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ANALYTIC AND HOLISTIC SCORING: A METHOD IN KINESTHETIC SCORING IN K-POP DANCE

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ABSTRACT

One of the problems in scoring performances, especially those related to dance, is deciding valid and reliable scoring criteria. Therefore, this research aims to determine the practicality and accuracy of the scoring method for kinesthetic K-pop dance using the rubric. The experiment method is applied to a total of 22 samples divided into two groups, using the 2x2 matrix. One of the groups is scored using the analytical method with weight, while the other utilized the holistic method without weight. The result showed that analytical scoring has accuracy, while the scoring without weight is more practical. Therefore, it is suggested that in dancing competition, analytical scoring without weight is used to obtain more practical and accurate results.

INTRODUCTION

K-pop dance is a genre of South Korean music, and its popularity has been boosted in various countries through social media (Jenkins, 2006; Marinescu & Balica, 2013). Sung reported that it is an entertaining, and communicative musical genre that strengthens the local culture (Sung, 2014). In addition, this dance phenomenon is an aspect of globalization (Jang & Paik, 2012). K-pop has a specific style, which is believed as a result of the fact that the founders of three leading talent agencies are all males, and they usually make the final decision during production. Jang and Kim reported that presently idol groups are subject to Confucianism (patriarchal). Several deliberations and factors were involved during the selection process of Austria's first K-pop star. The singers with unique vocal technique and color were given extra credit as well as, those contestants within the age brackets of K-pop idols (Sung, 2014).

K-pop involves the collaboration of two forms of arts, namely music and modern dance, which are promoted by Indonesian teens. It is popular Korean music, although each country has its specific term, for example, the Indonesian pop. In 2000, both the music and dance, which harmonizes with the performance started penetrating the Indonesian market.

It started with the emergence of pre-modern pop in the 1930s, which was as a result of the Japanese colonialism over Korea. However, it was not properly developed and only adopted the Japanese pop culture at that time. In the 1950s and '60s, western popular culture was introduced through musical performances that were held in the United States military bases in South Korea.

The performance of Seo Taiji & Boys in 1992 marked the start of modern K-pop music with its integration of English lyrics, rap, rock, and techno genre. In the 1990s, it was more of a dance than hip hop music. The main target market are teenagers, therefore, this decade witnessed the emergence of several teen idols. In 2000, R&B, Hip-Hop and rock music were promoted in Korea, and they were often centered on nationalism and patriotism. In addition, techno music brought about modern nuances which were promoted in Korea, China and Japan.

The term K-pop originated from the boy and girl bands in the Indonesian music industry. Lately, several people have been inspired and adopted this art as well as its attributes. It has numerous fans and has become a trend among music lovers. This led to several competitions which are held during certain events.

Some scoring methods are applied during these competitions, Krasnow and Chatfield (Krasnow & Chatfield, 2009) reported that it is important to adopt a qualitative approach when scoring performances and certain factors need to be considered such as 1) discovering the reference concept that needs to be scored, 2) qualitatively describing the dance performance, 3) deciding the practical model that evaluates and scores the qualitative aspects of the dance movement. These three aspects are referred to as Performance Competence Evaluation Measure (PCEM). It was therefore concluded that when scoring a dance performance, there is a need to refer to literature, as well as consider practicality.

The literature review is carried out based on the study of the concept and form of K-pop dance. This is because this type of dance involves 2 forms of equally firm arts that are blended into one. Subsequently, kinesthetic needs to be considered when scoring because the harmony between the dance movement and the rhythm of the song creates artistic and unique performances that differentiate a certain group from the others. Therefore, kinesthetic is the main aspect that needs to be considered when scoring a K-pop dance performance.

Kinesthetic is related to a person's awareness of the position and movement of body parts using sensory organs in the muscles and joints, it includes feelings of touch,

visual, and audio stimuli. Elizabeth Hurlock reported that it is a coordinated, rhythmic, graceful motion that leads to the movement of the hands, head, legs and body in a certain pattern (Kraus, 1969).

Kinesthetic is related to dance movement because it is the expression of a person's rhythmic steps. Dance is often defined as a response of stimuli that is expressed in the form of movement, therefore, kinesthetic has strong relations with psychomotor. Kephart Harrow differentiates between movement and motor, irrespective of the fact that they are closely related. Movement is perceived as creative body design, whereas motor implies a response to stimulus (Cooper & Harrow, 1973). These two terms, both have similar essence because dance is an expression of creative movement, and it is often a response to stimulus.

In terms of assessment, analytical rubrics for each level are scored. Generally, rubric is defined as an evaluation tool or set of criteria, that provides guidelines for analyses in order to score accurately (Çetin, 2011). Çetin has designed points for every category, and in accordance with that, several studies have proven that scoring tends to be more accurate and professional when rubric is implemented (Jonsson & Svingby, 2007; Silvestri & Oescher, 2006). It explicitly shows the quality of performance based on a range of scales. In addition, it is a descriptive scoring guide that is used as a standard in analyzing a product as well as the processes and the success of a performance assessment. A rubric is also used to evaluate various subjects and activities as well as making quality judgement. Nitko (Nitko, 1996) reported that rubric based scoring serves as a guide or a standard used to make consistent decisions. It is also a coherent set rule which is either in the form of a rating scale or checklist, used to assess the quality of performance.

Various rubrics measure different parameters, consequently Weigle stated that there are three types, namely main characteristics, holistic and analytical (Çetin, 2011). The main characteristics of a rubric are primarily used to score basic skills related to certain tasks (Weigle, 2002). The holistic rubric consists of a single scale with all criteria included in the evaluation, considered together, it is also an in-line scoring which is based on distinct characteristics, as well as various uncertain levels (Elbow, 1999; Gunning, 2006; Weigle, 2002). Analytical rubric analyzes the levels of skills in various fields of expressions. However, because there are different types of rubrics, the use of each type has to be in accordance with its purpose (Bacha, 2001; Çetin, 2011). According to Nyoman (Dinny D Triana, 2012), it is divided to (1) holistic scoring, which is an assessment based on the general impression of the quality of performance, (2) analytic scoring, is based on the assessment of aspects that contribute to the performance and (3) primary traits scoring, which is based on the dominant aspects of performance.

This research adopted two types of rubrics in scoring dance performances, namely holistic and analytical. An analytical scoring method is an approach that requires a list that explains the awarded score (Nitko, 1996). On the contrary, holistic scoring

awards scores that relate a number to special characteristics of a student's work (J. S, 1995).

Based on the theory, analytical scoring is carried out by preparing an indicator and a descriptor used to decide a score. The downside of this approach is that it is not used to assess many participants because a lot of time is spent during assessment.

The analytical scoring rubric is usually used when a focused response is expected, such as performance tasks that have 1 or 2 answers. Initially, it comprises of several scores, which are later summed up, and it represents a multidimensional assessment. As stated earlier, the use of analytical rubric results in a slow scoring process which is caused by various skills or characteristics that need to be repeatedly checked, in addition, both its construction and application lasts for a long time. Generally, it takes time to assess each of the specific performance tasks or scoring criteria. Nevertheless, there are several advantages of analytical rubric. The holistic rubric is usually applied when there are tolerable mistakes in the process as long as the overall quality is still high. Its use is not appropriate for assessing performance task, which demands certain responses when there is no particular answer. It focuses on the overall quality, understanding the content and specific skills, it is also a one-dimensional assessment. The use of holistic rubric results in a faster scoring process compared to the analytical type. This is because the judge is expected to read and check it only once in order to get the general impression of a performance or product.

During the evaluation, there is a system known as grading, it is a symbol that reflects an individual's performance. Although it is similar to scoring, grading is more organized and has a higher degree. There are three grading systems, namely single, multi, and categorical grading (Sukardi, 2009).

Single grading is simple, and it is commonly used in deciding a score, for example, highly satisfactory, satisfactory, fair, and poor were represented with points 4, 3, 2, and 1. In multigrading, scoring consists of meaningful points realized by combined aspects in order to avoid subjectivity, therefore, a fixed formula is used to achieve an objective process. Generally, categorical grading serves as a guide in deciding whether an individual either passed or failed, in addition, this scoring system usually takes the average score. Multigrade is usually used to assess the objectivity of the kinesthetic in scoring K-pop dance because it considers various aspects such as weight when deciding the final scores.

RESEARCH METHOD

2x2 experiment is a scoring instrument used in assessing K-pop dance competition held by various event organizers in Jakarta, Bogor, Tangerang, and Bekasi. The research compares two scoring methods 1) analytical scoring, 2) holistic scoring. Furthermore, the attribute variables are 1) scoring system based on weight, 2) scoring without weight. The experiment is carried out to determine the appropriate method that needs to be applied when scoring kinesthetic in K-pop dance.

The scoring instrument is conceptually for decision making, and it involves the use of information based on measurement (J. S, 1995). The information is the analysis of orienting on modern dance, and this is based on the following creativity, movement or kinesthetic, and expression. The analysis is in accordance with the dance composition (Murgianto, 1983), namely movement, floor, music design, and expressions related to harmony (Meri, 1965).

Kinesthetic scoring is based on the orientation of modern dance by analyzing creativity, movement and composition theories, as follows (1) creativity which is the measure of the ability to ensure that the movement and music chosen rhyme thereby resulting in uniqueness, (2) kinesthetic, to measure dynamics, movement, musical design and composition, (3) expression, measures the harmony between the movement and music or song.

RESULT

In order to perfect the instrument criteria, a non-cognitive tool was developed by organizing a focus group discussion with a panel made up of 10 experts. According to Suryabrata (Suryabrata, 2002) and Krasnow (R, 1969), this is part of the steps involved in developing this tool. Experts review was carried out to qualitatively check the validity and appropriateness of the contents as well as the purpose of each scoring point. Conversely, 6 of the respondents are competent in the field of dance and music, furthermore, experts' discussion concerning the scoring points was enriched with suggestions and recommendations in order to develop an appropriate tool.

The outcome of the discussion shows that 13 out of the 20 points prepared were relevant to the scoring indicators. There were overlapping points, particularly in understanding the dancers in both the boy and girl-bands. The observation of kinesthetic performance was extremely detailed and distinct, while in scoring K-pop dancing, the movement was not perceived as disconnected, rather unity was detected in the structure.

The validation was carried out in two stages (2 stages of calibration). The first stage involves distributing the instrument to prospective judges, and the panel consists of trainers, final year students and lecturers of dance study programs. The sample under investigation is K-pop dance and the performance scored is kinesthetic. In the first stage, internal validity is tested to ascertain whether the points measured the kinesthetic construct of the dancers. However, this stage involves the reliability test, which was also carried out to determine the consistency of the kinesthetic scoring.

The result from the first batch showed that the scoring instrument was reduced from 20 to 12 points with an r -table of 0,349 and significance level $\alpha=0,05$. According to the reliability score on K-pop (modern dance), kinesthetic scoring based on the *Alpha Cronbach* with 9 points is 0,824. Furthermore, in the second stage, the

instrument with 9 points was re-tested, and a high-reliability score of 0,632 and a significance level of $\alpha = 0,05$ was obtained.

A valid and reliable kinesthetic scoring instrument of the *K-Pop* (Zainul & Noehi, 1997) is shown in table 1. It is conceptually defined, as a process of decision making that is dependent on measured information, which is the analysis of creativity and expressions in modern dance (J. S, 1995). These are based on the elements of dance compositions (Murgianto, 1983), which consist of movement, floor, music design and expressions related to harmony (Meri, 1965). The kinesthetic scoring instrument is operationally used to measure the orientation of modern dance based on creativity, movement and dance composition theories, which are (1) creativity, a measure of the ability to ensure that the movement and music chosen rhyme thereby resulting in uniqueness, (2) kinesthetic to measure the dynamics, movement, musical design and composition (3) expression measures the harmony between the movement and the music or song.

Table 1: The kinesthetic scoring instrument of the K-pop (Dinny Dev Triana, 2014)

| ASPECTS | COMPONENT | WEIGHT | SCORING SCALE | | | |
|-------------------------|--|--------|---------------|---|---|---|
| | | | 1 | 2 | 3 | 4 |
| Creativity | 1. The choice of music or song | 30 % | | | | |
| Movement or kinesthetic | 2. Similarity | 50 % | | | | |
| | 3. Movements energetic or powerful | | | | | |
| | Composition or choreography | | | | | |
| | 4. The level of during movements | | | | | |
| Expressions | 5. The harmony between the movement and vocal | 20 % | | | | |
| | 6. The accuracy of lip movement and the audio. | | | | | |

The second step stated by Krasnow is based on elaborating each of the scoring scales, in order to create similar criteria and perception among the judges, as shown in **Table 2**

Table 2: Description of the Kinesthetic Scoring of the K-pop Dance (Dinny Dev Triana, 2014)

| Component | Score | Descriptor |
|---|-------|--|
| 1. Song choice or beat | 4 | The beat is above 60 |
| | 3 | The beat is between 51 and 60 |
| | 2 | The beat is between 41 and 50 |
| | 1 | The beat is below 41 |
| 2. Similarity | 4 | The movement of the dance is similar to the original one. |
| | 3 | The movement of the dance is slightly similar to the original one. |
| | 2 | The movement of the dance is not similar to the original one. |
| | 1 | The movement of the dance is different from the original one. |
| 3. Energetic movement/powerful | 4 | The movement of the dance is energetic and powerful. |
| | 3 | The movement of the dance is inactive and weak. |
| | 2 | The movement of the dance is inactive and weak. |
| | 1 | The movement of the dance is extremely inactive and weak. |
| 4. Choreography composition | 4 | The dance movement has 3 elements, namely balance, canon, alternate |
| | 3 | The dance movement has 2 elements |
| | 2 | The dance movement has 1 elements, namely balance, canon, alternate. |
| | 1 | The dance movement lacks balance, canon, and alternate |
| 5. Difficulty level | 4 | The movement is different from that usually performed by other dancers. |
| | 3 | The movement is not common, irrespective of the fact that it is easy. |
| | 2 | The movements are different from those generally performed by other dancers. |
| | 1 | Dancers commonly perform the movement. |
| 6. The harmony of the movement and the vocal | 4 | There is harmony between the movement and vocal |
| | 3 | The dancer focuses on the movement. |
| | 2 | The movement and vocal are slightly in harmony. |
| | 1 | The movement and vocal are incompatible. |
| 7. The accuracy of the lip movement and the audio | 4 | The lip movement is accurate. |
| | 3 | The lip movement is slightly accurate. |

| | | |
|--|---|--|
| | 2 | Attention was not paid to the accuracy between the lip movement and audio. |
| | 1 | The lip movement and audio lacks accuracy. |

In addition, the rubrics need to be comprehended by the judges in to ascertain that the components have similar limitations, as shown in **Table 3**.

Table 3: Kinesthetic Scoring Rubric of K-pop dance (Dinny Devi Triana, 2012)

| No | Components | Elaboration |
|----|---------------------------------|---|
| 1 | The choice of song or beat | Beat in music theory is closely associated with the term tempo, which is defined as the speed of a song. The tempo is measured in BPM (Beat Per Minute). For example, supposing the tempo of a song is 60, it simply means there are 60 knocks per minute. However, assuming its 100, it means there are 100 knocks in 1 minute. The commonly used tempo are <i>.Largo</i> = extremely slow (40-60 bpm) <i>.Adagio</i> = slow (66-76 bpm) <i>.Andante</i> = slow similar to a walking pace, faster than adagio (76-85 bpm) <i>.Moderato</i> = medium (90-100 bpm) <i>.Allegretto</i> = moderately faster, although it is slower than allegro (100-115 bpm) <i>.Allegro</i> = fast (120-140 bpm) <i>.Vivace</i> = faster than allegro (140-150 bpm) <i>.Presto</i> = extremely fast, lincah (>160 bpm) |
| 2 | Similarity | Boy and girl bands possess different characteristics. The dancers need to observe and study these characteristics in order to be able to express them in their performance. |
| 3 | Energetic or powerful movements | The dancers' performance is stressed on maximum kinesthetic, and there is a need to pay attention to the dynamics and strength of the movement (accentuation and movement quality). |
| 4 | Choreography composition | In dance, it is referred to as balance. This is realized by ensuring there is a balanced count (on the beat) between the dancer's left and right side, and their position on stage is on the balance area. The diagram is an illustration of the stage: |

| | | |
|---|-------------------------|--|
| | | <hr/> <p><i>center</i></p> <hr/> <p>The dancers need to be able to position themselves on the balanced position of the stage.</p> <p>1) Canon is achieved by paying attention to the sequence of movement between a dancer or group of dancers and the others.</p> <p>2) Alternate is realized by paying attention to the elements of movement carried out in turns by a dancer or group of dancers.</p> <p>Dancers have to focus on these three elements in order to obtain a dynamic dance composition or choreography.</p> |
| 5 | The level of difficulty | <p>The level of difficulty encountered during movement is based on the psychomotoric theory proposed by Harrow or Simpson, which stated the dance needs to fulfil certain aspects, namely movements that reflect responding to stimulus.</p> <p>Basic movement is the initial learning of simple steps which leads to complex ones, and this requires a lot of practices. Perceptual abilities involve cognition, because the sequence of movement needs to be memorized, therefore, a strong memory is needed.</p> <p>Physical abilities involve the process of producing meaningful and valuable dance movement, however, this is boosted by creativity.</p> <p>Skilled movement requires diligence and consistency in learning. Therefore, formal and non-formal education are both essential.</p> <p>Nondiscursive Communication, in dancing, refers to the bodily movement, which is supported by facial expressions.</p> |

| | | |
|---|--|--|
| 6 | Harmony with vocal | In general, boy or girl bands need to be able to dance and sing, and there is a need for harmony. They both have to be synergic and support each other. |
| 7 | The accuracy of the lip movement and audio | The accuracy of the lip movement and audio is known as lipsync. Initially, it was only used in the animated film, where the voice is dubbed in order to synchronize with the lip movement. It was later recognized in music, due to certain reasons such as the prevention of poor musical quality (band, vocal, etc.) compared to the recording one. Its purpose in K-pop dance (modern dance) is to help the dancers to concentrate on the movement technique, which is the main skill, while vocal supports the dance performance. Nevertheless, the accuracy between the lips and the song is extremely important. |

The instrument experiments in competitions which resulted in the calculations shown in **Table 4**.

Table 4: The Calculated Results

| Weight | Note | Scoring method | | Total |
|--------------------------|-----------|------------------------------|----------------------------|---------|
| | | Analytical Scoring (A_1) | Holistic Scoring (A_2) | |
| | | Y_{11} | Y_{21} | Y_1 |
| With weight (B_1) | N | 22 | 22 | 44 |
| | \bar{X} | 70.370 | 66.288 | 68.329 |
| | Sd | 13.082 | 16.448 | 14.831 |
| | Var | 171.136 | 270.551 | 219.97 |
| | | Y_{12} | Y_{22} | Y_2 |
| Without weight (B_2) | N | 22 | 22 | 44 |
| | \bar{X} | 71.37 | 68.56 | 69.967 |
| | Sd | 12.986 | 16.386 | 14.681 |
| | Var | 168.648 | 268.506 | 215.520 |
| | | Y_1 | Y_2 | Y |
| Total | N | 44 | 44 | |
| | \bar{X} | 70.872 | 67.424 | |
| | Sd | 12.892 | 16.266 | |
| | Var | 166.199 | 264.582 | |
| | Max | 46.250 | 36.112 | |
| | Min | 92.857 | 96.667 | |

Table 4 shows the differences between analytical and holistic scoring methods. In the analytical method, the scores are rated on a scale of 1 to 4. This was based on aspects that contributed to the performance, and the observable points in scoring K-pop dance are kinesthetic. Each point is systematically detailed, thereby making it easier for the judges to award scores based on the same reference. The point for each aspect has different scoring components, 1) creativity has 1 scoring component, 2) kinesthetic or movement has 4 scoring components, 3) expression has 2 scoring components.

In the holistic scoring method, a judge awards a score based on the overall quality, specific skills and the content, subsequently, it encompasses a one-dimensional assessment. The use of holistic rubric results in a faster scoring process compared to the analytical approach. It was discovered that the average score obtained using analytical method is higher than the result obtained from the holistic approach. Therefore, the use of analytical method to score kinesthetic in K-pop dance is more effective.

Grading, which is defined as a symbol that reflects performance, is more purposeful and well organized as well as has a higher degree. In testing instrument objectivity in kinesthetic scoring, multigrade is applied because it combines various aspects with weight. Its use is aimed at avoiding subjectivity during the scoring process; however the fixed formula adopted resulted in objectivity.

Generally, multigrade is applied in educational evaluation because it is accurate, organized and objective, and this also led to its application in kinesthetic scoring of the K-pop dance. However, its practicality is not used in judging products in the form of dance performances despite being extremely detailed, and it also tends to avoid subjectivity. The result also shows that the average kinesthetic score obtained from 'without weight' is higher than that derived from the use of weight. It simply means that the scoring without weight is extremely practical in calculating the final scores by the judges, however, this is because the competitions are held within a limited time.

This shows that the analytical rubric is more effective and useful in deciding the skill level during the dance performances because the scoring was analyzed and accurate. Judges prefer analytical rubric because it has a clear scale and decisions are not based on only one criterion. Ross-Fisher (Ross-Fisher, 2005) stated that basic knowledge of scoring influences a judge's decisions. Nevertheless, Ross-Fisher and Tomkins reported that analytical rubric does not provide an accurate result (Ross-Fisher, 2005; Tomkins, 2003). Rezaei dan Lovorn stated that its validity is not an advantage (Çetin, 2011). It is obvious that the reliability of 0,63 was obtained in this research. It means that the use of analytic rubric does not apply to all kinds of tests, some others can evaluate certain performances from several different perspectives, including uniqueness and creativity (Çetin, 2011).

Therefore, judges' need to be knowledgeable and adhere to the rubric that is required in scoring because the difference in its use influence its reliability (Çetin, 2011). In this research, the reliability of the judges is from 0,63 to 0,70, and this simply means that the consistency is high. Çetin stated that several studies, critics, and policymakers believe that rubric is needed to guarantee that the judges are fair, and objective in the scoring process (Hamp-Lyons, 1995; Knoch, 2009; Mabry, 1999).

CONCLUSION

Based on this research, it was concluded that the use of the analytical method in kinesthetic scoring is better than the holistic approach because it is more practical to score without weight. The scoring of performances is done within a limited time, thereby making it difficult to multiply the score with the weight. The objectivity test carried out to determine the reliability of the judges is high, from 0,683 to 0,70. This is evident in the fact that they possess similar comprehension in scoring.

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