



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

Document  
Code

### SEMESTER LEARNING PLAN

<b>Courses</b>	<b>CODE</b>	<b>Course Family</b>	<b>Credit Weight</b>	<b>SEMESTER</b>	<b>Compilation Date</b>		
Javanese Karawitan	8820902174		T=2   P=0   ECTS=3.18	1	July 18, 2024		
<b>AUTHORIZATION</b>	<b>SP Developer</b>		<b>Course Cluster Coordinator</b>	<b>Study Program Coordinator</b>			
	.....		.....	Dr. Welly Suryandoko, S.Pd., M.Pd.			
<b>Learning model</b>	Case Studies						
<b>Program Learning Outcomes (PLO)</b>	PLO study program that is charged to the course						
	Program Objectives (PO)						
	PLO-PO Matrix						
		P.O					
<b>Short Course Description</b>	Basic Level Skills in Surakarta Style Javanese Karawitan Art Practice.						
<b>References</b>	<b>Main :</b>						
	1. Marto Pangrawit. 1988. Dibuang Sayang,Lagu dan Cakepan Gerongan Gending Gaya Surakarta. Seti-Aji 1D berkerja sama dengan ASKI Surakarta. 2. Rahayu Supanggah. 2004. Bothek 19an I . STSI Press Surakarta. 3. Rahayu Supanggah. 2007. Bothek 19an II. STSI Press Surakarta 4. Sutarjo, 2000 Notasi Gendhing Gaya Surakarta. STSI Surakarta						
	<b>Supporters:</b>						
<b>Supporting lecturer</b>	Dr. Subianto Karoso, M.Kes. Joko Winarko, S.Sn., M.Sn.						
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)

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

1	Ability to understand the basics of Javanese Karawitan which includes the name of each instrument along with playing techniques, pathet, tunings and framework for the form of the piece, as well as the practice of the art of playing the game in the form of basic pieces.	1.Discussion of the basics of Javanese Karawitan which includes: the name of each instrument 2.playing technique, 3.pathet, 4.barrel 5.gending form framework.	<b>Criteria:</b> 1.ASSESSMENT RUBRIC 2.SCORE 3.CRITERIA 4.4 5.Complete and precise explanation 6.3 7.Complete explanation but not precise 8.2 9.The explanation is incomplete and inaccurate 10.1 11.Explanations are incomplete and inaccurate	lecture audio visual questions and answers demonstration 2 X 50			0%
2	Ability to understand and practice presenting each gamelan instrument well and correctly.	Discussion of various techniques for playing each gamelan piece and applying (practice) to gamelan instruments.	<b>Criteria:</b> 1.ASSESSMENT RUBRIC 2.SCORE 3.CRITERIA 4.4. Complete explanation and practice correctly 5.3 Complete explanation but practice is not correct 6.2 The explanation is incomplete and the practice is not correct 7.1 Explanation is incomplete and not practical	lecture demonstration audio visual questions and answers 2 X 50			0%
3	Understanding the definitions and practices along with the structure of the Gangsaran gending, as well as the drumming techniques for the instruments kendang, bonang barung, bonang successor, balungan, kempul Gong and kenong. As well as practice independently or together with a rotating system.	discussion of definitions and practices along with the structure of Gangsaran gending, as well as drumming techniques for the instruments kendang, bonang barung, bonang successor, balungan, kempul Gong and kenong. As well as practice independently or together with a rotating system.	<b>Criteria:</b> 1.CRITERIA SCORING ASSESSMENT RUBRIC 2.4. Complete explanation and practice correctly 3.3 Complete explanation but practice is not correct 4.2 The explanation is incomplete and the practice is not correct 5.1 Explanation is incomplete and not practical	lecture audio visual questions and answers demonstration 2 X 50			0%
4	Skills in explaining and practicing the form of Gangsaran gending, shifting lombo rhythms and rangkep rhythms include the various Kendang, Bonang Besar, Bonang Penerus and Peking instruments.	An explanation of the form of the Gangsaran gending, the movement of the Lombo rhythm and the Rangkep rhythm includes the Kendang, Bonang Besar, Bonang Penerus and Peking instruments.	<b>Criteria:</b> 1.CRITERIA SCORING ASSESSMENT RUBRIC 2.4. Complete explanation and practice correctly 3.3 Complete explanation but practice is not correct 4.2 The explanation is incomplete and the practice is not correct 5.1 Explanation is incomplete and not practical	lecture audio visual questions and answers demonstration 2 X 50			0%

5	Skills in explaining and practicing the form of Gangsaran gending, shifting lombo rhythms and rangkep rhythms include the various Kendang, Bonang Besar, Bonang Penerus and Peking instruments.	An explanation of the form of the Gangsaran gending, the movement of the Lombo rhythm and the Rangkep rhythm includes the Kendang, Bonang Besar, Bonang Penerus and Peking instruments.	<b>Criteria:</b> 1.CRITERIA SCORING ASSESSMENT RUBRIC 2.4. Complete explanation and practice correctly 3.3 Complete explanation but practice is not correct 4.2 The explanation is incomplete and the practice is not correct 5.1 Explanation is incomplete and not practical	lecture audio visual questions and answers demonstration 2 X 50			0%
6	Explanation of the form of Gangsaran gending, a shift between regular rhythm and rangkep rhythm, including Bonang Besar, Bonang Penerus and Peking.	Explanation of the form of Gangsaran gending, a shift between regular rhythm and rangkep rhythm, including Bonang Besar, Bonang Penerus and Peking.	<b>Criteria:</b> 1.CRITERIA SCORING ASSESSMENT RUBRIC 2.4. Complete explanation and practice correctly 3.3 Complete explanation but practice is not correct 4.2 The explanation is incomplete and the practice is not correct 5.1 Explanation is incomplete and not practical	lecture audio visual questions and answers demonstration 2 X 50			0%
7	Explanation of the form of Gangsaran gending, a shift between regular rhythm and rangkep rhythm, including Bonang Besar, Bonang Penerus and Peking.	Explanation of the form of Gangsaran gending, a shift between regular rhythm and rangkep rhythm, including Bonang Besar, Bonang Penerus and Peking.	<b>Criteria:</b> 1.CRITERIA SCORING ASSESSMENT RUBRIC 2.4. Complete explanation and practice correctly 3.3 Complete explanation but practice is not correct 4.2 The explanation is incomplete and the practice is not correct 5.1 Explanation is incomplete and not practical	lecture audio visual questions and answers demonstration 2 X 50			0%
8	Joint Presentation in Gangsaran and Smooth Gending Forms	UTS	<b>Criteria:</b> 1.CRITERIA SCORING ASSESSMENT RUBRIC 2.4. Good group practice and good independent ability 3.3 Group practice is good and independent is not good 4.2 Group practice is not good and independent practice is not good 5.1 Group practice is not good and independent practice is not good	Practice with Surakarta style Gamelan 2 X 50			0%

9	Ability to understand and explain the definition and structure of the gending Lancaran form, including: the number of beats in one gatra, one kenong-an, one gong-an, one ulihan.	1. Discussion of the definition and structure of the Lancaran gending form, including: the number of beats in one gatra, 2. the number of beats per kenong's, 3. the number of beats of one gong, 4. one over or round.	<b>Criteria:</b> 1. CRITERIA SCORING ASSESSMENT RUBRIC 2. 4. Complete explanation and practice correctly 3. 3 Complete explanation but practice is not correct 4. 2 The explanation is incomplete and the practice is not correct 5. 1 Explanation is incomplete and not practical	lecture audio visual questions and answers demonstration 2 X 50			0%
10	Explaining and practicing the form of the song Lancaran Manyar Sewu Laras Slendro Pathet Manyura including Kendhang, Bonang Besar, Bonang Penerus, kempul kenong, and Peking.	Discussion of the gending form Lancaran Manyar Sewu Laras Slendro Pathet Manyura includes Kendhang, Bonang Besar, Bonang Penerus, kempul kenong, and Peking.	<b>Criteria:</b> 1. CRITERIA SCORING ASSESSMENT RUBRIC 2. 4. Complete explanation and practice correctly 3. 3 Complete explanation but practice is not correct 4. 2 The explanation is incomplete and the practice is not correct 5. 1 Explanation is incomplete and not practical	lecture audio visual questions and answers demonstration 2 X 50			0%
11	Explaining and practicing the form of the song Lancaran Manyar Sewu Laras Slendro Pathet Manyura including Kendhang, Bonang Besar, Bonang Penerus, kempul kenong, and Peking.	Discussion of the gending form Lancaran Manyar Sewu Laras Slendro Pathet Manyura includes Kendhang, Bonang Besar, Bonang Penerus, kempul kenong, and Peking.	<b>Criteria:</b> 1. CRITERIA SCORING ASSESSMENT RUBRIC 2. 4. Complete explanation and practice correctly 3. 3 Complete explanation but practice is not correct 4. 2 The explanation is incomplete and the practice is not correct 5. 1 Explanation is incomplete and not practical	lecture audio visual questions and answers demonstration 2 X 50			0%
12	Explaining and practicing the form of the song Lancaran Manyar Sewu Laras Slendro Pathet Manyura including Kendhang, Bonang Besar, Bonang Penerus, kempul kenong, and Peking.	Discussion of the gending form Lancaran Manyar Sewu Laras Slendro Pathet Manyura includes Kendhang, Bonang Besar, Bonang Penerus, kempul kenong, and Peking.	<b>Criteria:</b> 1. CRITERIA SCORING ASSESSMENT RUBRIC 2. 4. Complete explanation and practice correctly 3. 3 Complete explanation but practice is not correct 4. 2 The explanation is incomplete and the practice is not correct 5. 1 Explanation is incomplete and not practical	lecture audio visual questions and answers demonstration 2 X 50			0%

13	The practice of the gending form Lancaran Gambuh Laras Pelog Pathet Lima includes Kendhang, Bonang Besar, Bonang Penerus, kempul kenong, Peking and vocals.	The discussion about the form of the Lancaran Gambuh Laras Pelog Pathet Lima gending includes Kendhang, Bonang Besar, Bonang Penerus, kempul kenong, Peking and vocals.	<b>Criteria:</b> 1.CRITERIA SCORING ASSESSMENT RUBRIC 2.4. Good group practice and good independent ability 3.3 Group practice is good and independent is not good 4.2 Group practice is not good and independent practice is not good 5.1 Group practice is not good and independent practice is not good	lecture audio visual questions and answers demonstration 2 X 50			0%
14	The practice of the gending form Lancaran Gambuh Laras Pelog Pathet Lima includes Kendhang, Bonang Besar, Bonang Penerus, kempul kenong, Peking and vocals.	The discussion about the form of the Lancaran Gambuh Laras Pelog Pathet Lima gending includes Kendhang, Bonang Besar, Bonang Penerus, kempul kenong, Peking and vocals.	<b>Criteria:</b> 1.CRITERIA SCORING ASSESSMENT RUBRIC 2.4. Good group practice and good independent ability 3.3 Group practice is good and independent is not good 4.2 Group practice is not good and independent practice is not good 5.1 Group practice is not good and independent practice is not good	lecture audio visual questions and answers demonstration 2 X 50			0%
15	The practice of the gending form Lancaran Gambuh Laras Pelog Pathet Lima includes Kendhang, Bonang Besar, Bonang Penerus, kempul kenong, Peking and vocals.	The discussion about the form of the Lancaran Gambuh Laras Pelog Pathet Lima gending includes Kendhang, Bonang Besar, Bonang Penerus, kempul kenong, Peking and vocals.	<b>Criteria:</b> 1.CRITERIA SCORING ASSESSMENT RUBRIC 2.4. Good group practice and good independent ability 3.3 Group practice is good and independent is not good 4.2 Group practice is not good and independent practice is not good 5.1 Group practice is not good and independent practice is not good	lecture audio visual questions and answers demonstration 2 X 50			0%

16	The practice of the gending form Lancaran Gambuh Laras Pelog Pathet Lima includes Kendhang, Bonang Besar, Bonang Penerus, kempul kenong, Peking and vocals.	The discussion about the form of the Lancaran Gambuh Laras Pelog Pathet Lima gending includes Kendhang, Bonang Besar, Bonang Penerus, kempul kenong, Peking and vocals.	<b>Criteria:</b> 1.CRITERIA SCORING ASSESSMENT RUBRIC 2.4. Good group practice and good independent ability 3.3 Group practice is good and independent is not good 4.2 Group practice is not good and independent practice is not good 5.1 Group practice is not good and independent practice is not good	lecture audio visual questions and answers demonstration 2 X 50			0%
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**Evaluation Percentage Recap: Case Study**

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.**