

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

Document Code

Courses			CODE			Cou	rse Famil	у	Cı	redit V	/eight		SEM	ESTER	Cor Dat	npilation e
Ethnochoreology						ompulsory Study		T=	T=2 P=0 ECTS=3.1		S=3.18		3	July	17, 2024	
AUTHORIZATION			SP Developer			ram Subj	Course Cluster Coordinator				Study Program Coordinator					
earning	Case Studies												Dr	. Welly S.Pd		
nodel	Case Studies PLO study program that is charged to the course															
Program .earning			•													
Outcomes (PLO)	PLO-6 PLO-12		eciative attitud ering the scien				•				sic ac	wellasin	Perform	ning arts	s (dra	maturov
-	r LO-12	music	cology, perform	ning a	irts studi	es, eth	nochored	logy, a	rt critic	ism, a	esthetic	s and ot	hers).	niy alt	s (uid	maturyy,
	PLO-13		evelopment of research in the field of art and technology-based art education, arts and culture in East Java and ne Eastern Indonesia region and the field of arts and culture													
	Program Obj	jectives	(PO)													
	PO - 1	Éthno dance symbo	hnochoreology as a Dance Study Discipline (history, scope and targets of ethnic dance study); 2) choreological Approach: co-textual & contextual; interdisciplinary & multidisciplinary; 3) Insight into the art of a (understanding, history, types, functions); 4) Dance Choreography (form, structure, technique, style, ols and content); 5) The phenomenon of Indonesian ethnic dance as a material object for ethnochoreological s; 6) Study of dance from various perspectives.													
	PO - 2	2) Eth	nochoreological Approach: co-textual & contextual; interdisciplinary & multidisciplinary;													
	F0-2	2) Eu	nnochoreologic	ai Ap	proach: (	co-text	tual & con	textual	; interd	iscipli	nary & r	nultidisci	plinary	/;		
	PO - 3		sight into the a								,	nultidisci	plinary	/;		
		3) Ins	•	t of da	ance (un	dersta	nding, his	tory, ty	pes, fu	inctior	s);		plinary	/;		
	PO - 3 PO - 4 PO - 5	3) Ins 4) Da 5) The	sight into the a	t of da aphy (	ance (un form, str	dersta ucture	nding, his , techniqu	tory, ty ie, style	pes, fu e, symt	inctior	s); d conte	ent);			;	
	PO - 3 PO - 4	3) Ins 4) Da 5) The	sight into the au ance Choreogra	t of da aphy (	ance (un form, str	dersta ucture	nding, his , techniqu	tory, ty ie, style	pes, fu e, symt	inctior	s); d conte	ent);			. ,	
	PO - 3 PO - 4 PO - 5	3) Ins 4) Da 5) The	sight into the an Ince Choreogra	t of da aphy (	ánce (un form, str donesiar	dersta ucture	nding, his , techniqu ic dance a	tory, ty ie, style is a ma	pes, fu e, symt terial c	nction pols an	s); d conte or ethn	ent);			;	
	PO - 3 PO - 4 PO - 5	3) Ins 4) Da 5) The	sight into the an ince Choreogra e phenomenor P.O	t of da aphy (	form, str donesiar PLO-6	dersta ucture	nding, his , techniqu ic dance a PLO-	tory, ty ie, style is a ma	pes, fu e, symt terial c	pols an object	s); d conte or ethn	ent);			. ,	
	PO - 3 PO - 4 PO - 5	3) Ins 4) Da 5) The	P.O PO-1	t of da aphy (	ance (un form, str donesiar PLO-6	dersta ucture	e, techniqu c techniqu ic dance a PLO-	tory, ty ie, style is a ma	pes, fu e, symt terial c	pols an object PLO-1	s); d conte or ethn	ent);			•	
	PO - 3 PO - 4 PO - 5	3) Ins 4) Da 5) The	P.O PO-1 PO-2	t of da aphy (	Ance (un form, str donesiar PLO-6	dersta ucture	e, techniqu ic dance a PLO- v	tory, ty ie, style is a ma	pes, fu e, symt terial c	pols an object	s); d conte or ethn	ent);			;	
	PO - 3 PO - 4 PO - 5	3) Ins 4) Da 5) The	P.O PO-1 PO-2 PO-3	t of da	ance (un form, str donesiar PLO-6	dersta ucture	e, techniqu c techniqu ic dance a PLO-	tory, ty ie, style is a ma	pes, fu e, symt terial c	PLO-1	s); d conte or ethn	ent);			;	
	PO - 3 PO - 4 PO - 5	3) Ins 4) Da 5) The	P.O PO-1 PO-2 PO-3 PO-4	t of da	Ance (un form, str donesiar PLO-6	dersta ucture	e, techniqu ic dance a PLO- v	tory, ty ie, style is a ma	pes, fu e, symt terial c	pols an object PLO-1	s); d conte or ethn	ent);			• •	
	PO - 3 PO - 4 PO - 5	3) Ins 4) Da 5) The	P.O PO-1 PO-2 PO-3	t of da	PLO-6	dersta ucture	ending, his e, techniqu ic dance a PLO- V	tory, ty ie, style is a ma	pes, fu e, symt terial c	PLO-1	s); d conte or ethn	ent);			;	
	PO - 3 PO - 4 PO - 5 PLO-PO Mat	3) Ins 4) Da 5) The rix	P.O PO-1 PO-2 PO-3 PO-4 PO-5	t of da aphy ( n of In	PLO-6	dersta ucture n ethni	PLO-	tory, ty ie, style is a ma	pes, fu e, symt terial c	PLO-1	s); d conte or ethn	ent);			;	
	PO - 3 PO - 4 PO - 5	3) Ins 4) Da 5) The rix	P.O PO-1 PO-2 PO-3 PO-4 PO-5	t of da aphy ( n of In	PLO-6	dersta ucture n ethni	PLO-	tory, ty ie, style is a ma	pes, fu e, symt terial c	PLO-1	s); d conte or ethn	ent);			;	
	PO - 3 PO - 4 PO - 5 PLO-PO Mat	3) Ins 4) Da 5) The rix	P.O PO-1 PO-2 PO-3 PO-4 PO-5 of each lear	t of da aphy ( n of In	PLO-6	dersta ucture n ethni	PLO-	tory, ty ie, style is a ma	pes, fu e, symbol terial c	PLO-1	s); d conte or ethn	ent);			;	
	PO - 3 PO - 4 PO - 5 PLO-PO Mat	3) Ins 4) Da 5) The rix	P.O PO-1 PO-2 PO-3 PO-4 PO-5	ning	PLO-6 stage (S	dersta ucture n ethni	PLO- PLO- PLO- PLO- PLO- PLO- PLO- PLO-	tory, ty le, style as a ma 12	pes, fu e, symbol terial c	PLO-1	s); d conte or ethn 3	ent); ochoreol	logical	studies		
	PO - 3 PO - 4 PO - 5 PLO-PO Mat	3) Ins 4) Da 5) The rix	P.O PO-1 PO-2 PO-3 PO-4 PO-5 of each lear	t of da aphy ( n of In	PLO-6	dersta ucture n ethni	PLO-	tory, ty ie, style is a ma	pes, fu e, symbol terial c	PLO-1	s); d conte or ethn 3	ent); ochoreol			;	16
	PO - 3 PO - 4 PO - 5 PLO-PO Mat	3) Ins 4) Da 5) The rix 	P.O PO-1 PO-2 PO-3 PO-4 PO-5 of each lear	ning	PLO-6 stage (S	dersta ucture n ethni	PLO- PLO- PLO- PLO- PLO- PLO- PLO- PLO-	tory, ty le, style as a ma 12	pes, fu e, symbol terial c	PLO-1	s); d conte or ethn 3	ent); ochoreol	logical	studies		16
	PO - 3 PO - 4 PO - 5 PLO-PO Mat	3) Ins 4) Da 5) The rix the end	P.O PO-1 PO-2 PO-3 PO-4 PO-5 of each lear	ning	PLO-6 stage (S	dersta ucture n ethni	PLO- PLO- PLO- PLO- PLO- PLO- PLO- PLO-	tory, ty le, style as a ma 12	pes, fu e, symbol terial c	PLO-1	s); d conte or ethn 3	ent); ochoreol	logical	studies		16
	PO - 3 PO - 4 PO - 5 PLO-PO Mat	3) Ins 4) Da 5) The rix the end	P.O PO-1 PO-2 PO-3 PO-4 PO-5 of each lear P.O	ning	PLO-6 stage (S	dersta ucture n ethni	PLO- PLO- PLO- PLO- PLO- PLO- PLO- PLO-	tory, ty le, style as a ma 12	pes, fu e, symbol terial c	PLO-1	s); d conte or ethn 3	ent); ochoreol	logical	studies		16
	PO - 3 PO - 4 PO - 5 PLO-PO Mat	3) Ins 4) Da 5) The rix the end	P.O PO-1 PO-2 PO-3 PO-4 PO-5 of each lear P.O O-1 O-1 O-2	ning	PLO-6 stage (S	dersta ucture n ethni	PLO- PLO- PLO- PLO- PLO- PLO- PLO- PLO-	tory, ty le, style as a ma 12	pes, fu e, symbol terial c	PLO-1	s); d conte or ethn 3	ent); ochoreol	logical	studies		16

Short Course Descript	approaches, an	"Textual and contextual" study of dance through an ethnochoreological approach which is complemented by other necessary approaches, and is able to apply it in various dance study writing activities.										
Referen	ces Main :											
	Kreasi Tari, Te Yogyak dan Yay Aplikas London P. 2007 Yogyak Sutiyon	<ol> <li>[1] Djelantik, A.A.M. 2004. Estetika Sebuah Pengantar . Bandung: MSPI. [2] Eco, Umberto, 2009. Teori Semiotika. Bantul: Kreasi Wacana [3] Hadi, Y. Sumandiyo. 2005. Sosiologi Tari . Yogyakarta: Pustaka [4] Hadi, Y. Sumandiyo. 2007. Kajian Tari, Teks Dan Konteks . Yogyakarta: Pustaka Book Publisher [5] Hadi, Y. Sumandiyo.2014. Koreografi: Bentuk-Teknik-Isi. Yogyakarta: Cipta Media MPSS . [6] Pudentia, 1998. Metodologi Kajian Tradisi Lisan. Yakarta: Yayasan Obor Indonesia dan Yayasan Asosiasi Tradisi Lisan. [7] Pramutomo. RM. 2007. Etnokoreologi Nusantara (Batasan Kajian, Sistematika, dan Aplikasi keilmuannya). Surakarta:ISI Press. [8] Schechner, R 2006. Performane Studies An Introduction . New York and London: Routledge. [9] Schechner, R 2006. Performane Theory . New York and London: Routledge [10] Spradley, James P. 2007. Metode Etnografi. Yogyakarta: Tiara Wacana [11] Sumaryono.2011. Antropologi Tari Dalam Perspektif Indonesia. Yogyakarta: Badan Penerbit ISI. [12] Sumaryono. E. 2003. Hermeutik (Sebuah Metode Filsafat) . Yogyakarta: Kanisius [13] Sutiyono. 2011. Fenomenologi Seni . Yogyakarta: Insan Persada [14] Tim Penyusun. 2014. Buku Panduan Penulisan Skripsi Fakultas Bahasa dan Seni . Surabaya:FBS UNESA</li> </ol>										
Supporters:												
Support lecturer	Dr. Eko Wahyur Dr. I Nengah Ma Dra. Jajuk Dwi S	i Rahayu, M.Hum.	i.									
Week-	Final abilities of each learning stage	Eva	luation	Lear Studer	Ip Learning, ning methods, nt Assignments, stimated time]	Learning materials [	Assessment Weight (%)					
	(Sub-PO)	Indicator	Criteria & Form	Offline ( Online ( online ) offline )		References						
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)					
1	Understand the meaning of Ethnochoreology, History and scope.	Explain the meaning of Historical Ethnochoreology and scope.	Criteria: Completeness of the proposal prepared, according to systematics	Expository, literature study, discussion 2 X 50			0%					
2	Understanding the Ethnochoreological Approach (Multidisciplinary)	Mention the types of Ethnochoreology (Multidisciplinary) approaches	Criteria: Completeness of the proposal prepared, according to systematics	Expository, literature study, discussion 2 X 50			0%					
3	Understanding the Ethnochoreological Approach (Multidisciplinary)	Mention the types of Ethnochoreology (Multidisciplinary) approaches	Criteria: Completeness of the proposal prepared, according to systematics	Expository, literature study, discussion 2 X 50			0%					
4 Understanding the Ethnochoreological Approach (Multidisciplinary)		Mention the types of Ethnochoreology (Multidisciplinary) approaches	Criteria: Completeness of the proposal prepared, according to systematics	Expository, literature study, discussion 2 X 50			0%					
5	Understanding the Concepts and Methods of Dance Ethnography	Explaining Ethnography Concepts and Methods	Criteria: Completeness of the proposal prepared, according to systematics	Expository, literature study, discussion, field study (Observation and interviews) 2 X 50			0%					
6	Understanding the Concepts and Methods of Dance Ethnography	Explaining Ethnography Concepts and Methods	Criteria: Completeness of the proposal prepared, according to systematics	Expository, literature study, discussion, field study (Observation and interviews) 2 X 50			0%					
7	Understanding the Dance Phenomenon from various perspectives (Beyond)	Understanding the Dance Phenomenon from various perspectives (Beyond)	Criteria: Completeness of the proposal prepared, according to systematics	Expository, literature study, discussion, field study (Observation and interviews) 2 X 50			0%					

8	Understanding the Dance Phenomenon from various perspectives (Beyond)	Understanding the Dance Phenomenon from various perspectives (Beyond)	Criteria: Completeness of the proposal prepared, according to systematics	Expository, literature study, discussion, field study (Observation and interviews) 2 X 50		0%
9	Understand meeting material 1- 8	Understand the history, approaches, methods and phenomena of dance from various perspectives	Criteria: Completeness of the proposal prepared, according to systematics	UTS 2 X 50		0%
10	Preparing a research proposal (dance)	1) Develop research background 2) Formulate the problem	Criteria: Completeness of the proposal prepared, according to systematics	Field studies (Observations, interviews) 2 X 50		0%
11	Preparing a research proposal (dance)	1) Develop research background 2) Formulate the problem	Criteria: Completeness of the proposal prepared, according to systematics	Field studies (Observations, interviews) 2 X 50		0%
12	Preparing a research proposal (dance)	Present the results of the supporting literature review	Criteria: Completeness of the proposal prepared, according to systematics	Laboratory Work 2 X 50		0%
13	Preparing a research proposal (dance)	Present the results of the supporting literature review	Criteria: Completeness of the proposal prepared, according to systematics	Laboratory Work 2 X 50		0%
14	Preparing a research proposal (dance)	Designing research methods	Criteria: Completeness of the proposal prepared, according to systematics	Literature Study, Discussion 2 X 50		0%
15	Preparing a research proposal (dance)	Designing research methods	Criteria: Completeness of the proposal prepared, according to systematics	Literature Study, Discussion 2 X 50		0%
16	Understand meeting material 1- 15	Prepare a thesis proposal	Criteria: Completeness of the proposal prepared, according to systematics	Presentation 2 X 50		0%

 Evaluation Percentage Recap: Case Study

 No
 Evaluation

 Percentage

 0%

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.
- 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** 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.
- 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.
- 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.
- 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.