							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
Advanced Dramaturgy		8820902052			**T=2**	**P=0**	**ECTS=3.18**	2	July 18, 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	Learning and assessing the reception and readability of drama and theater through special aspects of traditional, conventional, modern and contemporary drama and theater.

References	**Main :**

1. Abdillah., Autar, 2008, Dramaturgi , Surabaya: UNESA Press
2. Connor., Steven, 1989, Postmodernist Culture, An Introduction to Theories of the Contemporary , Oxford and Cambridge: Basil Blackwell, Inc.
3. Wilson., Edwin , 1988, The Theatre Experience , New York: McGraw-Hill Book Company

	Supporters:

Supporting lecturer	Dr. Autar Abdillah, S.Sn., M.Si.

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	Able to explain the Theory of Reading and Watching: Introduction to Theory and Starting from Brecht	1. Explain the meaning of the Theory of Reading and Watching 2. Identify the Theory of Reading and Watching Bertolt Brecht to Antonin Artaud Describe the function of the Theory of Reading and Watching	**Criteria:** 1. Able to answer all questions (100 points) 2. Able to answer 75% of questions (Score 75) 3. Able to answer 50% of questions (50 marks) 4. Able to answer 25% of questions (25 marks) 5. Unable to answer the question (score 0)	DiscussionAppreciation 2 X 50			0%
2	Able to explain the Theory of Reading and Watching: Introduction to Theory and Starting from Brecht	1. Explain the meaning of the Theory of Reading and Watching 2. Identify the Theory of Reading and Watching Bertolt Brecht to Antonin Artaud Describe the function of the Theory of Reading and Watching	**Criteria:** 1. Able to answer all questions (100 points) 2. Able to answer 75% of questions (Score 75) 3. Able to answer 50% of questions (50 marks) 4. Able to answer 25% of questions (25 marks) 5. Unable to answer the question (score 0)	DiscussionAppreciation 2 X 50			0%
3	Able to explain Other Approaches to Readers, and Semiotics and Post-Structuralism in Theater and Film Studies	Explain: 1. Semiotics of Theater and Film 2. Post-Structuralism of Theater and Film 3. Theater from various audience perspectives 4. Film from various audience perspectives	**Criteria:** 1. Able to answer all questions (100 points) 2. Able to answer 75% of questions (Score 75) 3. Able to answer 50% of questions (50 marks) 4. Able to answer 25% of questions (25 marks) 5. Unable to answer the question (score 0)	Discussion 2 X 50			0%
4	Able to explain the Role and Imagination of the Audience: Relationship between Actor and Audience, Group Experience, Dramatic Imagination of the Audience, Function of Symbols and Metaphors, Imaginary Reality, Theater is a Metaphor	Explaining the Role and Imagination of the Audience: Relationship between Actor and Audience, Group Experience, Dramatic Imagination of the Audience, Function of Symbols and Metaphors, Imaginary Reality, Theater is a Metaphor	**Criteria:** 1. Able to answer all questions (100 points) 2. Able to answer 75% of questions (Score 75) 3. Able to answer 50% of questions (50 marks) 4. Able to answer 25% of questions (25 marks) 5. Unable to answer the question (score 0)	Discussion 2 X 50			0%

5	Able to Study Realistic and Non-Realistic Theatre: Separation of Stage Reality and Reality, Background and Expectations of the Audience: Individual Background of the Audience, Time Background, Background Information on the Play or Author, Diversity of Experiences in the Theater	Examining Realistic and Non-Realistic Theatre: Separation of Stage Reality and Reality, Background and Expectations of the Audience: Individual Background of the Audience, Time Background, Background Information on the Play or Author, Diversity of Experiences in the Theater	**Criteria:** 1. Able to answer all questions (100 points) 2. Able to answer 75% of questions (Score 75) 3. Able to answer 50% of questions (50 marks) 4. Able to answer 25% of questions (25 marks) 5. Unable to answer the question (score 0)	Discussion 2 X 50			0%
6	Able to Identify the Concept of Goals and Perspectives of Theater Genres: (1) Point of View: Humanity: Theater Subject, Purpose of Theater Events; (2) Tragedy and other serious drama: Traditional and Modern Tragedy, Heroic Drama, Domestic and Bourgeois Drama, Melodrama (3) Comedy and Tragicomedy: Characteristics of Comedy, Comedy Techniques, Comedy Forms	Identifying the Concept of Goals and Perspectives of Theater Genres: (1) Point of View: Humanity: Theater Subject, Purpose of Theater Events; (2) Tragedy and other serious drama: Traditional and Modern Tragedy, Heroic Drama, Domestic and Bourgeois Drama, Melodrama 3) Comedy and Tragicomedy: Characteristics of Comedy, Comedy Techniques, Comedy Forms	**Criteria:** 1. Able to answer all questions (100 points) 2. Able to answer 75% of questions (Score 75) 3. Able to answer 50% of questions (50 marks) 4. Able to answer 25% of questions (25 marks) 5. Unable to answer the question (score 0)	Discussion 2 X 50			0%
7	Able to Identify the Concept of Goals and Perspectives of Theater Genres: (1) Point of View: Humanity: Theater Subject, Purpose of Theater Events; (2) Tragedy and other serious drama: Traditional and Modern Tragedy, Heroic Drama, Domestic and Bourgeois Drama, Melodrama (3) Comedy and Tragicomedy: Characteristics of Comedy, Comedy Techniques, Comedy Forms	Identifying the Concept of Goals and Perspectives of Theater Genres: (1) Point of View: Humanity: Theater Subject, Purpose of Theater Events; (2) Tragedy and other serious drama: Traditional and Modern Tragedy, Heroic Drama, Domestic and Bourgeois Drama, Melodrama 3) Comedy and Tragicomedy: Characteristics of Comedy, Comedy Techniques, Comedy Forms	**Criteria:** 1. Able to answer all questions (100 points) 2. Able to answer 75% of questions (Score 75) 3. Able to answer 50% of questions (50 marks) 4. Able to answer 25% of questions (25 marks) 5. Unable to answer the question (score 0)	Discussion 2 X 50			0%

8	UTS		**Criteria:** 1. Able to answer all questions (100 points) 2. Able to answer 75% of questions (Score 75) 3. Able to answer 50% of questions (50 marks) 4. Able to answer 25% of questions (25 marks) 5. Unable to answer the question (score 0)	2 X 50				0%
9	Able to Identify the Author: Dramatic Structure and Dramatic Characters, (1) Dramatic Structure Conventions: Essence of Dramatic Structure, Plot versus Story, conflict, Conventional Structure: Game Rules, Space Limitations, Time Limitations, Dramatic Power Balance (2) Dramatic Structure: Climax and Episodic: Characteristics of Climax plots, Characteristics of episodic plots, comparison of episodic plot forms, combination of episodic plot forms (3) Other forms of Dramatic Structure: Theater of the Absurd, Experimental Theater and Vanguard	Identifying the Author: Dramatic Structure and Dramatic Characters, (1) Dramatic Structure Conventions: Essence of Dramatic Structure, Plot versus Story, conflict, Conventional Structure: Game Rules, Space Limitations, Time Limitations, Dramatic Power Balance (2) Dramatic Structure: Climax and Episodic : Characteristics of Climax plots, Characteristics of episodic plots, comparison of episodic plot forms, combination of episodic plot forms (3) Other forms of Dramatic Structure: Theater of the Absurd, Experimental Theater and Vanguard	**Criteria:** 1. Able to answer all questions (100 points) 2. Able to answer 75% of questions (Score 75) 3. Able to answer 50% of questions (50 marks) 4. Able to answer 25% of questions (25 marks) 5. Unable to answer the question (score 0)	Discussion 2 X 50				0%

10	Able to Identify the Author: Dramatic Structure and Dramatic Characters, (1) Dramatic Structure Conventions: Essence of Dramatic Structure, Plot versus Story, conflict, Conventional Structure: Game Rules, Space Limitations, Time Limitations, Dramatic Power Balance (2) Dramatic Structure: Climax and Episodic: Characteristics of Climax plots, Characteristics of episodic plots, comparison of episodic plot forms, combination of episodic plot forms (3) Other forms of Dramatic Structure: Theater of the Absurd, Experimental Theater and Vanguard	Identifying the Author: Dramatic Structure and Dramatic Characters, (1) Dramatic Structure Conventions: Essence of Dramatic Structure, Plot versus Story, conflict, Conventional Structure: Game Rules, Space Limitations, Time Limitations, Dramatic Power Balance (2) Dramatic Structure: Climax and Episodic : Characteristics of Climax plots, Characteristics of episodic plots, comparison of episodic plot forms, combination of episodic plot forms (3) Other forms of Dramatic Structure: Theater of the Absurd, Experimental Theater and Vanguard	**Criteria:** 1.Able to answer all questions (100 points) 2.Able to answer 75% of questions (Score 75) 3.Able to answer 50% of questions (50 marks) 4.Able to answer 25% of questions (25 marks) 5.Unable to answer the question (score 0)	Discussion 2 X 50			0%
11	Able to Create Musical Theater Structures: Attraction of Music and Dance, Musical Structures, Types of Musical Theatre, Musical Films, Musical Dramas	Creating a Musical Theater Structure: The Attraction of Music and Dance, Musical Structure, Types of Musical Theatre, Musical Films, Musical Drama	**Criteria:** 1.Able to answer all questions (100 points) 2.Able to answer 75% of questions (Score 75) 3.Able to answer 50% of questions (50 marks) 4.Able to answer 25% of questions (25 marks) 5.Unable to answer the question (score 0)	Discussion 2 X 50			0%
12	Able to explain Able to explain Dramatic Characters: Main Characters, Modern Theater Characters, Minor Characters, Non-human Characters	Explaining Dramatic Characters: Main Characters, Modern Theater Characters, Minor Characters, Non-human Characters	**Criteria:** 1.Able to answer all questions (100 points) 2.Able to answer 75% of questions (Score 75) 3.Able to answer 50% of questions (50 marks) 4.Able to answer 25% of questions (25 marks) 5.Unable to answer the question (score 0)	Discussion 2 X 50			0%

13	Able to explain Players and Directors: Off-stage and on-stage actors; (1) "Acting" in everyday life, Creating believable drama characters, Realistic Acting Techniques in Modern Theatre, Stanislavsky's System, Eugenio Barba's System (2) Director and Script, Performance Style, Directing Concept, Role Selection, Audience's Eyes	Explaining Cast and Director: Off-stage and on-stage cast; (1) "Acting" in everyday life, Creating believable drama characters, Realistic Acting Techniques in Modern Theatre, Stanislavsky's System, Eugenio Barba's System (2) Director and Script, Performance Style, Directing Concept, Role Selection, Audience's Eyes	**Criteria:** 1. Able to answer all questions (100 points) 2. Able to answer 75% of questions (Score 75) 3. Able to answer 50% of questions (50 marks) 4. Able to answer 25% of questions (25 marks) 5. Unable to answer the question (score 0)	Discussion 2 X 50			0%
14	Able to explain Players and Directors: Off-stage and on-stage actors; (1) "Acting" in everyday life, Creating believable drama characters, Realistic Acting Techniques in Modern Theatre, Stanislavsky's System, Eugenio Barba's System (2) Director and Script, Performance Style, Directing Concept, Role Selection, Audience's Eyes	Explaining Cast and Director: Off-stage and on-stage cast; (1) "Acting" in everyday life, Creating believable drama characters, Realistic Acting Techniques in Modern Theatre, Stanislavsky's System, Eugenio Barba's System (2) Director and Script, Performance Style, Directing Concept, Role Selection, Audience's Eyes	**Criteria:** 1. Able to answer all questions (100 points) 2. Able to answer 75% of questions (Score 75) 3. Able to answer 50% of questions (50 marks) 4. Able to answer 25% of questions (25 marks) 5. Unable to answer the question (score 0)	Discussion 2 X 50			0%
15	Able to Explain Total Experience: Aspects of total experience: Creator: Risks and Opportunities	Explaining Total Experience: Aspects of total experience: Creators: Risks and Opportunities	**Criteria:** 1. Able to answer all questions (100 points) 2. Able to answer 75% of questions (Score 75) 3. Able to answer 50% of questions (50 marks) 4. Able to answer 25% of questions (25 marks) 5. Unable to answer the question (score 0)	Discussion 2 X 50			0%

| 16 | UAS | | **Criteria:**
1. Able to answer all questions (100 points)
2. Able to answer 75% of questions (Score 75)
3. Able to answer 50% of questions (50 marks)
4. Able to answer 25% of questions (25 marks)
5. Unable to answer the question (score 0) | 2 X 50 | | | 0% |

Evaluation Percentage Recap: Project Based Learning

No	Evaluation	Percentage
		0%

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.