



**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
Methodology for Creating Performing Arts	8820902233	Compulsory Study Program Subjects	T=2	P=0	ECTS=3.18	4	July 17, 2024
AUTHORIZATION	SP Developer		Course Cluster Coordinator			Study Program Coordinator	
	Dr. Setyo Yanuartuti, M.Si		.....			Dr. Welly Suryandoko, S.Pd., M.Pd.	

Learning model	Case Studies																																																																																			
Program Learning Outcomes (PLO)	PLO study program that is charged to the course																																																																																			
	<b>PLO-1</b> Able to demonstrate religious, national and cultural values, as well as academic ethics in carrying out their duties																																																																																			
	<b>PLO-6</b> Appreciative attitude towards the development of performing arts																																																																																			
	<b>PLO-12</b> Mastering the science, practice and creation of drama, dance and music, as well as performing arts (dramaturgy, musicology, performing arts studies, ethnochoreology, art criticism, aesthetics and others).																																																																																			
	Program Objectives (PO)																																																																																			
	<b>PO - 1</b> Basic Understanding of Performing Arts Creation Methods																																																																																			
	<b>PO - 2</b> Critical and appreciative thinking towards various arts, both traditional and modern																																																																																			
	<b>PO - 3</b> Implementation of theories, methods, in the form of practice in creating performing arts																																																																																			
	PLO-PO Matrix																																																																																			
	<table border="1" style="margin-left: 40px;"> <tr> <th>P.O</th> <th>PLO-1</th> <th>PLO-6</th> <th>PLO-12</th> </tr> <tr> <td>PO-1</td> <td></td> <td></td> <td style="text-align: center;">✓</td> </tr> <tr> <td>PO-2</td> <td style="text-align: center;">✓</td> <td style="text-align: center;">✓</td> <td></td> </tr> <tr> <td>PO-3</td> <td></td> <td></td> <td style="text-align: center;">✓</td> </tr> </table>	P.O	PLO-1	PLO-6	PLO-12	PO-1			✓	PO-2	✓	✓		PO-3			✓																																																																			
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PO Matrix at the end of each learning stage (Sub-PO)																																																																																				
<table border="1" style="margin-left: 40px;"> <tr> <th rowspan="2">P.O</th> <th colspan="16">Week</th> </tr> <tr> <th>1</th><th>2</th><th>3</th><th>4</th><th>5</th><th>6</th><th>7</th><th>8</th><th>9</th><th>10</th><th>11</th><th>12</th><th>13</th><th>14</th><th>15</th><th>16</th> </tr> <tr> <td>PO-1</td> <td style="text-align: center;">✓</td><td style="text-align: center;">✓</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 style="text-align: center;">✓</td><td style="text-align: center;">✓</td> </tr> <tr> <td>PO-2</td> <td></td><td></td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td>PO-3</td> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td></td><td></td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td></td><td></td> </tr> </table>	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								✓	✓	✓			✓	✓		
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PO-2			✓	✓	✓																																																																															
PO-3								✓	✓	✓			✓	✓																																																																						

Short Course Description	Understand, study and explain and write down the results of creative work through a scientific description, based on appropriate and responsible methods
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References	Main :
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1. Auslander., Philip, 2008, Theory for Performance Studies, a students Guide. New York: Routledge.
2. Barton., Robert, 2006, Acting, Onstage and Off. Boston: Wadsworth
3. Bloor., Michael and Fiona Food, 2006, Keywords in Qualitative Methods, A Vocabulary of Research Concepts , London: SAGE Publications
4. Davies., David, 2004, Art as Performance. Malden: Blackwell Publishing.
5. Hawkins, Alma M. 1990. Mencipta Lewat Tari. Judul asli: Creating Through Dance. Dialihbahasakan Y. Sumandiyo Hadi. Yogyakarta: Institut Seni Indonesia
6. -----2003. Bergerak Menurut Kata Hati: Metoda Baru dalam Mencipta Tari. Judul asli: Moving From Within: A New Method for Dance Making. Jakarta: kerjasama Ford Foundation dan Masyarakat seni Pertunjukan Indonesia.
7. Humphrey, Doris. 1983. Seni Menata Tari. Judul asli: The Art of Making Damces. Dialihbahasakan Sal Murgiyanto. Jakarta: Dewan Kesenian Jakarta
8. Kemal., Salim and Ivan Gaskel (eds) , 1999, Performance and authenticity in the arts. Cambridge: Cambridge University Press.
9. Meri, Ia. 1986. Elemen-elemen Dasar Dasar Komposisi Tari. Judul asli: Dances Composition: The Basic Elements. Dialihbahasakan RM. Soedarsono. Yogyakarta: Lagaligo
10. Murgiyanto, Sal. 1983. Koreografi: Pengetahuan Dasar Komposisi Tari. Proyek Pengadaan Buku Pendidikan Menengah Kejuruan: Direktorat Pendidikan Menengah Kejuruan, Direktorat Jendral Pendidikan Dasar dan Menengah, Departemen Pendidikan dan Kebudayaan.
11. Napier., A. David, 1992, FOREIGN BODIES, Performance, Art, and Symbolic Anthropology. Berkeley: University of California Press.
12. Parmenter., David, 2010, Key Performance Indicators, Developing, Implementing, and Using Winning KPIs (second edition). New Jersey: John Wiley and Sons, Inc.
13. Shepherd., Simon and Mick Wallis, 2004, Drama/Theatre/Performance. New York: Routledge.
14. Smith, Jacqueline. 1985. Komposisi Tari: Sebuah Petunjuk Praktis Bagi Guru. Judul asli: Dance Composition: A Practical Guide for Teachers Dialih bahasakan Ben Suharto. Yogyakarta: Ikalasti Yogyakarta
15. Worthen, W. B. 1991, Modern Drama and the Rhetoric of Theater . Berkeley: University of California Press

**Supporters:**

**Supporting lecturer**  
 Dr. Autar Abdillah, S.Sn., M.Si.  
 Dr. Setyo Yanuartuti, M.Si.  
 Joko Winarko, S.Sn., M.Sn.

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 Etymology, Concept and Paradigm of Performing Arts	Understanding Etymology, Concepts and Paradigms of Performing Arts	<b>Criteria:</b> 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)  <b>Form of Assessment :</b> Participatory Activities	Lectures, Discussions 2 X 50		<b>Material:</b> Terminology and Concepts of Performing Arts <b>Bibliography:</b> <i>Napier., A. David, 1992, FOREIGN BODIES, Performance, Art, and Symbolic Anthropology. Berkeley: University of California Press.</i>	5%
2	Able to explain the stages of the creative art creation process (exploration, improvisation and formation)	Explaining the Stages of the Creative Art Creation Process (Exploration, Improvisation, and Formation)	<b>Criteria:</b> 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)  <b>Form of Assessment :</b> Participatory Activities	Discussion 2 X 50		<b>Material:</b> Methods for Creating Art <b>Library:</b> <i>Davies., David, 2004, Art as Performance. Malden: Blackwell Publishing.</i>	5%

3	Able to explain the characteristics of performing arts creation methods	Explaining the Characteristics of Performing Arts Creation Methods	<b>Criteria:</b> 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)  <b>Form of Assessment :</b> Participatory Activities	Discussion 2 X 50		<b>Material:</b> Characteristics of performing arts creation <b>Reference:</b> <i>Auslander., Philip, 2008, Theory for Performance Studies, a students Guide. New York: Routledge.</i>	5%
4	Able to explore the background for the creation of performing arts	Excavating the Setting for the Creation of Performing Arts	<b>Criteria:</b> 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)  <b>Form of Assessment :</b> Participatory Activities	Discussion 2 X 50		<b>Material:</b> Phenomenology of Art <b>Library:</b> <i>Auslander., Philip, 2008, Theory for Performance Studies, a students Guide. New York: Routledge.</i>	5%
5	Able to explore the background for the creation of performing arts	Excavating the benefits and objectives of creating performing arts	<b>Criteria:</b> 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)  <b>Form of Assessment :</b> Participatory Activities	Discussion 2 X 50		<b>Material:</b> Phenomenology of Art <b>Library:</b> <i>Auslander., Philip, 2008, Theory for Performance Studies, a students Guide. New York: Routledge.</i>  <b>Material:</b> The Meaning of Art and Works of Art <b>Bibliography:</b> <i>Kemal., Salim and Ivan Gaskel (eds), 1999, Performance and authenticity in the arts. Cambridge: Cambridge University Press.</i>	5%

6	Able to explain the Sources of Creation	Explaining the Sources of Creation theory	<b>Criteria:</b> 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)  <b>Form of Assessment :</b> Participatory Activities	Discussion 2 X 50		<b>Material:</b> Theory of performing arts creation <b>Reference:</b> <i>Parmenter., David, 2010, Key Performance Indicators, Developing, Implementing, and Using Winning KPIs (second edition). New Jersey: John Wiley and Sons, Inc.</i>	5%
7	Able to create strategies and creation methods	Creating Strategies and Creation Methods	<b>Criteria:</b> 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)  <b>Form of Assessment :</b> Participatory Activities, Portfolio Assessment	Discussion 2 X 50		<b>Material:</b> Art creation strategies <b>Reference:</b> <i>Auslander., Philip, 2008, Theory for Performance Studies, a students Guide. New York: Routledge.</i>	5%
8	UTS	CHAPTER 1-3	<b>Criteria:</b> 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)  <b>Form of Assessment :</b> Participatory Activities	2 X 50 Portfolio Work		<b>Material:</b> Phenomenon Criticism, Theory <b>Literature:</b> <i>Parmenter., David, 2010, Key Performance Indicators, Developing, Implementing, and Using Winning KPIs (second edition). New Jersey: John Wiley and Sons, Inc.</i>	10%

9	Able to translate Translate findings from various textual excavation/exploration results	Translating findings from various textual excavation/exploration results	<b>Criteria:</b> 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)  <b>Form of Assessment :</b> Participatory Activities	DiscussionObservation 2 X 50		<b>Material:</b> Performing Arts Research <b>Bibliography:</b> <i>Bloor., Michael and Fiona Food, 2006, Keywords in Qualitative Methods, A Vocabulary of Research Concepts., London: SAGE Publications</i>	5%
10	Able to translate Translate findings from various textual excavation/exploration results	Translating findings from various textual excavation/exploration results	<b>Criteria:</b> 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)  <b>Form of Assessment :</b> Participatory Activities	DiscussionObservation 2 X 50		<b>Material:</b> Performing Arts Research <b>Bibliography:</b> <i>Bloor., Michael and Fiona Food, 2006, Keywords in Qualitative Methods, A Vocabulary of Research Concepts., London: SAGE Publications</i>	5%
11	Able to select media that suits the creation method	Select media that suits the creation method	<b>Criteria:</b> 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)  <b>Form of Assessment :</b> Participatory Activities	Discussion 2 X 50		<b>Material:</b> Sen and Media <b>Library:</b> <i>Kemal., Salim and Ivan Gaskel (eds), 1999, Performance and authenticity in the arts. Cambridge: Cambridge University Press.</i>	5%

12	Able to explain techniques for depicting creation results through writing	Explain the technique of depicting the results of creation through writing	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.Able to answer all questions (100 points)</li> <li>2.Able to answer 75% of questions (Score 75)</li> <li>3.Able to answer 50% of questions (50 marks)</li> <li>4.Able to answer 25% of questions (25 marks)</li> <li>5.Unable to answer the question (score 0)</li> </ol> <p><b>Forms of Assessment :</b> Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment</p>	Discussion, presentation 2 X 50		<p><b>Material:</b> Arts and Media Arts <b>Literature:</b> Kemal., Salim and Ivan Gaskel (eds), 1999, <i>Performance and authenticity in the arts.</i> Cambridge: Cambridge University Press.</p>	5%
13	Able to explain the systematics of writing	Explaining the systematics of writing	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.Able to answer all questions (100 points)</li> <li>2.Able to answer 75% of questions (Score 75)</li> <li>3.Able to answer 50% of questions (50 marks)</li> <li>4.Able to answer 25% of questions (25 marks)</li> <li>5.Unable to answer the question (score 0)</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities, Portfolio Assessment</p>	Discussion 2 X 50		<p><b>Material:</b> Creation Structure <b>Literature:</b> Davies., David, 2004, <i>Art as Performance.</i> Malden: Blackwell Publishing.</p>	5%
14	Able to Map Analysis and Evaluation	Map Analysis and Evaluation	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.Able to answer all questions (100 points)</li> <li>2.Able to answer 75% of questions (Score 75)</li> <li>3.Able to answer 50% of questions (50 marks)</li> <li>4.Able to answer 25% of questions (25 marks)</li> <li>5.Unable to answer the question (score 0)</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Discussion 2 X 50		<p><b>Material:</b> Art analysis <b>Bibliography:</b> Auslander., Philip, 2008, <i>Theory for Performance Studies, a students Guide.</i> New York: Routledge.</p>	5%

15	Able to make conclusions	Making Conclusions	<b>Criteria:</b> 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)  <b>Form of Assessment :</b> Participatory Activities, Project Results Assessment / Product Assessment	DiscussionWriting 2 X 50		<b>Material:</b> Art Analysis <b>Literature:</b> <i>Auslander., Philip, 2008, Theory for Performance Studies, a students Guide. New York: Routledge.</i>	4%
16	UAS	Writing Methods for Creating Performing Arts	<b>Criteria:</b> 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)  <b>Form of Assessment :</b> Participatory Activities, Portfolio Assessment	Written Questions and Answers 2 X 50		<b>Material:</b> Art Analysis <b>Literature:</b> <i>Auslander., Philip, 2008, Theory for Performance Studies, a students Guide. New York: Routledge.</i>	20%

#### Evaluation Percentage Recap: Case Study

No	Evaluation	Percentage
1.	Participatory Activities	78.67%
2.	Project Results Assessment / Product Assessment	3.67%
3.	Portfolio Assessment	16.67%
		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** abilities in the process and student learning outcomes are specific and measurable statements that identify the abilities 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.

