

# WORKLOAD ASSESSMENT

## SUNDA DANCE

SENDRATASIK EDUCATION STUDY PROGRAM  
FACULTY OF LANGUAGES AND ARTS  
SURABAYA STATE UNIVERSITY

## **WORKLOAD ASSESSMENT**

**East Java Dance Arek**

**[Academic Year 2018/2019]**

**Coordinator:**

Dra. Enie Wahyuning Handayani, M. Si.

**Teams:**

Dr. Sn. Retnayu Prasetyanti Sekti, M.Si.

**SENDRATASIK EDUCATION STUDY PROGRAM  
FACULTY OF LANGUAGES AND ARTS  
STATE UNIVERSITY OF SURABAYA**

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## A. Lesson Plan and Course Assessment

 <p><b>UNESA</b> Universitas Negeri Surabaya</p>	<p style="text-align: center;"><b>State University of Surabaya</b> <b>Faculty of Languages and Arts</b> <b>&lt;&lt;.....&gt;&gt; Study Program</b></p>					<p>Document Code</p>			
<b>Lesson Plan</b>									
<b>COURSE</b>	<b>Code</b>	<b>Cluster</b>	<b>Credits</b>		<b>Semester</b>	<b>Compilation Date</b>			
<b>East Java Dance Arek</b>	<....>	<....>	T=....	P=....	Odd	2018			
<b>AUTHORIZATION</b>	<b>Lesson Plan Developer</b> Dra. Enie Wahyuning Handayani, M.Si.		<b>Coordinator</b> Dra. Enie Wahyuning Handayani, M.Si.			<b>Head of Study Program</b> <b>Dr. Anik Juwariyah, M.Si</b>			
	<b>PLO</b> PLO – 2 Appreciative attitude towards the development of arts and drama, dance, and music education PLO – 10 Skilled in presenting works of drama, dance, music and applying performing arts								
<b>Learning Outcome Program (PLO)</b>	<b>Course Learning Outcomes (CLO)</b> CLO – 1 Utilize learning resources and ICT to support the learning of Kandagan dance and Jaipong dance CLO – 2 Have knowledge about the background and supporting elements of the Kandagan dance and the Jaipong dance. CLO – 3 Have the skills to dance Kandagan and Jaipong dance and have skills CLO – 4 Have a responsible attitude in the process up to the implementation of dance skills practice both physically and mentally individual or group								
	<b>Course Description</b> Understanding and mastering traditional dance skills of the Sundanese ethnic dance, namely Kandagan dance and Jaipong dance through exposure to dance background, introduction to dance supporting elements, and mastery of dance skills. The lecture activity ended with the practice of dance skills using make-up and dance clothing in group presentations.								
	<b>Learning Materials/ Topics</b> 1. Kandagan and Jaipong dance background 2. Supporting elements of the Kandagan and Jaipong dance 3. Kandagan and Jaipong dance skills 4. Make-up and fashion skills for Kandagan and Jaipong dance.								

<b>References</b>	<b>Primary</b>	1. Durban Ardjo, Irawati. 1998. <i>Perkembangan Tari Sunda: Melacak Jejak Tb. Oemay Martakusuma dan Rd. Tjeje Somantri</i> . Indonesia: Sastraya, Masyarakat Seni Pertunjukan Indonesia. 2. Narawati, Tari. 2003. <i>Wajah Tari Sunda dari Masa ke Masa</i> . Indonesia: P4ST UPI. 3. Jaeni. 2005. <i>Menengok Jagat Tari Sunda</i> . Indonesia: Kerjasama Studio Tari Indra dan Etnoteater.					
	<b>Supplementary</b>	-					
<b>Lecturer(s)</b>	1. Dr. Trisakti, M.Si. 2. Drs. Djoko Tutuko, M.Sn.						
<b>Prerequisite</b>							
Week	Learning Objectives	<b>Assessment</b>		<b>Learning Activities and Time Allocation</b>		<b>Learning Sources</b>	<b>Scoring</b>
		<b>Indicators</b>	<b>Criteria/Form/Type</b>	<b>Offline</b>	<b>On line</b>		
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
1	Explaining the background, synopsis, movements in the dance solo Kandagan (movement A. early/Pambuka Sembada, movement B core/now, motion C end/Sembada Pulang)	1. Explaining the background of Kandagan dance 2. Explaining the synopsis of Kandagan dance 3. Mention the movements in the Kandagan dance movement group (early motion/ Pambuka Sembada, core/current movement, final motion/ Sembada Pulang)	1. Technique: Oral test Format: Question list 2. Technique: Written Test Format: essay  Assessment criteria: 4: correct description 3: the description is generally correct, there is one aspect that the explanation is not correct 2: the description is generally correct, there is more than one aspect that is explained not exactly 1: the description is wrong	Discussion Question and answer 2 x 50 minutes  Problem-based learning (PBM)		Reference: number 2, 3, 4, and 5.	10

2.	Demonstrating the basic movements and transitional movements of Kandagan dance	<ol style="list-style-type: none"> <li>1. Demonstrating the basic movements of Kandagan dance.</li> <li>2. Demonstrating the transitional movement of Kandagan dance</li> </ol>	<p>Practice test of the basic movements and transitional movements of Kandagan dance</p> <p>Assessment criteria:</p> <p>4: the movement is done correctly and precisely, according to the count, rhythm, and accompaniment music.</p> <p>3: the movement is done in general correctly and precisely, according to the count, rhythm, and accompaniment music, but there is one aspect that the movement is not done correctly</p> <p>2: the movement is done in general correctly and precisely, according to the count, rhythm, and music accompaniment. but there is more than one move that is done incorrectly</p> <p>1: wrong move</p>	<p>Demonstration, Drill, Question and answer</p> <p>2 x 50 Minutes</p> <p>Problem-based learning (PBM)</p>	Reference: number 2, 3, and 5.	5
3.	Demonstrating the movement in the movement group A early / Pembuka Sembada dance Remo son of Sanggit	Demonstrating the movement group Aearly / budhalan, namely: <i>Adeg-adeg tunggal and slide, galayar, calik sembada</i> .	<p>Practice test:</p> <p>movement group Aearly / budhalan</p> <p>Assessment criteria:</p> <p>4: the movement is done correctly and precisely, according to</p>	<p>Demonstration Drill Question and answer</p> <p>2 x 50 minutes</p> <p>Problem-based learning</p>	Reference: number 2, 3, and 5.	5

			<p>the count, rhythm, and accompaniment music.</p> <p>3: the movement is done in general correctly and precisely, according to the count, rhythm, and accompaniment music, but there is one aspect that the movement is not done correctly</p> <p>2: the movement is done in general correctly and precisely, according to the count, rhythm, and music accompaniment.</p> <p>but there is more than one move that is done incorrectly</p> <p>1: wrong move</p>	(PBM)			
4.	Demonstrating the movement in movement group Bcore / now	<p>Demonstrating the movement in movement group Bcore / present, namely:</p> <p><i>Tumpang sodeet dan berdiri, seblak pangaan, engkek gigir right-left, sejak or ngrecek, keupat radia, kicat gancang semada right-left, sendi ngrecek, bata rubuh kembar, sendi-laku telu-keupat tarik, makutaan and sendi jangkung iluh, pak bang gundet, Jalak pangkor, pucang kanginan or bokor sinonggah, sendi ngrecek ngeumis, sepak soder, waliwis mandi, lontang right-left and sendi.</i></p>	<p>Practice test: movement group B core / now</p> <p>Assessment criteria:</p> <p>4: the movement is done correctly and precisely, according to the count, rhythm, and accompaniment music.</p> <p>3: the movement is done in general correctly and precisely, according to the count, rhythm, and accompaniment music, but there is one aspect that the movement is not done correctly</p>	<p>Demonstration Drill</p> <p>Question and answer</p> <p>2 x 50 minutes</p> <p>Problem-based learning (PBM)</p>		<p>Reference: number 2, 3, and 5.</p>	5

			2: the movement is done in general correctly and precisely, according to the count, rhythm, and music accompaniment. but there is more than one move that is done incorrectly 1: wrong move				
5.	Demonstrating the movement in the movement group C the end/Kandagan dance performance of the son of Sanggit	Demonstrating the movement in the final C movement group / rehearsal the Kandagan dance, namely: <i>Calik sembahana</i> , <i>Alung soder galayar</i> , <i>Alung sirik mundur</i> .	<p>Practice test: movement group Cend/ replay</p> <p>Assessment criteria:</p> <p>4: the movement is done correctly and precisely, according to the count, rhythm, and accompaniment music.</p> <p>3: the movement is done in general correctly and precisely, according to the count, rhythm, and accompaniment music, but there is one aspect that the movement is not done correctly</p> <p>2: the movement is done in general correctly and precisely, according to the count, rhythm, and music accompaniment. but there is more than one move that is done incorrectly 1: wrong move</p>	<p>Demonstration Drill Question and answer</p> <p>2 x 50 minutes</p> <p>Problem-based learning (PBM)</p>	Reference: number 2, 3, and 5.		5

6.	Demonstrating makeup and dance outfits for Kandagan	<p>1. Demonstrating the make-up of the Kandagan dance, covering the makeup of the parts: eyebrows, sideburns, mustaches, jawes, and make-up.</p> <p>2. Demonstrating the use of the Sanggit son's Remo dance fashion, including: clothes, panjen pants, long cloth, ther vest, sampur, rapek, boro - boro, stagen belt, epek timang belt, udeng/iket, gongseng.</p>	<p>1. Practice test: Kandagan's dance makeup</p> <p>Assessment criteria:</p> <p>4: make-up demonstrations are carried out in general and correctly</p> <p>3: make-up demonstrations are generally correct and correct, but there is one aspect of make-up that is not done properly</p> <p>2: make-up demonstrations are generally correct and correct, but there is more than one make-up done incorrectly</p> <p>1: makeup demonstration done wrong</p> <p>2. Practice test: Son Sanggit's Remo dance fashion</p> <p>Assessment criteria:</p> <p>4: fashion demonstrations are carried out in general and correctly</p> <p>3: The demonstration of the dress code is generally correct and correct, but there is one aspect of the make-up that is done incorrectly</p> <p>2: the fashion demonstration is generally correct and correct, but there is more than one make-up done</p>	<p>Demonstration Drill Question and answer</p> <p>Discussion</p> <p>2 x 50 minutes</p> <p>Learning Problem Based (PBM)</p> <p>Classical brainstorming and ideas</p>	<p>Reference no. 2, 3, and 5</p>	10
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			incorrectly 1: fashion demonstration done wrong				
7.	Demonstrating the dance movements of Kandagan as a whole, including movement groups A, B, and C	Demonstrating the dance movements of the Kandagan as a whole, including the movement groups A, B, and C. The movements are carried out with precise and correct forms, techniques, adjusting the count, rhythm and accompaniment music.	<p>Practice test: the dance movements of the Kandagan as a whole, include movement groups A, B, and C. The movements are carried out with precise and correct forms, techniques, adjusting the count, rhythm and accompaniment music.</p> <p>Assessment criteria: 4: demonstration of movements is carried out in general with the form, technique precisely and correctly, adjusting the count, rhythm and musical accompaniment.</p> <p>3: demonstration of movements is carried out in general with the form, technique precisely and correctly, adjusting the count, rhythm and musical accompaniment. , but there is one aspect of the movement is done less precise and correct.</p> <p>2: demonstration of movement is done in general with the form, technique precisely and correctly, adjusting the count, rhythm and musical accompaniment. , but there is more than one movement done</p>	<p>Demonstration Drill Question and answer Discussion</p> <p>2 x 50 minutes</p> <p>Learning Problem Based (PBM)</p>		Reference no. 2, 3, and 5	10

			incorrectly and correctly 1: a demonstration of the wrong movement, both in form, technique and wrong in the count, rhythm and music accompaniment				
8.	UTS						
9.	Explaining the background, synopsis, and structure of the movement in the Jaipong dance group (starting/opening A. motion, B core/current movement, final/ closing C motion)	1. Explaining the background of the Jaipong dance 2. Explaining the synopsis of the Jaipong dance  3. Mention the structural movements in the Jaipong dance group (starting/opening A. motion, core B movement/current, final C motion/closing)	1. Technique: Oral test Format: Question list 2. Technique: Written Test Format: essay  Assessment criteria: 4: correct description 3: the description is generally correct, there is one aspect that the explanation is not correct 2: the description is generally correct, there is more than one aspect that is explained not exactly 1: the description is wrong	Discussion Drill Question and answer  2 x 50 minutes  Problem-based learning (PBM)		Reference: number 2, 3, 4, and 5.	5
10.	Demonstrating basic movements, transitional movements, and group A movements/beginning of the Jaipong dance.	1. Demonstrating the basic movements of the Jaipong dance 2. Demonstrating the transitional movement of the Jaipong dance 3. Demonstrating the movement group A/beginning of the Jaipong dance, including: <i>Ragam move langkah incek play soder, geyol, move selut gigibris turn, turn sembada pambuka.</i>	Practice tests for basic movements, transition movements, and movement group A/ beginning of dancePrincess  Assessment criteria: 4: the movement is done correctly and precisely, according to the count, rhythm, and accompaniment music. 3: the movement is done in general correctly and precisely, according to the	Demonstration Drill Question and answer  2 x 50 minutes  Problem-based learning (PBM)		Reference no. 2, 3, and 5	10

			<p>count, rhythm, and accompaniment music, but there is one aspect that the movement is not done correctly</p> <p>2: the movement is done in general correctly and precisely, according to the count, rhythm, and music accompaniment.</p> <p>but there is more than one move that is done incorrectly</p> <p>1: wrong move</p>				
11.	Demonstrating the movement group B core/inti of the Jaipong dance	Demonstrating the movement group B core/inti of the Jaipong, including: <i>Selut lontang merak ibing, move step keser gigibris, pencugan left and turn lontang kepret right-turn lontang kepret left, step saliyur, move galeong jedag, ragam move selut turn kepret step ngeugeulis 1, ragam move selut turn kepret step ngeugeulis 2, move selut gigibris turn, step Geyol right, step geyol left.</i>	<p>Practice test for movement group B 1/ core (now) Jaipong</p> <p>Assessment criteria:</p> <p>4: the movement is done correctly and precisely, according to the count, rhythm, and accompaniment music.</p> <p>3: the movement is done in general correctly and precisely, according to the count, rhythm, and accompaniment music, but there is one aspect that the movement is not done correctly</p> <p>2: the movement is done in general correctly and precisely, according to the</p>	<p>Demonstration Drill Question and answer  2 x 50 minutes  Problem-based learning (PBM)</p>		Reference no. 2, 3, and 5	5

			count, rhythm, and music accompaniment. but there is more than one move that is done incorrectly 1: wrong move				
12.	Demonstrating movement group C / end of the Jaipong dance	Demonstrating the movement in the final C movement group (cover), that is: <i>Ragam move olah incek play Soder, turn sembada.</i>	Practice test group C movement / final (closing) Jaipong Assessment criteria: 4: the movement is done correctly and precisely, according to the count, rhythm, and accompaniment music. 3: the movement is done in general correctly and precisely, according to the count, rhythm, and accompaniment music, but there is one aspect that the movement is not done correctly 2: the movement is done in general correctly and precisely, according to the count, rhythm, and music accompaniment. but there is more than one move that is done incorrectly 1: wrong move	Demonstration Drill Question and answer  2 x 50 minutes  Problem-based learning (PBM)		Reference no. 2, 3, and 5	5

14. Demonstrating Jaipong make-up and dance outfits	<p>1. Demonstrating the Jaipong dance make-up, including make-up: eyebrows, and make-up.</p> <p>2. Demonstrating the use of the Jaipong dance fashion, including: Kebaya, kain panjang, ikat pinggang, ornamen, perhiasan mahkota sanggul kuningan , flower.</p> <p>1. Practice test: Jaipong dance make-up.</p> <p>Assessment criteria:</p> <p>4: make-up demonstrations are carried out in general and correctly</p> <p>3: make-up demonstrations are generally correct and correct, but there is one aspect of make-up that is not done properly</p> <p>2: make-up demonstrations are generally correct and correct, but there is more than one make-up done incorrectly</p> <p>1: makeup demonstration done wrong</p> <p>1. Practice test: Princess beskalan dance fashion</p> <p>Assessment criteria:</p> <p>4: fashion demonstrations are carried out in general and correctly</p> <p>3: The demonstration of the dress code is generally correct and correct, but there is one aspect of the make-up that is done incorrectly</p> <p>2: the fashion demonstration is generally correct and correct, but there is more than one make-up done</p>	<p>Demonstration Drill</p> <p>Discussion</p> <p>Question and answer</p> <p>2 x 50 minutes</p> <p>Problem-based learning (PBM)</p>	Reference no. 2, 3, and 5	10
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			incorrectly 1: fashion demonstration done wrong				
15.	Demonstrating the entire Jaipong dance movement, including movement groups A, B, and C	Demonstrating the movement of the Jaipong dance as a whole, including the movement groups A, B, and C. The movements are carried out with proper and correct forms, techniques, adjusting the count, rhythm and accompaniment music.	<p>Practice test: Jaipong dance movements as a whole, include movement groups A, B, and C. The movements are carried out with proper and correct forms, techniques, adjusting the count, rhythm and accompaniment music.</p> <p>Assessment criteria:</p> <p>4: demonstration of movements is carried out in general with the form, technique precisely and correctly, adjusting the count, rhythm and musical accompaniment.</p> <p>3: demonstration of movements is carried out in general with the form, technique precisely and correctly, adjusting the count, rhythm and musical accompaniment. , but there is one aspect of the movement is done less precise and correct.</p> <p>2: demonstration of movement is done in general with the form, technique precisely and correctly, adjusting the count, rhythm and musical accompaniment. , but there is more than one</p>	<p>Demonstration Drill Discussion Question and answer</p> <p>2 x 50 minutes</p> <p>Problem-based learning (PBM)</p>		Reference no. 2, 3, and 5	10

			movement done incorrectly and correctly 1: a demonstration of the wrong movement, both in form, technique and wrong in the count, rhythm and music accompaniment				
<b>16.</b>	UAS						

## B. Course Evaluation and Development

### 1. Calculation of Student Workload

Credit Unit (CU)	ECTS	Meeting Hours	Structured Assignments	Independent Study
2 CU	3.18	78.4 hours	3.3 hours	2.3 hours

### 2. Learning Outcome Program (PLO)

**PLO 2** Appreciative attitude towards the development of arts and drama, dance, and music education

**PLO10** Skilled in presenting works of drama, dance, and music, as well as applying performing arts.

### 3. Course Learning Outcomes

**CLO1** Utilize learning resources and ICT to support the learning of Kandagan and Jaipong dance

**CLO2** Have knowledge about the background and supporting elements of the Kandagan dance and the Jaipong dance.

**CLO3** Have the skills to dance Jaipong and Jaipong dance and have skills

**CLO 4** Have a responsible attitude in the process up to the implementation of dance skills practice both physically and mentally individual or group

## Student Performance

ASSESSMENT PLAN		PLOs											
CLOs		PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10	PLO11	PLO12

<b>CLO1</b>		Assignment, Mid-semester test, Final semester test								Assignment, Mid-semester test, Final semester test		
<b>CLO2</b>		Assignment, Mid-semester test, Final semester test								Assignment, Mid-semester test, Final semester test		
<b>CLO3</b>		Assignment, Mid-semester test, Final semester test								Assignment, Mid-semester test, Final semester test		
<b>CLO4</b>		Assignment, Mid-semester test, Final semester test								Assignment, Mid-semester test, Final semester test		

4. Assessment of PLO

**STUDENT PERFORMANCE**

UNDERGRADUATE SENDRATASIK EDUCATION STUDY PROGRAM

COURSE :Sunda Dance

CLASS :

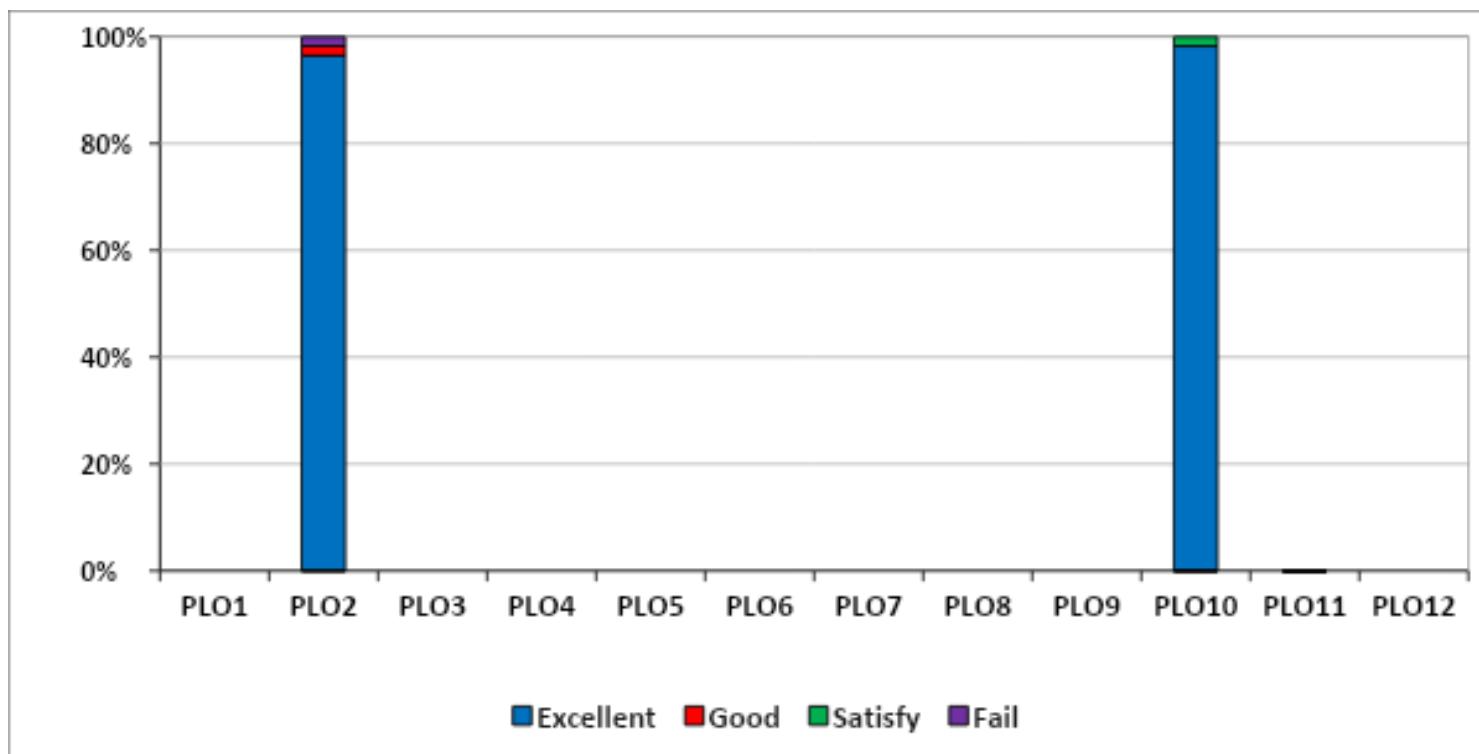
CREDIT :2

ACADEMIC YEAR :2018 – 2019

**Assessment Plan**

**STUDENTS'  
PERFORMANCE**

	<b>PLO1</b>	<b>PLO 2</b>	<b>PLO 3</b>	<b>PLO 4</b>	<b>PLO 5</b>	<b>PLO 6</b>	<b>PLO 7</b>	<b>PLO 8</b>	<b>PLO 9</b>	<b>PLO10</b>	<b>PLO11</b>	<b>PLO12</b>
<b>Excellent</b>		96%								98%		
<b>Good</b>		2%								0%		
<b>Satisfy</b>		0%								2%		
<b>Fail</b>		2%								0%		



## APPENDICES

### APPENDIX 1 ASSESSMENT RUBRIC

#### Course Assessment

##### A. Assessment Rubric

###### 1) Attitudes/Affective Domain

In this domain, the evaluation of student participation in class includes communication skills, discipline and responsibility. The rubrics used are as follows:

Criteria	Score
Communicate effectively, appreciate others' opinions; always attend the class on time; always submit the assignment on time; and always participate in the completion of group assignment	85 SA 100
Communicate effectively, appreciate others' opinions; 80% of attendance; submit 90% of the assignment; and often participate in the completion of group assignment.	70 SA < 85
Communicate ineffectively, appreciate others' opinions; 75% of attendance; submit the 70% of assignments on time; and participate in the completion of group assignments.	55 SA < 70
Communicate ineffectively, do not appreciate others' opinions; rarely attend the class; rarely submit the assignment; and rarely participates in the completion of group assignment	SA < 55

###### 2) Knowledge/Cognitive Domain

The students' knowledge is assessed through assignments (individual and group) and tests (mid-term and End-term tests).

###### a. Assignment Rubric

The criteria of assignment according to Assignment Rubrics:

No	Aspect	Max. Score
1	<b>Finding the financial data:</b> a. Data collected from reputable source, ie Indonesian Capital Market ( <a href="http://www.idx.co.id">www.idx.co.id</a> ) (Excellent = 3, Good = 2, Fair = 1)	3

	<b>Finding the financial data:</b> b. Financial data is an audited Annual Report for the observed: (Excellent = 3, Good = 2, Fair = 1)	3
2	<b>Calculate data</b> a. Choose the correct formula (Excellent = 3, Good = 2, Fair = 1)	3
	<b>Calculate data</b> b. Correct calculation and result (Excellent = 3, Good = 2, Fair = 1)	3
3	<b>Description of the calculation result</b> Make a description about the calculated result and explain the meaning of the calculation result (Excellent = 3, Good = 2, Fair = 1)	3
4	<b>Conclusion</b> Make a conclusion including a suggestion for a better performance for the company according to the analysis (Excellent = 3, Good = 2, Fair = 1)	3
5	<b>Assignment result paper</b> a. Systematic report (Excellent = 3, Good = 2, Fair = 1)	3
	<b>Assignment result paper</b> b. Language use (Excellent = 3, Good = 2, Fair = 1)	3
	<b>Assignment result paper</b> c. Presentation (Excellent = 3, Good = 2, Fair = 1)	3

**b) Test (mid-term and End-term tests)**

The criteria of mid-term and End-term tests in this course are:

1. The ability to give answers correctly according to the key and rubrics;
2. The ability to provide robust argumentation according to theory;
3. The ability to provide systematic explanations; and
4. The ability to apply the essential concepts in a particular situation comprehensively.

## B. Surabaya State University's Grading System

University students are considered to be competent and pass if at least get 40% of the maximum End-term grade. The End-term grade (NA) is calculated based on the following weight:

Assessment Components	Percentage
Participation (including attitudes/affective)	20%
Assignment	30%
Mid-term test	20%
End-term test	30%

### Scoring Conversion

Scoring Interval (out of 100)	Point	Grade
85 NA 100	4.00	A
80 NA < 85	3.75	A-
75 NA < 80	3.50	B+
70 NA < 75	3.00	B
65 NA < 70	2.75	B-
60 NA < 65	2.50	C+
55 NA < 60	2.00	C
40 NA < 55	1.00	D
0 NA < 40	0	E

## APPENDIX 2 COURSE ACTIVITIES RECORDS

### a. Sample of Student Attendance

1/18/23, 8:45 PM

SIAKAD : Absen



KEMENTERIAN PENDIDIKAN, KEBUDAYAAN,  
RISET DAN TEKNOLOGI  
UNIVERSITAS NEGERI SURABAYA

Jl. Lidah Wetan, Surabaya - 60213  
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#### PRESENSI KULIAH Periode 2018/2019 Gasal

Mata Kuliah : Tari Sunda  
Kelas : 2017A  
Prodi : S1 Pendidikan Seni Drama, Tari Dan Musik

Dosen : Dra. Enie Wahyuning Handayani, M.Si.

No	NIM	Nama Mahasiswa	Pertemuan Ke														
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
			22 Aug 18	29 Aug 18	05 Sep 18	12 Sep 18	19 Sep 18	26 Sep 18	03 Oct 18	10 Oct 18	17 Oct 18	24 Oct 18	31 Oct 18	07 Nov 18	14 Nov 18	21 Nov 18	28 Nov 18
1.	15020134105	SEPTANTI ARININGTYAS	A	A	H	H	H	H	A	H	H	H	H	S	A	H	H
2.	17020134004	DITA ARI SANDI	H	H	H	H	H	I	H	H	H	H	H	H	H	H	H
3.	17020134005	BIMA NEGARA	H	H	H	H	H	H	H	H	H	H	H	A	H	H	93.3 %
4.	17020134008	LINTANG NI LIA SURYA MANDALIKA	H	H	H	H	H	H	H	H	H	H	H	S	H	H	100 %
5.	17020134010	GOLDA NUR AINI	H	H	H	H	H	H	H	H	H	H	H	I	H	H	100 %
6.	17020134011	NUR HALIMA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
7.	17020134013	MASYITOH ZALFA FITRIA POHAN	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
8.	17020134018	NILA AINUN LUTHFIYAH	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
9.	17020134020	VERLINDA EKA SEPTERIA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
10.	17020134022	HANIDAR FEJRI DIAGUSTY	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
11.	17020134027	PREVINIA WINDY VALINDA PUTRI	H	H	H	H	H	H	A	H	H	H	H	A	I	H	86.7 %
12.	17020134028	TRI AJI NUR NUGROHO	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
13.	17020134038	BAYU AGENG RESWANDHA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
14.	17020134045	FIKHI ADIYONO PRAYOGA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
15.	17020134053	YULFIA PUTRI RAHAYU	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
16.	17020134058	KRISTINA AYU PRIYANTI	H	H	H	H	H	A	H	H	H	H	H	H	H	A	86.7 %
17.	17020134062	MOHAMMAD ROBITOH ANSHORI	H	H	H	H	H	H	H	I	H	H	H	H	H	H	100 %
18.	17020134067	DEDY ARLIANSYAH PRABOWO	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
19.	17020134074	MOCHAMAD FAUZI WIHARTO	H	H	H	H	H	A	H	H	H	H	H	H	H	H	93.3 %
20.	17020134075	ANGGRIANI NUR KUMALASARI	H	H	H	H	H	A	H	H	H	H	H	H	H	H	93.3 %
21.	17020134077	SEFTA NOVIA ANGGRAENI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
22.	17020134085	NESTY DINIDA ALFAHMI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
23.	17020134086	DWI ATIKA	H	H	H	H	H	A	H	H	H	H	H	H	H	H	93.3 %
24.	17020134087	SANITA PUTRI TUNGGAL DEWI	H	H	H	H	H	H	A	H	H	H	H	H	H	H	93.3 %
25.	17020134091	DHEA ARISTANTYA	H	H	H	H	H	A	H	H	H	H	H	H	H	H	93.3 %
26.	17020134092	BELLA CRISMANEGARA	H	H	H	A	A	A	A	A	A	A	A	A	A	A	20 %
27.	17020134093	WINDA PERMATA PUTRI	H	H	H	H	A	A	H	H	H	H	H	A	H	H	80 %
28.	17020134097	ARIWIRANTO	H	H	H	H	H	A	H	H	H	H	H	H	H	A	86.7 %
29.	17020134099	KHAFIDHOTUL KHASANAH	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %

Tanda Tangan Dosen / Asisten

## b. Sample of Course Log Book

c.

1/18/23, 8:49 PM

SIAKADU: Cetak Jurnal Perkuliahan



KEMENTERIAN PENDIDIKAN, KEBUDAYAAN, RISET, DAN  
TEKNOLOGI

UNIVERSITAS NEGERI SURABAYA

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F: +6231-8293484  
laman: unesa.ac.id  
email : bakpk@unesa.ac.id

### Aktivitas Perkuliahan

**Nama Matakuliah** : Tari Sunda

**Dosen** : ENIE WAHYUNING HANDAYANI  
(196804241993032002)

**Kelas** : 2017A

**Jadwal & Ruang** : T05.01.01 (13.00 - 14.40) R.

No.	Tanggal	Pertemuan	Topik	Peserta	Status	Dosen
1	22-08-2018	Pertemuan ke 1	Pengetahuan dasar tentang tari Gaya Sunda	28	Terjadwal	Enie Wahyuning Handayani
2	29-08-2018	Pertemuan ke 2	Tari Jaipong Kembang Pulus	28	Terjadwal	Enie Wahyuning Handayani
3	05-09-2018	Pertemuan ke 3	Tari Jaipong Kembang Pulus Ragam Gerak Langkah Incek Main Soder, Geypl	29	Terjadwal	Enie Wahyuning Handayani
4	12-09-2018	Pertemuan ke 4	Tari Jaipong Kembang Pulus Ragam Gerak Selut Gigibris Putar, Selut Lontang Merak Ibing.	28	Terjadwal	Enie Wahyuning Handayani
5	19-09-2018	Pertemuan ke 5	Tari Jaipong Kembang Pulus Ragam Gerak Langkah Keser Gigibris, Pencugan kiri dan Putar Lontang Kepret kanan-Putar Lontang Kepret Kanan.	28	Terjadwal	Enie Wahyuning Handayani
6	26-09-2018	Pertemuan ke 6	Tari Jaipong Kembang Pulus Ragam Langkah Saliyur	20	Terjadwal	Enie Wahyuning Handayani
7	03-10-2018	Pertemuan ke 7	Tari Jaipong Kembang Pulus Ragam Gerak Galeong jedag	25	Terjadwal	Enie Wahyuning Handayani
8	10-10-2018	Pertemuan ke 8	1. Ujian Tengah Semester (UTS)	26	Terjadwal	Enie Wahyuning Handayani
9	17-10-2018	Pertemuan ke 9	Tari Jaipong Kembang Pulus Ragam Gerak Langkah Saliyur	28	Terjadwal	Enie Wahyuning Handayani
10	24-10-2018	Pertemuan ke 10	Tari Jaipong Kembang Pulus Ragam Gerak Lontang Kepret Kanan-Lontang Kepret Kiri	28	Terjadwal	Enie Wahyuning Handayani
11	31-10-2018	Pertemuan ke 11	Tari Jaipong Kembang Pulus Ragam Gerak Selut Putar Kepret Langkah Ngeugeulis 1	28	Terjadwal	Enie Wahyuning Handayani
12	07-11-2018	Pertemuan ke 12	Tari Jaipong Kembang Pulus Ragam Gerak	24	Terjadwal	Enie Wahyuning Handayani

			Selut Putar Kepret Langkah Ngeugeulis 2			
13	<b>14-11-2018</b>	Pertemuan ke 13	Tari Jaipong Kembang Pulus Ragam Gerak Selut Gigibris Putar, Langkah Geyol Kanan, Langkah Geyol Kiri (Dengan Sampur)	25	Terjadwal	Enie Wahyuning Handayani
14	<b>21-11-2018</b>	Pertemuan ke 14	Tari Jaipong Kembang Pulus Ragam Gerak Langkah Ngeugeulis 2	28	Terjadwal	Enie Wahyuning Handayani
15	<b>28-11-2018</b>	Pertemuan ke 15	Tari Jaipong Kembang Pulus Ragam Gerak Olah Incek Main Soder, Putar Sembada	26	Terjadwal	Enie Wahyuning Handayani

## d. Sample of Mid-term Test



### Instrumen Validasi Soal UTS Semester Gasal Tahun 2018/2019

Program Studi	:	SI Pendidikan Seni Drama, Tari dan Musik
Nama Mata Kuliah	:	TARI JAWA TIMUR. ETNIS AREK
Angkatan / Kode Mata Kuliah	:	2018B
Jumlah SKS	:	2 SKS
Dosen Pengampu	:	Dr. Trisakti, M.Si.
Hari dan tanggal pelaksanaan	:	Rabu, 10 Oktober 2018
Alokasi waktu pengerjaan	:	100 menit

Berikan tanda ✓ (controng) pada pilihan Ya/Ada atau Tidak!

No	Uraian	Pilihan	
		Ya/Ada	Tidak
A.	Ketetapanan Umum		
1.	Soal ditulis di atas kertas A4 dengan kertas ber kop surat jurusan/prodi	✓	
2.	Soal ditulis dengan Huruf Times New Roman 12 (spasi 1/1,5menggunakan) / disesuaikan karakteristik mata kuliah	✓	
B.	Identitas Soal		
1.	UTS / UAS semester Genap / Gasal Tahun	✓	
2.	Nama mata kuliah	✓	
3.	Angkatan	✓	
4.	Kode mata kuliah	✓	
5.	Jumlah SKS	✓	
6.	Dosen Pengampu	✓	
7.	Hari dan tanggal pelaksanaan	✓	
8.	Alokasi waktu pengerjaan	✓	
C.	Peraturan Soal		
1.	Perintah/pertunjuk soal/prosedur kinerja	✓	
2.	Kejelasan perintah/pertunjuk pengerjaan soal/prosedur kinerja	✓	
D.	Iki Soal		
1.	Kesesuaian isi soal dengan materi RPS	✓	
2.	Kerumitan soal sesuai dengan urutan materi RPS	✓	
3.	Kesesuaian jumlah soal dengan alokasi waktu	✓	
E.	Bahasa		
1.	Bahasa yang digunakan komunikatif	✓	
2.	Menggunakan istilah-istilah teknis keilmuan	✓	
F.	Penilaian		
1.	Rubrik / kriteria penilaian	✓	
2.	Kunci jawaban / rambu-rambu kunci jawaban (pada lampiran terpisah dan dimungkinkan saja kepada validator)	✓	

Keterangan:

- Tanda ✓) Coret yang tidak perlu ; Instrumen Validasi ditandai RPS ; Validator boleh dilakukan lebih dari satu kali sampai kriteria pilihan semuanya Ya/Ada ; Soal layak untuk digunakan jika semua pilihan dinyatakan Ya/Ada dan tidak dihadang oleh Validator (UPM) ; Soal layak diberikan dengan paraf Validator (UPM) pada bagian bawah kanan tap lembar soal dan slip digunakan ujian serta dianggap oleh dosen pengajar mata kuliah ke laman STAKAD UNESA.
- Soal yang tidak dihadang oleh Validator (UPM) dan diketahui oleh Kena GPM digunakan sebagai contoh jurusan/prodi

Mengetahui,  
Kena GPM PBS

Dr. Trisakti, M.Si.  
NIP. 196509281991032001

Surabaya, 1 Oktober 2018  
Validator (UPM) Jurusan Sendratasik

Dhani Kristiandri, S.Pd, M.Sn.  
NIP. 197903102005011004



=====

**Ujian Tengah Semester Gasal Tahun 2018/2019**

Program Studi	: Pendidikan Sendratasik
Nama mata kuliah	: Tan Jawa Timur Etnik Arek
Angkatan	: 2018
Jumlah SKS	: 2 SKS
Dosen Pengampu	: Dr. Trisakti, M.Si / Drs. Djoko Tuniko, M.Si
Hari dan tanggal pelaksanannya	: Rabu, 10 Oktober 2018
Alokasi waktu pengerjaan	: 100 menit

**Tes Praktek**  
Prosedur:

Lakukan gerak tari Remo Sanggit (gaya Surabaya) dari gerak awal sampai akhir dengan baik.

**Rubrik Penilaian**

No	Kriteria	Bobot	Skor				Jumlah
			1	2	3	4	
1	Wiraga	4					
2	Wirama	3					
3	Wirasa	3					
Jumlah							
Nilai Akhir ( Jumlah :40 ) x 10							

**Keterangan:**

Skor 4 : Gerak dilakukan dengan baik dan tepat

Skor 3 : Gerak dilakukan dengan baik tetapi masih ada yang kurang tepat

Skor 2 : Gerak dilakukan kurang baik dan kurang tepat

Skor 1 : Gerak dilakukan kurang baik dan belum tepat

**Keterangan Kriteria Penilaian**

1. Kriteria Wiraga jika mahasiswa dapat melakukan gerak tari Remo Sanggit mulai dari gerak awal hingga akhir dengan benar (runtut) dan teknik tepat.
2. Kriteria Wirama jika mahasiswa dapat melakukan gerak tari Remo Sanggit mulai dari gerak awal hingga akhir dengan benar (runtut) dan teknik tepat serta tepat dalam irmananya.
3. Wirasa jika mahasiswa dapat melakukan gerak tari Remo Sanggit mulai dari gerak awal hingga akhir dengan benar (runtut), teknik tepat irama tepat dan dilakukan dengan ekspresi yang tepat.

Peror Validator :

## **Sample of End-term Test**

**e. Sample of Student's Answer to Assignment, Mid-term, and End-term Test**

The results of student performance in the form of photo display:



Figure E.1. Taking pictures of performance photos from the Sunda Dance lecture room T11 Building Faculty of Language and Arts, UNESA.