

WORKLOAD LEARNING TEORY

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

WORKLOAD ASSESSMENTS

Learning Theory

Academic Year 2018/2019

Coordinator:

Prof. Dr. Warih Handayaniingrum, M.Pd

Teams:

Prof. Dr. Warih Handayaniingrum, M.Pd
Dr. Setyo Yanuartuti

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

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A. Lesson Plan and Course Assessment

 UNESA Universitas Negeri Surabaya	State University of Surabaya Faculty of Languages and Arts Sendratasik Study Program					Document Code
Lesson Plans						
COURSE	code	Clusters	credits		Semester	Compilation Date
Learning Theory	<....>	<....>	T=....	P=....	Odds	2018
AUTHORIZATION	Lesson Plan Developer		Coordinator		Head of Study Program	
	Prof. Dr. Warih Handyaningrum, M.Pd		Dr. Setyo Yanuartuti, M.Sc		Dr. Anik Juwariyah, M.Sc	
Learning Outcome Program (PLO)	PLO					
	PLO - 1	Responsibility and discipline in making decisions in groups or independently				
	PLOS - 9	Able to develop learning tools for drama, dance, and music by utilizing ICT				
	CLOS - 1	Have a responsible, disciplined and honest attitude in applying the theory of learning the arts of drama, dance and music				
	CLOS - 2	Utilizing learning resources and ICT to support understanding and mastery of learning theory and learning of arts in general the arts of drama, dance and music in particular.				
	CLOS - 3	Have the skills to analyze the theory of learning the arts of drama, dance and music				
CLOs - 4	Having knowledge about learning theory and learning the arts of drama, dance and music and simulating it in front of the class					
Course Descriptions	Mastery of knowledge of learning theory and art learning, especially drama, dance and music					

Learning Materials/ Topics	<ol style="list-style-type: none"> 1. The essence of the theory of Learning Arts 2. The purpose and scope of the theory of learning art 3. The essence of learning 4. Study concept 5. The concept of learning Behaviorism: Ivan Pavlow, Edward Lee Thorndike, Burrhus Frederic Skinner, Edwin R. Gutrie, and Clark Hu;; <ul style="list-style-type: none"> ● Cognitive theory concept ● Gestalt theory ● Model of managing information ● The tiered model manages information ● Connectionism: Another alternative to the Three-store-Model 6. Constructivism concept 7. The concept of learning humanism 8. Learning according to Ki Hajar Dewantara 9. Multiple Intelligence
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References	Primary	Reference <ol style="list-style-type: none"> 1. Bahruddin and Esa Nur Wahyuni2007.<i>Learning Theory and Learning</i>. Yogyakarta: Ar-ruzz Media 2. Aunurrahman,2009.<i>Learning and Learning</i>. Bandung: Alfabeta 3. Dimiyati and Mujiono,2009.<i>Learning and Learning</i>. Jakarta: Rineka Cipta 4. Juju Masunah and Tati Narawati,2003.<i>Arts and Arts Education</i>. Bandung: P4ST UPI 5. Tjetjep Rohendi Rohidi,2016.<i>Art Education: Issues and Paradigm</i>. Semarang 6. Yayah Khisbiyah and Atiqa Sabardila (ed),2004.<i>Art Appreciation Education</i>. Surakarta: Center for the Study of Culture Social Change 7. Longman, Addisson Wesley,2001.<i>A Taxonomy for Learning, Teaching, and Assessing</i> 8.
	Supplementary	-

Lecturer(s) Prof. Dr. Warih Handayani, M.Pd and Dr. Setyo Yanuartuti

Prerequisite There isn't any

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

1	Deliver lecture contracts and introductions Understand the nature, purpose and scope of art learning theory	1. Analyze the essence of art learning theory 3. Describe the purpose and scope of art learning theory	Score 4 = if all answers are correct and logical Score 3 = if most of the answers are correct and logical Score 2 = if a small number of answers are correct and logical score 1 = if there are no correct and illogical answers	Direct learning and discussions		References 1 and 2	
2.	Demonstrating the basic movements and transitional movements of Sanggit's son Remo dance	1. Demonstrating the basic movements of Sanggit's son Remo dance. 2. Demonstrating the transitional movement of Sanggit's son Remo dance	Practice test of the basic movements and transitional movements of Sanggit's son Remo dance Assessment criteria: 4: the movement is done correctly and precisely, according to the count, rhythm, and musical accompaniment. 3: the movement is done in general correctly and precisely, according to the count, rhythm, and musical accompaniment, 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	Demonstration, Drill, Question and answer 2 x 50 Minutes Problem-based learning (PBM)		References: numbers 2, 3, and 5.	5

			<p>accompaniment. but there is more than one move that is done incorrectly 1: wrong move</p>				
3.	<p>Demonstrating the movement in the movement group Aearly / budhalan dance Remo son of Sanggit</p>	<p>Demonstrating the movement group Aearly / budhalan, namely: lampah act lombo, adeg, gedruk lombo - rangkep, iket, ulap - ulap swab, iket - sabetan, lampah follow lombo, ulap - ulap swab gejugan turn left.</p>	<p>Practical tests: movement group Aearly / budhalan</p> <p>Assessment criteria: 4: the movement is done correctly and precisely, according to the count, rhythm, and musical accompaniment. 3: the movement is done in general correctly and precisely, according to the count, rhythm, and musical accompaniment, 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</p>	<p>Demonstrations Drills Questions and answers</p> <p>2 x 50 minutes</p> <p>Problem-based learning (PBM)</p>		<p>References: numbers 2, 3, and 5.</p>	5

4.	Demonstrating the movement in movement group Bcore/ now	Demonstrating the movement in movement group Bcore / present, namely: <i>kipatan sampur – selut, gedrugan lombo, ogek stomach – ngedewa, ulap – ulap, iket, penthangan ukel remo, Ceklek'an – kipatan sampur, miwir sampur – gedrugan lombo, iket sabetan</i>	Practice test: movement group B core / now Assessment criteria: 4: the movement is done correctly and precisely, according to the count, rhythm, and musical accompaniment. 3: the movement is done in general correctly and precisely, according to the count, rhythm, and musical accompaniment, 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	Demonstrations Drills Questions and answers 2 x 50 minutes Problem-based learning (PBM)		References: numbers 2, 3, and 5.	5
5.	Demonstrating the movement in the movement group Cthe end/remo dance performance of the son of Sanggit	Demonstrating the movement in the final C movement group / rehearsalthe Remo son of Sanggit dance, namely: right sky earth, iket sabetan, front middle earth earth, iket - tanp, follow lenggang lombo.	Practical tests: movement group Cend/ replay Assessment criteria: 4: the movement is done correctly and precisely, according to the count, rhythm, and musical	Demonstrations Drills Questions and answers 2 x 50 minutes Problem-based		References: numbers 2, 3, and 5.	5

			<p>accompaniment.</p> <p>3: the movement is done in general correctly and precisely, according to the count, rhythm, and musical accompaniment, 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>	learning (PBM)			
6.	Demonstrating makeup and dance outfits for Remo Sanggit	<ol style="list-style-type: none"> 1. Demonstrating the make-up of the Remo son of Sanggit dance, covering the makeup of the parts: eyebrows, sideburns, mustaches, jaws, and make-up. 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>1. Practical tests: Remo son Sanggit'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>Demonstrations</p> <p>Drills</p> <p>Questions and answers</p> <p>Discussion</p> <p>2 x 50 minutes</p> <p>Learning Problem Based (PBM)</p> <p>Classical brainstorming and ideas</p>		Reference no. 2, 3, and 5	10

			<p>1: makeup demonstration done wrong</p> <p>2. Practical tests: Son Sanggit's Remo dance fashion</p> <p>Assessment criteria: 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 incorrectly</p> <p>1: fashion demonstration wrong</p>				
7.	Demonstrating the dance movements of Remo son of Sanggit as a whole, including movements of groups A, B, and C	Demonstrating the dance movements of the Remo son of Sanggit as a whole, including the movements of groups A, B, and C. The movements are carried out with precise and correct forms, techniques, adjusting the count, rhythm and accompaniment to music.	<p>Practical tests: the dance movements of the Remo son of Sanggit as a whole, including the movements of groups A, B, and C. The movements are carried out with precise and correct forms, techniques, adjusting the count, rhythm and accompaniment of music.</p> <p>Assessment criteria: 4: demonstration of movements is carried out</p>	<p>Demonstrations Drills Questions and answers Discussion</p> <p>2 x 50 minutes</p> <p>Learning Problem Based (PBM)</p>		Reference no. 2, 3, and 5	10

			<p>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, the technique is precise and correct, adjusting the count, rhythm and musical accompaniment. , but there is more than one movement done incorrectly and correctly</p> <p>1: a demonstration of the wrong movement, both in form, technique and wrong in the count, rhythm and music accompaniment</p>				
8.	UTS						

9.	Explaining the background, synopsis, and structure of the movement in the Beskalan Puteri dance group (starting/opening A. motion, B core/current movement, final/ closing C motion)	<ol style="list-style-type: none"> 1. Explaining the background of the Beskalan Puteri dance 2. Explaining the synopsis of the Beskalan Puteri dance 3. Mention the structural movements in the Beskalan Puteri dance group (starting/opening A. motion, core B movement/current, final C motion/closing) 	<ol style="list-style-type: none"> 1. Technique: Oral test Format: Question list 2. Technique: Written Test Format: essay <p>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</p>	<p>Discussion Drills Questions and answers</p> <p>2 x 50 minutes</p> <p>Problem-based learning (PBM)</p>		References: numbers 2, 3, 4, and 5.	5
10.	Demonstrating basic movements, transitional movements, and group A movements/beginning of the Beskalan Puteri dance, the Beskalan Puteri dance	<ol style="list-style-type: none"> 1. Demonstrating the basic movements of the Beskalan Puteri dance 2. Demonstrating the transitional movement of the Beskalan Puteri dance 3. Demonstrating the movement group A/beginning of the Beskalan Puteri dance, including: <i>Trisik kebyok – kebyak sampur</i> the direction of the intersection, tanjak gejugan, lampah gejug lenggut, gedrug sign, slash, tanjak gejugan, kebyok - kebyak, seblak sampur 	<p>Practice tests for basic movements, transition movements, and movement group A/ beginning of dance princess</p> <p>Assessment criteria: 4: the movement is done correctly and precisely, according to the count, rhythm, and musical accompaniment. 3: the movement is done in general correctly and precisely, according to the count, rhythm, and musical accompaniment, but there is one aspect that the movement is not done correctly 2: the movement is done in general correctly</p>	<p>Demonstrations Drills Questions and answers</p> <p>2 x 50 minutes</p> <p>Problem-based learning (PBM)</p>		Reference no. 2, 3, and 5	10

			<p>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>				
11.	Demonstrating the movement group B/core (now) the Beskalan Puteri dance	Demonstrating the movement group B 1/ core (now) of the Beskalan Puteri dance, including: Kebyok – kebyak kipat sampur penthangan, selut ngrawit slip, selut ngrawit turn right, tatas bopongan (Lombo – rangkep), selut, bribe	<p>Practice test for movement group B 1/ core (now) Beskalan Puteri Assessment criteria: 4: the movement is done correctly and precisely, according to the count, rhythm, and musical accompaniment. 3: the movement is done in general correctly and precisely, according to the count, rhythm, and musical accompaniment, 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</p>	<p>Demonstrations Drills Questions and answers</p> <p>2 x 50 minutes</p> <p>Problem-based learning (PBM)</p>		Reference no. 2, 3, and 5	5

12.	Demonstrating the movement group B/core (now) the Beskalan Puteri dance	<p>Demonstrating the movement group B 2/ core (now) of the Beskalan Puteri dance, including:</p> <p>Ngancap kebyok sampur, defiance of gejugan retreat, act of lombo defiance, resistance of gejugan retreat, act of lembean lombo, act of egotism ridhong sampur, seblak, kontrengan, gejugan twist of challenge, kebyok – kebyak sampur – gejugan retreat penthangan, kebyok – jogetan sampur, kebyok seblak sampur - ngancap, lampah ridong sampur back and forth towards the intersection, penthangan embat - embat, kebyok - kebyak sampur gejugan back against the road, the road is back</p>	<p>Practice test for movement group B 2/ imti (now) Beskalan Puteri</p> <p>Assessment criteria:</p> <p>4: the movement is done correctly and precisely, according to the count, rhythm, and musical accompaniment.</p> <p>3: the movement is done in general correctly and precisely, according to the count, rhythm, and musical accompaniment, 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>Demonstrations Drills</p> <p>Questions and answers</p> <p>2 x 50 minutes</p> <p>Problem-based learning (PBM)</p>		Reference no. 2, 3, and 5	5
13.	Demonstrating movement group C / end of the Beskalan Puteri dance	<p>Demonstrating the movement in the final C movement group (cover),that is:</p> <p>Trisik kebyok – kebyak sampur at the crossroads, penthangan gejugan, kebyok – kebyak seblak sampur, right sky earth, kebyok sampur left – seblak ngancap, worship, trisik kebyok – kebyak sampur.</p>	<p>Practice test group C movement / final (closing) Beskalan Puteri</p> <p>Assessment criteria:</p> <p>4: the movement is done correctly and precisely, according to the count, rhythm, and musical accompaniment.</p> <p>3: the movement is done</p>	<p>Demonstrations Drills</p> <p>Questions and answers</p> <p>2 x 50 minutes</p> <p>Problem-based learning (PBM)</p>		Reference no. 2, 3, and 5	5

			<p>in general correctly and precisely, according to the count, rhythm, and musical accompaniment, 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>				
14.	Demonstrating Beskalan Puteri make-up and dance outfits	<p>1. Demonstrating the Beskalan Puteri dance make-up, including make-up: eyebrows, and make-up.</p> <p>2. Demonstrating the use of the Beskalan Puteri dance fashion, including: mekak, ilat - ilatan dada, long cloth, sampur, rapek, timangan belt, bun, melok sponge flower, sinthingan flower arrangement, gongseng.</p>	<p>1. Practical tests: Beskalan Princess 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>Demonstrations Drills Discussion Questions and answers</p> <p>2 x 50 minutes</p> <p>Problem-based learning (PBM)</p>		Reference no. 2, 3, and 5	10

			<p>1. Practical tests: Princess beskal dance fashion</p> <p>Assessment criteria: 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 incorrectly</p> <p>1: fashion demonstration wrong</p>				
15.	Demonstrating the entire Beskalan Puteri dance movement, including movement groups A, B, and C	Demonstrating the movement of the Beskalan Puteri dance as a whole, including the movement of groups A, B, and C. The movements are carried out with proper and correct forms, techniques, adjusting the count, rhythm and accompaniment to music.	<p>Practical tests: Beskalan Puteri dance movements as a whole, including movements of groups A, B, and C. The movements are carried out with proper and correct forms, techniques, adjusting the count, rhythm and accompaniment of music.</p> <p>Assessment criteria: 4: demonstration of movements is carried out</p>	<p>Demonstrations Drills Discussion Questions and answers</p> <p>2 x 50 minutes</p> <p>Problem-based learning (PBM)</p>		Reference no. 2, 3, and 5	10

			<p>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, the technique is precise and correct, adjusting the count, rhythm and musical accompaniment. , but there is more than one movement done incorrectly and correctly</p> <p>1: a demonstration of the wrong movement, both in form, technique and wrong in the count, rhythm and music accompaniment</p>				
16.	UAS						

B. Course Evaluation and Development

1. Calculation of Student Workload

Credit Units (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 Remo Putra dance and Beskalan dance

CLO2 Have knowledge about the background and supporting elements of the Remo Putra dance and the Beskalan Putri dance.

CLO3 Have the skills to dance Remo Putra and Beskalan Putri dance and have skills

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

Student Performance

ASSESSMENT PLANS	PLOs											
	CLOs	PLO 1	PLO2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO10	PLO1 1

CLO1		Assignment, Mid-semester test, Final semester test								Assignment, Mid-semester test, Final semester test		
CLO2		Assignment, Mid-semester test, Final semester test								Assignment, Mid-semester test, Final semester test		
CLO3		Assignment, Mid-semester test, Final semester test								Assignment, Mid-semester test, Final semester test		
CLO4		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 :Art Learning Theory

CLASS :2018

CREDIT :2

ACADEMIC YEARS :2018-2019

PROGRAM STUDI S1 Pendidikan Seni Drama, Tari Dan Musik	Original data :
DAFTAR NILAI MAHASISWA	
Mata Kuliah : Teori Belajar Seni	
Kelas : 2018A	
Tahun Ajaran : 2018/2019 Genap	
Keterangan :	
1. Komponen nilai yang diisi hanya : Part,Tugas,UTS dan UAS	
2. Nilai UAS mahasiswa dengan kehadiran dibawah 73.3% (kolom dg warna merah) tidak akan disimpan	
3. Jangan merubah apapun di dokumen ini kecuali pada point nomer satu di atas.	
4. PPTI / BAAK tidak menerima file nilai untuk diupload. Proses upload nilai dilakukan oleh dosen pengampu yang bersangkutan.	



No	NIM	Nama Mahasiswa	Angkatan	Kehadiran	Part	Tugas	UTS	UAS	NA	Huruf	Pakai
2	16020134047	SISKA DWI YULIYANTIKA	2016	93.33%	90	85	75	85	84	A-	1
3	18020134005	AUGUSTA ALFIA NURROZA	2018	100%	95	85	85	85	87	A	1
4	18020134010	ARUM DEWI PUSPITASARI	2018	100%	95	85	80	85	86	A	1
5	18020134015	BAYU AJI WICAKSONO	2018	93.33%	85	85	75	85	83	A-	1
6	18020134018	NADYA PRIMESWARI SIYUNITA	2018	93.33%	85	85	78	85	83.6	A-	1
7	18020134020	DHANI FEBRI ARTANTO	2018	73.33%	70	85	75	85	80	A-	1
8	18020134024	NARINDRA QONITA	2018	100%	95	85	80	85	86	A	1
9	18020134029	ADELLIA PRATIWI	2018	100%	95	85	78	85	85.6	A	1
10	18020134032	VENANSIUS ALDHO ARIYARSO	2018	100%	95	85	78	85	85.6	A	1
11	18020134038	HARINTAYOGA ADHI PRATAMA	2018	100%	95	85	80	85	86	A	1
12	18020134039	META DELIANA SANTI	2018	100%	95	85	80	85	86	A	1
13	18020134040	VICTOR BINTANG GEMILANG	2018	100%	95	85	80	85	86	A	1
14	18020134041	EGA PUTRA ANUGERAH ICHYA MUKTI	2018	86.67%	85	85	75	85	83	A-	1
15	18020134043	FERNANDA BAGUS FAHRIZAL RAFI	2018	86.67%	85	85	80	85	84	A-	1
16	18020134045	LINTANG ASMORO AJI	2018	80%	75	85	75	85	81	A-	1
17	18020134046	FENY TWORINDA DEWANTARI	2018	93.33%	90	85	80	85	85	A	1
18	18020134048	OKTAVIANUS GEDION ANDI PRADANA	2018	100%	95	85	80	85	86	A	1
19	18020134057	NATASHA JULIAN PERMATASARI	2018	100%	95	85	80	85	86	A	1
20	18020134058	RIKI RAHMAT DINATA	2018	93.33%	90	85	75	85	84	A-	1
21	18020134064	INDAH TRIWULANDARI	2018	100%	95	85	80	85	86	A	1
22	18020134067	SEPTIAN BRAHMATYA YUDHA	2018	100%	95	85	80	85	86	A	1
23	18020134071	ANTONIUS FRANS ARI SANDRIAWAN	2018	93.33%	90	85	80	85	85	A	1
24	18020134072	ADI BAGUS SYAHRIL IRAWAN	2018	93.33%	90	85	80	85	85	A	1
25	18020134081	ACHMAD SYAIFUDDIN NOVIANSYAH	2018	93.33%	90	85	75	85	84	A-	1
26	18020134085	IQBAL MUHAMMAD SYAHRIZAL MAULANA	2018	100%	95	85	75	85	85	A	1
27	18020134086	FIKRRY NIRWANNANDA PRIESTIANA PUTRA	2018	100%	95	85	75	85	85	A	1
28	18020134089	BRIAN KALLA PRATAMA	2018	93.33%	90	85	78	85	84.6	A-	1
29	18020134092	NOVIONA FAZIRA	2018	100%	95	85	78	85	85.6	A	1
30	18020134093	VANANDA DWI PUSPITA	2018	86.67%	80	85	78	85	82.6	A-	1
31	18020134094	DEVINA PUSPITASARI	2018	93.33%	88	85	80	85	84.6	A-	1
32	18020134095	ALVINDA YULIA RATRI KIRANA	2018	100%	95	85	80	85	86	A	1
33	18020134096	RISMI SEKAR AGUSTINE	2018	100%	95	85	80	85	86	A	1

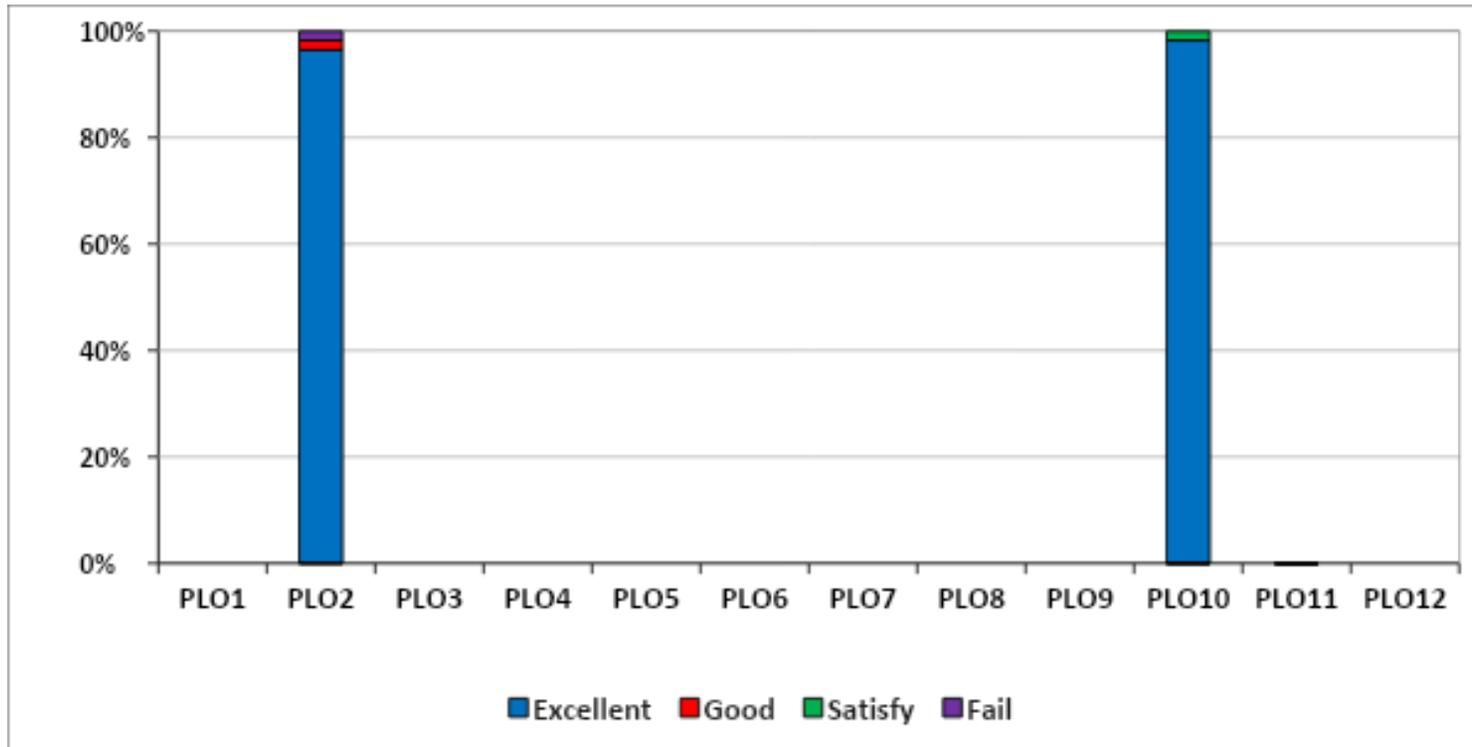
PROGRAM STUDI S1 Pendidikan Seni Drama, Tari Dan Musik	Original data :
DAFTAR NILAI MAHASISWA	
Mata Kuliah : Teori Belajar Seni	
Kelas : 2018B	
Tahun Ajaran : 2018/2019 Genap	
Keterangan :	
1. Komponen nilai yang diisi hanya : Part, Tugas, UTS dan UAS	
2. Nilai UAS mahasiswa dengan kehadiran dibawah 73.3% (kolom dg warna merah) tidak akan disimpan	
3. Jangan merubah apapun di dokumen ini kecuali pada point nomer satu di atas.	
4. PPTI / BAAK tidak menerima file nilai untuk diupload. Proses upload nilai dilakukan oleh dosen pengampu yang bersangkutan.	

No	NIM	Nama Mahasiswa	Angkatan	Kehadiran	Part	Tugas	UTS	UAS	NA	Huruf	Pakai
1	18020134006	AYU SOFYIYA PUSPITASARI	2018	93.33%	75	80	65	69	72.7	B	1
2	18020134009	ERIN TRIANA DEWI	2018	100%	85	80	65	78	77.4	B+	1
3	18020134011	SINDHI GALUGAWATI SISKI	2018	93.33%	80	80	72	72	76	B+	1
4	18020134021	ZUMROTUL HASANAH	2018	100%	85	85	65	73	77.4	B+	1
5	18020134023	RESTI MAYANGSARI	2018	86.67%	74	80	56	49	64.7	C+	1
6	18020134025	KESVEILLA SHINDI PUSPITASARI	2018	93.33%	75	80	73	71	74.9	B	1
7	18020134026	KARTIKA KANDHA DEVYANTI	2018	100%	83	80	60	66	72.4	B	1
8	18020134033	NEVI CARASAVIT INDAH PERMATASARI	2018	100%	82	80	71	72	76.2	B+	1
9	18020134034	RENDI JAYA RISWANTO	2018	100%	85	83	67	49	70	B	1
10	18020134036	ARELLIANO WIDODO	2018	93.33%	72	70	42	59	61.5	C+	1
11	18020134042	MELLANY OCTA SALSABILA SUGIARTO	2018	100%	85	85	62	71	76.2	B+	1
12	18020134047	ANISSA YULISETYOWATI	2018	93.33%	75	85	55	65	71	B	1
13	18020134049	ACHADDIENA FATCHIYATUR ROCHMI	2018	93.33%	75	80	62	68	71.8	B	1
14	18020134051	ALDEWA RISKANADI	2018	80%	78	85	47	54	66.7	B-	1
15	18020134053	TALITHA ARDELIA JATINDRA	2018	100%	80	80	66	64	72.4	B	1
16	18020134055	RORO AYU KUSUMANINGTYAS	2018	100%	82	87	70	89	83.2	A-	1
17	18020134056	FITRI DWI ANUGERAH MILLENIAN	2018	86.67%	70	80	60	67	70.1	B	1
18	18020134059	GILANG ABIE PRASETYO	2018	80%	70	80	49	48	62.2	C+	1
19	18020134060	REGITA AYU APRININDRASARI	2018	93.33%	82	85	64	53	70.6	B	1
20	18020134061	NOVELLA NANDA MURTI	2018	100%	75	82	58	73	73.1	B	1
21	18020134062	KHARISMA	2018	93.33%	82	85	71	74	78.3	B+	1
22	18020134063	RIZAL PAHLEVI	2018	100%	78	82	57	59	69.3	B-	1
23	18020134065	TONI ARDIANSYAH	2018	86.67%	72	82	68	71	73.9	B	1
24	18020134068	CAHYO BINTORO	2018	86.67%	72	85	61	66	71.9	B	1
25	18020134070	RISKI ASMYRANDA	2018	86.67%	70	70	57	48	60.8	C+	1
26	18020134073	ALVINA SHOFIA DEWI	2018	93.33%	82	85	59	69	74.4	B	1
27	18020134075	NAIM MUSTHOFA	2018	93.33%	85	85	70	82	81.1	A-	1
28	18020134077	DELLA ULFIYA RAMADHANI	2018	86.67%	78	80	75	71	75.9	B+	1
29	18020134079	AISYAH RAHMAWATI	2018	100%	85	80	66	63	73.1	B	1
30	18020134087	ANNISA DAMAYANTI	2018	100%	85	85	48	62	70.7	B	1
31	18020134090	TABAH LUH PENATAS	2018	80%	70	80	47	59	65.1	B-	1
32	18020134091	HALIMATUSSA' DIYAH AYUNINGTYAS	2018	100%	85	85	73	64	76.3	B+	1
33	18020134097	NANDA ANNISA FERYANTARI	2018	93.33%	80	85	64	55	70.8	B	1

Assessment Plan

STUDENTS' PERFORMANCE

	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10	PLO11	PLO12
Excellent		96%								98%		
good		2%								0%		
Satisfy		0%								2%		
Files		2%								0%		



APPENDICES

APPENDIX 1 ASSESSMENT RUBRIC

Course Assessments

A. Assessment Rubric

1) Attitudes/Affective Domains

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 assignments	85 SA 100
Communicate effectively, appreciate others' opinions; 80% of attendance; submit 90% of the assignment; and often participate in the completion of group assignments.	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, don't appreciate it others' opinions; rarely attend classes; rarely submit the assignment; and rarely participates in the completion of group assignments	SA < 55

2) Knowledge/Cognitive Domains

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	Aspects	Max. score
1	Finding the financial data: a. Data collected from reputable sources, ie Indonesian Capital Market (www.idx.co.id) (Excellent = 3, Good = 2, Fair = 1)	3

	Finding the financial data: b. Financial data is an audited Annual Report for the observed: (Excellent = 3, Good = 2, Fair = 1)	3
2	Calculate data a. Choose the correct formula (Excellent = 3, Good = 2, Fair = 1)	3
	Calculate data b. Correct calculation and result (Excellent = 3, Good = 2, Fair = 1)	3
3	Description of the calculation results Make a description about the calculated result and explain the meaning of the calculation result (Excellent = 3, Good = 2, Fair = 1)	3
4	Conclusion 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	Assignment result paper a. Systematic report (Excellent = 3, Good = 2, Fair = 1)	3
	Assignment result paper b. Language use (Excellent = 3, Good = 2, Fair = 1)	3
	Assignment result paper c. Presentations (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	Percentages
Participation (including attitudes/affective)	20%
Assignments	30%
Mid-term test	20%
end-term test	30%

Scoring Conversion

Scoring Intervals (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

b. Sample of Course Log Book



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

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Jalan Ketintang, Surabaya 60231
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F: +6231-8293484
laman: unesa.ac.id
email: bukpk@unesa.ac.id

Aktivitas Perkuliahan

Nama Matakuliah : Teori Belajar Seni

Dosen :

I NENGAH MARIASA

Kelas : 2019A

(196412311990021002)

WARIH HANDAYANINGRUM

Jadwal & Ruang : T11.02.01 (13.00 - 15.30) R.

(196009261986012001)

No.	Tanggal	Pertemuan	Topik	Peserta	Status	Dosen
1	05-02-2020	Pertemuan ke 1	1. Hakikat teori Belajar Seni 2. Tujuan dan ruang lingkup teori belajar seni	30	Terjadwal	Warih Handayaniingrum
2	12-02-2020	Pertemuan ke 2	1. Hakikat belajar 2. Konsep belajar	31	Terjadwal	I Nengah Mariasa
3	19-02-2020	Pertemuan ke 3	Konsep belajar Behaviorisme: Ivan Pavlov, Edward Lee Thorndike, Burrhus Frederic Skinner, Edwin R. Guthrie, dan Clark Hull;	32	Terjadwal	Warih Handayaniingrum
4	03-03-2020	Pertemuan ke 4	Teori Gest Model mengelola informasi Model tingkatan tingkatan mengelola informasi Connectionisme: Alternatif lain untuk model Three-store Model	28	Ganti	Warih Handayaniingrum
5	04-03-2020	Pertemuan ke 5	Konsep belajar konstruktivisme: <ul style="list-style-type: none"> Pandangan konstruktivisme tentang belajar Akar sejarah konstruktivisme Strategi belajar konstruktivisme Model-model pembelajaran berdasarkan prinsip konstruktivisme 	31	Terjadwal	I Nengah Mariasa
6	11-03-2020	Pertemuan ke 6	Konsep belajar humanisme <ul style="list-style-type: none"> Open Schools Intelegensi Ganda Redefinisi Kecerdasan: Pergeseran dari IQ, EQ, dan SQ Experiential Learning 	30	Terjadwal	I Nengah Mariasa
7	18-03-2020	Pertemuan ke 7	Konsep belajar Seni: <ul style="list-style-type: none"> Ki Hajar Dewantara Pewarisan 	27	Terjadwal	Warih Handayaniingrum
8	25-03-2020	Pertemuan ke 8	hakikat belajar konsep belajar menurut pandangan Islam teori belajar behavioristik teori belajar kognitif teori belajar konstruktivistik	33	Terjadwal	I Nengah Mariasa

			<ul style="list-style-type: none"> • <i>Intelligence</i> manusia • Redefinisi Kecerdasan: Pergeseran dari IQ, EQ, dan SQ • Experiential Learning 			
7	18-03-2020	Pertemuan ke 7	Konsep belajar Seni: <ul style="list-style-type: none"> • Ki Hajar Dewantara • Pewarisan 	27	Terjadwal	Warih Handayaniangrum
8	25-03-2020	Pertemuan ke 8	<ul style="list-style-type: none"> • hakikat belajar • konsep belajar menurut pandangan Islam • teori belajar behavioristik • teori belajar kognitif • teori belajar konstruktivistik 	33	Terjadwal	I Nengah Mariasa
9	01-04-2020	Pertemuan ke 9	<ul style="list-style-type: none"> • Konsep belajar <i>Multigle intelligence</i> • Konsep belajar seni melalui <i>Multigle intelligence</i> 	32	Terjadwal	Warih Handayaniangrum
10	08-04-2020	Pertemuan ke 10	<ul style="list-style-type: none"> • Penerapan belajar behaviorisme seni drama • Penerapan belajar behaviorisme seni musik • Penerapan belajar behaviorisme seni tari 	33	Terjadwal	I Nengah Mariasa
11	15-04-2020	Pertemuan ke 11	<ul style="list-style-type: none"> • Penerapan konsep belajar kognitivisme dalam seni drama • Penerapan konsep belajar kognitivisme dalam seni musik • Penerapan konsep belajar kognitivisme dalam seni tari 	33	Terjadwal	Warih Handayaniangrum
12	22-04-2020	Pertemuan ke 12	Penerapan konsep belajar konstruktivisme dalam seni drama Penerapan konsep belajar konstruktivisme dalam seni Musik Penerapan konsep belajar konstruktivisme dalam seni Tari	33	Terjadwal	I Nengah Mariasa
13	29-04-2020	Pertemuan ke 13	<ul style="list-style-type: none"> • Penerapan konsep belajar humanisme dalam seni drama • Penerapan konsep belajar humanisme dalam seni musik • Penerapan konsep belajar humanisme dalam seni tari 	33	Terjadwal	Warih Handayaniangrum
14	06-05-2020	Pertemuan ke 14	Konsep belajar terpadu dalam seni Konsep belajar mandiri dalam seni Konsep belajar apresiasi, ekspresi, kreasi seni	33	Terjadwal	I Nengah Mariasa
15	13-05-2020	Pertemuan ke 15	Review	33	Terjadwal	Warih Handayaniangrum

d. Sample of Mid-term Test

MINISTRY OF RESEARCH, TECHNOLOGY AND HIGHER EDUCATION SURABAYA STATE UNIVERSITY
 FACULTY OF LANGUAGE AND ART
 SENDRATASIK DEPARTMENT
SENDRATASIK EDUCATION STUDY PROGRAM

Mid Semester Exams 2018/2019

Course name : Learning Theory
 Force : 2016
 Course code :
 Number of credits : 3
 Supporting lecturer : Dr. Warih. Handayaniingrum, M.Pd
 Work time allocation : 90 minutes

1. How to process information on students is known as learning styles. Learning style is a combination of a person's way of absorbing information, then organizing the information and processing it to make it meaningful. You as a teacher of Cultural Arts, give an example of how to achieve a certain Kd (take 1 Kd) by using 3 activities to serve visual student learning styles
2. The learning objectives desired by the teacher are that students are diligent and never late, are able to maintain cleanliness after each art lesson, students are able to prepare infrastructure when performing arts. Which theory is in accordance with the learning objectives above provide a review
3. Agnes Monica is known as a prolific Indonesian singer. In every singing stage, he always uses a background singer. Agnes wants the backup singers to dance according to her style, which theory is used in learning Agnes Monica's backup dancers
4. Jean Piaget is a cognitive theorist who views that the process of human thinking goes through the stages of assimilation, accommodation and equilibration. Give an example of the stages above in learning arts and culture according to your concentration
5. Discovery learning is discovery learning, this was introduced by Bruner that the learning process will run creatively and well if the teacher gives students the opportunity to discover concepts, theories, rules or understanding through examples. There are 3 ways enactive, iconic and symbolic. Give examples of each of these ways in learning arts and culture.
6. Give 3 examples of the implementation of humanistic theory in learning arts and culture which emphasizes that students are human subjects. This theory essentially humanizes humans who have uniqueness and different needs.

Assessment rubric

No	Criteria	Weight	Score				Amount
			1	2	3	4	
1	Choose KD and determine the right learning style	10					
2	Describe behavioristic theory	10					
3	Choose the right theory with examples of questions	20					

4	Can give an example of the 3 stages of J.Piaget's thinking model	20					
5	Can give an example of the 3 stages of Brunner's thinking model	20					
6	Give 3 examples of Humanistic theory	20					
							Amount
							Final Value (Total: 40) x 100

1. **Information:**Score 4: Complete and precise explanation, Score 3: Complete and inaccurate explanation.
2. Score 2: Incomplete and inaccurate explanation, Score 1: Incomplete explanation.

Validator initials

Sample of End-term Test



KEMENTERIAN RISET, TEKNOLOGI, DAN PENDIDIKAN
TINGGI UNIVERSITAS NEGERI SURABAYA
FAKULTAS BAHASA DAN SENI
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Ujian Akhir Semester Genap

Nama mata kuliah : Teori Belajar
Angkatan : 2016
Kode mata kuliah :
Jumlah SKS : 3
Dosen Pengampu : Dr. Warih.H, M.Pd
Alokasi waktu pengerjaan : 90 menit

JAWABLAHPERTANYAAN DIBAWAH INI DENGAN MEMBERIKAN PENJELASAN YANG SINGKAT DAN BENAR

- Pilihlah KD 3 dan KD 4 untuk SMP, buatlah RPP dengan teori yang digunakan adalah teori kognitif dan behavioristik yang tercermin dari model pembelajaran inkuiri/ berbasis Proyek/ berbasis masalah.
- Praktekan RPP yang anda buat dalam pembelajaran dikelas dengan waktu 20 menit, dilengkapi perangkat pembelajaran

Rubrik Penilaian

No	Kriteria	Bobot	Skor				Jumlah
			1	2	3	4	
1	Bisa memilih KD 3 dan KD 4 untuk seni budaya SMP	10					
2	Membuat indikator Haight Order Thinking skill	40					
3	Bisa memilih teori belajar kognitif dan behavioristik yang tepat	10					
4	Praktek sesuai langkah-langkah pembelajaran	40					
5							
						Jumlah	
						Nilai Akhir (Jumlah : 40) x 100	

- Keterangan:** Skor 4 : Penjelasan lengkap dan tepat, Skor 3 : Penjelasan lengkap dan kurang tepat.
- Skor 2 : Penjelasan kurang lengkap dan kurang tepat, Skor 1 : Penjelasan tidak lengkap.

Paraf Validator

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