



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
Electronic Drama	8820902541	Compulsory Study Program Subjects	T=2	P=0	ECTS=3.18	4	April 27, 2023
AUTHORIZATION	SP Developer		Course Cluster Coordinator			Study Program Coordinator	
	Syaiful Qadar Basri S.Pd., M.Hum		Syaiful Qadar Basri S.Pd., M.Hum dan Dr. Indar Sabri S.Sn., M.Pd. Dr.Welly Suryandoko., 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-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-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-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-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).									
	Program Objectives (PO)										
	PO - 1	Able to master and understand the techniques of making radio and television plays (electronic drama)									
	PO - 2	Able to master the implementation of electronic drama and the dramatic aspects it creates									
	PO - 3	Able to practice the use of drama in film and radio media (electronic drama)									
	PO - 4	Able to practice the concept of organizing electronic drama and the dramatic aspects it creates									
	PO - 5	Able to practice character and setting based on an electronic drama play/script based on situations that arise in the context of electronic drama production.									
	PLO-PO Matrix										
		P.O	PLO-2	PLO-3	PLO-4	PLO-5	PLO-6	PLO-7	PLO-8	PLO-9	PLO-12
		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 study of the use of electronic drama in television (Audio Visual) media, such as (indie) films, includes techniques, functions and concepts for organizing electronic drama as well as the dramatic aspects it creates, such as choosing themes, characters and imaginative settings based on plays/drama scripts and Learning and Study regarding the use of drama in television media, such as television dramas, indie films, television advertising and soap operas including techniques, functions and concepts for organizing television dramas as well as the dramatic aspects they cause, such as choosing themes, characters and settings based on the play/script drama or based on situations that arise in the context of television production, then understanding and editing techniques, as well as forms of practice in creating videos on electronic media related to the type or form of visual media (cinematic editing, motivational videos, and teasers or event promos)						
References	<p>Main :</p> <ol style="list-style-type: none"> 1. Badjuri, Adi. Jurnalistik Televisi, Cetakan Pertama, Graha Ilmu, Yogyakarta, 2010. 2. Rahmawati, 2003, Indah. Berkarier di Dunia Broadcast, PT. Laskar Aksara, Bekasi, 3. Rahmawati, 2011, Indah. Berkarier di Dunia Broadcast : Televisi dan Radio, PT. Laskar Aksara, Bekasi, 4. Wibowo, Fred. 2007, Teknik Produksi Program Televisi, Pinus Book Publisher, Yogyakarta, 5. Burton, 2011, Graeme. Membicarakan Televisi : Sebuah Pengantar Kepada Kajian Televisi, Jalasutra, Yogyakarta,. 6. Effendy, 1993, Onong Uchjana. Televisi Siaran & Praktek, Bandung,. 7. Naratama. 2004Menjadi Sutradara Televisi : Dengan Single dan Multi Camera, PT. Grasindo, Jakarta, 8. Biran, Yusa Misbach H, 2006, Teknik Menulis Skenario Film Cerita, Jakarta: Pustaka Jaya. 9. Masduki, 2005. Menjadi Broadcaster Profesional, Yogyakarta: Pustaka Populer 10. Sastro, Surbroto Darwanto, 2004, Produksi Acara TV, Yogyakarta, Duta Wacan University Press 11. Uchjana E, Onong. 1990, Radio Siaran Teori dan Praktek. Bandung: CV Mandar Maju. 12. Boleslavsky, Richard. 1960. Enam Pelajaran Pertama Bagi Calon Aktor, Usaha Penerbit Djaja Sakti-Djakarta. 13. Stanislavski, Konstantinus. (2008). Membangun Karakter. Diterjemahkan oleh, B. Very Handayani, Dina Octaviani, Triwahyuni. Membangun Tokoh. PT. Gramedia, Jakarta. <p>Supporters:</p> <ol style="list-style-type: none"> 1. Publikasi di Jurnal SOSIOHUMANIORA ustjogja dengan judul artikel: Studi Ecocriticism dalam Film Doraemon & Nobita and the Green Giant Legend Karya Ayumu Watanabe>>>https://jurnal.ustjogja.ac.id/index.php/sosio/article/view/2862 2. Publikasi di Jurnal Haluan Sastra Budaya, 2018 - jurnal.uns.ac.id dengan judul artikel Konstruksi Gender Melalui Representasi Alam Dalam Puisi Post Scriptum Karya Toety Heraty Dan the Snake Charmer Karya Sarojini Naidu>>>https://jurnal.uns.ac.id/hsb/article/view/24926 3. Publikasi di Jurnal SOSIOHUMANIORA dengan judul artikel Film 99 Cahaya Di Langit Eropa Yang Merepresentasikan Film As Social Practice Bagi Wanita Muslimah >>>https://jurnal.ustjogja.ac.id/index.php/sosio/article/view/2863 4. Publikasi di Jurnal Getter Unesa dengan judul artikel:Tari Remo (Ngremong): Sebuah Analisis Teori Semiotika Roland Barthes Tentang Makna Denotasi Dan Konotasi Dalam Tari Remo (Ngremong)>>>https://journal.unesa.ac.id/index.php/geter/article/view/4800 						
Supporting lecturer	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 the Nature of Radio Drama and Television Drama	Students understand the essence of radio drama and television drama	<p>Criteria: Students are assessed as understanding if they are able to explain in a coherent manner the history of broadcasting and its function</p> <p>Form of Assessment : Participatory Activities</p>	Lectures, discussions and questions and answers 4 X 50		<p>Material: 1. Write down the definition of electronic drama 2. Mention the development of audio-visual electronic drama 3. Identify audio-visual electronic drama</p> <p>References: <i>Badjuri, Adi. Television Journalism, First Printing, Graha Ilmu, Yogyakarta, 2010.2. Burton, 2011, Graeme. Discussing Television: An Introduction to Television Studies, Jalasutra, Yogyakarta, .3. Effendy, 1993, Onong Uchjana. Broadcast Television & Practice, Bandung, .4. Naratama. 2004 Became a Television Director: With Single and Multi Camera, PT. Grasindo, Jakarta,</i></p>	5%
2	Identify techniques for making radio dramas	students understand the technical process of making radio dramas	<p>Criteria: Students are assessed for the completeness of the material based on their experience explaining the process of making a radio program</p> <p>Form of Assessment : Assessment of Project Results / Product Assessment, Practices / Performance</p>	Lectures, discussions, exercises 2 X 50		<p>Material: 1. Identification of Audio-visual Drama techniques 2. Analysis of the steps in making Audio-visual Drama 3. Basic Cement of Audio-visual Drama 4. Concept of making audio-visual drama</p> <p>References: <i>Badjuri, Adi. Television Journalism, First Printing, Graha Ilmu, Yogyakarta, 2010.2. Burton, 2011, Graeme. Discussing Television: An Introduction to Television Studies, Jalasutra, Yogyakarta, .3. Effendy, 1993, Onong Uchjana. Broadcast Television & Practice, Bandung, .4. Naratama. 2004 Became a Television Director: With Single and Multi Camera, PT. Grasindo, Jakarta,</i></p>	5%

3	Practicing making radio drama scripts	1. Students are able to compose a radio drama along with a description of the process carried out 2.10	<p>Criteria: Students are assessed if they are able to create a radio scenario wet</p> <p>Form of Assessment : Practical Assessment, Practice/Performance</p>	Practice, performance 2 X 50		<p>Material: 1. Treatment of audio-visual drama stories 2. Audio-visual drama stories based on elements of praise, drama and dramaturistic integrity 3. Audio-visual drama scripts</p> <p>Bibliography: <i>Badjuri, Adi. Television Journalism, First Printing, Graha Ilmu, Yogyakarta, 2010.</i> <i>Burton, 2011, Graeme. Discussing Television: An Introduction to Television Studies, Jalasutra, Yogyakarta, .3. Effendy, 1993, Onong Uchjana. Broadcast Television & Practice, Bandung, .4. Naratama. 2004 Became a Television Director: With Single and Multi Camera, PT. Grasindo, Jakarta,</i></p>	5%
4	Practicing the radio drama audio process	Students are able to create simple scenes in auditive form	<p>Criteria: Students are considered to have completed the material if the work steps are correct and the work results meet beginner standards</p> <p>Form of Assessment : Practical Assessment, Practice/Performance</p>	Practice, performance 2 X 50		<p>Material: Books 2, 3, 5, and 6 1. Creative process of audio-visual drama 2. Communication of details of audio-visual drama 3. Practice of making audio-visual drama based on acting, videography and artistic elements</p> <p>Reference: <i>Rahmawati, 2011, Indah. Career in the Broadcast World: Television and Radio, PT. Literacy Warriors, Bekasi,</i></p>	5%

5	Practicing the radio drama audio process	Students are able to create simple scenes in auditive form	<p>Criteria: Students are assessed as having achieved material completeness if they have gone through the process stages correctly with standard results</p> <p>Forms of Assessment : Project Results Assessment / Product Assessment, Practical Assessment, Practice / Performance</p>	Practice, performance 2 X 50		<p>Material: Books 2, 3, 5, and 6 1. Creative process of audio-visual drama 2. Communication of details of audio-visual drama 3. Practice of making audio-visual drama based on acting, videography and artistic elements.</p> <p>Reference: <i>Effendy, 1993, Onong Uchjana. Broadcast Television & Practice, Bandung.,</i></p>	5%
6	Practicing radio drama production	Students understand and are able to produce individual radio dramas	<p>Criteria: Students are declared to have achieved material completeness if they are able to achieve simple process standards and product standards</p> <p>Form of Assessment : Practical Assessment, Practice/Performance</p>	Practice, performance 2 X 50		<p>Material: Books 2, 3, 5, and 6 1. Videographic monologue acting based on understanding the script 2. Videographic monologue acting based on inner acting 3. Story and Scenario Roles based on understanding. 4. The role of stories and scenarios by maximizing inner acting. 5. Production of videographic monologue films based on appreciation and inner acting.</p> <p>Reference: <i>Boleslavsky, Richard. 1960. Six First Lessons for Aspiring Actors, Djaja Sakti Publishing Business-Djakarta.</i></p>	5%

7	Practicing radio drama production	Students master and are able to produce individual radio dramas	<p>Criteria: Students are assessed as having achieved material completeness if they have gone through a standard recording and production process</p> <p>Form of Assessment : Practice / Performance</p>	Practice, performance 2 X 50		<p>Material: Books 2, 3, 5, and 6 1. Videographic monologue acting based on understanding the script 2. Videographic monologue acting based on inner acting 3. Story and Scenario Roles based on understanding. 4. The role of stories and scenarios by maximizing inner acting. 5. Production of videographic monologue films based on appreciation and inner acting.</p> <p>Reader: <i>Wibowo, Fred. 2007, Television Program Production Techniques, Pinus Book Publisher, Yogyakarta,</i></p>	5%
8	able to create products and create concepts for radio drama programs	Students are able to produce and conceptualize radio drama as mass media	<p>Criteria: Students are considered to have achieved learning mastery if they are able to produce wet and dry radio programs</p> <p>Forms of Assessment : Project Results Assessment / Product Assessment, Practical Assessment, Practice / Performance</p>	Performance 2 X 50		<p>Material: Books 2, 3, 5, and 6 1. Videographic monologue acting based on understanding the script 2. Videographic monologue acting based on inner acting 3. Story and Scenario Roles based on understanding. 4. The role of stories and scenarios by maximizing inner acting. 5. Production of videographic monologue films based on appreciation and inner acting.</p> <p>Reference: <i>Biran, Yusa Misbach H, 2006, Techniques for Writing Story Film Scenarios, Jakarta: Pustaka Jaya.</i></p>	10%

9	Identify the type of film	1. Students are able to provide explanations of types of films. Listen to explanations. Discussion of types of films 2.5	<p>Criteria: Students are considered to have achieved learning mastery if they are able to explain television and film media</p> <p>Form of Assessment : Practical Assessment, Practice/Performance</p>	2 X 50 film type		<p>Material: Books 3, 5 and 6 1. Types of Film 2. Discussion of Types of Film</p> <p>Library: <i>Rahmawati, 2003, Indah. Career in the Broadcast World, PT. Literacy Warriors, Bekasi,</i></p> <p>Material: Books 1, 3 and 4 1. Short film scenario format 2. Short film scenarios based on type</p> <p>References: <i>Burton, 2011, Graeme. Discussing Television: An Introduction to Television Studies, Jalasutra, Yogyakarta.,</i></p>	5%
10	Identify short film stories and scenarios	Students are able to explain the format of a short film scenario. Students are able to compose a simple film scenario	<p>Criteria: Students are assessed as having achieved completeness in the material if they are able to explain and carry out studies as well as compiling a scenario grid using film language</p> <p>Forms of Assessment : Participatory Activities, Practical Assessment, Practical / Performance</p>	Lectures, discussions, questions and answers, and 2 X 50 exercises		<p>Material: Books 1, 3 and 4 1. Short film scenario format 2. Short film scenarios based on type</p> <p>Reference: <i>Biran, Yusa Misbach H, 2006, Techniques for Writing Story Film Scenarios, Jakarta: Pustaka Jaya.</i></p>	5%
11	Practicing film language using the camera	Students are able to classify film language using a camera. Students are able to practice film language using a camera	<p>Criteria: Students are assessed as having achieved material completeness if they are able to compose a film scenario using film language</p> <p>Form of Assessment : Practice / Performance</p>	Practice 2 X 50		<p>Material: Books 3, 4, 5 and 6 1. Film language using the camera 2. Film language characters</p> <p>Reader: <i>Wibowo, Fred. 2007, Television Program Production Techniques, Pinus Book Publisher, Yogyakarta,</i></p>	5%

12	Practicing Type of shoot and camera angles	Students are able to apply the type of shoot and camera angle using a handphone video camera. Students are able to apply the type of shoot and camera angle using a handcam video camera. Students are able to apply the type of shoot and camera angle using a DLSR video camera. Students are able to apply the type of shoot and camera angle using a 3CCD video camera	<p>Criteria: Students are considered to have achieved learning mastery if they are able to read the language of the scenario into graphic language</p> <p>Form of Assessment : Practice / Performance</p>	Lectures, discussions, questions and answers, practice 2 X 50		<p>Material: Books 1-6 1. Type of shoot and camera angle using a handheld video camera 2. Type of shoot and camera angle using a handcam video camera 3. Type of shoot and camera angle using a DLSR video camera 4. Type of shoot and camera angle using a 3CCD video camera.</p> <p>Reader: <i>Wibowo, Fred. 2007, Television Program Production Techniques, Pinus Book Publisher, Yogyakarta,</i></p>	5%
13	Practicing film production based on short film scenarios that have been made	Students are able to master the division of the production team Students are able to create Breakdown scenarios Students are able to master the execution of short films that have been previously made	<p>Criteria: Students are considered to have achieved material completeness if they are able and master the pre-production to production processes</p> <p>Form of Assessment : Practice / Performance</p>	Lecture, discussion/practice 2 X 50		<p>Material: Books 1-6 1. Division of production team 2. Detailed scenario 3. Short film that has been made previously</p> <p>References: <i>Naratama. 2004 Became a Television Director: With Single and Multi Camera, PT. Grasindo, Jakarta,</i></p>	5%
14	Identify Pre-production, Production and post-production	Students are able to explain the differences and how pre-production, production and post-production work. Students are able to apply a professional production team in preparation for the production of a feature film	<p>Criteria: Students are considered to have achieved material completeness if they are able to translate the scenario into a film production plan</p> <p>Form of Assessment : Practical Assessment, Practice/Performance</p>	Lectures, discussions 2 X 50		<p>Material: Books 3, 4 and 6 1. Differences and working methods of pre-production, production and post-production 2. Preparation for long film production</p> <p>Reader: <i>Wibowo, Fred. 2007, Television Program Production Techniques, Pinus Book Publisher, Yogyakarta,</i></p>	5%
15	Practicing long film production	Students are able to prepare schedules. Students master the execution of film making. Students master the film editing process	<p>Criteria: Students are considered to have achieved material completeness if they master the process of film making to editing, both auditive and visual</p> <p>Form of Assessment : Practice / Performance</p>	Lectures, discussions 2 X 50		<p>Material: Books 3-6 1. Film making schedule 2. Film editing process</p> <p>Bibliography: <i>Sastro, Surbroto Darwanto, 2004, TV Program Production, Yogyakarta, Duta Wacan University Press</i></p>	5%

16	Final exam. able to make film products	Students are able to produce films and the process. Students master the basic concepts of film making procedures	Criteria: Students are considered to have achieved learning mastery if they are able to prepare, process, produce and evaluate film production performance Forms of Assessment : Project Results Assessment / Product Assessment, Practical Assessment, Practice / Performance	Jump 2 X 50		Material: Students are able to prepare schedules Students master the execution of film making Students master the film editing process Readers: Wibowo, Fred. 2007, <i>Television Program Production Techniques</i> , Pinus Book Publisher, Yogyakarta,	15%
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Evaluation Percentage Recap: Project Based Learning

No	Evaluation	Percentage
1.	Participatory Activities	6.67%
2.	Project Results Assessment / Product Assessment	12.5%
3.	Practical Assessment	24.17%
4.	Practice / Performance	51.67%
		95.01%

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.