



WORKLOAD ASSESSMENTS

DANCE COMPOSITION



DRAMA, DANCE AND MUSIC STUDY PROGRAMS
FACULTY OF LANGUAGES AND ARTS
SURABAYA STATE UNIVERSITY

ASSESSMENT WORKLOADS

Dance Composition

Academic Year 2018/2019

Coordinator:

Dr. Peni Puspito, M. Hum

Team:

Dr. Peni Puspito, M. Hum
dr. Jajuk Dwi Sasanadjati, M. Hum
Dr. I. Nengah Mariasa
dr. Siluh Made Astini, M.Hum

**DRAMA, DANCE AND MUSIC STUDY PROGRAM
FACULTY OF LANGUAGES AND ARTS
SURABAYA STATE UNIVERSITY**

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Lesson Plan and Course Assessment

 UNESA Universitas Negeri Surabaya	Surabaya State University Faculty of Languages and Arts <<.....>> Study Program					Document Code
Lesson Plans						
COURSE	code	Clusters	credits		Semester	Compilation Date
Dance Composition	<....>	<....>	T=....	P=....	Odd	2018
AUTHORITY ATION		Lesson Plan Developer	Coordinator		Head of Study Program	
		dr. Jajuk Dwi Sasanadjati, M. Hum	Dr. Peni Puspito, M. Hum		Dr. Anik Juwariyah, M.Sc	
Program Learning Outcomes (PLO)	PLO					
	PLO – 2	Appreciative attitude towards the arts of drama, dance and music developers				
	PLOS – 4	Mastering and applying the science of drama, dance, and music, based on their knowledge of study				
	PLOS – 11	Apply the science of creating the arts of drama, dance, and music				
	Course Learning Outcome (CLO)					
	CLOS – 1	Be able to identify the direction and objectives of learning and describe the discourse on choreographic development and explain the boundaries of terminology in construction methods, and identify a series of dance production processes and implement the concept of energy, space and time as the aesthetic elements of dance form				
	CLOS – 2	Able to identify, describe and create themes, top designs, floor designs, line characters, designs and focus as structure in dance and create shape effects from the presence of supporting elements of dance compositions				
	CLOS – 3	Able to make movements on the basis of considering all design elements along with their emotional touch and create movement structures based on considerations of dramatic patterns and dynamics, as well as understanding boundaries of the type and character of the supporting elements of dance compositions and group compositions				
	CLOs – 4	Able to make plans and work concepts up to performing or presenting a dance composition in the form of dance video along with the concept they work on for a minimum of 7 minutes				

Course Description	Mastery of knowledge and skills about creating or the process of cultivating dance both in theory and practice	
Learning Materials/ Topics	1. Knowledge Discourse on the development of choreography, methods of construction, aesthetic elements of dance forms 2. Knowledge of themes, motion design, focus, shape effects from the supporting elements of dance compositions 3. Knowledge of movement structures, dramatic patterns and dynamics, and supporting elements of dance compositions with group compositions 4. Implementation of the planning and concept of the work, by performing or presenting a dance composition in the form of a dance work with a minimum duration of 7 minutes	
References	Primary	1. Hadi, Y Sumandiyo. 2003. <i>Aspek-aspek Dasar Koreografi Kelompok</i>. Yogyakarta: Manthili 2. Hawkins, Alma M. 1990. <i>Mencipta Lewat Tari</i>. Judul asli: Creating Through Dance 3. -----, 2003. <i>Bergerak Menurut Kata Hati: Metoda Baru dalam Mencipta Tari</i>. Judul asli: Moving Within: A New Method for Dance Making 4. Humphrey, Doris. 1983. <i>Seni Menata Tari</i>. Judul asli: The Art of Making Dances 5. Meri, Ia. 1986. <i>Elemen-elemen Dasar Dasar Komposisi Tari</i>. Judul asli: Dances Composition: The Elements 6. Murgiyanto, Sal. 1983. <i>Koreografi: Pengetahuan Dasar Komposisi Tari</i>. Proyek Pengadaan Buku Pendidikan Menengah Kejuruan: Direktorat Pendidikan Menengah Kejuruan, Direktorat Jendral Pendidikan Dasar Menengah, Departemen Pendidikan dan Kebudayaan 7. Smith, Jacqueline. 1985. <i>Komposisi Tari: Sebuah Petunjuk Praktis Bagi Guru</i>. Judul asli: Dance Composition: A Practical Guide for Teachers Dialih bahasakan Ben Suharto, Yogyakarta: Ikalasti Yogyakarta
	Supplementary	-
Lecturer(s)	1. Dr. Peni Puspito, M. Hum 2. dr. Jajuk Dwi Sasanadjati, M. Hum 3. Dr. I. Nengah Mariasa 4. dr. Siluh Made Astini, M.Hum	
Prerequisite		

week	Learning Objectives	Assessment		Learning Activities and Time allowance		Learning Sources	scoring
		Indicators	Criteria/Form/Type	Offline	On line		
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)

1	Identify and understand the direction of learning objectives and discourse choreographic development.	Able to identify and be able to understand the direction of learning objectives and developmental discourse choreography	1. Technique: Oral test Form: List of questions 2. Technique: Writing Test Format: essay Assessment criteria: 4: the description is correct 3: the description is generally correct, there is one aspect the explanation is not appropriate 2: the description is generally correct, there is more than one the explanatory aspect not exactly 1: the description is wrong	Lecture Discussion Question and answer 2 x 50 minutes Based Learning Project (PjBL)/Learning Practice		Reference: Book2, 7 and Videos	10
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2.	Understanding of the steps to create dance works through the construction method	Able to understand the steps to create dance works through the construction method	1. Technique: Oral test Form: List of questions 2. Technique: Writing Test Format: essay Assessment criteria: 4: the description is correct 3: the description is generally correct, there is one aspect the explanation is not appropriate 2: the description is generally correct, there is more than one the explanatory aspect not exactly 1: the description is wrong	Lecture Discussion Question and answer 2 x 50 minutes Learning Project Based (PjBL)/Learning Practice		Reference: Book2, 7 and Videos	5
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3.	Method Understanding Movement Construction As an aesthetic element (energy, space, time), accompanied its application in practice	 able to understand Construction Method  Able to understand Motion As an aesthetic element (energy, space, time), accompanied by its application in practice	Technique: Oral test 1. Form: List of questions 2. Technique: Written Test Format: essay Assessment criteria: 4: the description is correct 3: the description is generally correct, there is one aspect the explanation is not appropriate 2: the description is generally correct, there is more than one the explanatory aspect not exactly 1: the description is wrong Practice test The process of composing the dance The concept of energy, space and time as the aesthetic elements of the dance form. Making motion with awareness of the elemental powers of force, space, and time Construction Method Assessment criteria: 4: movements are performed correctly and appropriate, 3: the movements are generally carried out correctly and precisely, but there is one aspect where the movements are carried out poorly appropriate	Lecture Discussion demonstration Question and answer 2 x 50 minutes Based Learning Project (PjBL)/Practice Learning		Reference: Books 1, 2, 3	5
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			2: the movement is generally done correctly and precisely. however there is more than one movement done incorrectly 1: wrong move				
4.	Punderstand, identify, and select meanings, sources of themes for dance	able to understand, identify, and select understanding, source themes for dance	1. Technique: Oral test Form: List of questions 2. Technique: Writing Test Format: essay Assessment criteria: 4: the description is correct 3: the description is generally correct, there is one aspect the explanation is not appropriate 2: the description is generally correct, there is more than one the explanatory aspect not exactly 1: the description is wrong	Lecture Performance Demonstration Question and answer Discussion 2 x 50 minutes Based Learning Project (PjBL)/Learning Practice		Reference: Books 4 and 5	5

5.	Understanding, knowledge, and mastery of the boundaries of the meaning of floor design, the character of space as a stage, the character of the line as the basic element and the focus as strength. Its application in practice	• Able to understand, knowledge, and master the definition of floor design definition, the character of space as a stage arena • able to understand line character as basic elements and focus as strength,	Technique: Oral test 1. Form: List of questions 2. Technique: Written Test Format: essay Assessment criteria: 4: the description is correct 3: general description true, there is one aspect that the explanation does not appropriate 2: general description	Lecture Performance Demonstration Question and answer Discussion Question and answer 2 x 50 minutes Based Learning Project (PjBL)/Learning Practice		Reference: Books 4 and 5, Videos	5
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		■ Able to apply in practice	true, there is more than one the explanatory aspect not exactly 1: the description is wrong Practice test The process of composing the dance The concept of energy, space and time as the aesthetic elements of the dance form. Making motion with awareness of the elemental powers of force, space, and time Construction Method Assessment criteria: 4: movements are performed correctly and appropriate, 3: the movements are generally carried out correctly and precisely, but there is one aspect where the movements are carried out poorly appropriate 2: the movement is generally done correctly and precisely. however there is more than one movement done incorrectly 1: wrong move				
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6.	understand and identify the boundaries of the definition of top design and top design elements along with their emotional touch, as well as their application in practice	1. Able to understand and identify the limitations of the above design understanding 2. Able to understand and identify top design elements along with their emotional touch, 3. Be able to apply it in practice	1. Practice test: The definition of motion design, making motion on the basis of consideration of the above design elements along with their emotional touch Assessment criteria: 4: movements are performed correctly and appropriate, 3: the movements are generally carried out correctly and precisely, but there is one aspect where the movements are carried out incorrectly 2: the movement is generally done correctly and precisely. however there is more than one movement done incorrectly 1: wrong move	Lecture Performance Demonstration Question and answer Discussion 2 x 50 minutes Based Learning Project (PjBL)/Practice Learning		Reference: Books 4 and 5, Videos	10
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7.	understand and identify the boundaries of the definition of top design and top design elements along with their emotional touch, as well as their application in practice	• Able to understand and identify the limitations of the design definition above • Able to understand and identifying top design elements and their emotional touch, • Be able to apply it in practice	2. Practice test: The definition of motion design, making motion on the basis of consideration of the above design elements along with their emotional touch Assessment criteria: 4: movements are performed correctly and appropriate, 3: movement done	Lecture Performance DemonstrationQuestion and answer Discussion 2 x 50 minutes Based Learning Project (PjBL)/Learning Practice		Reference: Books 4 and 5, Videos	10
			in general correctly and precisely, but there is one aspect that the movement is not quite right 2: the movement is generally done correctly and precisely. however there is more than one movement done incorrectly 1: wrong move				
8.	UTS						

9.	understanding knowledge about the boundaries of the meaning of musical design, musical elements, and musical approaches as dance accompaniment, and their application in practice	■ able to understand knowledge of the boundaries of the notion of music design, ■ Able to understand the elements of music, ■ Able to explain approach to music as a dance accompaniment, ■ As well as being able to apply it in practice	Practice test Dmusical design, musical elements, musical approach as dance accompaniment,, andput it into practice practice Assessment criteria: 4: movements are performed correctly and appropriate, 3: the movements are generally carried out correctly and precisely, but there is one aspect where the movements are carried out incorrectly 2: the movement is generally done correctly and precisely. however there is more than one	Lecture Performance DemonstrationQuestio n and answer Discussion 2 x 50 minutes Based Learning Project (PjBL)/Learning Practice		Reference: Books 4 and 5, Videos	5
			movement is performed incorrectly 1: wrong move				

10.	understanding knowledge about the boundaries of the meaning of musical design, musical elements, and musical approaches as dance accompaniment, and their application in practice	■ able to understand knowledge of the boundaries of the notion of music design, ■ Able to understand the elements of music, ■ Able to explain approach to music as a dance accompaniment, As well as being able to apply it in practice	Practice test Dmusical design, musical elements, musical approach as dance accompaniment,, andput it into practice practice Assessment criteria: 4: movements are performed correctly and appropriate, 3: the movements are generally carried out correctly and precisely, but there is one aspect where the movements are carried out incorrectly 2: the movement is generally done correctly and precisely. however there is more than one movement done incorrectly 1: wrong move	Lecture Performance DemonstrationQuestio n and answer Discussion 2 x 50 minutes Based Learning Project (PjBL)/Learning Practice		Reference: Books 4 and 5, Videos	10
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11.	Understanding, mastery of knowledge about the definition of dramatic design and 2 types of dramatic patterns	■ Able to understand the knowledge of the definition of dramatic design. Able to ■ understand, master the knowledge of types of dramatic patterns ■ Be able to apply it in practice	Practice test The definition of dramatic design and the 2 types of dramatic patterns Assessment criteria: 4: movements are performed correctly and appropriate, 3: the movements are generally carried out correctly and precisely, but there is one aspect where the movements are carried out incorrectly 2: the movement is generally done correctly and precisely. however there is more than one movement done incorrectly 1: wrong move	Lecture Performance DemonstrationQuestion and answer Discussion 2 x 50 minutes Based Learning Project (PjBL)/Learning Practice		Reference: Books 4 and 5, Videos	5
12.	Understanding, mastery of knowledge of dynamic boundaries with types of dynamic patterns, and their application in practice	■ Able to understand the knowledge of dynamics boundaries ■ Be able to identify the types of dynamic patterns, ■ Able to apply it in practice	1. Practice test: dynamic boundaries with types of dynamic patterns, and their application in practice Assessment criteria: 4: movements are performed correctly and appropriate, 3: movements are generally performed correctly and precisely, ,	Lecture Performance DemonstrationQuestion and answerDiscussion Project Based Learning (PjBL)/Learning Practice		Reference: Books 2, 4, 5, 7	5

			but there is one aspect that the movement is not quite right 2: the movement is generally done correctly and precisely. however there is more than one movement done incorrectly 1: wrong move				
13.	Implementation of construction method theory into practice	Capable implementing the theory of construction methods into practice	2. Practice test: Implementation of construction method theory into practice Assessment criteria: 4: movements are performed correctly and appropriate, 3: the movements are generally carried out correctly and precisely, but there is one aspect where the movements are carried out incorrectly 2: the movement is generally done correctly and precisely. however there is more than one movement done incorrectly 1: wrong move	Performance Demonstration Question and answer Discussion 2 x 50 minutes Based Learning Project (PjBL)/Learning Practice		Reference: Books 1, 2, 3, 4, 5, 6, 7	5

14.	Implement motifs by applying dramatic and dynamic designs, as well as understanding the composition of the group	1. Able to implement motifs by applying dramatic and dynamic designs 2. understand group composition	Practice test: Motives by applying dramatic and dynamic designs, as well as composition group Assessment criteria: 4: movements are performed correctly and appropriate, 3: the movements are generally carried out correctly and precisely, but there is one aspect where the movements are carried out incorrectly 2: the movement is generally done correctly and precisely. however there is more than one movement done incorrectly 1: wrong move	Performance DemonstrationQuestion and answerDiscussion 2 x 50 minutes Based Learning Project (PjBL)/Learning Practice		Reference:BR Reference: Books 1, 2, 3, 4, 5, 6, 7	10
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15.	Creative process and mentoring	Able to carry out the creative process	3. Practice test: Carry out the creative process Assessment criteria: 4: movements are performed correctly and appropriate, 3: the movements are generally carried out correctly and precisely, but there is one aspect where the movements are carried out incorrectly 2: movement done	Performance Demonstration Question and answer Discussion 2 x 50 minutes Based Learning Project (PjBL)/Learning Practice		Reference: Books 1, 2, 3, 4, 5, 6, 7	10
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			in general correctly and precisely. however there is more than one movement done incorrectly 1: wrong move				
16.	UAS						

ASSESSMENT OF PROGRAM LEARNING OUTCOMES (PLO)

COURSE : Dance Composition
CREDIT : 2
STUDY PROGRAMS: Education in Drama, Dance, and Music
PERIOD : 2019/2020(2)
CLASS : 2018A, 2018B, & 2018C
PARTICIPANTS : 55

LEARNING OUTCOMES PROGRAM

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

PLO 4 Mastering and applying knowledge of the arts of drama, dance and music, based on the knowledge of the study PLO 11 Applying the science of creating the arts of drama, dance and music

COURSE LEARNING OUTCOMES

Be able to identify the direction and objectives of learning and describe the discourse on choreography development as well

Able to identify, describe and create themes, top designs, floor designs, character lines, design and focus

Able to make motion structures based on consideration of dramatic patterns and dynamics, and understand the boundaries of types

Able to make plans and work concepts and able to perform or present a dance composition

CLO-PLO CORRELATIONS

	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10	PLO11	PLO12
CLO1		V		V								
CLO2		V		V								V
CLO3		V		V								V
CLO4		V		V								V

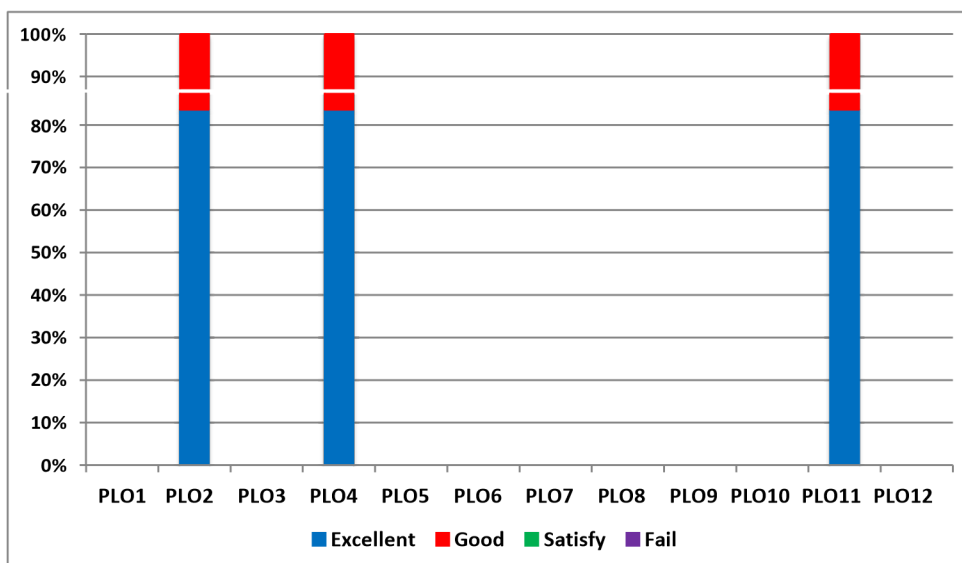
PLAN ASSESSMENT

	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10	PLO11	PLO12
CLO1		Assign mind, Mid-semester test, Finals semester er test		Assign mind, Mid-semester test, Finals semester er test							Assign mind, Mid-semester test, Finals semester er test	
CLO2		Assign mind, Mid-semester test, Finals semester er test		Assign mind, Mid-semester test, Finals semester er test							Assign mind, Mid-semester test, Finals semester er test	

CLO3		Assignm sesnighn, A		Assignm sesnighn, A							Assignm sesnighn, A	
CLO4		mind,		mind,							mind,	

STUDENTS' PERFORMANCE

	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10	PLO11	PLO12
Excellent		84%		84%							84%	
good		16%		16%							16%	
Satisfy		0%		0%							0%	
File		0%		0%							0%	



STUDY PROGRAM S1 Education in Drama, Dance and Music

LIST OF STUDENT VALUE

Course Subject: Dance Composition

Class : 2017C

Academic Year: 2018/2019 Even

original data :



Information :

1. The value components that are filled in are only: Part, Assignments, UTS and UAS
2. Students' UAS scores with attendance below 73.3% (columns in red) will not be stored
3. Do not change anything in this document except for point number one above.
4. PPTI / BAAK does not accept grade files to be uploaded. The process of uploading grades is carried out by the lecturer concerned.

No	NIM	Student name	Force	Presence	Part	Task	UTS	UAS	NA	Alphabet	Use
1	17020134004	DITA ARI SANDI	2017	100%	94	90	64	88	85	A	1
2	17020134005	BIMA COUNTRY	2017	86.67%	87	88	56	88	81.4	A-	1
3	17020134009	RETNO AYU MAYANGSARI	2017	100%	93	87	68	89	85	A	1
4	17020134017	SISTER ESTEVINORA LOURENS	2017	100%	86	86	58	85	80,1	A-	1

5	17020134020	VERLINDA EKA SEPTERIA	2017	100%	84	80	60	85	78.3	B+	1
6	17020134021	MILA PRANESTI	2017	100%	91	90	64	95	86.5	A	1
7	17020134026	FIRYAL NABILASARI	2017	100%	91	80	78	85	83.3	A-	1
8	17020134035	RIZKIA INAYATUL MUKARROMAH	2017	93.33%	84	84	63	86	80.4	A-	1
9	17020134040	ANATSA SIYADAH	2017	100%	90	81	58	83	78.8	B+	1
10	17020134041	NABILLA NUR KASIH KUSUMA PRINCESS	2017	100%	91	82	56	87	80,1	A-	1
11	17020134045	FIKHI ADIYONO PRAYOGA	2017	100%	93	85	54	86	80.7	A-	1
12	17020134059	DELLA AYIS AROMA	2017	100%	93	89	73	92	87.5	A	1
13	17020134060	DESI RANI EKA PUTRI	2017	100%	88	87	50	88	80,1	A-	1
14	17020134065	YUDHITA PRINCESS HAPSARI	2017	93.33%	87	87	54	86	80,1	A-	1
15	17020134075	ANGGRIANI NUR KUMALASARI	2017	93.33%	85	88	53	87	80,1	A-	1
16	17020134076	SELVI ERTINA	2017	93.33%	80	80	55	80	75	B+	1
17	17020134086	DWI ATIKA	2017	93.33%	82	88	40	87	76.9	B+	1
18	17020134091	DHEA ARISTANYA	2017	93.33%	85	83	64	85	80,2	A-	1
19	17020134092	BELLA CRISMANEGARA	2017	60%	5	5	5	0	3,5	E	1
20	17020134099	KHAFIDHOTUL KHASANAH	2017	93.33%	94	90	62	90	85,2	A	1



KEMENTERIAN PENDIDIKAN, KEBUDAYAAN, RISET, DAN TEKNOLOGI
RESEARCH CH
UNIVERSITAS NEGERI SURABAYA
SURABAYA STATE UNIVERSITY

Kampus Ketintang
Jalan Ketintang, Surabaya 60231
Q: +6231-8293484
F: +6231-8293484
page: unesa.ac.id
email : bakpk@unesa.ac.id

Lecture Activities

Subject Name : Dance Composition
Nama Matakuliah

Dosen :
Lecturer : JAJUK DWI SASANADJATI
(196705111992022001)

Kelas : 2017C

Jadwal & Ruang
Schedule & Space : T11.03.03 (13.00 - 14.40) R.

No.	Date	Meeting	Topic	Participant	Status	Lecturer
1	20-01-2019 01-30-2019	1st meeting	- MK basic competence and learning method Understanding composition Appreciation of dance works	19	scheduled	Jajuk Dwi Sasanadjati
2	06-02-2019 06-02-2019	2nd meeting	1. Limitation of terms in the method of construction 2. The series of dance production processes	20	scheduled	Jajuk Dwi Sasanadjati
3	13-02-2019 02-13-2019	3rd meeting	1. The process of making the dance 2. The concept of energy, space and time as the aesthetic elements of dance form 3. Making movements with awareness of the power of the elements of energy, space and time Method Construction	19	scheduled	Jajuk Dwi Sasanadjati
4	20-02-2019 20-02-2019	4th meeting	1. Limitation of the meaning of the theme in dance 2. Identifying the source of the theme 3. Selecting a suitable theme for the dance	18	scheduled	Jajuk Dwi Sasanadjati

5	27-02-2019 27-02-2019	5th meeting	1. Knowledge of the limits of understanding floor design 2. Knowledge of the character of space as a stage arena 3. Line character knowledge as a basic element 4. Knowledge of focus as strength 5. Knowledge of floor patterns with awareness builds focus	18	scheduled	Jajuk Dwi Sasanadjati
6	06-03-2019 06-03-2019	6th meeting	1. Understand the limitations of the above definition of design 2. Identify top design elements along with their emotional touch 3. Make motion based on the consideration of top design elements along with their emotional touch	20	scheduled	Jajuk Dwi Sasanadjati
7	13-03-2019 03-13-2019	7th meeting	- Understand the limitations of the notion of design above - Identify top design elements with their emotional touch - Make motion on the basis of consideration of the elements top design along with emotional touch	18	scheduled	Jajuk Dwi Sasanadjati

8	20-03-2019 20-03-2019	8th meeting	- Discourse on the development of choreography - Steps to create dance works through the construction method - Motion As an aesthetic element (energy, space, time) - Theme resources for dance - Floor design, character space as a stage arena - Line character as the basic element and focus as the strength of the top design - Elements of the top design along with a touch of emotion	20	scheduled	Jajuk Dwi Sasanadjati
9	27-03-2019 27-03-2019	9th meeting	1. Knowledge of the limits of understanding music design 2. Knowledge of musical elements 3. Knowledge of the musical approach as a dance accompaniment 4. Making moves with an awareness approach to music as an accompaniment dance	15	scheduled	Jajuk Dwi Sasanadjati
10	03-04-2019 03-04-2019	10th meeting	1. Knowledge of the limits of understanding music design 2. Knowledge about musical elements 3. Knowledge of the musical approach as a dance accompaniment 4. Make motion with awareness approach music as accompaniment dance	20	scheduled	Jajuk Dwi Sasanadjati
			musical elements 3. Knowledge of the musical approach as a dance accompaniment 4. Make motion with awareness approach music as accompaniment dance			

11	04-12-2019 12-04-2019	11th meeting	- Knowledge of the definition of dramatic design - definition - Knowledge of 2 types of dramatic patterns Deep application practice	20	Change	Jajuk Dwi Sasanadjati
12	04-12-2019 19-04-2019	12th meeting	- Knowledge of dynamic - boundaries - Types of dynamic patterns, Practice on dynamic patterns	20	Change	Jajuk Dwi Sasanadjati
13	24-04-2019 24-04-2019	13th meeting	Looking for and making motives (movement with all its elements) by construction method	19	scheduled	Jajuk Dwi Sasanadjati
14	03-05-2019 03-05-2019	14th meeting	Look for motifs by applying dramatic and dynamic designs	19	Change	Jajuk Dwi Sasanadjati
15	08-05-2019 08-05-2019	15th meeting	- Supporting elements of dance composition and composition group - Types and characters of supporting elements of dance composition and group composition - The shape effect of the presence of supporting elements	19	scheduled	Jajuk Dwi Sasanadjati



KEMENTERIAN PENDIDIKAN, KEBUDAYAAN,
RISET DAN TEKNOLOGI
UNIVERSITAS NEGERI SURABAYA
SURABAYA STATE UNIVERSITY

Jl. Tongue Wetan, Surabaya - 60213
Phone : +6231-99424932
facsimile : +6231-99424932
e-mail : bakpk@unesa.ac.id

PRESENSI KULIAH
PERIOD PRESENCE
Period 2018/2019 Even

Mata Kuliah : Komposisi Tari
Kelas : 2017C
Prodi : S1 Education in Drama, Dance and Music
progra
m

Dosen : dr. Jajuk Dwi Sasanadjati, M.Hum.

No	NIM	Student name	Meeting to															%
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	
			30 Jan 19	06 Feb 19	13 Feb 19	20 Feb 19	27 Feb 19	06 Mar 19	13 Mar 19	20 Mar 19	27 Mar 19	03 Apr 19	12 Apr 19	19 Apr 19	24 Apr 19	03 May 19	08 May 19	
1.	17020134004	DITA ARI SANDI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
2.	17020134005	BIMA COUNTRY	H	H	H	A	H	H	H	H	A	H	H	H	H	H	H	86.7 %
3.	17020134009	RETNO AYU MAYANGSARI	H	H	H	S	H	H	H	H	H	H	H	H	H	H	H	100 %
4.	17020134017	SISTER ESTEVINORA LOURENS	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
5.	17020134020	SISTER ESTEVINORA LOURENS	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
6.	17020134021	VERLINDA EKA SEPTERIA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
7.	17020134026	MILA PRANESTI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
8.	17020134035	MILA PRANESTI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	93.3 %
9.	17020134040	FIRYAL NABILASARI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
10.	17020134041	RIZKIA INAYATUL MUKARROMAH	H	H	A	H	H	H	H	H	H	H	H	H	H	H	H	100 %
11.	17020134045	RIZKIA INAYATUL MUKARROMAH	H	H	A	H	H	H	H	H	H	H	H	H	H	H	H	100 %
12.	17020134059	ANATSA SIYADAH	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
13.	17020134060	NABILLA NUR KASIH KUSUMA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
14.	17020134065	PRINCESS																93.3 %
15.	17020134075	FIKHI ADIYONO PRAYOGA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	93.3 %
16.	17020134076	DELLA AYIS AROMA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	93.3 %
17.	17020134086	DELLA AYIS AROMA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	93.3 %
18.	17020134091	DESI RANI EKA PUTRI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	93.3 %
19.	17020134092	YUDHITA PRINCESS HAPSARI	H	H	H	H	H	H	H	H	A	H	H	H	H	H	H	60 %
20.	17020134099	ANGGRIANI NUR KUMALASARI	H	H	H	H	A	H	H	H	H	H	H	H	H	H	H	93.3 %
		SELVI ERTINA	A	H	H	H	H	H	H	H	H	H	H	H	H	H	H	
		DWI ATIKA	H	H	H	H	H	H	H	H	A	H	H	H	H	H	H	
		DHEA ARISTANYA	H	H	H	H	H	H	A	H	H	H	H	H	H	H	H	
		BELLA CRISMANEGARA	H	H	H	H	A	H	A	H	A	H	H	H	A	A	A	
		KHAFIDHOTUL KHASANAH	H	H	H	H	H	H	H	H	A	H	H	H	H	H	H	
Lecturer / Assistant Signature																		



QUALITY ASSURANCE Cluster

2018/2019 Even Semester UAS Problem Validation Instrument

Study program : S1 Education in Drama, Dance and Music
 Course Name : DANCE COMPOSITION
 Class / Course Code : 2017C
 Number of credits : 2 credits
 Supporting lecturer : Dr. Jajuk Dwi Sasanadjati, M.Hum.
 Implementation day and date : Wednesday, May 29 2019
 Work time allocation : 100 minutes

Put a √ (tick) on the Yes/Yes or No option!

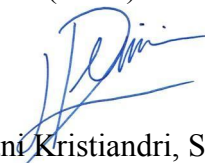
No	Description	Choice	
		Yes, here	No t
A	General requirements		
1.	The questions are written on A4 paper with letterhead for the department/study program	√	
2.	About written with Alphabet Times New Romance 12 (space 1/1.5/adjust) / according to the characteristics of the course	√	
B	Question Identity		
1.	UTS / UAS Even / Odd Semester Year	√	
2.	Course name	√	
3.	Force	√	
4.		√	
5.	Number of credits	√	
6.	Supporting lecturer	√	
7.	Implementation day and date	√	
8.	Work time allocation	√	
C	Question Instructions		
1.	Command/instruction questions/performance procedures	√	
2.	Clarity of orders/instructions for working on questions/performance procedures	√	
D	Question Contents		

1.	The suitability of the contents of the questions with the RPS material	√	
2.		√	
	is in accordance with the order of the RPS material		
3.	The suitability of the number of questions with the time allocation	√	
E. Language			
1.	The language used is communicative	√	
2.	Using scientific technical terms	√	
F. Evaluation			
1.	Rubric / assessment criteria	√	
2.	Answer key / answer key signs (in a separate attachment and just show it to the validator)	√	

Information:

- Mark *) Cross out unnecessary ; Validation Instrument attached with SLP; Validation may be carried out more than once until all of the selection criteria are Yes/Yes; The question is suitable for use if all choices are stated Yes/No and have been signed by the Validator (UPM); The questions deserve validation with the validator's initials (UPM) at the bottom right of each question sheet and are ready to be used for exams and uploaded by the course lecturer to the UNESA SIAKAD page.
- Questions that have been signed by the Validator (UPM)

Surabaya, 2 May 2019
Validator (UPM) Sendratasik Department



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



MINISTRY OF RESEARCH,
TECHNOLOGY, AND HIGHER
EDUCATION SURABAYA STATE
UNIVERSITY FACULTY OF
LANGUAGES AND ART
SENDERATASIK DEPARTMENT

**SENDERATASIK
EDUCATION STUDY PROGRAM**

Lidah Wetan Campus Surabaya T/F:
+62.31.7522876 info@fbs.unesa.ac.id www.fbs.unesa.ac.id

2018/2019 Even Semester Final Examination

Course name : Dance Composition
Force : 2017
Course code :
Number of credits : 2 credits
Supporting lecturer : Dr. Jajuk Dwi Sasanadjati, M.Hum.
Implementation day and date :
Work time allocation : 100 minutes

Instructions/questions/performance procedures:

- a. Carry out the stages of the activity process from making the concept of work, carrying out the creative process, performing, to compiling reports properly.
- b. Do this stage of the dance work process for half a semester (eight meetings).
- c. Carry out the creative process by paying attention to the study of the basic theory of dance composition that has been discussed in class
- d. Look for various references and other sources to support the realization of the idea of the work that you have.
- e. Use all your potential both theoretically and practically in the creation of dance.
- f. The duration of the presentation of the work is not less than 5 minutes and not more than 7 minutes.
- g. Present all the elements that support the aesthetic elements in your work.

About

1. Make a single dance work concept with a minimum duration of 7 minutes.
2. Process your single dance concept in the form of activities so as to produce a dance work (dance composition) in accordance with the ideas you have.
3. Present your work in a staging activity and adapt it to your ideas.
4. Make a report of your work in written form.

Have a great time doing it

Assessment rubric

No	Criteria	Weight	Score				Amount
			1	2	3	4	
1	Create a single dance concept	20					
2	Carry out creative process activities	40					
3	Presenting works in the form of staging	30					
4	Make a report	10					
Amount							
Final Value: Final score x 100 : 10 =							
Max Score							

Information:**1. Create a Single Dance Concept**

Score 4: The concept as a whole can describe the contents of the idea written coherently and complete with supporting elements, using standard language.

Score 3: The concept as a whole can describe the contents of the idea but has not been written in a coherent and complete way, using standard language.

Score 2: The concept cannot fully describe the contents of the idea, but it has been written in a coherent and complete way, using standard language.

Score 1: The concept is not fully able to describe the contents of the idea, and has not been written in a coherent and complete way, using standard language.

2. Carry out Creative Process Activities

Score 4: Expressing ideas in a consistent and disciplined creative process, and applying various theoretical studies on dance composition very well.

Score 3: Expressing ideas in a consistent and disciplined creative process, and applying various theoretical studies on dance composition well

Score 2: Expressing ideas in a consistent and disciplined creative process, and applying various theoretical studies on dance composition quite well

Score 1: Expressing ideas in a consistent and disciplined creative process, and applying various theoretical studies on dance composition poorly.

3. Presenting Works in the Form of Performances

Score 4: Producing a dance work (dance composition) that fits the concept well, and is presented in a serious performance

Score 3: Producing a dance work (dance composition) that fits the concept well, but is not presented in a serious performance

Score 2: Producing a dance work (dance composition) that does not fit the concept well, but is presented in a serious performance

Score 1: Producing a dance work (dance composition) that fits the concept poorly, and presents it in a performance with less seriousness

4. Making Reports

Score 4: Make a creative process report that is coherent, systematic and uses standard Indonesian very well.

Score 3: Make a creative process report that is coherent, systematic and uses standard Indonesian well.

Score 2: Make a creative process report that is coherent, systematic and uses standard Indonesian quite well.

Score 1: Makes a creative process report that is coherent, systematic and uses standard Indonesian not well.

Validator initials





MINISTRY OF
RESEARCH,
TECHNOLOGY, AND
HIGHER EDUCATION

FACULTY OF
LANGUAGES AND
ART QUALITY
ASSURANCE Cluster

SURABAYA STATE
UNIVERSITY

Lidah Wetan Campus Surabaya T/F:
+62.31.7522876 info@fbs.unesa.ac.id www.fbs.unesa.ac.id

Validation Instrument for 2018/2019 Even Semester UTS Questions

Study program : S1 Education in Drama, Dance and Music
Course Name : DANCE COMPOSITION
Class / Course Code : 2017C
Number of credits : 2 credits
Supporting lecturer : Dr. Jajuk Dwi Sasanadjati, M.Hum.
Implementation day and date: Wednesday, March 20, 2019
Work time allocation : 100 minutes

Put a √ (tick) on the Yes/Yes or No option!

No	Description	Choice	
		Yes, here	No t
A	General requirements		
1.	The questions are written on A4 paper with letterhead for the department/study program	√	
2.	About written with Alphabet Times New Romance 12 (space 1/1.5/adjust) / according to the characteristics of the course	√	
B	Question Identity		
1.	UTS / UAS Even / Odd Semester Year	√	
2.	Course name	√	
3.	Force	√	
4.		√	
5.	Number of credits	√	
6.	Supporting lecturer	√	
7.	Implementation day and date	√	
8.	Work time allocation	√	
C	Question Instructions		
1.	Command/instruction questions/performance procedures	√	
2.	Clarity of orders/instructions for working on questions/performance procedures	√	

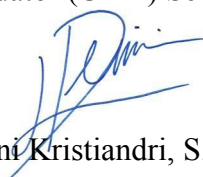
D. Question Contents		
1. The suitability of the contents of the questions with the RPS material	√	
2. _____ _____	√	
is in accordance with the order of the RPS material		
3. The suitability of the number of questions with the time allocation	√	
E. Language		
1. The language used is communicative	√	
2. Using scientific technical terms	√	
F. Evaluation		
1. Rubric / assessment criteria	√	
2. Answer key / answer key signs (in a separate attachment and just show it to the validator)	√	

Information:

- Mark *) Cross out unnecessary ; Validation Instrument attached with SLP; Validation may be carried out more than once until all of the selection criteria are Yes/Yes; The question is suitable for use if all choices are stated Yes/No and have been signed by the Validator (UPM); The questions deserve validation with the validator's initials (UPM) at the bottom right of each question sheet and are ready to be used for exams and uploaded by the course lecturer to the UNESA SIAKAD page.
- Questions that have been signed by the Validator (UPM)

Surabaya, March 4 2019

Validator (UPM) Sendratasik Department



Dhani Kristiandri, S.Pd, M.Sn.

NIP. 197903102005011004



MINISTRY OF RESEARCH,
TECHNOLOGY, AND HIGHER
EDUCATION SURABAYA STATE
UNIVERSITY FACULTY OF
LANGUAGES AND ART
SENDRATASIK DEPARTMENT

SENDRATASIK EDUCATION STUDY PROGRAM

Lidah Wetan Campus Surabaya T/F:
+62.31.7522876 info@fbs.unesa.ac.id www.fbs.unesa.ac.id

Mid Semester Exams 2018/2019

Course name : Dance Composition
Force : 2017
Course code :
Number of credits : 2 credits
Supporting lecturer : Dr. Jajuk Dwi Sasanadjati, M.Hum.
Implementation day and date :
Work time allocation : 100 minutes

Instructions/questions/performance procedures:

- Prepare the stationery you use to work on the questions, and keep all reference books and cell phones in your bag.
- Pray before working on the problem.
- Write your identity (name, registration number) on the answer sheet provided.
- Give a number to your answer, and work on the problem independently.

About

- What is the difference between dance composition and choreography? Why does this term appear in the world of dance?
- Why does a choreographer (artist) want to create dance? State your opinion!
- Explain the relationship between the Dance Composition course and character education!
Also mention the characters that can be built through Dance Composition.
- In your opinion, how is the creative process in creating dance?
- What is the difference between dynamic and dramatic design? Give an example!
- Name and explain Alma M Hawkins' theory of the principle of motion.
- What can influence the success of a dance composition? Name and explain!
- Mention and explain the principles of composition that you know!
- What is the theme, title, and synopsis? Make a theme, title, and synopsis according to the work you are doing!

Have a great time doing it

Assessment rubric

No	Criteria	Weight	Score				Amount
			1	2	3	4	
1	What is the difference between dance composition and choreography? Why does this term appear in the world of dance?						
2	Why does a choreographer (artist) want to create dance? State your opinion!						
3	Explain the relationship between the Dance Composition course and character education! Mention also the characters that can be built through Dance Composition.						
4	In your opinion, how is the creative process in creating dance?						
5	What is the difference between dynamic and dramatic design? Give an example!						
6	Name and explain Alma M Hawkins' theory of the principle of motion.						
7	What can influence the success of a dance composition? Name and explain!						
8	Mention and explain the principles of composition that you know!						
9	What is the theme, title, and synopsis? Make a theme, title, and synopsis according to the work you are doing!						
Amount							
Final Score: Final score x 100							
36							

Information:

Score 4: Describes the answers very well, precisely, completely, using good Indonesian; Score 3: Describes answers well, precisely, completely, using good Indonesian; Score 2: Describes the answers quite well, precisely, completely, using good Indonesian; Score 1: Describing answers that are not good, precise, complete, using good Indonesian.

Validator initials

A handwritten signature in blue ink, appearing to be 'J. Kim', is written over a light blue grid background.