



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

Document Code

SEMESTER LEARNING PLAN

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| Courses | CODE | Course Family | Credit Weight | SEMESTER | Compilation Date | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Dance Music | 8820902246 | | T=2 P=0 ECTS=3.18 | 4 | July 18, 2024 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| AUTHORIZATION | SP Developer | | Course Cluster Coordinator | | Study Program Coordinator | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | Dr. Welly Suryandoko, S.Pd., M.Pd. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Learning model | Case Studies | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Program Learning Outcomes (PLO) | PLO study program that is charged to the course | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | Program Objectives (PO) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PLO-PO Matrix | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td style="width: 50px;">P.O</td> <td colspan="16"></td> </tr> </table> | | | | | P.O | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| P.O | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PO Matrix at the end of each learning stage (Sub-PO) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td rowspan="2" style="width: 50px;">P.O</td> <td colspan="16" style="text-align: center;">Week</td> </tr> <tr> <td style="width: 20px;">1</td> <td style="width: 20px;">2</td> <td style="width: 20px;">3</td> <td style="width: 20px;">4</td> <td style="width: 20px;">5</td> <td style="width: 20px;">6</td> <td style="width: 20px;">7</td> <td style="width: 20px;">8</td> <td style="width: 20px;">9</td> <td style="width: 20px;">10</td> <td style="width: 20px;">11</td> <td style="width: 20px;">12</td> <td style="width: 20px;">13</td> <td style="width: 20px;">14</td> <td style="width: 20px;">15</td> <td style="width: 20px;">16</td> </tr> </table> | | | | | | | | | | | | | | | | P.O | Week | | | | | | | | | | | | | | | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| P.O | Week | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Short Course Description | Basic theoretical knowledge and practical skills in designing dance music. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| References | Main : | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | 1. I Wayan Sadra. 2005. Lorong Kecil Menuju Susunan Musik. Jurusan Karawitan STSI Surakarta 2. Sudarsono. 1988. Musik Tari. ISI Yogyakarta 3. Rahayu Supanggah. 2007. Bothe’an II. Surakarta. STSI Press. 4. Waridi. 2005. Menimbang Pendekatan Pengkajian & Penciptaan Musik Nusantara. Jurusan Karawitan STSI Surakarta | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | Supporters: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Supporting lecturer | Dr. Subianto Karoso, M.Kes. Drs. Bambang Sugito, 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) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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| 1 | Mastering the objectives of the Art of Dance Music course Mastering Knowledge of the Art of Dance Music (tradition, modern) | 1.Explain the objectives of the Dance Music course 2. Explaining the meaning of dance music (tradition, modern) | Criteria: 1.CRITERIA SCORING ASSESSMENT RUBRIC 2.4; Complete and precise explanation 3.3; Complete explanation but not precise 4.2; The explanation is incomplete and inaccurate 5.1; Explanations are incomplete and inaccurate | Lecture Discussion Questions and Answers 2 X 50 | | | 0% |
| 2 | Ability to master various elements that form music (tradition, modern) | Explanation of various elements that form music (tradition, modern) | Criteria: 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 Discussion Questions and Answers Assignment 2 X 50 | | | 0% |
| 3 | Ability to master the meaning of Rhapsody theory and apply it to the practice of designing dance music | Explanation of Rhapsody theory and applying it to the practice of designing dance music | Criteria: 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 Discussion Questions and Answers Assignment 2 X 50 | | | 0% |
| 4 | Ability to master the meaning of Rhapsody theory and apply it to the practice of designing dance music | Explanation of Rhapsody theory and applying it to the practice of designing dance music | Criteria: 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 Discussion Questions and Answers Assignment 2 X 50 | | | 0% |

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| 5 | Ability to master the meaning of Resultant theory and apply it to the practice of designing dance music | Explanation of Resultant theory and applying it to the practice of designing dance music | Criteria: 1.ASSESSMENT RUBRIC 2.SCORE 3.CRITERIA 4.4 Accurate explanation and correct practice 5.3 The explanation is correct and the practice is not correct 6.2 The explanation is not precise and the practice is not correct 7.1The explanation is inaccurate and not practical | Lecture Discussion Questions and Answers Assignment 2 X 50 | | | 0% |
| 6 | Ability to master the meaning of Resultant theory and apply it to the practice of designing dance music | Explanation of Resultant theory and applying it to the practice of designing dance music | Criteria: 1.ASSESSMENT RUBRIC 2.SCORE 3.CRITERIA 4.4 Accurate explanation and correct practice 5.3 The explanation is correct and the practice is not correct 6.2 The explanation is not precise and the practice is not correct 7.1The explanation is inaccurate and not practical | Lecture Discussion Questions and Answers Assignment 2 X 50 | | | 0% |
| 7 | Understanding and practicing dance music using syncopation theory | discussion of syncopation theory | Criteria: 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 Discussion Questions and Answers Assignment 2 X 50 | | | 0% |
| 8 | Understanding and practicing dance music using syncopation theory | discussion of syncopation theory | Criteria: 1.ASSESSMENT RUBRIC 2.SCORE 3.CRITERIA 4.4 Accurate explanation and correct practice 5.3 The explanation is correct and the practice is not correct 6.2 The explanation is not precise and the practice is not correct 7.1The explanation is inaccurate and not practical | Lecture Discussion Questions and Answers Assignment 2 X 50 | | | 0% |

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| 9 | Capabilities regarding the presentation of traditional dance music compositions include: form, interweaving, colotomy, collaboration, character and atmosphere as well as their application in dance works, with an approach to the background (culture, atmosphere) of the work. | Discussion of the composition of traditional dance music (form, interweaving, colotomy, collaboration, character and atmosphere) and its application in dance works, with an approach to the background (culture, atmosphere) of the work. | Criteria: 1.ASSESSMENT RUBRIC 2.SCORE 3.CRITERIA 4.4 Accurate explanation and correct practice 5.3 The explanation is correct and the practice is not correct 6.2 The explanation is not precise and the practice is not correct 7.1The explanation is inaccurate and not practical | Audio visual lectures Questions and Answers Giving 2 X 50 assignments | | | 0% |
| 10 | understanding and practice of designing modern dance music with a modern music theory approach | Discussion of the practice of designing modern dance music using a modern music theory approach | Criteria: 1.ASSESSMENT RUBRIC 2.SCORE 3.CRITERIA 4.4 Accurate explanation and correct practice 5.3 The explanation is correct and the practice is not correct 6.2 The explanation is not precise and the practice is not correct 7.1The explanation is inaccurate and not practical | Lecture audio visualDiscussionQ&AGiving 2 X 50 assignments | | | 0% |
| 11 | understanding and practice of designing modern dance music with a modern music theory approach | Discussion of the practice of designing modern dance music using a modern music theory approach | Criteria: 1.ASSESSMENT RUBRIC 2.SCORE 3.CRITERIA 4.4 Accurate explanation and correct practice 5.3 The explanation is correct and the practice is not correct 6.2 The explanation is not precise and the practice is not correct 7.1The explanation is inaccurate and not practical | Lecture audio visualDiscussionQ&AGiving 2 X 50 assignments | | | 0% |
| 12 | Students are able to present traditional dance music designs and modern dance music in one class performance | Presentation of traditional dance music designs and modern dance music in one class performance along with a description of the dance music | Criteria: 1.ASSESSMENT RUBRIC 2.SCORE 3.CRITERIA 4.4 Accurate explanation and correct practice 5.3 The explanation is correct and the practice is not correct 6.2 The explanation is not precise and the practice is not correct 7.1The explanation is inaccurate and not practical | PracticeDiscussionQuestions and Answers 2 X 50 | | | 0% |

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| 13 | Students are able to present traditional dance music designs and modern dance music in one class performance | Discussion and presentation of traditional dance music and modern dance music designs in one class performance along with a description of the dance music | Criteria: 1.ASSESSMENT RUBRIC 2.SCORE 3.CRITERIA 4.4 Accurate explanation and correct practice 5.3 The explanation is correct and the practice is not correct 6.2 The explanation is not precise and the practice is not correct 7.1The explanation is inaccurate and not practical | PracticeDiscussionQuestions and Answers 2 X 50 | | | 0% |
| 14 | Students are able to present traditional dance music designs and modern dance music in one class performance | Discussion and presentation of traditional dance music and modern dance music designs in one class performance along with a description of the dance music | Criteria: 1.ASSESSMENT RUBRIC 2.SCORE 3.CRITERIA 4.4 Accurate explanation and correct practice 5.3 The explanation is correct and the practice is not correct 6.2 The explanation is not precise and the practice is not correct 7.1The explanation is inaccurate and not practical | PracticeDiscussionQuestions and Answers 2 X 50 | | | 0% |
| 15 | Students are able to present traditional dance music designs and modern dance music in one class performance | Presentation of traditional dance music designs and modern dance music in one class performance along with a description of the dance music | Criteria: 1.ASSESSMENT RUBRIC 2.SCORE 3.CRITERIA 4.4 Accurate explanation and correct practice 5.3 The explanation is correct and the practice is not correct 6.2 The explanation is not precise and the practice is not correct 7.1The explanation is inaccurate and not practical | PracticeDiscussionQuestions and Answers 2 X 50 | | | 0% |
| 16 | | | | | | | 0% |

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.