SEMESTER LEARNING PLAN

Courses	CODE	Course Family	Credit Weight			SEMESTER	Compilation Date
Javanese Dramaturgy	8820202034	Study Program Elective Courses	**T=2**	**P=0**	**ECTS=3.18**	5	July 17, 2024

AUTHORIZATION	SP Developer	Course Cluster Coordinator	Study Program Coordinator
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Learning model	Case Studies

Program Learning Outcomes (PLO)	**PLO study program that is charged to the course**	
	PLO-7	Skilled in oral and written Javanese language in Javanese and Latin script according to the rules;
	PLO-8	Able to appreciate, assess and create modern and classical Javanese literary works in accordance with the structure and rules of literary genres;
	PLO-9	Skilled in applying cultural concepts based on an understanding of Javanese traditions with an insight into local wisdom;
	Program Objectives (PO)	
	PO - 1	Utilizing science and technology to obtain, collect and process various types of Javanese folk performing arts, such as puppetry (wayang), kethoprak, ludruk, kentrung and regional language (Javanese) theater in order to improve role playing skills and their application in Javanese language learning at school .
	PO - 2	Mastering theoretical concepts about types of Javanese folk performing arts, such as puppetry (wayang), kethoprak, ludruk, kentrung, and regional language theater (Javanese), and being able to formulate procedural solutions to various problems regarding traditional dramaturgy.
	PO - 3	Make strategic decisions based on information and data analysis, and provide guidance in choosing various alternative solutions in resolving and resolving problems regarding traditional Javanese dramaturgy.
	PO - 4	Have a commitment and attitude of responsibility for one's own and group learning performance in solving various problems in traditional Javanese dramaturgical practices that support the learning of Javanese language and literature at school.
	PLO-PO Matrix	

P.O	PLO-7	PLO-8	PLO-9
PO-1		✔	
PO-2			✔
PO-3		✔	✔
PO-4	✔	✔	

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																

<table>
<tr><td>Short Course Description</td><td colspan="7">Study of the reception and readability of drama and theater through special aspects of traditional, conventional, modern, contemporary and experimental drama and theater</td></tr>
</table>

References	**Main :**
	1. Tambajong, Japi, 1981. dasar-Dasar Dramaturgi. Jakarta: Pustaka Prima 2. Rendra, WS., 1993. Seni Drama untuk Remaja. Jakarta: Pustaka Jaya 3. Harymawan, RMA., 1988. Dramaturgi. Bandung: Rosda
	Supporters:
Supporting lecturer	Drs. Sugeng Adipitoyo, M.Si.

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	Understand strictness and use dramaturgy.	Understand strictness and use dramaturgy	**Criteria:** You can negate and take advantage of the dramaturgy of Kanthi trep kalebu neatly, less trep kalebu sedhengan. **Form of Assessment** : Test	Understand 2 X 50 tiles and examples		**Material:** Teges lan Paedahe Dramaturgi **Library:** *Tambajong, Japi, 1981. Basics of Dramaturgy. Jakarta: Prima Library*	5%
2	Understand drama style	Understand Drama Genise	**Criteria:** You can say that the drama Kanthi is jangkep kalebu neat, less jangkep kalebu sedhengan. **Form of Assessment** : Test	Understand 2 X 50 tiles and examples		**Material:** Jinise Drama **Library:** *Rendra, WS., 1993. Dramatic Arts for Teenagers. Jakarta: Pustaka Jaya*	3%
3	Understand the procedures for producing drama	Understand the procedures for producing drama	**Criteria:** You can include the procedures for making the drama Kanthi trep kalebu neat, less trep kalebu sedhengan **Form of Assessment** : Test	Understand 2 X 50 tiles and examples		**Material:** Drama Production **Literature:** *Harymawan, RMA., 1988. Dramaturgy. Bandung: Rosda*	5%
4	Understand and be able to practice sports and sports kanggo siyaga dadi paraga	Understand and be able to practice sports and sports kanggo siyaga dadi paraga	**Criteria:** You can practice sports and sports, kanggo siyaga dadi paraga kanthi becik kalebu neat, not so good kalebu sedhengan. **Form of Assessment** : Practice / Performance	Understanding and sports training and exercise kanggo siyaga dadi paraga 2 X 50		**Material:** Siyaga Dadi Paraga: Sport (Body Exercise) and Olahswara (Vocal Exercise) **Reference:** *Harymawan, RMA., 1988. Dramaturgy. Bandung: Rosda* **Material:** Siyaga Dadi Paraga: Sports (Body Exercises) and Sports (Vocal Exercises) **References:** *Rendra, WS., 1993. Dramatic Arts for Teenagers. Jakarta: Pustaka Jaya*	5%

5	Understand and be able to interpret the principles of a play (director)	Understand and be able to interpret the principles of a play (director)	**Criteria:** You can think about it and nindakake the actors in the play (director) Kanthi's trep kalebu is neat, it's less trep kalebu sedhengan. **Form of Assessment** : Practice / Performance	Understand and practice the rules of the play 2 X 50		**Material:** Siyaga dadi Pranata Lakon (Director) **Reference:** *Harymawan, RMA., 1988. Dramaturgy. Bandung: Rosda* **Material:** Siyaga dadi Pranata Lakon (Director) **Reference:** *Rendra, WS., 1993. Dramatic Arts for Teenagers. Jakarta: Pustaka Jaya*	5%
6	Understand and be able to flexibly assemble and develop chronicle stories, wayang stories, and contemporary stories	Understand and be able to flexibly assemble and develop chronicle stories, wayang stories, and contemporary stories	**Criteria:** Can assemble and develop chronicle stories, wayang stories, contemporary stories, kanthi trep kalebu, neat, less trep kalebu sedhengan. **Form of Assessment** : Practice / Performance	Understand and discuss 2 X 50		**Material:** Assembling and Developing Crita Babad, Crita Wayang, utawa Crita Contemporary **Library:** *Tambajong, Japi, 1981. Basics of Dramaturgy. Jakarta: Prima Library*	5%
7	Understand and be able to flexibly assemble dramatic scripts and colorful illustrations	Understand and be able to flexibly assemble dramatic scripts and colorful illustrations	**Criteria:** Can assemble dramatic scripts and illustrations of swarane kanthi trep kalebu nicely, not so trep kalebu sedhengan. **Form of Assessment** : Practice / Performance	Discussion and work together 2 X 50		**Material:** Assembling a Dramatic Script and Illustrations Swara **Pustaka:** *Tambajong, Japi, 1981. Basics of Dramaturgy. Jakarta: Prima Library*	7%
8	Can sing and assemble dramatic scripts and illustrations (UTS)	Can sing and assemble dramatic scripts and illustrations (UTS)	**Criteria:** You can mix it up and put together a dramatic script and the illustrations of swarane kanthi trep kalebu are neat, not so trep kalebu sedhengan. **Form of Assessment** : Practice / Performance			**Material:** dramaturgy **Bibliography:** *Tambajong, Japi, 1981. Basics of Dramaturgy. Jakarta: Prima Library*	8%
9	Understand and be able to flexibly assemble cinematic scripts	Understand and be able to flexibly assemble cinematic scripts	**Criteria:** Can put together a neat kanthi trep kalebu cinematic script, less trep kalebu sedhengan. **Form of Assessment** : Practice / Performance	Discussion and work together 2 X 50		**Material:** Assembling a cinematic script **Bibliography:** *Tambajong, Japi, 1981. Basics of Dramaturgy. Jakarta: Prima Library*	5%

| 10 | Understand and be able to practice, develop antawacana and take part in cinematic drama | Understand and be able to practice, develop antawacana and take part in cinematic drama | **Criteria:** You can understand it and develop it into antawacana and solahbawa in the cinematic drama Kanthi trep kalebu is neat, less trep kalebu sedhengan.

Form of Assessment : Practice / Performance | Discussion and work together 2 X 50 | | **Material:** Ngembangake Antawacana and Solahbawa for Cinematic Drama **Library:** *Rendra, WS., 1993. Dramatic Arts for Teenagers. Jakarta: Pustaka Jaya*

Material: Ngembangake Antawacana and Solahbawa in Cinematic Drama **Library:** *Harymawan, RMA., 1988. Dramaturgy. Bandung: Rosda* | 5% |
| 11 | Understand it and be able to practice it. Practice developing antawacana and practicing cinematic drama. | Understand it and be able to practice it. Practice developing antawacana and practicing cinematic drama. | **Criteria:** You can understand and learn to practice developing antawacana and solahbawa in cinematic dramas, kanthi trep kalebu is neat, less trep kalebu sedhengan.

Form of Assessment : Practice / Performance | Exercise 2 X 50 | | **Material:** Exercises for Ngembangake Antawacana and Solahbawa for Cinematic Drama **Library:** *Rendra, WS., 1993. Dramatic Arts for Teenagers. Jakarta: Pustaka Jaya*

Material: Exercises for Ngembangake Antawacana and Solahbawa for Cinematic Drama **Library:** *Harymawan, RMA., 1988. Dramaturgy. Bandung: Rosda* | 7% |

12	Understand it and be able to practice it. Practice developing antawacana and practicing cinematic drama.	Understand it and be able to practice it. Practice developing antawacana and practicing cinematic drama.	**Criteria:** You can understand and learn to practice developing antawacana and solahbawa in cinematic dramas, kanthi trep kalebu is neat, less trep kalebu sedhengan. **Form of Assessment** : Participatory Activities	Exercise 2 X 50		**Material:** Exercises for Ngembangake Antawacana and Solahbawa for Cinematic Drama **Library:** *Rendra, WS., 1993. Dramatic Arts for Teenagers. Jakarta: Pustaka Jaya* **Material:** Exercises for Ngembangake Antawacana and Solahbawa for Cinematic Drama **Library:** *Harymawan, RMA., 1988. Dramaturgy. Bandung: Rosda*	0%
13	Understand and be able to flexibly interpret fashion for cinematic drama	Understand and be able to flexibly interpret fashion for cinematic drama	**Criteria:** Can understand and nindakake ngrantam dress code for cinematic drama Kanthi trep kalebu neat, less trep kalebu sedhengan. **Form of Assessment** : Practice / Performance	Work together 2 X 50		**Material:** Ngrantam Dress Code for Cinematic Drama **Library:** *Rendra, WS., 1993. Dramatic Arts for Teenagers. Jakarta: Pustaka Jaya*	5%
14	Understand and be able to flexibly plan and use songs and recording boards for cinematic drama	Understand and be able to flexibly plan and use songs and recording boards for cinematic drama	**Criteria:** You can understand and plan and use panggonan and recording boards for cinematic dramas, kanthi trep kalebu are neat, less trep kalebu sedhengan. **Form of Assessment** : Practice / Performance	2 X 50 Survey		**Material:** Designing and Using Panggonan and Recording Boards for Cinematic Drama **Library:** *Tambajong, Japi, 1981. Basics of Dramaturgy. Jakarta: Prima Library* **Material:** Designing and Using Panggonan and Recording Boards for Cinematic Drama **Library:** *Harymawan, RMA., 1988. Dramaturgy. Bandung: Rosda*	5%

| 15 | Understand and be able to flexibly design and use graphics and tools for cinematic drama | Understand and be able to flexibly design and use graphics and tools for cinematic drama | **Criteria:** You can understand and plan and use ubarampen and the tools for cinematic drama can be neat, but less so if it's simple.

 Form of Assessment : Practice / Performance | Discussion and Work Together 2 X 50 | | **Material:** Designing and Netepake Ubarampen and Piranti for Cinematic Drama
 Library: *Tambajong, Japi, 1981. Basics of Dramaturgy. Jakarta: Prima Library*

 Material: Designing and Netepake Ubarampen and Piranti for Cinematic Drama
 Library: *Rendra, WS., 1993. Dramatic Arts for Teenagers. Jakarta: Pustaka Jaya* | 5% |
| 16 | You can chat and sing about cinematic drama (UAS) | You can chat and sing about cinematic drama (UAS) | **Criteria:** You can chat about Antawacana and Solahbawa for Cinematic Drama (UAS) Kanthi Trep

 Form of Assessment : Practice / Performance | offline | | **Material:** dramaturgy
 Bibliography: *Harymawan, RMA., 1988. Dramaturgy. Bandung: Rosda* | 25% |

Evaluation Percentage Recap: Case Study

No	Evaluation	Percentage
1.	Practice / Performance	87%
2.	Test	13%
		100%

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.