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IMPLEMENTATION OF ASSESSMENT OF LEARNING FRAMEWORK FOR EARLY CHILDHOOD EDUCATION ON THE ARTS OF DANCE

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ABSTRACT

This study addresses the need for a structured and objective framework to assess dance learning in early childhood education. The goal is to develop an assessment model that is systematic and developmentally appropriate by integrating the core components of dance: wiraga (body movement), wirama (rhythm), and wirasa (expression). The framework is designed to align with children's motor, rhythmic, and emotional development, while remaining flexible for classroom use. A qualitative approach was used, involving field observations, interviews, and documentation in kindergartens that conduct structured dance activities. Participants included dance instructors and homeroom teachers selected through purposive sampling. Data were analyzed using thematic analysis and triangulation to ensure credibility. The study resulted in three key assessment dimensions (wiraga, wirama, wirasa) supported by 13 specific indicators. Unlike conventional assessments that focus mainly on final performance, this framework emphasizes process-oriented evaluation, observing how children move, follow rhythm, and express emotion throughout learning. This makes the assessment more aligned with children's developmental stages. The findings contribute to early childhood dance education by providing a standardized yet adaptable assessment guide that can help educators design inclusive and effective learning experiences. However, the study is limited to a specific educational context. Further research is needed to test the framework in diverse cultural and instructional settings, and to explore quantitative validation across various dance genres and early learning environments.

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1. INTRODUCTION

Dance is widely recognized as a joyful activity that offers multiple developmental benefits for children and is deeply embedded in cultural traditions across societies (Bareka, 2019). While dance often serves as a medium to convey messages or narrate events through structured body movements (Temple, 2020), its role in early childhood education is more closely tied to supporting physical and motor development as well as channeling children's natural energy (Pamungkas, 2012). Dance also provides a space for young learners to express themselves freely (Tomescu, 2021), with choreography typically adapted to the preoperational cognitive stage characteristic of early childhood (Neville, 2021). Recent studies reinforce the importance of developmentally appropriate dance activities. For instance, extracurricular dance programs have been shown to strengthen wiraga, wirama, and wirasa skills in primary school students (Dwidarti, 2025) and enhance aesthetic sensitivity in early childhood settings (Widiastara & Rahmadani, 2025). Creative dance instruction through picture books has also been found effective in nurturing imagination and engagement among young children (Chatzipanteli, 2025), while traditional dance learning, such as Mapag Layung, can improve kinesthetic intelligence in children aged 5–6 years (Nurhayati & Rokhman, 2025). In a broader pedagogical context, creative dance grounded in brain-compatible learning principles has been shown to foster children's creativity and support globalized arts education approaches in Asian preschool settings (Tan, 2025). Beyond traditional methods, technological innovations are expanding the landscape of dance education; AI-assisted dance teaching and visual feedback have been shown to enhance students' performance, motivation, and self-efficacy (Xu et al., 2025). Additionally, dance interventions have demonstrated positive impacts on children's confidence and sense of agency, emphasizing the broader socio-emotional value of dance experiences for young learners (Theodotou, 2025). Collectively, these findings highlight that dance in early childhood is not merely artistic expression, but a holistic developmental tool that integrates physical, cognitive, emotional, and cultural dimensions. Dance in this context does not emphasize accuracy of movement, but rather focuses on stimulating child development (Payne, 2021). Thus, assessment or appreciation of dance should prioritize internal developmental processes rather than external performance alone (Seven, 2021). Although dance is indeed enjoyed visually as a performing art, its message becomes complete only when evaluated through what is seen, heard, and felt (Djibran, 2023).

Referring to these conditions, the assessment of dance in children is something that is rather complicated to do. This is because the child does not yet have full awareness of the role responsibilities in the dance he is doing. The way of thinking of children who are still static makes what they do tend to be egocentric and do not care about other elements outside themselves (Cunningham, 2023). Meanwhile, dance requires harmony, balance, and sensitivity (Mariasa, 2020). Another problem that arises is the lack of professional attitude owned by the child. Children still do not know what and how they should behave in a job. This of course complicates the aesthetics of the dance performance itself.

Referring to the preoperational way of thinking where the child is still very egocentric. Usually, the assessment team can have some difficulty with objectivity appraisal points. As a result, many of them have subjectivity high in children's dance performances. The absence of clear references regarding what and how the right assessment is often biases the results obtained. Not infrequently also assessments related to dance in children are seen from the costumes and festive properties where the performance of the children is neglected.

Although dance activities are more focused on aspects of child development, dance assessment is as important as the development itself. Assessment on dance is needed to obtain an objective picture of which components are still considered lacking. These components are assessed with the intention that improvements can be made through improvements. The assessment carried out also aims to measure any developments obtained from the dance performed with reference to the STPPA or Standard Level of Achievement of Child Development.

One form of assessment that supports the needs of dance in children is the dance element which includes wiraga, wirama, and wirasa (Dwidarti, 2025). These three elements are obligations that must be mastered by dancers. Meanwhile, in the realm of early childhood education, these three elements can be used as a reference for what needs to be improved in the art of dance. Wiraga itself means body or demands for dancers to be able to highlight body movements in either a standing or sitting position (Rizkiyani, 2022). Dwi Maryani in her journal entitled *Wiraga, Wirama, Wirasa in Surakarta Style Traditional Dance* explains, wiraga means dancers have the ability and skills to perform each movement. Wiraga himself has an affinity for memorizing choreography and memory possessed by dancers. In wiraga, dancers must also be able to master various Movement Techniques. In the wiraga element, timeliness, movement accuracy, tempo, and movement changes are very important to note and consider (Rizkiyani, 2022).

Furthermore, the second element is wirama. In wirama, the compatibility of body movements with the rhythm of music is very much needed (Rizkiyani, 2021). In the art of dance, wirama includes the rhythm of dance movements and musical accompaniment. Between the dancers and the musical accompaniment, they must be interrelated so that the message to be conveyed to the audience can be caught properly. For example, if the message you want to convey is about feeling sad, then the movements, expressions of the dancers and musical accompaniment must show sadness. This suitability is important because the main key in dance is movement and musical accompaniment. Because through these two keys feelings and emotions can emerge.

Finally, there is the element of Wirasa. Wirasa or a sense of meaning in a dance art, dancers must convey messages through dance movements and expressions from the dancers (Pranadewi, 2020). In the art of dance, wirasa is obtained from dance movements and musical accompaniment. To get this wirasa, the dancers and music accompaniment must often practice so they can get the expected wirasa. These three elements must be fully collaborated with the same weight so that the dance that is delivered can be well received. Dance as a true work of art is an expression of feelings in humans that is poured through imagination with the medium of motion.

Previous research on dance assessment was conducted by Maryani (2007) with the main study of the 3 elements of dance, wiraga, wirama and wirasa. This study provides a view that three elements of dance become mandatory and standard benchmarks that must be adhered to by every dancer. Without these three elements, a dancer cannot be called perfect in her dance. Another study conducted by Kurniasari (2018) states that a dance lesson that is given an assessment through wiraga, wirama, and wirasa provides a fairly valid picture of harmonization. This makes the three elements of dance proven to be used as reliable guidelines in assessing the suitability of movement and dance performance.

The need for a structured and objective dance assessment framework is evident. Previous studies have explored the foundational elements of dance assessment. Maryani (2007) identified three fundamental dimensions—wiraga (body movement), wirama (musicality), and wirasa (expression)—as core components of dance evaluation. Kurniasari (2018) further emphasized that incorporating these elements leads to a more valid and reliable assessment process. However, limited research has examined how these dimensions can be adapted to early childhood education, particularly in international contexts.

To address this gap, this study aims to develop a structured assessment model tailored to early childhood dance performance. The research is guided by the following questions:

1. How can wiraga, wirama, and wirasa be systematically applied in early childhood dance assessment?
2. What key indicators should be included in a standardized dance evaluation framework for young children?

By exploring these research questions, this study seeks to establish a comprehensive and objective assessment model that aligns with early childhood developmental stages. The findings are expected to provide a valuable reference for educators, researchers, and policymakers in enhancing dance assessment practices for young learners.

The pattern of dance assessment is an important title to be researched. Through the pattern of giving assessments, dance for children can be assessed as more objective and measurable. Elemental though subjectivity still exists but can be more minimized. The assessment pattern that will be examined in this study itself is of course adjusted to the needs of the stages of child development. The assessment pattern is not only aimed at pressing children so they can have perfect movements in dancing. Through this research the appropriate indicators will be observed and described according to the stages of early childhood.

2. METHOD

This study employs a qualitative research approach, specifically utilizing a case study design to explore assessment patterns in early childhood dance activities. A qualitative approach was chosen as it allows for an in-depth examination of assessment practices in their natural setting, providing rich descriptive data on how wiraga, wirama, and wirasa are systematically applied in dance evaluations. The case study design is adapted from Merriam (2009), which emphasizes the importance of investigating a phenomenon within its real-life context through multiple data sources.

The primary data in this study consist of direct observations, field notes, and semi-structured interviews conducted in selected kindergarten institutions that offer structured dance extracurricular programs. Secondary data were obtained from scholarly journal articles, books, and educational documents that discuss dance pedagogy and assessment frameworks. While literature review serves to contextualize the findings within existing theories and practices, it is not a direct method of data collection in this study. The selection of research sites and participants was carried out using purposive sampling, a non-probability sampling technique. The criteria for selecting kindergartens included schools that integrate dance as an extracurricular activity, employ specialized dance teachers, and have structured dance curricula that include assessment components. The study involved two primary participant groups: extracurricular dance teachers, who provide structured training and assess children's dance performances, and Class B homeroom teachers, who observe and support the learning process, offering additional insights into children's motor and artistic development.

Data collection was conducted through semi-structured interviews, non-participant observations, and documentation analysis. Interviews were held with dance teachers and homeroom teachers to explore their assessment criteria, challenges, and perceptions regarding wiraga, wirama, and wirasa in dance activities. The interview questions were designed to investigate how assessment is conducted systematically and what key indicators are considered. Non-participant observation was carried out during dance training sessions to document how teachers assess students in real-time, using a structured observation guide to record the assessment of body movements, rhythm, and expression. Additionally, video recordings of dance sessions were analyzed to triangulate the data obtained from interviews and observations.

Data analysis was conducted using Miles and Huberman's (1994) interactive model, which consists of data reduction, data display, and conclusion drawing/verification. The data reduction process involved filtering relevant information from interviews, observations, and documentation to focus on themes related to wiraga, wirama, and wirasa. The data display phase organized findings into tables and narrative descriptions to illustrate assessment patterns. Finally, verification was carried out by cross-checking data from multiple sources to ensure validity, leading to conclusions that align with the study's objectives. Through this systematic approach, the study ensures that findings are well-supported, replicable, and provide a comprehensive understanding of early childhood dance assessment practices.

3. RESULTS AND DISCUSSION

The findings that will be presented in this study are in the form of assessments that are applied in dance activities at kindergarten institutions in Depok District, Sleman. The results of the study show that the pattern of assessing dance activities in the realm of early childhood education is guided by three elements of dance, namely Wiraga, Wirama, and Wirasa. The pattern of assessment is carried out by paying attention to the stages of child development and not solely focusing on the results of the dance.

Wiraga

Based on the results of the interview in the field, it was found that in the initial process of teaching dance to children, the movement simplification process is first carried out. As teacher explained:

"We cannot immediately teach the complete choreography because it will be too overwhelming for the children. So, we simplify the movements step by step, starting with basic patterns and gradually building up to the full dance." (Rec1, Teacher IP, March 2023).

Children are given more concise and practical directions regarding the correct floor pattern and movements. Another teacher emphasized the importance of making the learning process enjoyable:

"I always start by greeting the children warmly and making sure they feel comfortable. Then, we do a short warm-up session before I demonstrate the movements. If the atmosphere is fun, children will be more enthusiastic about learning." (Interview, Teacher B, January 2025).

These methods are used by the teacher to align with how children learn, which still relies heavily on imitation. At this stage, abstract instructions are ineffective, as one teacher noted:

"Children at this age learn best through imitation. If I simply tell them to move their hands in a certain way without showing them, they will not understand. That's why I always demonstrate first." (Interview, Teacher C, January 2025).

By modeling movements first, teachers ensure that children can observe, imitate, and gradually internalize the dance steps effectively. Based on the interview the movement simplification process is first carried out. Children are given more concise and practical directions regarding the correct floor pattern and movements. Giving directions by the teacher is also carried out in a fun way and does not burden the child. At first the teacher gave an approach by greeting, warming up, and then giving examples. These methods are used by the teacher to adjust to the way children learn which still refers to the imitation or imitative stage. Children cannot yet be given abstract commands and must be modeled at the outset to really understand.

At the beginning of giving examples of movement, the teacher had not fully introduced it together with music. The teacher still exemplifies the dance movement from part to part slowly. This is done to facilitate capture and include the movement in the child's memory. This movement without music is then referred to as the basic movement. Furthermore, after the child understands the basic movements, the teacher gives directions for making movements with music. This is done so that children understand slowly and do not experience confusion when adjusting movement with music.

The adjustment time needed by children in dance activities varies. The length of time required depends on the type of dance given by the teacher. Based on interview results, it was found that the time allocation needed for children to master short dances lasting 3-4 minutes is approximately four meetings. As Teacher IP stated, "For simple dances that last about three minutes, we usually need four sessions. The children learn one movement sequence, and since it's repetitive, they grasp it faster." (Rec1, Teacher IP, March 2023). For dances of rather long duration, around 5-6 minutes, children typically need an allocation of 6-8 meetings to master all the movements. "When the dance is longer, about five minutes or more, we need more time. The children have to remember more movements, and that takes at least six to eight meetings," explained Teacher IP. The extracurricular teacher further emphasized that in long-duration dances, children have more movements to perform. "A long dance requires continuous movement with no repetition. That's why it takes longer for children to remember and perform smoothly," (Rec, Teacher1, March 2023). In contrast, short dances of 3-4 minutes usually consist of one series of movements and songs that are then repeated, making them easier to learn in a shorter time.

At this stage of modeling and giving examples, the teacher evaluates the wiraga aspect where the child is assessed for the suitability of his movements. Assessment of many aspects of wiraga is taken from the standard level of achievement of child development (STPPA) with adjustments to the dance context. The teacher gives a general assessment that includes floor patterns that can be followed by children. Children who can successfully follow the floor pattern are considered to have good wiraga by the teacher. The floor pattern becomes a reference that can be measured and observed directly by the teacher without having to do a special assessment.

In addition to floor patterns, the teacher also evaluates children's ability to imitate basic dance movements. The basic movement in Javanese dance becomes something that must be mastered. The basic movements that are assessed include ngithing, ngruji, ngrayuh, mendhak, toleh, and geleng-geleng. One of the teachers explained:

"When children can follow the floor pattern well, it is an early indicator that their movements are starting to match. However, we also see how they imitate basic movements. For example, in the ngithing movement,

some children still have difficulty forming a circle with their fingers. I usually remind them, 'Look at your hand, your thumb and middle finger meet, not your index finger.'" (Rec1, Teacher IP, March 2023).

In addition to ngithing, some children also have difficulty in the mendhak movement, especially in maintaining an upright body position. Teacher IP added:

"There are children who, when doing mendhak, their knees are bent but their bodies lean forward. I often say, 'Imagine sitting on a chair without a chair, your body remains upright.' After trying a few times, they start to understand." (Rec1, Teacher IP, March 2023).

With this approach, teachers can evaluate aspects of wiraga not only from the results of the movement, but also from the process of children understanding and adapting to the movement patterns taught. First, the ngithing movement is seen from the position of the hands by bringing together the tips of the middle fingers of the thumb to form a circle, while the other fingers are slightly raised upwards with each forming a semicircle. Second, the ngruji movement is assessed based on the accuracy of the thumb bending so that it can stick in front of the palm, while the other fingers are straight up and pressed together. Third, the ngrayuh motion can be assessed from the position of the thumb which is bent until it is in front of a palm and the other fingers are straight. Fourth, mendhak motion which is judged by the position of the two legs that are opened a bit wide and then bent, and the body position remains upright or like an easel. Fifth, the toleh motion can be seen by the movement of the head that turns to one side through the chin, which was moved first, followed by the head. Sixth, the geleng-geleng movement seen from the continuity of the left and right head movements.

In addition to the floor pattern and the basic movement of the body, it is also observed through physical motor skills which includes balance, flexibility, and agility. All three are considered to affect the accuracy of dance movements. Children who have physical skills motor a good brute has a greater chance of having a good wiraga too. Because most dance movements require a change of place. However, this transfer must also be seen as a form of beauty, therefore it requires agility. There are also times when children need balance to stand on one leg in doing dance movements, this of course requires balance skills. Apart from being agile and balanced, some dance movements require flexibility or flexibility that must be shown, for example when wearing property shawl. The child should be able to gently pick up the scarf before releasing it.

Children are considered good with Wiraga if their right-hand coordination is executed well without requiring special conditioning, and the same applies to the left hand. Teacher IP explained:

"Children who have good hand coordination, when they raise their right hand, the movement is automatically smooth and in rhythm. I usually see if they can do this without much correction. If they are still stiff, I help them with directions, for example, 'Try to relax, don't be tense, so the movement flows more.'" (Rec1, Teacher IP, March 2023).

Similarly, left-hand coordination is also assessed to ensure balance in movement execution. Another teacher shared their observation:

"There are some children who, when their left-hand movement has to be parallel to the right, still like to go down or are not strong enough. I often remind them, 'The left hand also goes up, don't be lazy to move!' After a while they can follow it well." (Rec2, Teacher BT).

These observations help teachers determine whether a child's Wiraga meets the expected standard, as balanced coordination between both hands is essential in traditional dance. Children are considered good with Wiraga if the right-hand coordination is done well and does not require special conditioning, so is the left hand. The skill of using the hands is very necessary because there are many movements that must show the flexibility of the hands together with the flexibility of the finger movements. Various types of basic movements require this skill and can only be done properly if the child has equally good right- and left-hand coordination. This is also needed when the child makes the movement to take a shawl or sampur which is used as a scarf property in dance.

Wirama

Based on the results of observations and interviews, the assessment of wirama was carried out through two methods by the teacher: gradually with musical accompaniment discontinued in the middle of the activity and thoroughly with non-stop music playback from start to finish. The first method is used to help children understand that a certain sound serves as a cue for when to start or stop a movement. Teacher IP explained:

"I deliberately stop the music in the middle so that the children know that there are certain parts that must stop or change movements. For example, I say, 'If the music stops, don't forget to stop the movement, okay!' After a while they get used to it." (rec1, Teacher IP, March 2023).

This approach helps reinforce short-term memory through repeated practice. Meanwhile, the second method, where music is played non-stop from beginning to end, is applied once children have mastered each movement in the dance. Another teacher shared:

"When the children have memorized the movements, I try to invite them to dance from start to finish without stopping. Usually I give encouragement first, for example saying, 'Let's try it once, from start to finish, ready?' They become more motivated." (Rec 2, Teacher BT, March 2023).

"This second approach is effective when children understand that it serves as a final practice to assess their overall ability in maintaining rhythm throughout the performance."

When observed in general, Wirama can be seen through the unity of the dance performed by the children. Children with good rhythm will synergize with music and their movements don't get chaotic. In dances that are performed both in groups and individually, cohesiveness is one of the points that is easy to observe. Children who move in rhythm with music will be more beautiful when observed. Steps and breaks the movements shown can be enjoyed by the audience more. Meanwhile, children with slower movements than music will make the audience have a feeling of waiting and the aesthetics of dancing can be completely lost.

Apart from being observed from the three previous methods, wirama can also be assessed from focus the attention the child has. If a child has a short attention span, he can quickly be distracted by other things. Furthermore, this can have an impact on children's ability to absorb music in dance. So, concentration is an important point that must be considered when assessing wirama questions in children.

Wirasa

Referring to the results of the interviews, wirasa can be observed through the facial expressions of the children. Teacher IP explained:

"Children's facial expressions are important in dancing. If they look flat, it means they don't really understand the feelings that should be shown in the dance." (Rec1, Teacher IP, March 2023).

The teacher gives an example that in one of the animal-themed dances with a Happy dance atmosphere, if a child shows a sad expression, then the wisdom in the dance has not been conveyed properly. Facial expressions that match the conditions of the dance can make it easier to convey messages in dance. Children with emotional management intelligence are most likely to be able to convey their feelings properly and precisely.

Besides being able to express according to the conditions of the dance. A good child's wisdom or wirasa can also be seen from how he adapts quickly according to the atmosphere of the music. Children who at first feel afraid and worried can change happily when dance music is played, making it easier to convey the wirasa itself to the audience.

Based on the three elements of dance that are used as guidelines for the assessment pattern, a lot of information and descriptions are obtained that can facilitate the assessment of dance in children. There are so many descriptions that turn out to refer to the conditions of the real stages of child development. As for all the elements used to assess it, it still refers to the principle that dance in the context of early childhood education is used to stimulate children's growth and development. In dance performed by children, the context is not only about beauty but how to develop all the components of the aspects of their growth and development. The goal is to form a generation that does not only develop physically but also develops spiritual sensitivity.

Discussion

In the results of research that discusses wiraga, there is modeling that is used to provide new knowledge to children. Modeling is considered an appropriate and acceptable delivery method because children can easily imitate what their teacher does. Furthermore, through this model, children imitate by imitating (Bandura, 1962). However, imitation in dance is not necessarily done by children (Jusslin, 2021). The teacher first makes the situation fun so that children can be interested in imitating what the teacher exemplifies.

In the process of modeling and imitation, the teacher does this in a different way slowly. The teacher does not give instructions in full at once and gives instructions in a way that tends to be slow and continuous. This is in line with the opinion of Gleason (2022) who argues that in giving understanding to children, teachers must do it slowly. Because the child's way of thinking is still pre-operational and he is not yet able to understand many complex command sentences simultaneously. Where Ideally At the age of 4-5 years, children are still limited in understanding only two command sentences. Then, only at the age of 5-6 years, children can understand several command sentences simultaneously.

In measuring aspects of Wiraga, teachers use a clear and official template through STPPA. The STPPA itself refers to Permendikbud 137 Year 2014. This platform itself has become a template that has been used nationally by educators in Indonesia. In wiraga, mold motor rough and smooth used simultaneously. Because in dance these two elements are used and have an equally important role. Research conducted by Abellan Rosello (2021) reveals skills motor good smoothness can have an impact on the academic dance performed by students.

Then in wirama, the teacher gives two kinds of teaching methods. That is through giving a brief understanding by cutting music and giving music in full to children. Giving music in a short way is carried out by the teacher by paying attention to the duration of attention that is owned by the child. Referring to data from the Brain Balance Centers, children aged 2 years have an ideal concentration range of 4 to 6 minutes, while 4 years old has 8 to 12 minutes, at 6 years old 12 to 18 minutes, and 8 years at 16 to 24 minutes. Through such a short duration of concentration, the teacher must try to distribute the information as clearly as possible. This is what the teacher then tricks to provide understanding by playing short duration music first.

Finally, in relation to wirasa, observations are made through facial expressions of children. For teachers observing children's facial expressions can be done more easily because they can be measured clearly. This

certainly cannot be equated with the wirasa assessment of adult dancers. At the early age range, children show honest feelings through their facial expressions (1988).

The three elements that have been described contribute to the application of dance assessment methods to children. The wiraga dimension assesses the accuracy of floor patterns, the ability to imitate basic movements, balance, flexibility, dexterity, and skill in using the right and left hands. The wirama dimension focuses on the ability to move to short and long musical rhythms while maintaining unity and concentration. Meanwhile, the wirasa dimension assesses expression in harmony with the music and the ability to adapt to changes in mood or tempo.

Thus, this study successfully identified an innovative assessment framework for dance activities in early childhood education, emphasizing three fundamental elements: wiraga, wirama, and wirasa. Unlike previous approaches that primarily assessed children's dance performance as a final product, this study underscores the importance of developmentally appropriate assessment by integrating both process-oriented and outcome-based evaluations. These findings resonate with Pürgstaller (2021), who developed a test instrument to assess creativity in children's dance, highlighting the need for structured yet flexible assessment tools that accommodate individual artistic expression and motor skill development.

To systematically apply wiraga, wirama, and wirasa in early childhood dance assessment, this study proposes a step-by-step observational and interactive assessment process. Wiraga, which refers to physical movement, is evaluated by analyzing children's ability to execute fundamental dance techniques, maintain posture, and follow floor patterns. Teachers observe key movement indicators, such as hand coordination, body balance, and spatial awareness. As one teacher stated, "If a child can smoothly transition between steps while maintaining balance, it shows strong wiraga." Wirama, which pertains to rhythm, is assessed in two phases: gradual assessment with intermittent music pauses to help children internalize rhythmic cues, followed by continuous full-sequence performance to evaluate their ability to sustain rhythm throughout the dance. A teacher explained, "At first, we pause the music to see if they recognize rhythm breaks, and once they grasp that, we let the music play continuously to observe their overall sense of timing." Meanwhile, wirasa, the emotional and expressive component, is measured through facial expressions, movement dynamics, and engagement with the narrative of the dance. Educators assess whether children express the appropriate emotions, energy levels, and character interpretations, ensuring that their performance conveys the intended artistic message. One teacher noted, "When a child smiles naturally during a cheerful dance and moves with enthusiasm, it indicates that they have embodied wirasa."

Furthermore, this study contributes to the ongoing discourse on dance assessment reliability and validity, as discussed by Nikolaki et al. (2021), who emphasized the importance of objective evaluation criteria in traditional dance assessment for children. By establishing 13 key indicators that encompass both technical precision and expressive quality, this research bridges the gap between standardized assessment methods and the unique developmental characteristics of early childhood learners. While Nikolaki et al. (2021) focused on inter-rater reliability and construct validity, this study extends the discussion by integrating motor, rhythmic, and expressive elements into a holistic assessment framework, ensuring a more comprehensive and developmentally appropriate evaluation process.

By introducing this structured yet adaptable assessment model, this study provides a practical reference for educators to design dance curricula that are more responsive to children's cognitive, motor, and artistic development. Additionally, it opens avenues for further research on refining dance assessment tools, ensuring their applicability across diverse cultural and educational contexts.

4. CONCLUSION

This study aimed to identify and establish a structured assessment framework for early childhood dance activities, focusing on the systematic application of wiraga, wirama, and wirasa as key dimensions of evaluation. Through qualitative inquiry involving observations, interviews, and documentation analysis, this study successfully developed three core dimensions and 13 key indicators that provide a more structured and developmentally appropriate approach to dance assessment in early childhood education. Unlike conventional assessment methods that primarily emphasize final performance outcomes, this study highlights the importance of process-oriented evaluation, ensuring that children's motor skills, rhythmic abilities, and expressive elements are assessed holistically.

The findings of this study contribute significantly to the existing discourse on dance assessment frameworks by addressing gaps identified in previous research. While the previous studies emphasized the importance of structured creativity assessment in children's dance and focused on reliability and validity in traditional dance evaluation, this study extends the discussion by integrating developmental considerations into the assessment process. The establishment of clear and systematic indicators ensures that dance evaluations align with children's cognitive, motor, and artistic development, offering a more inclusive and adaptable framework for educators and curriculum designers.

Despite these contributions, this study has several limitations. First, the sample was limited to kindergarten institutions that offer structured dance extracurricular programs, which may not fully represent the diversity of early childhood dance education in different cultural and institutional contexts. Second, while the assessment framework provides structured indicators, further empirical validation is required to test its applicability across different dance genres and age groups. Future research should explore the quantitative validation of these indicators and investigate how they can be adapted to broader educational settings. Overall, this study provides a practical and theoretically grounded reference for educators and policymakers in designing dance assessment models that are more child-centered, developmentally appropriate, and holistic. By emphasizing both process and outcome-based

evaluations, this study paves the way for further exploration of innovative assessment methodologies in early childhood performing arts education

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