



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
Advanced East Javanese Dance	8820902538	Compulsory Study Program Subjects	T=2	P=0	ECTS=3.18	2	May 8, 2024
AUTHORIZATION	SP Developer		Course Cluster Coordinator			Study Program Coordinator	
	Dr. Setyo Yanuartuti, M.Si., Dra. Jajuk Dwi Sasandjati, M.Hum., Drs. Bambang Sugito M.Sn, Dr. Retnayu Prasetyanti, M. Si		Dr. Setyo yanuartuti, M.Si			Dr. Welly Suryandoko, S.Pd., M.Pd.	

Learning model	Project Based Learning
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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-5	Responsibility and discipline in making decisions in groups and independently.																
	PLO-9	Able to create, innovate, study and present the cultural performing arts of East Java and Eastern Indonesia																
	Program Objectives (PO)																	
	PO - 1	Able to be responsible and disciplined in completing independent and group assignments in learning the Bapang Malang and Jejer Banyuwangi dances																
	PO - 2	Able to express Malang bapang dance and Banyuwangi jejer dance both individually and in groups																
	PO - 3	Able to implement Advanced East Javanese dance material performances (Malang mask dance, Banyuwangi style dance, Pandalungan style dance, Madura style dance)																
	PLO-PO Matrix																	
		P.O	PLO-1	PLO-5	PLO-9													
	PO-1	✓	✓															
	PO-2		✓	✓														
	PO-3		✓	✓														
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																	

Short Course Description	Able to master the skills and knowledge of various East Javanese dances in the Malang, Pandalungan, Banyuwangi and Madura ethnic regions, especially the Malang Mask dance and Banyuwangi dance.
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References	Main :	
		<ol style="list-style-type: none"> Dwi, Jajuk, Sugito, B, & Kristiandri, D. (2019). RELEVANSI TARI TOPENG BAPANG TERHADAP KREATIVITAS GERAK. GETER : Jurnal Seni Drama, Tari Dan Musik, 2(1), 8–18. https://doi.org/10.26740/geter.v2n1.p8-18 Suharti, mamik,(2012). TARI GANDRUNG SEBAGAI OBYEK WISATA ANDALAN BANYUWANGI. HARMONIA. Journal of Art and Educations https://doi.org/10.15294/harmonia.v12i1.2215, Volume 12, No.1 / Juni 2012
	Supporters:	
		<ol style="list-style-type: none"> Dwi, Jajuk, Sugito, B, & Kristiandri, D. (2019). RELEVANSI TARI TOPENG BAPANG TERHADAP KREATIVITAS GERAK. GETER : Jurnal Seni Drama, Tari Dan Musik, 2(1), 8–18. https://doi.org/10.26740/geter.v2n1.p8-18

Supporting lecturer		Drs. Bambang Sugito, M.Sn. Dr. Sn. Retnayu Prasetyanti Sekti, M.Si. Dra. Jajuk Dwi Sasanadjadi, M.Hum. Dr. Setyo Yanuartuti, 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 study the values in East Javanese dance in the Malangan, Pandalungan, Banyuwangi and Madura ethnic regions	1.1. Identify the dance elements and dance values of East Java Malangan, Pandalungan, Banyuwangi and Madura 2.2. Differentiate the dance characters and dance values of East Java, Malangan, Pandalungan, Banyuwangi and Madura	Criteria: 1.master the material as a whole. 2.Just master the material 3.Lack of mastery of the material Form of Assessment : Portfolio Assessment	Direct Learning: 2 X 50 question and answer and discussion method	Constructivist learning: Observation, discussion and question and answer methods		10%
2	Able to study the values in East Javanese dance in the Malangan, Pandalungan, Banyuwangi and Madura ethnic regions	1.1. Identify the dance elements and dance values of East Java Malangan, Pandalungan, Banyuwangi and Madura 2.2. Differentiate the dance characters and dance values of East Java, Malangan, Pandalungan, Banyuwangi and Madura	Criteria: 1.4 master the material as a whole.3. Just master the material 2.2. Lack of mastery of the material 1. Not mastering the material. Form of Assessment : Portfolio Assessment, Practice / Performance	Direct Learning: 2 X 50 question and answer and discussion method	Constructivist learning: Observation, discussion and question and answer methods	Material: 1. History of the Malang Mask dance Reference: 1. <i>Munardi AM. 1990. Malang Mask, regional dance drama performance. Surabaya, East Java Education and Culture Service.</i> Material: Characteristics and values of Malang mask dance Reference: 2. <i>Soleh Adi Pramono, 2000. Malang Mask, Malang Gantar Gumelar.</i> Material: Characteristics of the Bapang Malang dance Reference: 3. <i>Bambang Sugito, et al. 2018. Bapang Dance. Surabaya. Sendratasik Department</i>	10%
3	Practicing Bapang Mask Dance Movements	1.Practicing the Bapang Mask Dance using the movements of oil sampur ngancap ngoncer sirig, singget ngglebag Kalong 2.Explaining the structure of the Malangan dance.	Criteria: 1.1. Bapang dance movement technique 2.2. Forms of Bapang dance movements Form of Assessment : Practice / Performance	Direct learning: Video observation and direct practice 2 X 50	Observe videos, practice movements independently, send videos of independent practice results		0%

4	Practicing the Bapang Mask Dance (Wiraga, Wirama, Wirasa) describes the study of ethnic dance.	Practicing the Patih Mask Dance (Wiraga, Wirama, Wirasa) Bapang Mask Dance, oil sampur ngancap ngoncer sirig, singget ngglebag Kalong Mawas 1. Explain the structure of writing ethnic dance studies covering the Madura, Banyuwang and Malangan regions.	<p>Criteria:</p> <p>1.1. Bapang dance movement technique</p> <p>2.2. Forms of Bapang dance movements</p> <p>Form of Assessment : Practice / Performance</p>	Direct learning: Video observation and direct practice 2 X 50	Observe videos, practice movements independently, send videos of independent practice results		5%
5	Bapang Mask Dance Practice (Wiraga, Wirama, Wirasa), Description of traditional dance studies.	Practicing the Bapang Mask Dance (Wiraga, Wirama, Wirasa) Bapang Mask Dance Kalong Mawas 2, Nawu 1 nawu 2, elbow mbukak, ngancap, tanjak Gajah Meta	<p>Criteria:</p> <p>4. Master the material as a whole. 3. Adequate mastery of the material, 2. Lack of mastery of the material, 1. Not mastery of the material.</p> <p>Form of Assessment : Practice / Performance</p>	Direct learning: Watching videos: exploring the technique, form and rhythm of the 2 X 50 dance	Watching videos: exploring dance techniques, forms and rhythms	<p>Material: Bapang dance moves: Kalong Mawas 2, Nawu 1, nawu 2, elbow mbukak, ngancap, tanjak Gajah Meta, mbukak, ngancap, starling kecancang, surungan, Gedrug gecul, tanjak tolehan ngancap sirig, Library: <i>Dwi, Jajuk, Sugito, B, & Kristiandri, D. (2019). THE RELEVANCE OF THE BAPANG MASK DANCE TO MOVEMENT CREATIVITY. GETER : Journal of Dramatic Arts, Dance and Music, 2(1), 8–18. https://doi.org/...</i></p>	10%
6	Bapang Mask Dance Practice (Wiraga, Wirama, Wirasa), Description of traditional dance studies.	Practicing the Bapang Mask Dance (Wiraga, Wirama, Wirasa) Bapang Mask Dance Kalong Mawas 2, Nawu 1 nawu 2, elbow mbukak, ngancap, tanjak Gajah Meta	<p>Criteria:</p> <p>4. Master the material as a whole. 3. Adequate mastery of the material, 2. Lack of mastery of the material, 1. Not mastery of the material.</p> <p>Form of Assessment : Practice / Performance</p>	Direct learning: Watching videos: exploring the technique, form and rhythm of the 2 X 50 dance	Watching videos: exploring dance techniques, forms and rhythms	<p>Material: Bapang dance movements: Kalong Mawas 2, Nawu 1, nawu 2, elbow mbukak, ngancap, tanjak Gajah Meta, mbukak, ngancap, starling kecancang, surungan, Gedrug gecul, tanjak tolehan ngancap sirig, References: 3. <i>Bambang Sugito, et al . 2018. Bapang Dance. Surabaya. Sendratasik Department</i></p>	5%
7	Practicing the Bapang Mask Dance (Wiraga, Wirama, Wirasa) description of traditional dance studies in ethnic areas.	<p>1. Practicing the Bapang Mask Dance (Wiraga, Wirama, Wirasa): emprit neba, mbukak ogek stomach, ngancap, starling kecancang, tanjak menjangan ndlusup.</p> <p>2.</p> <p>3.</p>	<p>Criteria:</p> <p>1.1. dance movement techniques</p> <p>2.2. Form of dance movements</p> <p>3.3. Rhythm of dance movements</p> <p>Form of Assessment : Practice / Performance</p>	Direct learning: Watching videos: exploring the technique, form and rhythm of the 2 X 50 dance			10%

8	Practicing the Bapang Mask Dance (Wiraga, Wirama, Wirasa) description of traditional dance studies in ethnic areas.	1. Practicing the Bapang Mask Dance (Wiraga, Wirama, Wirasa): emprit neba, mbukak ogek stomach, ngancap, starling kecancang, tanjak menjangan ndlusup. 2. 3.	Criteria: 1.1. dance movement techniques 2.2. Form of dance movements 3.3. Rhythm of dance movements Form of Assessment : Practice / Performance	Bapang 2 X 50 dance demonstration			5%
9	Midterm exam	Practicing the Bapang Mask Dance (Wiraga, Wirama, Wirasa)	Criteria: 1.1. Wiraga 2.2. Virama 3.3. Wirasa Form of Assessment : Practice / Performance	Presentation and demonstration 2 X 50		Material: Characteristics of Banyuwangi dance Reference: <i>Suharti, Mamik, (2012). GANDRUNG DANCE AS A MAIN TOURISM OBJECT IN BANYUWANGI. HARMONIA. Journal of Art and Educations https://doi.org/..., Volume 12, No.1 / June 2012</i>	10%
10	Practicing the Banyuwangi Jejer Dance: nyiji behavior, sagah angkruk, loro behavior, ngalang, songkloh, ngeber	Practicing the movements of the Banyuwangi Jejer Dance: nyiji behavior, sagah angkruk, loro behavior, ngalang, songkloh, ngeber	Criteria: 1.1. dance movement techniques 2.2. Form of dance movements Form of Assessment : Practice / Performance	Direct Learning: video observation, exploration of the Jejer Banyuwangi 2 X 50 dance movements		Material: Banyuwangi line dance movements Reference: 4. Setyo Yanuartuti, et al, <i>Banyuwangi style dance. 2022</i>	5%
11	Practicing the Banyuwangi Jejer Dance: ngiplas jingket egol, ngeber, ngebyar deleg, jingket, egol, samberan, umbul sampur	Practicing the movements of the Banyuwangi Jejer Dance: ngiplas jingket egol, ngeber, ngebyar deleg, jingket, egol, samberan, umbul sampur	Criteria: 1.1. dance movement techniques 2.2. Form of dance movements Form of Assessment : Practice/Performance, Test	Direct Learning: video observation, exploration of the Jejer Banyuwangi 2 X 50 dance movements		Material: Banyuwangi line dance movements Reference: 4. Setyo Yanuartuti, et al, <i>Banyuwangi style dance. 2022</i>	5%
12	Practicing the Banyuwangi Line Dance: switching, egol fan, tiki-tinjak, ngegol kiras enter	Practicing the movements of the Banyuwangi Jejer Dance: switching, egol fan, tiki-tinjak, ngegol kiras enter	Criteria: 1.1. dance movement techniques 2.2. Form of dance movements 3.3. Rhythm of dance movements Form of Assessment : Practice / Performance	Direct Learning: video observation, exploration of the Jejer Banyuwangi 2 X 50 dance movements		Material: Banyuwangi line dance movements Reference: 4. Setyo Yanuartuti, et al, <i>Banyuwangi style dance. 2022</i>	5%
13	Practicing the Banyuwangi Jejer Dance: starting from the nyiji practice to the backward fanning practice	Practicing the movements of the Banyuwangi Jejer Dance: starting from the nyiji practice to the backward fanning practice	Criteria: 1.1. dance movement techniques 2.2. Form of dance movements 3.3. Rhythm of dance movements Form of Assessment : Practice / Performance	Direct Learning: video observation, exploration of the Jejer Banyuwangi 2 X 50 dance movements		Material: Banyuwangi line dance movements Reference: 4. Setyo Yanuartuti, et al, <i>Banyuwangi style dance. 2022</i>	5%

14	Practicing the Banyuwangi Jejer Dance: starting from the nyiji practice to the backward fanning practice	Practicing the movements of the Banyuwangi Jejer Dance: starting from the nyiji practice to the backward fanning practice	Criteria: 1.1. dance movement techniques 2.2. Form of dance movements 3.3. Rhythm of dance movements Form of Assessment : Practice / Performance	Direct Learning: video observation, exploration of the Jejer Banyuwangi 2 X 50 dance movements	Material: Banyuwangi line dance movements Reference: 4. Setyo Yanuartuti, et al, Banyuwangi style dance. 2022	5%
15	Practicing the Banyuwangi Jejer Dance: starting from the nyiji practice to the backward fanning practice	Practicing the movements of the Banyuwangi Jejer Dance: starting from the nyiji practice to the backward fanning practice	Criteria: 1.1. dance movement techniques 2.2. Form of dance movements 3.3. Rhythm of dance movements Form of Assessment : Practice / Performance	Direct Learning: video observation, exploration of the Jejer Banyuwangi 2 X 50 dance movements	Material: Banyuwangi line dance movements Reference: 4. Setyo Yanuartuti, et al, Banyuwangi style dance. 2022	5%
16	Expressing and performing the Banyuwangi Jejer Dance individually and in groups	Expressing and performing the Banyuwangi Jejer Dance individually and in groups	Criteria: 1.1. self-employed 2.2. Virama 3.3. Wirasa 4.4. Harmony Form of Assessment : Practice / Performance	Direct Learning: video observation, exploration of the Jejer Banyuwangi 2 X 50 dance movements	Material: Banyuwangi line dance movements Reference: 4. Setyo Yanuartuti, et al, Banyuwangi style dance. 2022	5%

Evaluation Percentage Recap: Project Based Learning

No	Evaluation	Percentage
1.	Portfolio Assessment	15%
2.	Practice / Performance	82.5%
3.	Test	2.5%
		100%

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** 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.
- 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.