwes, wirama, gendhing*. In the following development, two aspects of *wiraga* and *wirama* were added, resulting in ten aspects in the description. The assessment instrument can be used to assess the Gambyong Pareanom Dance in the form of an assessment rubric. The learning outcomes in the Single Surakarta Dance course for the students of the Dance Education Study Program are the main reference in developing the assessment instrument based on *Hasta Sawanda*. *Hasta Sawanda* refers to the core rules in the Surakarta-style Javanese dance.

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