



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 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|--|---|--|-----------------------------------|-----|-----------|------------------------------------|-------------------------|------|------|----|----|----|----|----|----|----|--|--|--|--|--|--|--|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|------|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
| Balinese Dance, Surakarta and Yogyakarta | 8820903572 | | T=3 | P=0 | ECTS=4.77 | 1 | 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) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PO - 1 | Able to individually present dance techniques for Balinese dance, Surakarta dance and Yogyakarta dance regarding techniques for performing dance movements related to wiraga, wirama, and wirasa as well as understanding theories related to the movements being trained, dance music, performance patterns, and related to dance clothing. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PLO-PO Matrix | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | <table border="1" style="margin: auto;"> <tr><td style="padding: 5px;">P.O</td></tr> <tr><td style="padding: 5px;">PO-1</td></tr> </table> | | | | | | P.O | PO-1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| P.O | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| PO-1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| PO Matrix at the end of each learning stage (Sub-PO) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | <table border="1" style="margin: auto;"> <thead> <tr> <th rowspan="2" style="padding: 5px;">P.O</th> <th colspan="16" style="padding: 5px;">Week</th> </tr> <tr> <th style="padding: 5px;">1</th> <th style="padding: 5px;">2</th> <th style="padding: 5px;">3</th> <th style="padding: 5px;">4</th> <th style="padding: 5px;">5</th> <th style="padding: 5px;">6</th> <th style="padding: 5px;">7</th> <th style="padding: 5px;">8</th> <th style="padding: 5px;">9</th> <th style="padding: 5px;">10</th> <th style="padding: 5px;">11</th> <th style="padding: 5px;">12</th> <th style="padding: 5px;">13</th> <th style="padding: 5px;">14</th> <th style="padding: 5px;">15</th> <th style="padding: 5px;">16</th> </tr> </thead> <tbody> <tr> <td style="padding: 5px;">PO-1</td> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> </tbody> </table> | | | | | | P.O | Week | | | | | | | | | | | | | | | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | PO-1 | | | | | | | | | | | | | | | | | |
| P.O | Week | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| PO-1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Short Course Description | This course will practice individually the form of presenting dance techniques for Balinese dance, Surakarta dance and Yogyakarta dance regarding techniques for performing dance movements related to wiraga, wirama, and wirasa as well as understanding theories related to the movements being trained, dance music, performance patterns, and related to her dance attire. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| References | Main : | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | <ol style="list-style-type: none"> 1. Bandem, I Made. 1983. Gerak tari Bali. Denpasar: Akademi Seni tari Indonesia 2. Dibia, I Wayan. 1979. Synopsis tari Bali.Denpasar: Sanggar Tari Bali Waturenggong 3. Published by Singo Artho. 2013. Sacred of Balineses Dance-Legong Keraton https://www.youtube 4. Stephen Davies.The Role of Westerners in the Conservation of Legong Dance. Journal 5. Video Legong Keraton pada https://www.youtube.com/watch?v=e5Tg8EpDvtI 6. Wibowo, Fred (Ed). 1981. 7. Soedarsono, R.M. 1997. 8. Hadi, Y. Sumandiyo 2007. 9. Video Sari Kusuma https://youtu.be/jEttB_lkps 10. Soedarsono, R.M. 2000. Tari Tarian Indonesia 1. 11. Video Gambyong Mari Kangen https://youtu.be/ua5lJHVBV64?si=QVDGIYV6kz8GGtqC | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | Supporters: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | <ol style="list-style-type: none"> 1. Bandem, I Made and Fredrik Eugene deBoer, 1995, Balinese Dance in Transition: Kaja and Kelod , Cetakan Kedua, Oxsford University Press, Kuala Lumpur. 2. Bandem, I Made dan I Wayan Dibia, 1982/1983, Pengembangan Tari Bali, Proyek Pengembangan Institut Kesenian Indonesia Sub/Bagian Proyek Pengembangan ASTI Denpasar 3. Sasmintomardono, RL. 1983. "Tuntunan Pelajaran Tari Klasik Gaya Yogyakarta". Yogyakarta: Ikatan Keluarga SMKI KONRI. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Supporting lecturer | Dra. Noordiana, M.Sn. Dr. I Nengah Mariasa, M.Hum. Dra. Enie Wahyuning Handayani, 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 | Able to dance Condong parts 1 and 2 and the theory of movement techniques and dance music | Able to play the movement techniques of ngewit and ngepik Condong which consist of: ngocok langse, mungkah lawang, agem right, ngotag gulu, ngotag pala agem left, -seledet left, -ngotag gulu; wandering around | Criteria: Criteria: Performance assessment rubric Form: Non-Test Form of Assessment : Participatory Activities | Learning Form: Face-to-Face Lecture Method: Imitation Practice Learning Modeling Face-to-face Student Assignment: Memorize and present Leaning movement techniques parts 1 and 2 3X50 | | Material: Condong parts 1 and 2 and theory of movement technique and dance music References: <i>Bandem, I Made. 1983. Balinese dance movements. Denpasar: Indonesian Dance Academy</i> Material: Condong parts 1 and 2 and theory of movement technique and dance music Reference: <i>Legong Keraton video at https://www.youtube.com/...</i> | 5% |
| 2 | Able to dance Condong parts 3 and 4, movement technique theory and dance music | Able to play the movement technique of leaning and nergah ngumad which consists of nyeleog ebah right, -nyeleog ebah left, -ngejat pala; nyregseg, mumbling like a copyist | Criteria: Criteria: Performance assessment rubric Form: Non-Test Form of Assessment : Practice / Performance | Learning Form: Face-to-Face Lecture Method: Imitation Practice Learning Modeling Student Assignment outside of lecture: Memorize and present Leaning movement techniques parts 1, 2, 3, and 4 3X50 | | Material: Condong parts 1, 2, 3 movement techniques and dance music Reference: <i>Legong Keraton video at https://www.youtube.com/...</i> Material: Leaning parts 3 and 4 movement techniques and dance music References: <i>Bandem, I Made. 1983. Balinese dance movements. Denpasar: Indonesian Dance Academy</i> | 5% |
| 3 | Able to dance Leaning parts 1 - 4 | Able to play the movement techniques of pengawit, ngepik, matimpuh, and nergah ngumad Condong which consist of: ngocok langse, mungkah lawang, right agem, ngotag gulu, ngotag pala agem left, -seledet left, -ngotag gulu; walking around, slurring, scurrying on the right, -slipping on the left, -slipping, not slurring, -nyregseg, mumbling like a copyist | Criteria: Criteria: Performance assessment rubric. Test Form Stage 1: Performance test (presentation of movement techniques) Form of Assessment : Practice / Performance | Learning Form: Face-to-Face Lecture Method: Imitation Practice Learning Modeling Student Assignment outside of lecture: Memorize and present Leaning movement techniques parts 1, 2, 3, and 4 3X50 | | Material: Condong parts 1, 2, 3, and 4 movement techniques and dance music Reference: <i>Legong Keraton video at https://www.youtube.com/...</i> | 8% |

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| 4 | Able to dance Condong parts 5 and 6, theory of movement techniques, dance music and clothing | Able to play the kidang rebut muring and ngucek Condong movement techniques which consist of: agem ngejer agem salah, luk nerutdut gulu wangsul nergah, nyilat ngumbang luk pencopy, nyemak kepet, ngekes selesdet, sregseg gulu wangsul ngucek, malpal ngumbang luk pencopy | <p>Criteria: Criteria: Performance assessment rubric Form: Non-Test</p> <p>Form of Assessment : Practice / Performance</p> | Learning Form: Face-to-Face Lecture Method: Imitation Practice Learning Modeling Student Assignment: Memorize and present Leaning movement techniques parts 1-6 3X50 | <p>Material: Condong parts 5 and 6 movement techniques and dance music</p> <p>Reference: <i>Legong Keraton</i> video at https://www.youtube.com/...</p> | 5% |
| 5 | Able to dance Condong parts 1 – 6, theory of movement techniques, dance music and clothing | Able to play the movement techniques of hooking, ngepik, matimpuh, kidang sebut muring and ngucek Leaning | <p>Criteria: Criteria: Performance assessment rubric Form: Non-Test.</p> <p>Form of Assessment : Practice / Performance</p> | Learning Form: Face-to-Face Lecture Method: Practical Learning, Final Exam Student Assignment: Memorize and present the Leaning movement technique parts 1-6 3X50 minutes | <p>Material: Condong parts 1, 2, 3, 4, 5, and 6 movement techniques and dance music</p> <p>Library: <i>Legong Keraton</i> video at https://www.youtube.com/...</p> | 10% |
| 6 | Able to dance Sari Kusuma parts 1 and 2 and theory of movement techniques and dance music | Pray the Stage Precepts until ukel also right, left, alternating encot. | <p>Criteria: Criteria: Performance assessment rubric Form: Non-Test</p> <p>Form of Assessment : Participatory Activities</p> | Learning Form: Face-to-Face Lecture Method: Imitation Practice Learning Modeling Face-to-face Student Assignment: Memorize and present Sari Kusuma movement techniques parts 1 and 2 3X50 minutes | <p>Material: Sari Kusuma parts 1 and 2 and theory of movement technique and dance music</p> <p>Reference: <i>Sari Kusuma</i> Video https://youtu.be/...</p> | 5% |
| 7 | Able to dance Sari Kusuma parts 3 and 4 and theory of movement techniques and dance music | Capable of Kicat ngewer udhet, Kicat nyangkol udhet, Kicat ridhong sampur and samberan right and left. | <p>Criteria: Criteria: Performance assessment rubric Form: Non-Test</p> <p>Form of Assessment : Practice / Performance</p> | Learning Form: Face-to-Face Lecture Method: Imitation Practice Learning Modeling Student Assignment outside of lecture: Memorize and present Sari Kusuma movement techniques parts 1, 2, 3, and 4 3X50 minutes | <p>Material: Sari Kusuma parts 3 and 4 and movement techniques and dance music</p> <p>Reference: <i>Sari Kusuma</i> Video https://youtu.be/...</p> | 5% |

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| 8 | Able to dance Sari Kusuma parts 1 - 4 | Able to Kengser right and left alternately atrap jamang, kengser right and left alternately wipe suryan, sendhi. | <p>Criteria: Criteria: Performance assessment rubric. Test Form Stage 1: Performance test (presentation, movement technique)</p> <p>Form of Assessment : Practice / Performance</p> | UTS Material 2 3x50 | | <p>Material: Sari Kusuma parts 1 - 4 Reference: Sari Kusuma Video https://youtu.be/...</p> | 8% |
| 9 | Able to dance Sari Kusuma parts 5 and 6, theory of movement techniques, dance music and clothing | Able to Pucang Kanginan right, left, right, sendhi gedrug dance, move forward and backward, sendhi ngayati jengkeng, back to worship the precepts of the stage. | <p>Criteria: Criteria: Performance assessment rubric Form: Non-Test</p> <p>Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment, Practices / Performance</p> | Learning Form: Face-to-Face Lecture Method: Practical Imitation Learning Modeling Student Assignment: Memorize and present Sari Kusuma movement techniques parts 1-6 3x50 | | <p>Material: Sari Kusuma parts 5 and 6 movement techniques, dance music and clothing Reference: Sari Kusuma Video https://youtu.be/...</p> | 5% |
| 10 | Able to dance Sari Kusuma parts 1 – 6, theory of movement techniques, dance music and clothing | Able to dance from start to finish / Praying the precepts of the stage until returning to Praying the precepts of the stage again. | <p>Criteria: Criteria: Performance assessment rubric Form: Non-Test</p> <p>Form of Assessment : Participatory Activities, Practice/Performance</p> | Learning Form: Face to Face Lecture Method: Practical UAS Learning Second material Student Assignment: Memorize and present Sari Kusuma movement techniques parts 1-6 3X50 minutes | | <p>Material: Sari Kusuma parts 1 – 6 movement techniques, dance music and clothing Reference: Sari Kusuma Video https://youtu.be/...</p> | 10% |
| 11 | Be able to dance Gambyong Mari Kangen parts 1 and 2 and the theory of movement techniques and dance music | able to understand the female style of Surakarta dance (Mari kangen Gambyong dance) and the basics of attitudes, traps and Gambyong dance movements. | <p>Criteria: Criteria: Performance assessment rubric Form: Non-Test</p> <p>Form of Assessment : Participatory Activities</p> | Learning Form: Face-to-Face Lecture Method: Imitation Practice Learning Modeling Face-to-face Student Assignment: Memorize and present Gambyong Mari Kangen movement techniques parts 1 and 2 3X50 minutes | | <p>Material: Gambyong Mari Kangen parts 1 and 2 and the theory of movement technique and dance music Reference: Video Gambyong Mari Kangen https://youtu.be/...</p> | 4% |

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| 12 | Be able to dance Gambyong Mari Kangen parts 3 and 4 and the theory of movement techniques and dance music | Able to perform various movements of kipat trisik, lampah back and forth, pentangan sampur, trisik right, muryani cloth, trisik right, pentangan lampah merong right, kebyok sampur, trisik serong left, kebyak sampur, trap ngilo, trisik right. | <p>Criteria: Criteria: Performance assessment rubric Form: Non-Test</p> <p>Form of Assessment : Practice / Performance</p> | <p>Learning Form: Face-to-Face Lecture Method: Imitation Practice Learning Modeling Face-to-face Student Assignment: Memorize and present Gambyong Mari Kangen movement techniques parts 3 and 4 3X50</p> | <p>Material: Gambyong Mari Kangen parts 3 and 4 movement techniques and dance music Reference: Video Gambyong Mari Kangen https://youtu.be/...</p> | 4% |
| 13 | Able to dance Gambyong Mari Kangen parts 1 - 4 | Capable of holding a right-turning sampur, left-hand swiveling sampur, most of the sampur lampah moves forward and backwards. | <p>Criteria: Criteria: Performance assessment rubric. Test Form Stage 1: Performance test (presentation, movement technique)</p> <p>Form of Assessment : Participatory Activities, Practice/Performance</p> | <p>Learning Form: Face-to-Face Lecture Method: Imitation Practice Learning Modeling Face-to-face Student Assignment: Memorize and present Gambyong Mari Kangen movement techniques parts 1 to 4 3X50</p> | <p>Material: Gambyong Let's Kangen parts 1 - 4 Reference: Video Gambyong Let's Kangen https://youtu.be/...</p> | 3% |
| 14 | Able to dance Gambyong Mari Kangen parts 5 and 6, theory of movement techniques, dance music and clothing | Able to seblak sampur kengser left ukel karno, lampah lembean right, ogek stomach. Trisik right. | <p>Criteria: Criteria: Performance assessment rubric Form: Non-Test</p> <p>Form of Assessment : Practice / Performance</p> | <p>Learning Form: Face-to-Face Lecture Method: Imitation Practice Learning Modeling Face-to-face Student Assignment: Memorize and present Gambyong Mari Kangen movement techniques parts 5 and 6 3X50</p> | <p>Material: Gambyong Mari Kangen parts 5 and 6 movement techniques, dance music and clothing Reference: Video Gambyong Mari Kangen https://youtu.be/...</p> | 8% |
| 15 | Able to dance Gambyong Mari Kangen parts 1-6 movement techniques as well as dance music and clothing | Able to do lampah 4 ukel karno, trisik right, kebyok-kebyak sampur lampah back and forth. Trisik right. | <p>Criteria: Criteria: Performance assessment rubric Form: Non-Test</p> <p>Form of Assessment : Practice / Performance</p> | <p>Learning Form: Face-to-Face Lecture Method: Imitation Practice Learning Modeling Face-to-face Student Assignment: Memorize and present Gambyong Mari Kangen movement techniques parts 5 and 6 3X50</p> | <p>Material: Gambyong Mari Kangen parts 1-6 movement techniques and dance music and clothing Reference: Video Gambyong Mari Kangen https://youtu.be/...</p> | 4% |

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| 16 | Able to dance Gambyong Mari Kangen parts 1-6 movement techniques as well as dance music and clothing | Capable of Gambyong Mari Kangen parts 1-6 movement techniques as well as dance music and clothing | Criteria: Criteria: Performance assessment rubric Form: Non-Test Form of Assessment : Practice / Performance | Learning Form: Face-to-Face Lecture Method: Practical Learning, Final Exam third material Face-to-face Student Assignment: Memorize and present Gambyong Mari Kangen movement techniques parts 5 and 6 3X50 | Material: Gambyong Mari Kangen parts 1-6 movement techniques and dance music and clothing Reference: Video Gambyong Mari Kangen https://youtu.be/... | 10% |
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Evaluation Percentage Recap: Project Based Learning

| No | Evaluation | Percentage |
|----|---|------------|
| 1. | Participatory Activities | 22.17% |
| 2. | Project Results Assessment / Product Assessment | 1.67% |
| 3. | Practice / Performance | 75.17% |
| | | 99.01% |

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.