



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																																
Non-Realist Acting Art	8820904363		T=4 P=0 ECTS=6.36	4	July 18, 2024																																
AUTHORIZATION	SP Developer		Course Cluster Coordinator		Study Program Coordinator																																
		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																																				
	Program Objectives (PO)																																				
	PLO-PO Matrix																																				
		P.O																																			
Short Course Description	Learning and practice play a role in non-realist (non-conventional) and experimental scripts by building cooperative roles in a group through stage experience.																																				
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td rowspan="2" style="width: 10%; text-align: center;">P.O</td> <td colspan="16" style="text-align: center;">Week</td> </tr> <tr> <td style="width: 5%; text-align: center;">1</td> <td style="width: 5%; text-align: center;">2</td> <td style="width: 5%; text-align: center;">3</td> <td style="width: 5%; text-align: center;">4</td> <td style="width: 5%; text-align: center;">5</td> <td style="width: 5%; text-align: center;">6</td> <td style="width: 5%; text-align: center;">7</td> <td style="width: 5%; text-align: center;">8</td> <td style="width: 5%; text-align: center;">9</td> <td style="width: 5%; text-align: center;">10</td> <td style="width: 5%; text-align: center;">11</td> <td style="width: 5%; text-align: center;">12</td> <td style="width: 5%; text-align: center;">13</td> <td style="width: 5%; text-align: center;">14</td> <td style="width: 5%; text-align: center;">15</td> <td style="width: 5%; text-align: center;">16</td> </tr> </table>					P.O	Week																1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
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References	Main :																																				
	<ol style="list-style-type: none"> 1. Referensi : 2. Eugenio Barba dan Nicola Savarese, 1999, A Dictionary of the Theatre Anthropology, the Secret Art of the Performer, London and New York: Routledge 3. Jerzi Grotowsky, 1978, Toward a Poor theatre, London: Methuen and Co., Ltd 4. John Hodgson, etc, 1977, Improvisation, London: Eyre Methuen, Ltd. 5. Peter Brook., 1990, Empty Space, England: Penguin Books 6. Raymond Rizzo, 1975, The Total Actor, The Boos-Merril Company 7. Shomit Mitter, 2002, Sistem Pelatihan Stanislavsky, Brecht, Grotowski dan Brook, penerjemah Yudi Aryani, Yogyakarta: MSPI dan arti 																																				
	Supporters:																																				
Supporting lecturer	Dr. Autar Abdillah, S.Sn., M.Si. Dr. Arif Hidajad, S.Sn., M.Pd. Dr. Welly Suryandoko, S.Pd., M.Pd.																																				
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 explain the scope of non-realist acting	Explaining the learning orientation of non-realist acting	Criteria: 1.Able to answer all questions (100 points) 2.Able to answer 75% of questions (Score 75) 3.Able to answer 50% of questions (50 marks) 4.Able to answer 25% of questions (25 marks) 5.Unable to answer the question (score 0)	4 X 50 Discussion			0%
2	Practicing the actor's body space	· Mastering the stages of actor's body space. Practicing in detail the actor's body space	Criteria: 1.Able to do all practical exercises (100 marks) 2.Able to do 75% of practical exercises (Score 75) 3.Able to do 50% of practical exercises (50 marks) 4.Able to do 25% of practical exercises (25 marks) 5.Unable to do practical exercises (score 0)	Practice, performance, practice 6 X 50			0%
3	Able to Practice the effectiveness of experimental body expressions	Mastering the stages of effectiveness of experimental body expressions. Practicing in detail the effectiveness of experimental body expressions	Criteria: 1.Able to do all practical exercises (100 marks) 2.Able to do 75% of practical exercises (Score 75) 3.Able to do 50% of practical exercises (50 marks) 4.Able to do 25% of practical exercises (25 marks) 5.Unable to do practical exercises (score 0)	Practicing 6 X 50			0%

4	Able to predict the body with objects	Mastering the stages of the body with objects. Practicing in detail the body with objects	Criteria: 1.Able to do all practical exercises (100 marks) 2.Able to do 75% of practical exercises (Score 75) 3.Able to do 50% of practical exercises (50 marks) 4.Able to do 25% of practical exercises (25 marks) 5.Unable to do practical exercises (score 0)	Practice, performance, practice 6 X 50		0%
5	Able to practice treatments with the director's non-realist acting	Carry out the process of searching for ideas. Write a non-realist drama treatment	Criteria: 1.Able to do all practical exercises (100 marks) 2.Able to do 75% of practical exercises (Score 75) 3.Able to do 50% of practical exercises (50 marks) 4.Able to do 25% of practical exercises (25 marks) 5.Unable to do practical exercises (score 0)	Practice 6 X 50		0%
6	Practicing non-realist actor training in accordance with the western and Asian theater actor training system	Mastering non-realist forms of actor training. Mastering bedan forms in the Western and Asian theater character training system. Mastering non-realist stage equipment, props, hand props and settings in accordance with the Western and Asian theater actor training system.	Criteria: 1.Able to do all practical exercises (100 marks) 2.Able to do 75% of practical exercises (Score 75) 3.Able to do 50% of practical exercises (50 marks) 4.Able to do 25% of practical exercises (25 marks) 5.Unable to do practical exercises (score 0)	Practice 6 X 50		0%

7	Practicing non-realistic body dialogue and building relationships with other characters well	Mastering the process of non-realist body dialogue and building relationships with other characters. Mastering the simulation of non-realist body dialogue and building relationships with other characters. Mastering the weight of non-realist roles. Mastering the equipment of non-realist body dialogue roles and building relationships with other characters.	Criteria: 1. Able to do all practical exercises (100 marks) 2. Able to do 75% of practical exercises (Score 75) 3. Able to do 50% of practical exercises (50 marks) 4. Able to do 25% of practical exercises (25 marks) 5. Unable to do practical exercises (score 0)	Practice 6 X 50			0%
8	USS 1 Staging	Able to determine the character of the character in the selected non-realist acting script	Criteria: Practice is carried out coherently and with appropriate emphasis, shows understanding of the concept of actor training, the performance process is correct, deep and broad in its study, uses up-to-date sources. Practice is carried out coherently and with appropriate emphasis, but lacks some understanding of concepts, is correct in performance non-realist acting work, in-depth and broad in its study, not using up-to-date sources. Practices carried out, not coherent enough and/or showing a lack of understanding of several concepts, mistakes in non-realist acting, not in-depth but broad enough in its study, not using enough sources. up-to-date Tasks are carried out, but are less coherent and/or show a lack of understanding of many concepts, mistakes in non-realist acting, lack of depth and breadth in study, lack of use of up-to-date sources	1 X 1 practice test			0%

9	Able to practice building a climax, the concept of time or dramatic tempo in a non-realistic role	Mastering the practice of building the climax of a non-realist role. Mastering the simulation of the concept of dramatic timing and tempo for a non-realist role	Criteria: 1. Able to do all practical exercises (100 marks) 2. Able to do 75% of practical exercises (Score 75) 3. Able to do 50% of practical exercises (50 marks) 4. Able to do 25% of practical exercises (25 marks) 5. Unable to do practical exercises (score 0)	Practice 6 X 50			0%
10	Able to explain acting and space: space as a means of expression, spatial behavior, the nature of non-realist (non-conventional) acting	Explaining the stages of acting, in this case, non-realist (non-conventional) acting. Mastering knowledge about space as a means of expression. Mastering the understanding of spatial behavior in non-realist (non-conventional) acting.	Criteria: 1. Able to answer all questions (100 points) 2. Able to answer 75% of questions (Score 75) 3. Able to answer 50% of questions (50 marks) 4. Able to answer 25% of questions (25 marks) 5. Unable to answer the question (score 0)	Lectures, discussions and questions and answers 6 X 50			0%
11	Able to practice the power of motifs and lines	Mastering the power of motives Mastering the power of lines	Criteria: 1. Able to do all practical exercises (100 marks) 2. Able to do 75% of practical exercises (Score 75) 3. Able to do 50% of practical exercises (50 marks) 4. Able to do 25% of practical exercises (25 marks) 5. Unable to do practical exercises (score 0)	Practice 6 X 50			0%

12	Practicing actor's body exercises and music	Mastering physical exercise techniques Mastering the development of the body and music Mastering the musical form of the body or the body interpreting music	Criteria: 1. Able to do all practical exercises (100 marks) 2. Able to do 75% of practical exercises (Score 75) 3. Able to do 50% of practical exercises (50 marks) 4. Able to do 25% of practical exercises (25 marks) 5. Unable to do practical exercises (score 0)	Practice 6 X 50			0%
13	Able to practice role modeling, awareness of non-realist body dialogue	Mastering the deepening of role perception. Mastering the application of awareness of non-realist body dialogue in accordance with the role in the conception of non-realistic actor theory	Criteria: 1. Able to do all practical exercises (100 marks) 2. Able to do 75% of practical exercises (Score 75) 3. Able to do 50% of practical exercises (50 marks) 4. Able to do 25% of practical exercises (25 marks) 5. Unable to do practical exercises (score 0)	Practice 6 X 50			0%
14	Able to practice living body exercises	Mastering the living body Mastering the living body in relation to non-realistic acting	Criteria: 1. Able to do all practical exercises (100 marks) 2. Able to do 75% of practical exercises (Score 75) 3. Able to do 50% of practical exercises (50 marks) 4. Able to do 25% of practical exercises (25 marks) 5. Unable to do practical exercises (score 0)	Practice 6 X 50			0%

15	Practicing exercises with non-realist scripts, costumes, props and make-up	Mastering the rehearsal process with non-realist scripts, costumes, props and make-up with creative formation with costumes according to the character Applying props according to the staging concept of a non-realist script Applying make-up according to the concept of staging a non-realist script	Criteria: 1.Able to do all practical exercises (100 marks) 2.Able to do 75% of practical exercises (Score 75) 3.Able to do 50% of practical exercises (50 marks) 4.Able to do 25% of practical exercises (25 marks) 5.Unable to do practical exercises (score 0)	Practice 6 X 50			0%
16	Able to practice performance exercises on stage	Apply the unity of the performance by doing performance exercises	Criteria: 1.Able to do all practical exercises (100 marks) 2.Able to do 75% of practical exercises (Score 75) 3.Able to do 50% of practical exercises (50 marks) 4.Able to do 25% of practical exercises (25 marks) 5.Unable to do practical exercises (score 0)	Practice 6 X 50			0%

Evaluation Percentage Recap: Project Based Learning

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.
- 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%.

12. TM=Face to face, PT=Structured assignments, BM=Independent study.