



Universitas Negeri Surabaya
Faculty of Languages and Arts
Undergraduate Study Program Drama Arts, Dance and Music Education

Document Code

SEMESTER LEARNING PLAN

Courses	CODE	Course Family	Credit Weight			SEMESTER	Compilation Date										
Acting	8820903549	Compulsory Study Program Subjects	T=3	P=0	ECTS=4.77	1	April 27, 2024										
AUTHORIZATION	SP Developer		Course Cluster Coordinator			Study Program Coordinator											
	Syaiful Qadar Basri, S.Pd., M.Hum. Dr.ArifHidajad, S.Sn., M.Pd.Dr. Indar Sabri, S.Sn.,M.Pd.Dr. Welly Suryandoko, S.Pd., M.Pd		Syaiful Qadar Basri, S.Pd., M.Hum. Dr.ArifHidajad, S.Sn., M.Pd.Dr. Indar Sabri, S.Sn.,M.Pd.Dr. Welly Suryandoko, S.Pd., M.Pd			Dr. Welly Suryandoko, S.Pd., M.Pd.											
Learning model	Project Based Learning																
Program Learning Outcomes (PLO)	PLO study program that is charged to the course																
	PLO-1	Able to demonstrate religious, national and cultural values, as well as academic ethics in carrying out their duties															
	PLO-4	Develop yourself continuously and collaborate.															
	PLO-5	Responsibility and discipline in making decisions in groups and independently.															
	PLO-6	Appreciative attitude towards the development of performing arts															
	PLO-7	Applying areas of expertise and utilizing science and technology, in solving problems and being able to adapt to the situations faced.															
	PLO-9	Able to create, innovate, study and present the cultural performing arts of East Java and Eastern Indonesia															
	PLO-12	Mastering the science, practice and creation of drama, dance and music, as well as performing arts (dramaturgy, musicology, performing arts studies, ethnochoreology, art criticism, aesthetics and others).															
	PLO-13	Development of research in the field of art and technology-based art education, arts and culture in East Java and the Eastern Indonesia region and the field of arts and culture															
	Program Objectives (PO)																
	PO - 1	Able to master the practice of acting in a realist drama (Conventional)															
	PO - 2	Able to master realist drama actor training techniques (Conventional)															
	PO - 3	Able to practice actor training theory in conventional realist drama															
	PO - 4	Able to practice collaboration in stage roles through conventional realist stage experience															
	PO - 5	Able to practice unified performance with other supporting elements.															
	PLO-PO Matrix																
		P.O	PLO-1	PLO-4	PLO-5	PLO-6	PLO-7	PLO-9	PLO-12	PLO-13							
		PO-1	✓	✓	✓	✓	✓	✓	✓	✓							
		PO-2		✓		✓	✓	✓	✓	✓							
	PO-3				✓	✓	✓	✓	✓								
	PO-4				✓	✓	✓	✓	✓								
	PO-5				✓	✓	✓	✓	✓								
PO Matrix at the end of each learning stage (Sub-PO)																	
	P.O	Week															
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
	PO-1																
	PO-2						✓	✓									
	PO-3	✓	✓		✓	✓						✓	✓	✓			
	PO-4			✓						✓	✓					✓	
	PO-5								✓						✓		✓

Short Course Description		Learning and practice play a role in realist (conventional) scripts by building cooperative roles in a group through stage experience.					
References		<p>Main :</p> <ol style="list-style-type: none"> 1. Eka D.Sitorus., 2002, <i>The Art of Acting, Seni Peran untuk Teater, Film dan TV</i>, Jakarta: PT. Gramedia Pustaka Utama 2. Hodge., Alison (edt), 2010, <i>Actor Training (second edition)</i>, London and New York: Routledge 3. Richard Boleslavsky., 1960, <i>Enam Pelajaran Pertama Bagi Tjalon Aktor (terjemah dari Acting: The First Six Lesson . Hak Cipta 1933, pada Theatre Arts, Inc, dan hak cipta 1949 pada Norma Boleslavsky, diterbitkan oleh Theatre Arts Books, New York)</i>, di-Indonesiakan oleh Drs. Asrul Sani, Jakarta: Usaha Penerbit Djaja Sakti 4. Stickland, <i>The Technique of Acting</i>, USA: McGraw-Hill 5. Asmara, Adhy DR. 2015. <i>Apresiasi Drama</i>. Yogyakarta.: Nur Cahaya. 6. Brook, Peter, 2002. <i>Shifting Point (Percikan Pemikiran Tentang Teater, Film, Dan Opera)</i>. Yogyakarta: MPSI Dan Arti. 7. Corson, Richard and Glavan James, <i>Stage Make up, Ninth edition</i>. Print in the United States Of America. 2001. 8. Haryono, Edi (ED), 2000. <i>Rendra Dan teater Modern Indonesia: Kajian Memahami Rendra Melalui Kritikus Seni</i>. Yogyakarta: Kepel Press. 9. Kurniawan, Arief, Dadang, Asep. 2010. <i>Menggelar Pertunjukan Seni Teater. Multi Kreasi Satudelapan</i>. Jakarta. 10. Noer, Arifin C, 2005. <i>Teater Tanpa Masa Silam</i>. Jakarta: Dewan kesenian Jakarta. 11. Panningkiran, Halim, 2013. <i>Make Up Karakter Untuk Televisi Dan Film</i>. Jakarta: Pt Gramedia Pustaka Utama 11. Pugmire, Neil, 2006. <i>50 Ide Drama Untuk Memeriahkan Berbagai Acara</i>. Yogyakarta: Andi. 12. Rendra, 2007. <i>Seni Drama Untuk Remaja</i>. Jakarta: Burung Merak Press 13. Riantriarno, N, 2003. <i>Menyentuh Teater: Tanya Jawab Seputar Teater Kita</i>. Jakarta: PT HMSampoerna Tbk 72 <p>Supporters:</p> <ol style="list-style-type: none"> 1. Konstruksi Gender Melalui Representasi Alam Dalam Puisi Post Scriptum Karya Toety Heraty Dan The Snake Charmer Karya Sarojini Naidu>>>Publikasi di Jurnal SINTA-5 Haluan Sastra Budaya UNS DOI: https://doi.org/10.20961/hsb.v2i2.24926 2. Film 99 Cahaya Di Langit Eropa Yang Merepresentasikan Film As Social Practice Bagi Wanita Muslimah>>>Publikasi di Jurnal SINTA-3 SOSIOHUMANIORA ustjogja DOI: https://doi.org/10.30738/sosio.v4i2.2863 3. Studi Ecocriticism dalam Film Doraemon & Nobita and the Green Giant Legend Karya Ayumu Watanabe>>>>Publikasi di Jurnal SINTA-3 SOSIOHUMANIORA ustjogja DOI: https://doi.org/10.30738/sosio.v5i1.2862 4. Tari Remo (Ngremong): Sebuah Analisis Teori Semiotika Roland Barthes Tentang Makna Denotasi Dan Konotasi Dalam Tari Remo (Ngremong)>>>Publikasi di Jurnal SINTA-5 DOI: https://doi.org/10.26740/geter.v2n1.p55-69 5. Aesthetic Experience In Theatre In Non- Formal Education: A Review Of Creativity Theory>>>Jurnal Kreativitas Pengabdian Kepada Masyarakat (Pkm), Volume 6 Nomor 7 Juli 2023 Hal 2723-2737 6. Pembuatan Naskah Cerita Teater Pada Kelompok Kesenian Bantengan Turangga Jaya Desa Wiyu Kecamatan Pacet Kabupaten Mojokerto>>>Gayatri : Jurnal Pengabdian Seni dan Budaya Vol. 1, No. 1, Maret 2023 Hal. 16-22 					
Supporting lecturer		Dr. Autar Abdillah, S.Sn., M.Si. Dr. Arif Hidayat, S.Sn., M.Pd. Dr. Indar Sabri, S.Sn., M.Pd. Dr. Welly Suryandoko, S.Pd., M.Pd. Syaiful Qadar Basri, S.Pd., M.Hum.					
Week-	Final abilities of each learning stage (Sub-PO)	Evaluation		Help Learning, Learning methods, Student Assignments, [Estimated time]		Learning materials [References]	Assessment Weight (%)
		Indicator	Criteria & Form	Offline (offline)	Online (online)		
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
1	Explaining Acting and Space: Space as a means of expression, spatial behavior, the essence of realist acting	Explaining the stages of acting, in this case realist acting. Mastering knowledge about space as a means of expression. Mastering the understanding of spatial behavior in realist acting.	Criteria: Students are considered capable of achieving learning mastery if they are able to explain the history of the development of realist acting and its forms Form of Assessment : Participatory Activities	offline practice Project based learning 4 X 50		Material: Explaining the stages of acting, in this case realist acting. Mastering knowledge about space as a means of expression. Mastering the understanding of spatial behavior in realist acting. Reference: Eka D. Sitorus., 2002, <i>The Art of Acting, Acting for Theatre, Film and TV</i> , Jakarta: PT. Main Library Gramedia	2%
2	Simulating the motivation and imagination of realist acting	Mastering the motivation stages Mastering the imagination stages	Criteria: Students are considered to have achieved mastery in learning the material if they grow in confidence in their potential and have the spirit to explore Forms of Assessment : Portfolio Assessment, Practical Assessment, Tests	Practice, performance, practice 4 X 50		Material: Simulating the motivation and imagination of realist acting. Reference: Hodge., Alison (edt), 2010, <i>Actor Training (second edition)</i> , London and New York: Routledge	5%

3	Mastering knowledge of Actors and Play Scripts: principles, style, structural analysis, author, artistic director of realist roles	Mastering explanations about actors Mastering play scripts with the principles, style, analysis, structure, author and director of realist acting	Criteria: If all questions are answered coherently Form of Assessment : Test	Lectures, discussions and questions and answers 4 X 50		Material: Mastering explanations about actors Mastering play scripts with principles, style, analysis, structure, authors and directors of realist acting. Library: <i>Richard Boleslavsky., 1960, The First Six Lessons for Tjalon Actors (translation from Acting: The First Six Lessons. Copyright 1933, in Theater Arts, Inc, and copyright 1949 in Norma Boleslavsky, published by Theater ArtsBooks, New York), Indonesianized by Drs. Asrul Sani, Jakarta: Djaja Sakti Publishing Business</i>	5%
4	Predicts sensitivity and stimulation	Mastering sensitivity Mastering stimulation that arises from several sources	Criteria: Students are considered to have achieved completeness in the material if they are able to create pencak silat compositions in pairs, using tools or their bare hands Form of Assessment : Practice / Performance	Practice, performance, practice 4 X 50		Material: Mastering sensitivity Mastering stimulation that arises from several sources Reference: <i>Stickland, The Technique of Acting, USA: McGraw-Hill</i>	3%
5	Conceptualizing Form: awareness of form, looking for the form of the role, mastering the stage equipment	Mastering the form of self-awareness Mastering the form of role in the search process Mastering the stage facilities, props, hand props and setting	Criteria: Students are considered to have achieved material completeness if they are able to build synchronization between their vocals and body into the character of the character in the script Form of Assessment : Practical Assessment	Practice 4 X 50		Material: Mastering the form of self-awareness Mastering the form of acting in the search process Mastering the stage equipment, props, hand props and setting Bibliography: <i>Richard Boleslavsky., 1960, The First Six Lessons for Actors (translation of Acting: The First Six Lessons. Copyright 1933, in Theater Arts, Inc, and copyright 1949 to Norma Boleslavsky, published by Theater ArtsBooks, New York), Indonesianized by Drs. Asrul Sani, Jakarta: Djaja Sakti Publishing Business</i>	5%
6	Practice concentration and relaxation exercises	Mastering concentration (concentration) Mastering the process of relaxing the muscles	Criteria: Students are considered to have achieved learning mastery if they are able to do something with focus and concentration Form of Assessment : Practice / Performance	Practice 4 X 50		Material: Mastering concentration (concentration) Mastering the process of relaxing the tendons Reference: <i>Richard Boleslavsky., 1960, The First Six Lessons for Tjalon Actors (translation of Acting: The First Six Lessons. Copyright 1933, in Theater Arts, Inc, and copyright 1949 in Norma Boleslavsky, published by Theater ArtsBooks, New York), Indonesianized by Drs. Asrul Sani, Jakarta: Djaja Sakti Publishing Business</i>	5%

7	Practicing the reading process I: Character as plot motivation, role weight, role equipment	Mastering the process of reading characters. Mastering character simulations as plot motivation. Mastering role weights. Mastering role equipment	<p>Criteria: Students are considered to have achieved material completeness if they are able to approach the character of the character through exploration of the script and the phenomena of current developments</p> <p>Forms of Assessment : Participatory Activities, Practical Assessment, Tests</p>	Lectures, discussions, practicals 4 X 50		<p>Material: Mastering the process of reading characters Mastering character simulations as plot motivation Mastering role weights Mastering role equipment References: <i>Asmara, Adhy DR. 2015. Drama Appreciation. Yogyakarta.: Nur Cahaya.</i></p> <p>Material: reading I: Character as plot motivation, role weight, role equipment Reference: <i>Eka D. Sitorus., 2002, The Art of Acting, Acting Arts for Theatre, Film and TV, Jakarta: PT. Main Library Gramedia</i></p>	5%
8	Students are able to translate script analysis into readability of the script on stage	Students are able to apply their role analysis through script analysis. Students are able to recognize the characterization and readability of the script	<p>Forms of Assessment : Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance</p>	Performance 1 X 1		<p>Material: Students are able to apply their role analysis through script analysis. Students are able to recognize the characterization and readability of the script. Reference : <i>Eka D. Sitorus., 2002, The Art of Acting, The Art of Acting for Theatre, Film and TV, Jakarta: PT. Main Library Gramedia</i></p> <p>Material: Students are able to apply their role analysis through script analysis Reference: <i>Hodge., Alison (edt), 2010, Actor Training (second edition), London and New York: Routledge</i></p> <p>Material: Students are able to recognize characterization and readability of scripts Reference: <i>Stickland, The Technique of Acting, USA: McGraw-Hill</i></p>	15%
9	Practicing reading II: Making sense of the language of the play	Identifying reading with the meaning of the play. Mastering reading II, interpreting the language of the play	<p>Criteria: Students are considered to have achieved learning mastery if they are able to translate the characters and the function of the characters in the play script.</p> <p>Form of Assessment : Participatory Activities, Practice/Performance</p>	Practice 4 X 50		<p>Material: Identifying reading with the meaning of the play Mastering reading II, interpreting the language of the play Reference: <i>Brook, Peter, 2002. Shifting Point (Sparks of Thought about Theatre, Film and Opera). Yogyakarta: MPSI and Meaning.</i></p>	2%
10	Practicing Reading Adaptation III: Building relationships between actors and co-stars	Students are able to build relationships and play cooperation in the play. And is able to build dramatic tension in the character of the script	<p>Criteria: Students are considered capable if they are able to present character correlations, dramatic steps, and the rhythm of the game of the characters being played</p> <p>Form of Assessment : Practical Assessment, Practice/Performance</p>	Lectures and practicum 4 X 50		<p>Material: Students are able to build relationships and play cooperation in the play. As well as being able to build dramatic tension in the character of the script. Reference: <i>Riantriarno, N, 2003. Touching the Theatre: Questions and Answers about Our Theatre. Jakarta: PT HMSampoerna Tbk 72</i></p>	3%
11	Practicing the power of motifs and lines	Mastering the power of motives Mastering the power of lines	<p>Criteria: Students are considered to have completed the material if they are able to form spatial acting based on the needs of the script and character</p> <p>Form of Assessment : Practice / Performance</p>	Practice 4 X 50		<p>Material: Mastering the power of motives Mastering the power of lines References: <i>Stickland, The Technique of Acting, USA: McGraw-Hill</i></p>	4%

12	Practicing Actors and the Body: Developing a play script on the body, vocal form, natural voice	Students are able to practice their characterization naturally and accurately express the emotional content of the role. Students are able to master the rhythm of the game through the business of acting and speaking dialogue naturally.	Criteria: Students are considered to have mastered it if they are able to explore character in vocal and body expressions in an ensemble with other characters Form of Assessment : Practice / Performance	Lectures and discussions 4 X 50		Material: Students are able to practice their characterizations naturally Reference: <i>Brook, Peter, 2002. Shifting Point (Sparks of Thought about Theatre, Film and Opera). Yogyakarta: MPSI and Meaning.</i> Material: accuracy in expressing the emotional content of the role. Students are able to master the rhythm of the game through the business of acting and the dialogue they speak naturally. Reference: <i>Richard Boleslavsky., 1960, The First Six Lessons for Tjalon Actors (translation of Acting: The First Six Lessons. Copyright 1933, in Theater Arts ,Inc, and copyright 1949 to Norma Boleslavsky, published by Theater ArtsBooks, New York), Indonesianized by Drs. Asrul Sani, Jakarta: Djaja Sakti Publishing Business</i>	5%
13	Practicing role immersion, emotional memory, language awareness	Students master the animating of the characters they play Students master emotional memory in the dynamics of the game Students are able to express characters through verbal pronunciation	Criteria: Students are considered masters if they are able to present natural acting simulations and ensemble work by mobilizing their vocal, bodily and intellectual abilities. Forms of Assessment : Participatory Activities, Practical Assessment, Practical / Performance	Discussion and simulation 4 X 50		Material: Students master the animating of the characters they play Students master emotional memory in the dynamics of the game Students are able to express characters through verbal pronunciation Library: <i>Film 99 Lights in the European Sky which Represents Films as Social Practice for Muslim Women>>>Publication in the SINTA-3 Journal SOSIOHUMANIORA ustjogja DOI: https://doi.org/...</i>	5%
14	Practice emotional memory and inner connection exercises	Mastering emotional memory Mastering emotions and inner relationships with the characters in the monologue script	Criteria: Students are considered to have achieved material completeness if they are focused and able to shape the dynamics of the game Form of Assessment : Practical Assessment, Practice/Performance	Practical 4 X 50		Material: Mastering emotional memory Mastering emotions and inner relationships with characters in realist drama texts. Reference: <i>Pugmire, Neil, 2006. 50 Drama Ideas to Enliven Various Events. Yogyakarta: Andi.</i>	5%
15	Practicing emergence techniques, content giving techniques, development techniques	Mastering the practice of emerging techniques. Mastering the process of providing content techniques. Mastering development techniques from the results of emerging and content techniques	Criteria: Students are considered to have achieved material completeness if they are able to implement the characters in the game dynamically Form of Assessment : Practical Assessment, Practice/Performance	Practice 4 X 50		Material: Mastering the practice of emerging techniques Mastering the process of providing content techniques Mastering development techniques from the results of emerging and content techniques References: <i>Aesthetic Experience In Theater In Non-Formal Education: A Review Of Creativity Theory>>> Journal of Community Service Creativity (Pkm) , Volume 6 Number 7 July 2023 Pages 2723-2737</i>	5%

16	Practicing exercises with realist drama scripts, realist acting, costumes, props and make-up (Final Semester Exam)	Able to determine the character of the character in the realist acting script that has been selected	Criteria: 1.Full marks are obtained if you do all the questions correctly 2.Performance Equipment 3.The completeness of the performance is accompanied by a realist acting concept to strengthen the performance Forms of Assessment : Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance	Direct/performance 4 X 50	Material: Able to determine the character of a character in a selected realist acting script. Reference: <i>Rendra, 2007. Dramatic Art for Teenagers. Jakarta: Peacock Press</i> Material: Practicing performances with realist drama scripts, realist acting, costumes, props and make-up. Reference: <i>Haryono, Edi (ED), 2000. Rendra and Indonesian Modern Theatre: A Study of Understanding Rendra Through Art Critics. Yogyakarta: Kepel Press.</i>	25%
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Evaluation Percentage Recap: Project Based Learning

No	Evaluation	Percentage
1.	Participatory Activities	6.34%
2.	Project Results Assessment / Product Assessment	13.33%
3.	Portfolio Assessment	15%
4.	Practical Assessment	16.51%
5.	Practice / Performance	39.5%
6.	Test	8.34%
		99.02%

Notes

- Learning Outcomes of Study Program Graduates (PLO - Study Program)** are the abilities possessed by each Study Program graduate which are the internalization of attitudes, mastery of knowledge and skills according to the level of their study program obtained through the learning process.
- The PLO imposed on courses** are several learning outcomes of study program graduates (CPL-Study Program) which are used for the formation/development of a course consisting of aspects of attitude, general skills, special skills and knowledge.
- Program Objectives (PO)** are abilities that are specifically described from the PLO assigned to a course, and are specific to the study material or learning materials for that course.
- Subject Sub-PO (Sub-PO)** is a capability that is specifically described from the PO that can be measured or observed and is the final ability that is planned at each learning stage, and is specific to the learning material of the course.
- Indicators for assessing** abilities in the process and student learning outcomes are specific and measurable statements that identify the abilities or performance of student learning outcomes accompanied by evidence.
- Assessment Criteria** are benchmarks used as a measure or measure of learning achievement in assessments based on predetermined indicators. Assessment criteria are guidelines for assessors so that assessments are consistent and unbiased. Criteria can be quantitative or qualitative.
- Forms of assessment:** test and non-test.
- Forms of learning:** Lecture, Response, Tutorial, Seminar or equivalent, Practicum, Studio Practice, Workshop Practice, Field Practice, Research, Community Service and/or other equivalent forms of learning.
- Learning Methods:** Small Group Discussion, Role-Play & Simulation, Discovery Learning, Self-Directed Learning, Cooperative Learning, Collaborative Learning, Contextual Learning, Project Based Learning, and other equivalent methods.
- Learning materials** are details or descriptions of study materials which can be presented in the form of several main points and sub-topics.
- The assessment weight** is the percentage of assessment of each sub-PO achievement whose size is proportional to the level of difficulty of achieving that sub-PO, and the total is 100%.
- TM=Face to face, PT=Structured assignments, BM=Independent study.