



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				
Directing	8820903539	Compulsory Study Program Subjects	T=3	P=0	ECTS=4.77	4	April 27, 2024				
AUTHORIZATION	SP Developer		Course Cluster Coordinator			Study Program Coordinator					
	Syaiful Qadar Basri, S.Pd., M.Hum. Dr.Arif Hidajad, S.Sn., M.Pd. Dr. Autar Abdillah, SSn. MSi Dr. Welly Suryandoko, S.Pd., M.Pd		Syaiful Qadar Basri, S.Pd., M.Hum. Dr.Arif Hidajad, S.Sn., M.Pd. Dr. Autar Abdillah, SSn. MSi 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-2	Demonstrate the character of being tough, collaborative, adaptive, innovative, inclusive, lifelong learning and entrepreneurial spirit									
	PLO-3	Develop logical, critical, systematic and creative thinking in carrying out specific work in their field of expertise and in accordance with work competency standards in the field concerned									
	PLO-4	Develop yourself continuously and collaborate.									
	PLO-6	Appreciative attitude towards the development of performing arts									
	PLO-8	Able to use and develop various learning resources and the latest learning media for drama, dance and music to support the implementation of curricular, co-curricular and extracurricular learning									
	PLO-9	Able to create, innovate, study and present the cultural performing arts of East Java and Eastern Indonesia									
	PLO-10	Understand and apply the philosophical, juridical, historical, sociological, psychological and empirical foundations of education to master learning and learning theories as well as the school curriculum.									
	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	Students are able to master the practice of directing in realist drama									
	PO - 2	Able to master directing techniques in realist drama									
	PO - 3	Able to practice the theories and methods of directing realist drama									
	PO - 4	Able to practice cooperation in a realist theater stage									
	PO - 5	Able to mix unique elements in all the supporting elements of the performance									
	PO - 6	Students are able to practice unified performances with other supporting elements									
	PLO-PO Matrix										
		P.O	PLO-1	PLO-2	PLO-3	PLO-4	PLO-6	PLO-8	PLO-9	PLO-10	PLO-12
PO-1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
PO-2	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
PO-3	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
PO-4	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
PO-5	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
PO-6	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
PO Matrix at the end of each learning stage (Sub-PO)											

	<table border="1"> <tr> <th rowspan="2">P.O</th> <th colspan="16">Week</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> <tr> <td>PO-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>PO-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>PO-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>PO-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> <tr> <td>PO-5</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>PO-6</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> </table>	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						✓			✓	✓							PO-6							✓								✓	✓
			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						✓			✓	✓																																																																																																																												
PO-6							✓								✓	✓																																																																																																																								

Short Course Description This course contains mastery of theater directing skills which include dramatic script structure, playwriting, acting, artistic design, realist theater stage experience. Understanding between text and context, concept design and explorative development, implemented with practice. The implication of this course is the creation of realist theater performances

References

Main :

1. 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
5. Asmara, Adhy DR. 2015. Apresiasi Drama. Yogyakarta.: Nur Cahaya.
6. Brook, Peter, 2002. Shifting Point (Percikan Pemikiran Tentang Teater, Film, Dan Opera).Yogyakarta: MPSI Dan Arti.
7. Corson, Richard and Glavan James, Stage Make up, Ninth edition. Print in the United States Of America. 2001.
8. Haryono, Edi (ED), 2000. Rendra Dan teater Modern Indonesia:Kajian Memahami Rendra Melalui Kritikus Seni. Yogyakarta: Kepel Press.
9. Kurniawan, Arief, Dadang, Asep. 2010. Menggelar Pertunjukan Seni Teater. Multi Kreasi Satudelapan. Jakarta.
10. Noer, Arifin C, 2005. Teater Tanpa Masa Silam. Jakarta: Dewan kesenian Jakarta.
11. 1Paningkiran, Halim, 2013. Make Up Karakter Untuk Televisi Dan Film. Jakarta: Pt Gramedia Pustaka Utama
12. Pugmire, Neil, 2006. 50 Ide Drama Untuk Memeriahkan Berbagai Acara. Yogyakarta: Andi.
13. Rendra, 2007. Seni Drama Untuk Remaja. Jakarta: Burung Merak Press
14. Riantriarno, N, 2003. Menyentuh Teater: Tanya Jawab Seputar Teater Kita. Jakarta: PT HMSampoerna Tbk 72

Supporters:

1. 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
2. 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
3. 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>

Supporting lecturer Dr. Autar Abdillah, S.Sn., M.Si.
Dr. Arif Hidayad, 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	Understand and understand the history of directing, director's duties and director's authority	Students are able to identify the history of the development of directing, the director's duties and the director's authority	<p>Criteria: Students are considered to have achieved material completeness if they are able to analyze and identify the history of the director's authority and responsibilities</p> <p>Form of Assessment : Participatory Activities</p>	Lectures, discussions and questions and answers 4 X 50		<p>Material: Acting Arts and Space: Space as a means of expression, Spatial behavior, The essence of realist Acting Literature: <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></p>	2%
2	Understand and understand the history of directing, director's duties and director's authority	Students are able to identify the history of the development of directing, the director's duties and the director's authority	<p>Criteria: Students are considered to have achieved material completeness if they are able to analyze and identify the history of the director's authority and responsibilities</p> <p>Form of Assessment : Portfolio Assessment</p>	Lectures, discussions and questions and answers 4 X 50		<p>Material: Motivation and imagination of realist acting. Reference: <i>Brook, Peter, 2002. Shifting Point (Sparks of Thought about Theatre, Film and Opera). Yogyakarta: MPSI and Meaning.</i></p>	5%
3	Understand the sequence of the director's work mechanisms starting from script selection, script review, casting, and rehearsal schedule	Students are able to select scripts based on various considerations Students are able to cast based on needs Students are able to make a time schedule based on time balance and training targets	<p>Criteria: Students are assessed for their material completeness based on their mastery of analysis and identification of the needs and duties of a director</p> <p>Form of Assessment : Portfolio Assessment</p>	Performance, discussion, question and answer 4 X 50		<p>Material: Actors and Plays: principles, style, structural analysis, author, artistic director realist role Library: <i>Stickland, The Technique of Acting, USA: McGraw-Hill</i></p>	5%
4	Understand the sequence of the director's work mechanisms starting from script selection, script review, casting, and rehearsal schedule	Students are able to select scripts based on various considerations Students are able to cast based on needs Students are able to make a time schedule based on time balance and training targets	<p>Criteria: Students are assessed for their material completeness based on their mastery of analysis and identification of the needs and duties of a director</p> <p>Form of Assessment : Portfolio Assessment</p>	Performance, discussion, question and answer 4 X 50		<p>Material: Sensitivity and stimulation training Reference: <i>Rendra, 2007. Dramatic Arts for Teenagers. Jakarta: Peacock Press</i></p>	5%

5	Understand the sequence of the director's work mechanisms starting from script selection, script review, casting, and rehearsal schedule	Students are able to select scripts based on various considerations Students are able to cast based on needs Students are able to make a time schedule based on time balance and training targets	Criteria: Students are assessed for their material completeness based on their mastery of analysis and identification of the needs and duties of a director Form of Assessment : Project Results Assessment / Product Assessment	Performance, discussion, question and answer 4 X 50		Material: Form: awareness of form, looking for the form of a role, mastering stage equipment. Reference: <i>Pugmire, Neil, 2006. 50 Drama Ideas to Enliven Various Events. Yogyakarta: Andi.</i>	5%
6	Script analysis and implementation of training patterns based on work needs	Students are able to develop simple concepts and apply them based on needs based on literacy and appreciation	Criteria: Students are assessed for their material completeness if they are able to dissect the text, create a training time schedule and apply it in the form of exercises, write down the concepts Form of Assessment : Portfolio Assessment	LCD 4 X 50		Material: Attention, centralization, and vein healing exercises Reference: <i>Stickland, The Technique of Acting , USA: McGraw-Hill</i>	5%
7	Script analysis and implementation of training patterns based on work needs	Students are able to develop simple concepts and apply them based on needs based on literacy and appreciation	Criteria: Students are assessed for their material completeness if they are able to dissect the text, create a training time schedule and apply it in the form of exercises, write down the concepts Form of Assessment : Test	LCD 4 X 50		Material: reading I: Character as plot motivation, role weight, role equipment Reference: <i>Hodge, Alison (edt), 2010, Actor Training (second edition), London and New York: Routledge</i>	5%
8	Students apply concepts with the target of script readability in a directorial work	Students are able to apply directing concepts from scripts to simple performances	Criteria: Students are assessed for mastery of the material if they are able to write their ideas in concept form and apply them in the form of a performance with the target of readability of the script in the form of a performance. Form of Assessment : Project Results Assessment / Product Assessment	Worksheet, 4 X 50		Material: Attention, centralization, and vein healing exercises Reading I: Character as plot motivation, role weight, role equipment Reading II: Linking acting language References: <i>Asmara, Adhy DR. 2015. Drama Appreciation. Yogyakarta.: Nur Cahaya.</i>	15%
9	Appreciate the work	Students are able to appreciate their work and the work of others to build progress in their work	Criteria: Students are assessed for their material completeness if they are able to analyze and appreciate their work to build progress in their work Form of Assessment : Participatory Activities	Appreciation, discussion, questions and answers 4 X 50		Material: Reading II: Linking the language of acting Reference: <i>Noer, Arifin C, 2005. Theater Without a Past. Jakarta: Jakarta Arts Council.</i>	3%

10	Evaluate the work and revise it according to realist directing standards	Students are able to analyze shortcomings and try to revise their work to improve their directing work according to realist directing standards	<p>Criteria: Students are assessed for their material completeness if they experience positive progress in the form of their work and also the application of their concepts</p>	Lectures, discussions, performance 4 X 50		<p>Material: Adaptation of Reading III: Building relationships between the play and the main opponent. Reference: <i>Brook, Peter, 2002. Shifting Point (Sparks of Thought about Theatre, Film and Opera).</i> Yogyakarta: MPSI and Meaning.</p>	0%
11	Evaluate the work and revise it according to realist directing standards	Students are able to analyze shortcomings and try to revise their work to improve their directing work according to realist directing standards	<p>Criteria: Students are assessed for their material completeness if they experience positive progress in the form of their work and also the application of their concepts</p> <p>Form of Assessment : Practice / Performance</p>	Lectures, discussions, performance 4 X 50		<p>Material: The power of motifs and lines References: <i>Haryono, Edi (ED), 2000. Rendra and Indonesian Modern Theatre: A Study of Understanding Rendra Through Art Critics.</i> Yogyakarta: Kepel Press.</p>	5%
12	Evaluate the work and revise it according to realist directing standards	Students are able to analyze shortcomings and try to revise their work to improve their directing work according to realist directing standards	<p>Criteria: Students are assessed for their material completeness if they experience positive progress in the form of their work and also the application of their concepts</p> <p>Form of Assessment : Practical Assessment</p>	Lectures, discussions, performance 4 X 50		<p>Material: Actors and the Body: Developing a play script on the body, vocal form, natural voice, acting, emotional memory, language awareness. Reference: <i>Rendra, 2007. Dramatic Arts for Teenagers.</i> Jakarta: Peacock Press</p>	5%
13	Evaluate the work and revise it according to realist directing standards	Students are able to analyze shortcomings and try to revise their work to improve their directing work according to realist directing standards	<p>Criteria: Students are assessed for their material completeness if they experience positive progress in the form of their work and also the application of their concepts</p> <p>Form of Assessment : Practice / Performance</p>	Lectures, discussions, performance 4 X 50		<p>Material: Role immersion, emotional memory, language awareness, emotional memory training and inner connections. Reference: <i>Brook, Peter, 2002. Shifting Point (Sparks of Thought about Theatre, Film and Opera).</i> Yogyakarta: MPSI and Meaning.</p>	5%

14	Building a directing line includes composition, dramatic steps, and building an actor's character	Students are able to build a performance based on literature and concepts that have been written	<p>Criteria: Students are assessed for their learning completeness if they are able to build training progress with other supporting instruments</p> <p>Form of Assessment : Practice / Performance</p>	Lecture, discussion, performance 4 X 50		<p>Material: Role immersion, emotional memory, language awareness, emotional memory training and inner connections. Reference: <i>Brook, Peter, 2002. Shifting Point (Sparks of Thought about Theatre, Film and Opera).</i> Yogyakarta: MPSI and Meaning.</p> <hr/> <p>Material: The power of motifs and lines Actors and the Body: Development of a play script on the body, vocal form, natural voice References: <i>Hodge., Alison (edt), 2010, Actor Training (second edition), London and New York: Routledge</i></p>	5%
----	---	--	---	--	--	--	----

15	Building a directing line includes composition, dramatic steps, and building an actor's character	Students are able to build a performance based on literature and concepts that have been written	<p>Criteria: Students are assessed for their learning completeness if they are able to build training progress with other supporting instruments</p> <p>Form of Assessment : Practical Assessment</p>	Lecture, discussion, performance 4 X 50		<p>Material: Role immersion, emotional memory, language awareness, emotional memory training and inner connection Library: <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></p> <hr/> <p>Material: Appearance Techniques, techniques for providing content, techniques for developing exercises with realist drama scripts, realist acting, costumes, props and make-up. Reference: <i>Brook, Peter, 2002. Shifting Point (Sparks of Thought about Theatre, Film and Opera). Yogyakarta: MPSI And Meaning.</i></p>	5%
----	---	--	---	--	--	--	----

16	Applying directing theory and concepts that have been created in the form of a complete performance along with supporting artistic elements	Students are able to find their directing form with a complete performance form and unique concept	<p>Criteria: Students are able to achieve complete learning material if they are able to apply concepts into a realist theater performance in a complete and interesting way based on realist theater performance standards.</p> <p>Form of Assessment : Practice / Performance</p>	Performance 4 X 50		<p>Material: Actors and the Body: Developing a play script on the body, vocal form, natural voice, role modeling, emotional memory, language awareness. Reader: <i>Eka D. Sitorus., 2002, The Art of Acting, Acting Arts for Theatre, Film and TV, Jakarta: PT. Main Library Gramedia</i></p> <hr/> <p>Material: emotional memory training and inner connections Emergence techniques, content giving techniques, development techniques References: <i>Hodge., Alison (edt), 2010, Actor Training (second edition), London and New York: Routledge</i></p> <hr/> <p>Material: Actors and the Body: Developing a play script on the body, vocal form, natural voice Role immersion, emotional memory, language awareness emotional memory training and inner connections Emerging Techniques, content giving techniques, training development techniques with realist drama scripts realisX acting arts, costumes , property and make-up Bibliography: <i>Brook, Peter, 2002. Shifting Point (Sparks of Thought about Theatre, Film and Opera). Yogyakarta: MPSI and Meaning.</i></p>	25%
----	---	--	---	-----------------------	--	---	-----

Evaluation Percentage Recap: Project Based Learning

No	Evaluation	Percentage
1.	Participatory Activities	5%
2.	Project Results Assessment / Product Assessment	20%
3.	Portfolio Assessment	20%
4.	Practical Assessment	10%
5.	Practice / Performance	40%
6.	Test	5%
		100%

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.