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

SEMESTER LEARNING PLAN

Courses		CODE	Course Family		Credit Weight			SEMESTER	Compilation Date
Actorship		8820902557			T=2	P=0	ECTS=3.18	5	July 17, 2024
AUTHORIZATION		**SP Developer**		**Course Cluster Coordinator**			**Study Program Coordinator**		
		....		....			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**
	Program Objectives (PO)
	PLO-PO Matrix
	P.O
	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

Short Course Description	Course Description: Learning and practice acting in a realist (conventional) script by building cooperative roles in a group through stage experience.

References	**Main :**

1. Referensi : Eka D.Sitorus., 2002, The Art of Acting, Seni Peranuntuk Teater, Film dan TV , Jakarta: PT. Gramedia Pustakan Utama
2. Hodge., Alison (edt), 2010, Actor Training (second edition), London and New York: Routledge
3. Richard Boleslavsky., 1960, Enam Pelajaran Pertama Bagi Tjalon Aktor (terjemahandari Acting: The First Six Lesson . Hak Cipta 1933, pada Theatre Arts,Inc, dan hak cipta 1949 pada Norma Boleslavsky, diterbitkan oleh Theatre ArtsBooks, New York), di-Indonesiakan oleh Drs. Asrul Sani, Jakarta: Usaha PenerbitDjaja Sakti
4. Stickland, TheTechnique of Acting , USA: McGraw-Hill

	Supporters:

Supporting lecturer	Dr. Arif Hidajad, S.Sn., M.Pd. Dr. Welly Suryandoko, S.Pd., M.Pd.

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, Practice/Performance	Lectures, discussions and questions and answers 4 X 50			5%
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 **Form of Assessment** : Participatory Activities	Practice, performance, practice 4 X 50			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 using the principles, style, analysis, structure, author and director of realist acting	**Criteria:** If all questions are answered coherently **Form of Assessment** : Participatory Activities	Lectures, discussions and questions and answers 4 X 50			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** : Project Results Assessment / Product Assessment	Practice, performance, practice 4 X 50			10%
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** : Practice / Performance	Practice 4 X 50			10%
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** : Practical Assessment	Practice 4 X 50			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	**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 **Form of Assessment** : Participatory Activities	Lectures, discussions, practicals 4 X 50			0%

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	**Form of Assessment** : Practice / Performance	Performance 1 X 1			0%
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	**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. **Form of Assessment** : Practice / Performance	Practice 4 X 50			5%
10	Practicing Reading Adaptations 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	**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 **Form of Assessment** : Participatory Activities	Lectures and practicum 4 X 50			0%
11	Practicing the power of motifs and lines	Mastering the power of motives Mastering the power of lines	**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 **Form of Assessment** : Practical Assessment, Practice/Performance	Practice 4 X 50			0%
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** : Participatory Activities, Practice/Performance	Lectures and discussions 4 X 50			10%
13	Practicing role immersion, emotional memory, language awareness	Students master the animating of the characters they playStudents master emotional memory in the dynamics of the gameStudents 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. **Form of Assessment** : Participatory Activities	Discussion and simulation 4 X 50			10%
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			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 **Forms of Assessment** : Participatory Activities, Practical Assessment, Practical / Performance	Practice 4 X 50			0%
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 **Form of Assessment** : Participatory Activities	Direct/performance 4 X 50			0%

Evaluation Percentage Recap: Project Based Learning

No	Evaluation	Percentage
1.	Participatory Activities	27.5%
2.	Project Results Assessment / Product Assessment	10%
3.	Practical Assessment	7.5%
4.	Practice / Performance	25%
		70%

Notes
1. **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.
2. **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.
3. **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.
4. **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.
5. **Indicators for assessing** ability in the process and student learning outcomes are specific and measurable statements that identify the ability or performance of student learning outcomes accompanied by evidence.
6. **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.
7. **Forms of assessment:** test and non-test.
8. **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.
9. **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.
10. **Learning materials** are details or descriptions of study materials which can be presented in the form of several main points and sub-topics.
11. **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%.
12. TM=Face to face, PT=Structured assignments, BM=Independent study.