



**Universitas Negeri Surabaya**  
**Faculty of Languages and Arts**  
**Bachelor of Javanese Language and Literature Education Study**  
**Program**

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>		
Karawitan Art I	8820202132		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>			
	.....		.....	Latif Nur Hasan, 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>	Utilizing science and technology to obtain, collect and process various understandings of gamelan forms, gamelan functions, titilaras, pathet, drumming techniques and gending forms in order to improve Surakarta style musical skills with an emphasis on fluent gending forms in Javanese language learning at school. Master the theoretical concepts of gamelan form, gamelan function, titilaras, pathet, drumming techniques, and gending forms, and be able to formulate solutions to various Surakarta style musical problems with an emphasis on procedurally smooth gending forms. Make strategic decisions based on information and data analysis, and provide guidance in choosing various alternative solutions in resolving and resolving Surakarta style musical problems with an emphasis on fluent forms of gending in Javanese language learning at school. Have a commitment and attitude of responsibility for one's own and group learning performance in solving various problems in Surakarta style musical practice with an emphasis on fluent forms of gending in learning Javanese language and literature at school.						
	<b>References</b>						
<b>Supporting lecturer</b>	<b>Main :</b>						
	1. Adipitoyo, Sugeng. 1993. Pengantar Berlatih Menabuh Gamelan Jawa . Surabaya: University Press IKIP Surabaya. 2. Santoso, Hadi. 1988. Tuntunan Memukul Gamelan . Semarang: Dahara Prize. 3. Susilo, Yohan. 2005. Teknik Dasar Menabuh Gamelan. Surabaya: Unesa press						
	<b>Supporters:</b>						
<b>Supporting lecturer</b>	Yohan Susilo, S.Pd., M.Pd.						
<b>Week-</b>	<b>Final abilities of each learning stage (Sub-PO)</b>	<b>Evaluation</b>		<b>Help Learning, Learning methods, Student Assignments, [ Estimated time]</b>		<b>Learning materials [ References ]</b>	<b>Assessment Weight (%)</b>
		<b>Indicator</b>	<b>Criteria &amp; Form</b>	<b>Offline ( offline )</b>	<b>Online ( online )</b>		
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)

1	Understanding of musical instruments	Able to understand the art of karwitam in general	<b>Criteria:</b> 1.The assessment is carried out on the following aspects: 2.Participation during lectures and discussions is carried out through observation (weight 2) 3.Subsummative test, written exam and weighted (2) 4.Average assessment of student performance tests, weight (3) 5.UAS scores, weighted (3)	lecture 2 X 50			0%
2	Understanding of the meaning and function of musical instruments	Able to explain the meaning and function of musical instruments	<b>Criteria:</b> 1.The assessment is carried out on the following aspects: 2.Participation during lectures and discussions is carried out through observation (weight 2) 3.Subsummative test, written exam and weighted (2) 4.Average assessment of student performance tests, weight (3) 5.UAS scores, weighted (3)	Lectures and Discussions 2 X 50			0%
3	Understanding of the meaning of gamelan and gamelan forms	1. able to understand the meaning of gamelan2. able to understand the form of gamelan	<b>Criteria:</b> 1.The assessment is carried out on the following aspects: 2.Participation during lectures and discussions is carried out through observation (weight 2) 3.Subsummative test, written exam and weighted (2) 4.Average assessment of student performance tests, weight (3) 5.UAS scores, weighted (3)	lectures and discussions 2 X 50			0%

4	Understanding of gamelan hitting techniques and attitudes	able to understand the techniques and attitudes of playing gamelan	<b>Criteria:</b> 1.The assessment is carried out on the following aspects: 2.Participation during lectures and discussions is carried out through observation (weight 2) 3.Subsummative test, written exam and weighted (2) 4.Average assessment of student performance tests, weight (3) 5.UAS scores, weighted (3)	Lectures, discussions and Practice 2 X 50			0%
5	Understanding the types of gendhing, and the structure of gending in Javanese musical art	1. Able to understand types of gending2. able to understand the structure of gending in Javanese musical	<b>Criteria:</b> 1.The assessment is carried out on the following aspects: 2.Participation during lectures and discussions is carried out through observation (weight 2) 3.Subsummative test, written exam and weighted (2) 4.Average assessment of student performance tests, weight (3) 5.UAS scores, weighted (3)	Lectures and discussions 2 X 50			0%
6	Understanding of the structure of the smooth gending Bebaya laras slendro sanga, about the technique of hitting the instruments bonang babok, demung, saron slenthem	1. able to understand the structure of the piece Bebaya laras slendro pathet sanga2. skilled at applying the bonang babok gending fluently Bebaya laras slendro sanga blows3. skilled at applying the blowing techniques of demung, saron, slenthem, in the form of the gending smooth Bebaya laras slendro sanga	<b>Criteria:</b> 1.The assessment is carried out on the following aspects: 2.Participation during lectures and discussions is carried out through observation (weight 2) 3.Subsummative test, written exam and weighted (2) 4.Average assessment of student performance tests, weight (3) 5.UAS scores, weighted (3)	lectures, discussions, demonstrations and practices 2 X 50			0%

7	Understanding the procedures for striking kempul instruments, kenong instruments, combined with bonang babok, demung, saron, slenthem instruments, Bebaya laras slendro sanga fluency notation	1. Skilled at hitting the kempul instrument, smooth Bebaya laras slendro sanga2 notation. Skilled in hitting the kenong instrument, smooth Bebaya laras slendro sanga notation	<b>Criteria:</b> 1.The assessment is carried out on the following aspects: 2.Participation during lectures and discussions is carried out through observation (weight 2) 3.Subsummative test, written exam and weighted (2) 4.Average assessment of student performance tests, weight (3) 5.UAS scores, weighted (3)	Lectures, discussions and Practice 2 X 50			0%
8	Understanding the stroke technique of the Peking instrument, the bonang instrument, the successor to the Bebaya laras slendro fluency notation	able to understand the stroke technique of the Peking instrument, the bonang instrument, the successor to the Bebaya laras slendro fluency notation	<b>Criteria:</b> 1.The assessment is carried out on the following aspects: 2.Participation during lectures and discussions is carried out through observation (weight 2) 3.Subsummative test, written exam and weighted (2) 4.Average assessment of student performance tests, weight (3) 5.UAS scores, weighted (3)	lecture, discussion and practice 2 X 50			0%
9	Understanding of sounding drum instruments	Skilled in sounding the drum instrument in the form of the song Bebaya laras slendro pathet sanga	<b>Criteria:</b> 1.The assessment is carried out on the following aspects: 2.Participation during lectures and discussions is carried out through observation (weight 2) 3.Subsummative test, written exam and weighted (2) 4.Average assessment of student performance tests, weight (3) 5.UAS scores, weighted (3)	Lectures, discussions and Practice 2 X 50			0%

10	Understanding of the procedures for singing slendro scales	Skilled in singing dolanan laras slendro songs	<b>Criteria:</b> 1.The assessment is carried out on the following aspects: 2.Participation during lectures and discussions is carried out through observation (weight 2) 3.Subsummative test, written exam and weighted (2) 4.Average assessment of student performance tests, weight (3) 5.UAS scores, weighted (3)	2 X 50 Demonstration and Practice			0%
11	Understanding of the procedures for singing slendro scales	Skilled in singing dolanan laras slendro songs	<b>Criteria:</b> 1.The assessment is carried out on the following aspects: 2.Participation during lectures and discussions is carried out through observation (weight 2) 3.Subsummative test, written exam and weighted (2) 4.Average assessment of student performance tests, weight (3) 5.UAS scores, weighted (3)	2 X 50 Demonstration and Practice			0%
12	Understanding of the procedures for singing slendro scales	Skilled in singing dolanan laras slendro songs	<b>Criteria:</b> 1.The assessment is carried out on the following aspects: 2.Participation during lectures and discussions is carried out through observation (weight 2) 3.Subsummative test, written exam and weighted (2) 4.Average assessment of student performance tests, weight (3) 5.UAS scores, weighted (3)	2 X 50 Demonstration and Practice			0%

13	Understanding of the procedures for singing slendro scales	eSkilled in singing the Dolanan Laras Slendro song	<b>Criteria:</b> 1.The assessment is carried out on the following aspects: 2.Participation during lectures and discussions is carried out through observation (weight 2) 3.Subsummative test, written exam and weighted (2) 4.Average assessment of student performance tests, weight (3) 5.UAS scores, weighted (3)	2 X 50 Demonstration and Practice			0%
14	Understanding of the procedures for singing slendro scales	Skilled in singing dolanan laras slendro songs	<b>Criteria:</b> 1.The assessment is carried out on the following aspects: 2.Participation during lectures and discussions is carried out through observation (weight 2) 3.Subsummative test, written exam and weighted (2) 4.Average assessment of student performance tests, weight (3) 5.UAS scores, weighted (3)	2 X 50 Demonstration and Practice			0%
15	Understanding of the procedures for singing slendro scales	Skilled in singing dolanan laras slendro songs	<b>Criteria:</b> 1.The assessment is carried out on the following aspects: 2.Participation during lectures and discussions is carried out through observation (weight 2) 3.Subsummative test, written exam and weighted (2) 4.Average assessment of student performance tests, weight (3) 5.UAS scores, weighted (3)	2 X 50 Demonstration and Practice			0%
16	Final exams			2 X 50			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.