



**Universitas Negeri Surabaya  
Fakultas Bahasa dan Seni  
Program Studi S1 Sastra Inggris (Kampus Kabupaten Magetan)**

Kode Dokumen

## RENCANA PEMBELAJARAN SEMESTER

| <b>MATA KULIAH (MK)</b>   | <b>KODE</b>  | <b>Rumpun MK</b>   | <b>BOBOT (sks)</b>     | <b>SEMESTER</b> | <b>Tgl Penyusunan</b>            |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|---|--|--|------------------------|-----------------|----------------------------------|------|-----------|--------|--------|--------|----|----|----|----|----|----|--|--|--|--|--|--|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|--------|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--------|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--------|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--------|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
| Drama and Performance   | 7922103073   |  | T=3 P=0 ECTS=4.77      | 4               | 22 Februari 2025                 |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| <b>OTORISASI</b>  | <b>Pengembang RPS</b>  |  | <b>Koordinator RMK</b> |                 | <b>Koordinator Program Studi</b> |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|   | .....  |  | .....                  |                 | Lisetyo Ariyanti, S.S., M.Pd.    |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| <b>Model Pembelajaran</b>   | Project Based Learning   |  |                        |                 |                                  |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| <b>Capaian Pembelajaran (CP)</b>  | <b>CPL-PRODI yang dibebankan pada MK</b>   |  |                        |                 |                                  |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|   | <b>Capaian Pembelajaran Mata Kuliah (CPMK)</b>   |  |                        |                 |                                  |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|   | <b>CPMK - 1</b>  | Analyze key dramatic texts using literary and performance theories.  |                        |                 |                                  |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|   | <b>CPMK - 2</b>  | Identify and discuss major historical and cultural trends in drama and performance.  |                        |                 |                                  |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|   | <b>CPMK - 3</b>  | Evaluate the relationship between written text and stage performance.  |                        |                 |                                  |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|   | <b>CPMK - 4</b>  | Critically engage with live or recorded performances, providing in-depth analyses of staging, acting, and directing choices.   |                        |                 |                                  |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|   | <b>Matrik CPL - CPMK</b>   |  |                        |                 |                                  |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|   | <table border="1" style="margin-left: auto; margin-right: auto;"> <tr><td>CPMK</td></tr> <tr><td>CPMK-1</td></tr> <tr><td>CPMK-2</td></tr> <tr><td>CPMK-3</td></tr> <tr><td>CPMK-4</td></tr> </table>  |  |                        |                 |                                  | CPMK | CPMK-1    | CPMK-2 | CPMK-3 | CPMK-4 |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| CPMK  |  |  |                        |                 |                                  |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| CPMK-1  |  |  |                        |                 |                                  |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| CPMK-2  |  |  |                        |                 |                                  |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| CPMK-3  |  |  |                        |                 |                                  |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| CPMK-4  |  |  |                        |                 |                                  |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| <b>Matrik CPMK pada Kemampuan akhir tiap tahapan belajar (Sub-CPMK)</b> |  |  |                        |                 |                                  |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|   | <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th rowspan="2">CPMK</th> <th colspan="16">Minggu Ke</th> </tr> <tr> <th>1</th><th>2</th><th>3</th><th>4</th><th>5</th><th>6</th><th>7</th><th>8</th><th>9</th><th>10</th><th>11</th><th>12</th><th>13</th><th>14</th><th>15</th><th>16</th> </tr> </thead> <tbody> <tr><td>CPMK-1</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td>CPMK-2</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td>CPMK-3</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td>CPMK-4</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr> </tbody> </table> |  |                        |                 |                                  | CPMK | Minggu Ke |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | CPMK-1 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | CPMK-2 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | CPMK-3 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | CPMK-4 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| CPMK  | Minggu Ke  |  |                        |                 |                                  |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|   | 1  | 2  | 3                      | 4               | 5                                | 6    | 7         | 8      | 9      | 10     | 11 | 12 | 13 | 14 | 15 | 16 |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| CPMK-1  |  |  |                        |                 |                                  |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| CPMK-2  |  |  |                        |                 |                                  |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| CPMK-3  |  |  |                        |                 |                                  |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| CPMK-4  |  |  |                        |                 |                                  |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| <b>Deskripsi Singkat MK</b>   | This course provides students with an understanding of drama as both a literary form and a live performance medium. Students will explore the history and theory of drama, analyze key dramatic works, and engage with the processes of staging, acting, and interpretation. The course emphasizes the relationship between text and performance, and how literary techniques translate to live action. Students will also explore critical themes such as identity, power, and societal conflict through dramatic expression, developing their skills in both literary analysis and performance critique.   |  |                        |                 |                                  |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| <b>Pustaka</b>  | <b>Utama :</b>   |  |                        |                 |                                  |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|   |  | <ol style="list-style-type: none"> <li>1. Esslin, M. (1961). The Theatre of the Absurd</li> <li>2. Carlson, M. (2003). Theories of the Theatre.</li> <li>3. Brook, P. (1968). The Empty Space.</li> <li>4. Bennett, S. (1997). Theatre Audiences.</li> </ol> |                        |                 |                                  |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|   | <b>Pendukung :</b>   |  |                        |                 |                                  |      |           |        |        |        |    |    |    |    |    |    |  |  |  |  |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |        |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |

| Dosen Pengampu |  |  |   |   |                  |   |                     |
|----------------|--|--|---|---|------------------|---|---------------------|
| Mg Ke-         | Kemampuan akhir tiap tahapan belajar (Sub-CPMK)  | Penilaian  |   | Bentuk Pembelajaran, Metode Pembelajaran, Penugasan Mahasiswa, [Estimasi Waktu] |                  | Materi Pembelajaran [Pustaka]   | Bobot Penilaian (%) |
|                |  | Indikator  | Kriteria & Bentuk   | Luring (offline)  | Daring (online)  |   |                     |
| (1)            | (2)  | (3)  | (4)   | (5)   | (6)              | (7)   | (8)                 |
| 1              | Upon completing this course, students will be able to: Analyze dramatic texts through various literary theories and performance practices. | Recognize key elements of dramatic structure (e.g., plot, character, dialogue).                                  | <b>Kriteria:</b><br>1. Analytical essays on dramatic texts (20%)<br>2. In-class discussions on dramatic theories (10%)<br><br><b>Bentuk Penilaian :</b><br>Aktifitas Partisipasif, Penilaian Portofolio | Offline<br>3 X 50   | Online<br>3 X 50 | <b>Materi:</b> key elements of dramatic structure<br><b>Pustaka:</b><br><i>Esslin, M. (1961). The Theatre of the Absurd</i>   | 5%                  |
| 2              | Upon completing this course, students will be able to: Analyze dramatic texts through various literary theories and performance practices. | Apply various literary and performance theories (e.g., realism, expressionism, postmodernism) to dramatic texts. | <b>Kriteria:</b><br>1. Analytical essays on dramatic texts (20%)<br>2. In-class discussions on dramatic theories (10%)<br><br><b>Bentuk Penilaian :</b><br>Aktifitas Partisipasif, Penilaian Portofolio | Offline<br>3 X 50   | Online<br>3 X 50 | <b>Materi:</b> literary and performance theories<br><b>Pustaka:</b><br><i>Esslin, M. (1961). The Theatre of the Absurd</i>  | 5%                  |
| 3              | Upon completing this course, students will be able to: Analyze dramatic texts through various literary theories and performance practices. | Analyze the use of language, symbolism, and dramatic devices in key plays.                                       | <b>Kriteria:</b><br>1. Analytical essays on dramatic texts (20%)<br>2. In-class discussions on dramatic theories (10%)<br><br><b>Bentuk Penilaian :</b><br>Aktifitas Partisipasif, Penilaian Portofolio | Offline<br>3 X 50   | Online<br>3 X 50 | <b>Materi:</b> the use of language, symbolism, and dramatic devices in key plays.<br><b>Pustaka:</b><br><i>Esslin, M. (1961). The Theatre of the Absurd</i>   | 5%                  |
| 4              | Upon completing this course, students will be able to: Analyze dramatic texts through various literary theories and performance practices. | Discuss the relationship between dramatic text and its social, cultural, or political context.                   | <b>Kriteria:</b><br>1. Analytical essays on dramatic texts (20%)<br>2. In-class discussions on dramatic theories (10%)<br><br><b>Bentuk Penilaian :</b><br>Aktifitas Partisipasif, Penilaian Portofolio | Offline<br>3 X 50   | Online<br>3 X 50 | <b>Materi:</b> the use of language, symbolism, and dramatic devices in key plays.<br><b>Pustaka:</b><br><i>Esslin, M. (1961). The Theatre of the Absurd</i><br><br><b>Materi:</b> the relationship between dramatic text and its social, cultural, or political context<br><b>Pustaka:</b><br><i>Esslin, M. (1961). The Theatre of the Absurd</i> | 5%                  |

|    |   |  |   |                   |                  |  |    |
|----|---|--|---|-------------------|------------------|--|----|
| 5  |   |  | <p><b>Kriteria:</b></p> <ol style="list-style-type: none"> <li>1. Comparative essays on dramatic traditions (20%)</li> <li>2. Group presentations on historical and cultural contexts (10%)</li> </ol> <p><b>Bentuk Penilaian :</b><br/>Penilaian Portofolio, Praktik / Unjuk Kerja</p> | Offline<br>3 X 50 | Online<br>3 X 50 | <p><b>Materi:</b> major historical periods of drama<br/><b>Pustaka:</b><br/><i>Carlson, M. (2003). Theories of the Theatre.</i></p>        | 5% |
| 6  |   |  | <p><b>Kriteria:</b></p> <ol style="list-style-type: none"> <li>1. Comparative essays on dramatic traditions (20%)</li> <li>2. Group presentations on historical and cultural contexts (10%)</li> </ol> <p><b>Bentuk Penilaian :</b><br/>Penilaian Portofolio, Praktik / Unjuk Kerja</p> | Offline<br>3 X 50 | Online<br>3 X 50 | <p><b>Materi:</b> major historical periods of drama<br/><b>Pustaka:</b><br/><i>Carlson, M. (2003). Theories of the Theatre.</i></p>        | 5% |
| 7  |   |  | <p><b>Kriteria:</b></p> <ol style="list-style-type: none"> <li>1. Comparative essays on dramatic traditions (20%)</li> <li>2. Group presentations on historical and cultural contexts (10%)</li> </ol> <p><b>Bentuk Penilaian :</b><br/>Penilaian Portofolio, Praktik / Unjuk Kerja</p> | Offline<br>3 X 50 | Online<br>3 X 50 | <p><b>Materi:</b> major historical periods of drama<br/><b>Pustaka:</b><br/><i>Carlson, M. (2003). Theories of the Theatre.</i></p>        | 5% |
| 8  |   |  | <p><b>Kriteria:</b></p> <ol style="list-style-type: none"> <li>1. Comparative essays on dramatic traditions (20%)</li> <li>2. Group presentations on historical and cultural contexts (10%)</li> </ol> <p><b>Bentuk Penilaian :</b><br/>Penilaian Portofolio, Praktik / Unjuk Kerja</p> | Offline<br>3 X 50 | Online<br>3 X 50 | <p><b>Materi:</b> major historical periods of drama<br/><b>Pustaka:</b><br/><i>Carlson, M. (2003). Theories of the Theatre.</i></p>        | 5% |
| 9  | Upon completing this course, students will be able to: Engage in critical discussions on the social, political, and cultural dimensions of drama. |  | <p><b>Kriteria:</b></p> <ol style="list-style-type: none"> <li>1. Performance reviews (15%)</li> <li>2. Text-performance comparison essays (15%)</li> </ol> <p><b>Bentuk Penilaian :</b><br/>Penilaian Portofolio, Praktik / Unjuk Kerja</p>  | Offline<br>3 X 50 | Online<br>3 X 50 | <p><b>Materi:</b> dramatic text is transformed into live performance<br/><b>Pustaka:</b><br/><i>Brook, P. (1968). The Empty Space.</i></p> | 5% |
| 10 | Upon completing this course, students will be able to: Engage in critical discussions on the social, political, and cultural dimensions of drama. |  | <p><b>Kriteria:</b></p> <ol style="list-style-type: none"> <li>1. Performance reviews (15%)</li> <li>2. Text-performance comparison essays (15%)</li> </ol> <p><b>Bentuk Penilaian :</b><br/>Penilaian Portofolio, Praktik / Unjuk Kerja</p>  | Offline<br>3 X 50 | Online<br>3 X 50 | <p><b>Materi:</b> dramatic text is transformed into live performance<br/><b>Pustaka:</b><br/><i>Brook, P. (1968). The Empty Space.</i></p> | 5% |

|    |   |   |  |                   |                  |  |     |
|----|---|---|--|-------------------|------------------|--|-----|
| 11 | Upon completing this course, students will be able to: Engage in critical discussions on the social, political, and cultural dimensions of drama.                                 |   | <b>Kriteria:</b><br>1. Performance reviews (15%)<br>2. Text-performance comparison essays (15%)<br><br><b>Bentuk Penilaian :</b><br>Penilaian Portofolio, Praktik / Unjuk Kerja              | Offline<br>3 X 50 | Online<br>3 X 50 | <b>Materi:</b><br>dramatic text is transformed into live performance<br><b>Pustaka:</b><br><i>Brook, P. (1968). The Empty Space.</i>         | 5%  |
| 12 | Upon completing this course, students will be able to: Engage in critical discussions on the social, political, and cultural dimensions of drama.                                 |   | <b>Kriteria:</b><br>1. Performance reviews (15%)<br>2. Text-performance comparison essays (15%)<br><br><b>Bentuk Penilaian :</b><br>Penilaian Portofolio, Praktik / Unjuk Kerja              | Offline<br>3 X 50 | Online<br>3 X 50 | <b>Materi:</b><br>dramatic text is transformed into live performance<br><b>Pustaka:</b><br><i>Brook, P. (1968). The Empty Space.</i>         | 5%  |
| 13 | By the end of this course, students will be able to: Critically engage with live or recorded performances, providing in-depth analyses of staging, acting, and directing choices. |   | <b>Kriteria:</b><br>1. In-class performance critiques (10%)<br>2. Final performance analysis project (30%)<br><br><b>Bentuk Penilaian :</b><br>Aktifitas Partisipasif, Praktik / Unjuk Kerja | Offline<br>3 X 50 | Online<br>3 X 50 | <b>Materi:</b><br>Critical Engagement with Live or Recorded Performances<br><b>Pustaka:</b><br><i>Bennett, S. (1997). Theatre Audiences.</i> | 10% |
| 14 | By the end of this course, students will be able to: Critically engage with live or recorded performances, providing in-depth analyses of staging, acting, and directing choices. | Identify the role of audience interaction in live performance.                                | <b>Kriteria:</b><br>1. In-class performance critiques (10%)<br>2. Final performance analysis project (30%)<br><br><b>Bentuk Penilaian :</b><br>Aktifitas Partisipasif, Praktik / Unjuk Kerja | Offline<br>3 X 50 | Online<br>3 X 50 | <b>Materi:</b><br>Critical Engagement with Live or Recorded Performances<br><b>Pustaka:</b><br><i>Bennett, S. (1997). Theatre Audiences.</i> | 10% |
| 15 | By the end of this course, students will be able to: Critically engage with live or recorded performances, providing in-depth analyses of staging, acting, and directing choices. | Engage with current trends in modern performance (e.g., immersive theatre, digital theatre).  | <b>Kriteria:</b><br>1. In-class performance critiques (10%)<br>2. Final performance analysis project (30%)<br><br><b>Bentuk Penilaian :</b><br>Aktifitas Partisipasif, Praktik / Unjuk Kerja | Offline<br>3 X 50 | Online<br>3 X 50 | <b>Materi:</b><br>Critical Engagement with Live or Recorded Performances<br><b>Pustaka:</b><br><i>Bennett, S. (1997). Theatre Audiences.</i> | 10% |
| 16 |   | Write a review of a live or recorded performance, focusing on acting, direction, and staging. | <b>Kriteria:</b><br>Ability to critique performance choices and their impact on audience experience.<br><br><b>Bentuk Penilaian :</b><br>Tes   |                   |                  |  | 10% |

#### Rekap Persentase Evaluasi : Project Based Learning

| No | Evaluasi               | Persentase |
|----|------------------------|------------|
| 1. | Aktifitas Partisipasif | 25%        |
| 2. | Penilaian Portofolio   | 30%        |
| 3. | Praktik / Unjuk Kerja  | 35%        |
| 4. | Tes                    | 10%        |
|    |                        | 100%       |

#### Catatan

1. **Capaian Pembelajaran Lulusan Prodi (CPL - Prodi)** adalah kemampuan yang dimiliki oleh setiap lulusan prodi yang merupakan internalisasi dari sikap, penguasaan pengetahuan dan ketrampilan sesuai dengan jenjang prodi yang diperoleh melalui proses pembelajaran.
2. **CPL yang dibebankan pada mata kuliah** adalah beberapa capaian pembelajaran lulusan program studi (CPL-Prodi) yang digunakan untuk pembentukan/pengembangan sebuah mata kuliah yang terdiri dari aspek sikap, ketrampilan umum, ketrampilan khusus dan pengetahuan.
3. **CP Mata kuliah (CPMK)** adalah kemampuan yang dijabarkan secara spesifik dari CPL yang dibebankan pada mata kuliah, dan bersifat spesifik terhadap bahan kajian atau materi pembelajaran mata kuliah tersebut.
4. **Sub-CPMK Mata kuliah (Sub-CPMK)** adalah kemampuan yang dijabarkan secara spesifik dari CPMK yang dapat diukur atau diamati dan merupakan kemampuan akhir yang direncanakan pada tiap tahap pembelajaran, dan bersifat spesifik terhadap materi pembelajaran mata kuliah tersebut.
5. **Indikator penilaian** dalam proses maupun hasil belajar mahasiswa adalah pernyataan spesifik dan terukur yang mengidentifikasi kemampuan atau kinerja hasil belajar mahasiswa yang disertai bukti-bukti.
6. **Kreteria Penilaian** adalah patokan yang digunakan sebagai ukuran atau tolok ukur ketercapaian pembelajaran dalam penilaian berdasarkan indikator-indikator yang telah ditetapkan. Kreteria penilaian merupakan pedoman bagi penilai agar penilaian konsisten dan tidak bias. Kreteria dapat berupa kuantitatif ataupun kualitatif.
7. **Bentuk penilaian:** tes dan non-tes.
8. **Bentuk pembelajaran:** Kuliah, Responsi, Tutorial, Seminar atau yang setara, Praktikum, Praktik Studio, Praktik Bengkel, Praktik Lapangan, Penelitian, Pengabdian Kepada Masyarakat dan/atau bentuk pembelajaran lain yang setara.
9. **Metode Pembelajaran:** Small Group Discussion, Role-Play & Simulation, Discovery Learning, Self-Directed Learning, Cooperative Learning, Collaborative Learning, Contextual Learning, Project Based Learning, dan metode lainnya yg setara.
10. **Materi Pembelajaran** adalah rincian atau uraian dari bahan kajian yg dapat disajikan dalam bentuk beberapa pokok dan sub-pokok bahasan.
11. **Bobot penilaian** adalah prosentasi penilaian terhadap setiap pencapaian sub-CPMK yang besarnya proposional dengan tingkat kesulitan pencapaian sub-CPMK tsb., dan totalnya 100%.
12. TM=Tatap Muka, PT=Penugasan terstruktur, BM=Belajar mandiri.

RPS ini telah divalidasi pada tanggal 15 Oktober 2024

Koordinator Program Studi S1  
Sastra Inggris (Kampus  
Kabupaten Magetan)



Lisetyo Ariyanti, S.S., M.Pd.  
NIDN 0024048105

UPM Program Studi S1  
Sastra Inggris (Kampus  
Kabupaten Magetan)



Lisetyo Ariyanti, S.S., M.Pd.  
NIDN 0024048105

File PDF ini digenerate pada tanggal 22 Februari 2025 Jam 15:15 menggunakan aplikasi RPS-OBE SiDia Unesa

