



**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 Arts	8820202199	Compulsory Study Program Subjects	T=2	P=0	ECTS=3.18	2	July 17, 2024																																																																																																				
<b>AUTHORIZATION</b>	<b>SP Developer</b>		<b>Course Cluster Coordinator</b>			<b>Study Program Coordinator</b>																																																																																																					
	Yohan Susilo, S.Pd., M.Pd.		Drs. SUkarman, M.Si			Latif Nur Hasan, S.Pd., M.Pd.																																																																																																					
<b>Learning model</b>	Project Based Learning																																																																																																										
<b>Program Learning Outcomes (PLO)</b>	<b>PLO study program which is charged to the course</b>																																																																																																										
	<b>PLO-4</b>	Develop yourself continuously and collaborate.																																																																																																									
	<b>PLO-5</b>	Mastering the theoretical concepts of Javanese language, literature, culture and research methods;																																																																																																									
	<b>PLO-9</b>	Skilled in applying cultural concepts based on an understanding of Javanese traditions with an insight into local wisdom;																																																																																																									
	<b>Program Objectives (PO)</b>																																																																																																										
	<b>PO - 1</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.																																																																																																									
	<b>PO - 2</b>	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.																																																																																																									
	<b>PO - 3</b>	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.																																																																																																									
	<b>PO - 4</b>	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>PLO-PO Matrix</b>																																																																																																										
		<table border="1" style="width: 100%; text-align: center; border-collapse: collapse;"> <thead> <tr> <th>P.O</th> <th>PLO-4</th> <th>PLO-5</th> <th colspan="4">PLO-9</th> </tr> </thead> <tbody> <tr> <td>PO-1</td> <td></td> <td>✓</td> <td colspan="4"></td> </tr> <tr> <td>PO-2</td> <td></td> <td></td> <td colspan="4">✓</td> </tr> <tr> <td>PO-3</td> <td></td> <td>✓</td> <td colspan="4">✓</td> </tr> <tr> <td>PO-4</td> <td>✓</td> <td></td> <td colspan="4">✓</td> </tr> </tbody> </table>						P.O	PLO-4	PLO-5	PLO-9				PO-1		✓					PO-2			✓				PO-3		✓	✓				PO-4	✓		✓																																																																				
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<b>PO Matrix at the end of each learning stage (Sub-PO)</b>																																																																																																											
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<b>Short Course Description</b>	Study and mastery of the practice of gamelan forms, gamelan functions, titilaras, pathet, drumming techniques, gending forms, and training in Surakarta and East Javanese style musical skills, emphasis on smooth gending forms to improve skills in learning musical instruments in schools by utilizing science and technology based on an attitude of responsibility . This course is presented with a system of assignments, practice and reflection.																																																																																																										

References	Main :						
		<ol style="list-style-type: none"> <li>1. Adipitoyo, Sugeng. 1993. Pengantar Berlatih Menabuh Gamelan Jawa . Surabaya: University Press IKIP Surabaya.</li> <li>2. Santoso, Hadi. 1988. Tuntunan Memukul Gamelan . Semarang: Dahara Prize.</li> <li>3. Susilo, Yohan. 2005. Teknik Dasar Menabuh Gamelan. Surabaya: Unesa press</li> </ol>					
	Supporters:						
Supporting lecturer	Yohan Susilo, S.Pd., M.Pd. Danang Wijoyanto, 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	Introduction to musical courses	Able to understand the art of karawitan in general	<b>Criteria:</b> <ol style="list-style-type: none"> <li>1.The assessment is carried out on the following aspects:</li> <li>2.Participation during lectures and discussions is carried out through observation (weight 2)</li> <li>3.Subsummative test, written exam and weighted (2)</li> <li>4.Average assessment of student performance tests, weight (3)</li> <li>5.UAS scores, weighted (3)</li> </ol> <b>Form of Assessment :</b> Participatory Activities	lecture 2 X 50		<b>Material:</b> gamelan <b>Literature:</b> Adipitoyo, Sugeng. 1993. <i>Introduction to Practicing Javanese Gamelan Beating.</i> Surabaya: University Press IKIP Surabaya.	5%
2	history of gamelan development	able to understand the history of gamelan development	<b>Criteria:</b> <ol style="list-style-type: none"> <li>1.The assessment is carried out on the following aspects:</li> <li>2.Participation during lectures and discussions is carried out through observation (weight 2)</li> <li>3.Subsummative test, written exam and weighted (2)</li> <li>4.Average assessment of student performance tests, weight (3)</li> <li>5.UAS scores, weighted (3)</li> </ol> <b>Form of Assessment :</b> Participatory Activities	Lectures, Discussions, questions and answers 2 X 50		<b>Material:</b> History of gamelan development <b>Reader:</b> Susilo, Yohan. 2005. <i>Basic Gamelan Beating Techniques.</i> Surabaya: Unesa press	5%

3	The form of a gamelan instrument	Able to understand gamelan forms	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.The assessment is carried out on the following aspects:</li> <li>2.Participation during lectures and discussions is carried out through observation (weight 2)</li> <li>3.Subsummative test, written exam and weighted (2)</li> <li>4.Average assessment of student performance tests, weight (3)</li> <li>5.UAS scores, weighted (3)</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	lecture, discussion, question and answer 2 X 50		<p><b>Material:</b> gamelan forms <b>Reader:</b> <i>Adipitoyo, Sugeng. 1993. Introduction to Practicing Javanese Gamelan Beating. Surabaya: University Press IKIP Surabaya.</i></p>	5%
4	Functions of gamelan instruments	able to understand the function of gamelan instruments	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.The assessment is carried out on the following aspects:</li> <li>2.Participation during lectures and discussions is carried out through observation (weight 2)</li> <li>3.Subsummative test, written exam and weighted (2)</li> <li>4.Average assessment of student performance tests, weight (3)</li> <li>5.UAS scores, weighted (3)</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Lectures, discussions and demonstrations 2 X 50		<p><b>Material:</b> function of gamelan instruments <b>Reader:</b> <i>Susilo, Yohan. 2005. Basic Gamelan Beating Techniques. Surabaya: Unesa press</i></p>	5%
5	Function of palm oil	able to understand the function of musical instruments	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.The assessment is carried out on the following aspects:</li> <li>2.Participation during lectures and discussions is carried out through observation (weight 2)</li> <li>3.Subsummative test, written exam and weighted (2)</li> <li>4.Average assessment of student performance tests, weight (3)</li> <li>5.UAS scores, weighted (3)</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Lectures and discussions 2 X 50		<p><b>Material:</b> Function of musical instruments <b>Reference:</b> <i>Susilo, Yohan. 2005. Basic Gamelan Beating Techniques. Surabaya: Unesa press</i></p>	5%

6	basic techniques for playing gamelan instruments	able to understand and play gamelan instruments	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.The assessment is carried out on the following aspects:</li> <li>2.Participation during lectures and discussions is carried out through observation (weight 2)</li> <li>3.Subsummative test, written exam and weighted (2)</li> <li>4.Average assessment of student performance tests, weight (3)</li> <li>5.UAS scores, weighted (3)</li> </ol> <p><b>Form of Assessment :</b> Practice / Performance</p>	lectures, discussions, demonstrations and practices 2 X 50		<p><b>Material:</b> basic techniques for playing gamelan instruments. <b>Reference:</b> <i>Susilo, Yohan. 2005. Basic Gamelan Beating Techniques. Surabaya: Unesa press</i></p>	5%
7	1. material for the smooth fall of Mount Pelog, the technique of hitting bonang babok, slenthem, demung, saron, peking	skilled at hitting the instruments bonang babok, slenthem, demung, saron, peking gendhing smooth autumn mountain pathet pelog barang	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.The assessment is carried out on the following aspects:</li> <li>2.Participation during lectures and discussions is carried out through observation (weight 2)</li> <li>3.Subsummative test, written exam and weighted (2)</li> <li>4.Average assessment of student performance tests, weight (3)</li> <li>5.UAS scores, weighted (3)</li> </ol> <p><b>Form of Assessment :</b> Practice / Performance</p>	Lectures, demonstrations, practice 2 X 50		<p><b>Material:</b> Smooth mountain fall, material on playing bonang babok, slenthem, demung, peking saron <b>Literature:</b> <i>Adipitoyo, Sugeng. 1993. Introduction to Practicing Javanese Gamelan Beating. Surabaya: University Press IKIP Surabaya.</i></p>	5%
8	1. material for the smooth fall of Mount Pelog, the technique of hitting bonang babok, slenthem, demung, saron, peking, kempul	skilled at hitting the instruments of bonang babok, slenthem, demung, saron, peking, kempul gendhing smooth Autumn Gunung Pathet Pelog Barang,	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.The assessment is carried out on the following aspects:</li> <li>2.Participation during lectures and discussions is carried out through observation (weight 2)</li> <li>3.Subsummative test, written exam and weighted (2)</li> <li>4.Average assessment of student performance tests, weight (3)</li> <li>5.UAS scores, weighted (3)</li> </ol> <p><b>Form of Assessment :</b> Practical Assessment, Practice/Performance</p>	Lectures, demonstrations, practice 2 X 50		<p><b>Material:</b> smooth mountain fall, instrument focus on bonang babok, slenthem, demung, saron, peking, kempul <b>Literature:</b> <i>Adipitoyo, Sugeng. 1993. Introduction to Practicing Javanese Gamelan Beating. Surabaya: University Press IKIP Surabaya.</i></p>	5%

9	1. material for the smooth fall of Mount Pelog, the technique of hitting bonang babok, slenthem, demung, saron, peking, kempul, kenong	skilled at hitting the instruments bonang babok, slenthem, demung, saron, peking, kempul, kenong gendhing smooth autumn mountain pathet pelog barang,	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.The assessment is carried out on the following aspects:</li> <li>2.Participation during lectures and discussions is carried out through observation (weight 2)</li> <li>3.Subsummative test, written exam and weighted (2)</li> <li>4.Average assessment of student performance tests, weight (3)</li> <li>5.UAS scores, weighted (3)</li> </ol> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Lectures, demonstrations, practice 2 X 50		<p><b>Material:</b> Smooth mountain fall, material on playing bonang babok, slenthem, demung, peking saron, kempul kenong</p> <p><b>Literature:</b> <i>Adipitoyo, Sugeng. 1993. Introduction to Practicing Javanese Gamelan Beating. Surabaya: University Press IKIP Surabaya.</i></p>	5%
10	1. material for the smooth fall of Mount Pelog, the technique of hitting bonang babok, slenthem, demung, saron, peking, kempul, kenong, bonang successor	skilled at hitting the instruments bonang babok, slenthem, demung, saron, peking, kempul, kenong bonang;	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.The assessment is carried out on the following aspects:</li> <li>2.Participation during lectures and discussions is carried out through observation (weight 2)</li> <li>3.Subsummative test, written exam and weighted (2)</li> <li>4.Average assessment of student performance tests, weight (3)</li> <li>5.UAS scores, weighted (3)</li> </ol> <p><b>Form of Assessment :</b> Practice / Performance</p>	Lectures, demonstrations, practice 2 X 50		<p><b>Material:</b> Smooth mountain fall, material on playing bonang babok, slenthem, demung, peking saron, kempul, kenong, bonang successor</p> <p><b>Reader:</b> <i>Adipitoyo, Sugeng. 1993. Introduction to Practicing Javanese Gamelan Beating. Surabaya: University Press IKIP Surabaya.</i></p>	5%
11	1. material for the smooth fall of Mount Pelog, the technique of hitting bonang babok, slenthem, demung, saron, peking, kempul, kenong, bonang successor	skilled at hitting the instruments bonang babok, slenthem, demung, saron, peking, kempul, kenong bonang;	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.The assessment is carried out on the following aspects:</li> <li>2.Participation during lectures and discussions is carried out through observation (weight 2)</li> <li>3.Subsummative test, written exam and weighted (2)</li> <li>4.Average assessment of student performance tests, weight (3)</li> <li>5.UAS scores, weighted (3)</li> </ol> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Lectures, demonstrations, practice 2 X 50		<p><b>Material:</b> Smooth mountain fall, material on playing bonang babok, slenthem, demung, peking saron, kempul, kenong, bonang successor</p> <p><b>Reader:</b> <i>Adipitoyo, Sugeng. 1993. Introduction to Practicing Javanese Gamelan Beating. Surabaya: University Press IKIP Surabaya.</i></p>	5%

12	reward punch technique and now the bonang babok instrument for smooth mountain falls	<p>1.skilled at playing the bonang babok, the reward technique and now the piece runs smoothly along the mountain</p> <p>2.skilled at playing the bonang babok, the reward technique and now the piece runs smoothly along the mountain</p>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.The assessment is carried out on the following aspects:</li> <li>2.Participation during lectures and discussions is carried out through observation (weight 2)</li> <li>3.Subsummative test, written exam and weighted (2)</li> <li>4.Average assessment of student performance tests, weight (3)</li> <li>5.UAS scores, weighted (3)</li> </ol> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Demonstration and Practical lectures 2 X 50		<p><b>Material:</b> reward techniques and now bonang babok, smooth fall of Pelog mountain goods</p> <p><b>Library:</b> <i>Adipitoyo, Sugeng. 1993. Introduction to Practicing Javanese Gamelan Beating. Surabaya: University Press IKIP Surabaya.</i></p>	5%
13	Reward blow techniques and now the bonang babok and bonang instruments continue to smooth mountain falls	<p>1.skilled at playing bonang babok and and bonang successor to the reward technique and now playing the smooth song of Autumn Mountain</p> <p>2.skilled at playing the bonang babok and bonang successor to the reward technique and now the piece plays smoothly along the mountain</p>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.The assessment is carried out on the following aspects:</li> <li>2.Participation during lectures and discussions is carried out through observation (weight 2)</li> <li>3.Subsummative test, written exam and weighted (2)</li> <li>4.Average assessment of student performance tests, weight (3)</li> <li>5.UAS scores, weighted (3)</li> </ol> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Demonstration and Practical lectures 2 X 50		<p><b>Material:</b> bonang babok blows and bonang successors, reward techniques and now the smooth fall of Pelog Mountain, bibliography : <i>Adipitoyo, Sugeng. 1993. Introduction to Practicing Javanese Gamelan Beating. Surabaya: University Press IKIP Surabaya.</i></p>	10%
14	Vocals grow smoothly in the fall of the mountains	Skilled in singing the song of the smooth fall of Mount Pathet Barang	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.The assessment is carried out on the following aspects:</li> <li>2.Participation during lectures and discussions is carried out through observation (weight 2)</li> <li>3.Subsummative test, written exam and weighted (2)</li> <li>4.Average assessment of student performance tests, weight (3)</li> <li>5.UAS scores, weighted (3)</li> </ol> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	2 X 50 Demonstration and Practice		<p><b>Material:</b> singing the song of the fall of Mount Pelog. Bibliography : <i>Santoso, Hadi. 1988. Guide to Playing Gamelan. Semarang: Dahara Prize.</i></p>	5%

15	practice together with UAS preparation	skilled at playing karawitan smoothly gugur Gunungpathet pelog barang	<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)  <b>Form of Assessment :</b> Practical Assessment	2 X 50 Demonstration and Practice		<b>Material:</b> Joint practice for UAS preparation <b>Reader:</b> <i>Susilo, Yohan. 2005. Basic Gamelan Beating Techniques. Surabaya: Unesa press</i>	5%
16	Final exams	Skilled in presenting smooth mountain falls in groups	<b>Criteria:</b> Mastering meeting material 1-15 well  <b>Forms of Assessment :</b> Project Results Assessment / Product Assessment, Practical Assessment	practice 2 X 50		<b>Material:</b> UAS <b>Literature:</b> <i>Susilo, Yohan. 2005. Basic Gamelan Beating Techniques. Surabaya: Unesa press</i>	20%

#### Evaluation Percentage Recap: Project Based Learning

No	Evaluation	Percentage
1.	Participatory Activities	25%
2.	Project Results Assessment / Product Assessment	40%
3.	Practical Assessment	17.5%
4.	Practice / Performance	17.5%
		100%

#### 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%.
- TM=Face to face, PT=Structured assignments, BM=Independent study.

