

PENYUTRADARAAN REALIS

FACUL OF LANGUAGES AND AR
TY UNIVERSIT SURABAYA^D TS
Y COUNTRY

ASSESSMENT WORKLOADS

Penyutradaraan Realis

Academic Year 2018/2019

Coordinator:

Arif Hidajad S.Sn., M.Pd

Team:

Dr. Autar Abdillah, S.Sn., M.Sc.

Arif Hidajad, S.Sn., M.Pd.

SENDRATASIK EDUCATION STUDY PROGRAM

FACULTY OF LANGUAGES AND ARTS STATE

UNIVERSITY OF SURABAYA

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A. Lesson Plan and Course Assessment

	Surabaya State University Faculty of Languages and Arts Sendratasik Education Study Program				Code Documents
SEMESTER LEARNING PLAN					
Course	Course Code	Credits (SKS)	Semester/Academic Year	Drafting Date	
Realist Directing		4	2/2018/2019	26- 09-2018	
RPS Developers		Coordinator		Head of Study Program	
<u>Arif Hidajad, S.Sn., M.Pd.</u>		Arif Hidajad, S.Sn., M.Pd.		Dr. Anik Juwariyah, M.Sc.	
Achievements Learning (CP)	PLO				
	PLO-1	Responsibility and discipline in making decisions in groups or independently			
	PLO-11	Apply the science of creating the arts of drama, dance, and music			
	Course Learning Outcome (CLO)				
	CLO-1	Able to master and present Realist Directing			
	CLO-2	Able to master the basic concepts of realist directing			
	CLO-3	Able to master realist directing techniques			
	CLO-4	Able to Master the form of realist directing			

Course Description	Learning and practice playing a role in realist (conventional) texts by building cooperative roles in a group through stage experience.
Learning Materials/ Topics	1. Able to master the practice of acting in realist drama (Conventional) 2. Able to master realist drama acting training techniques (Conventional) 3. Able to practice acting training theory in conventional realist drama 4. Able to practice cooperation in stage roles through conventional realist stage experience 5. Able to practice the unity of the show with other supporting elements
References	Primary: 1) Eka D.Sitorus., 2002, The Art of Acting, Seni Peran untuk Teater, Film dan TV, Jakarta: PT. Gramedia Pustaka Utama 2) Richard Boleslavsky., 1960, Enam Pelajaran Pertama Bagi Tjalon Aktor (terjemahan dari Acting: The First Six Lesson. Hak Cipta 1933, pada Theatre Arts, Inc, dan hak cipta 1949 pada Norma Boleslavsky, diterbitkan oleh Theatre Arts Books, New York), di-Indonesiakan oleh Drs. Asrul Sani, Jakarta: Usaha Penerbit Djaja Sakti Stickland, The Technique of Acting, USA: McGraw-Hill 3) Cipta 1933, pada Theatre Arts, Inc, dan hak cipta 1949 pada Norma Boleslavsky, diterbitkan oleh Theatre Arts Books, New York), di-Indonesiakan oleh Drs. Asrul Sani, Jakarta: Usaha Penerbit Djaja Sakti Stickland, The Technique of Acting, USA: McGraw-Hill
	Supplementary: uliansyah, Muhammad Fariz, et al.. "PENYUTRADARAAN FILM FIKSI PENDEK "SAMAR" THE DIRECTING OF SHORT FICTION FILM "SAMAR". (2015)
Lecture(s)	Dr. Autar Abdillah, S.Sn., M.Sc. Arif Hidajad, S.Sn., M.Pd.
Prerequisite	

week	Final capability of each stage of learning (Sub-CPMK)	Indicators	Forms of Assessment	Learning Methods/Models (Estimated Times)		Learning Materials(Bibliography)	Weight Valuation (%)
				(offline)	(on line)		
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
1	Explaining Art Role and Space: Space as a means of expression, spatial practice, the essence of realist acting)	Acting and Space: Space as a means expression, spatial practice, the essence of realist acting	Qualitative (Non-test)	Lecture, discussion, and question and answer		3	5
2	Simulates the motivation and imagination of realist acting	motivationand realistic acting imagination	Qualitative (Non-test)	Practice, performance, practice		2	5
3	Control Actor knowledge and Play script: principle, styles, structure analysis, author, director realist acting	Actors and Script Play: principle, style, structural analysis, author, director realist acting	Qualitative (Non-test)	Lecture, discussion, and question and answer		1	5
4	Predict sensitivity and stimulation	sensitivity and stimulation exercises	Written	Practice, performance, practice		2,3	5

5	Conceptualizing Forms: awareness of forms, searching for forms of roles, mastering the means of staging	Form: awareness of form, seeking form of role, mastering the means of staging	Written	Practice		1, 3	5
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6	Practice the exercises of concentration and relaxation	mindfulness and relaxation exercises	Qualitative(Non-test)	Practice		2,3	5
7	Practicing the reading process I: Character as plot motivation, role weight, role equipment	reading I: Character as plot motivation, role weight, role equipment	Written	Practice		1,2	5
8	USS 1 Staging (attached)						Midterm Exams
9	Practicing reading II: Making sense of language play	Reading II: Interpreting the language of the play	Qualitative(Non-test)	Practice		3	5
10	Practicing Reading adaptation III: Building a play-play relationship with your opponent	Adaptation Reading III: Build a relationship between the play and the opponent play	Qualitative(Non-test)	Practice		1,2,3	5

11	Practice motive and line strength exercises	The strength of motives and lines	Non written	Practice		2,3	5
12	Practicing Actors and Body: Development of play scripts on the body, vocal forms, voice experience	Actors and Body: Development of a play script on the body, vocal form, natural voice	Qualitative (Non-test)	Practice		1,3	5
13	Practicing role immersion, emotional memory, language awareness	Role sensing, emotional memory, language awareness	Qualitative (Non-test)	Practice		1,2	5
14	Practice emotional memory and connection exercises	emotional memory training and mental connection	Qualitative (Non-test)	Practice		1,2,3	5
15	Practicing emerging techniques, content giving techniques, development techniques	Emerging Techniques, content giving techniques, development techniques	Qualitative (Non-test)	Practice		1,2,3	5
16	Practicing exercises with realist drama scripts, realist acting, costumes, props and makeup	practice with realist drama scripts, realist acting, costumes, property and makeup	Non written	Practice		1,2,3	5

B. Course Evaluation and Development

Calculation of Student Workload

Credit Units (CU)	ECTS	Meeting Hours	Structured Assignment s	Independent Study
4 CUs	6.36	1500 minutes	2340 minutes	2520 nts

ASSESSMENT OF PROGRAM LEARNING OUTCOMES (PLO)

COURSE : Realist Directing
CREDIT : 4
STUDY PROGRAMS : Drama, Dance, and Music Education
PERIOD : 2020/2021(1)
CLASS : 2018A
PARTICIPANTS : 6

Learning Outcome Program (PLO)

PLO 1 Responsibility and discipline in making decisions in groups or independently
PLOS 11 Apply the science of creating the arts of drama, dance, and music

Course Learning Outcomes

CLO1 Able to master and present Realist directing CLO2 Able to master the basic concepts of directing realist drama scripts CLO3 Able to master realist directing techniques

CLO4Able to master the form of directing realist drama scripts

CLO-PLO CORRELATIONS

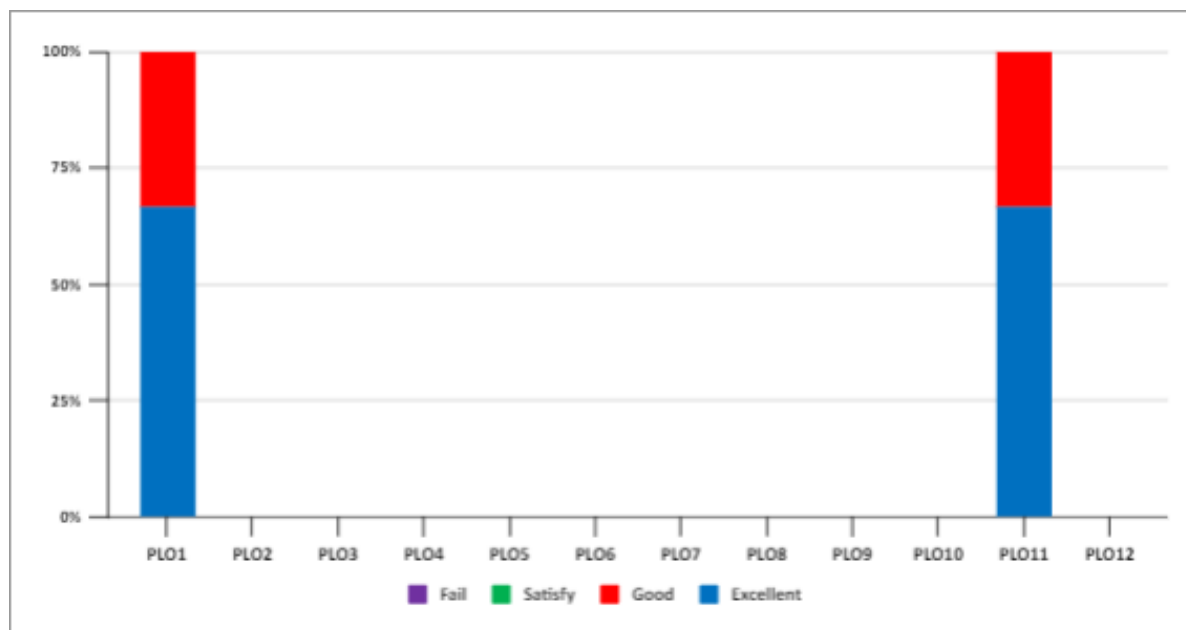
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PLAN ASSESSMENT

	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10	PLO11	PLO12
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	

STUDENTS' PERFORMANCE

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

Kampus Ketintang

Jalan Ketintang, Surabaya 60231 T:
+6231-8293484
F: +6231-8293484
page: unesa.ac.id
e-mail :bakpk@unesa.ac.id

Dosen

Lecture Activities

Nama Matakuliah : Realist Directing

Kelas : 2018A

Jadwal & Ruang : T05.01.12 (08.40 - 12.00) R.

:ARIF HIDAJAD (196908252006041009)

AUTAR ABDILLAH

(196611062000031002)

No.	Date	Meeting	Topic	Partici pant	Status	Lecturer	suitability	Suggesti on
1	14-09-2020	Meeting number 1	1. Lightning Latief .1986. <i>StageAn Introduction</i> , Jogj akarta: Lagaligo 2. Jhon E. Dietrich. 1960. Play Directions. Prectice Hall Inc 3. John, Richard Knaub Dolman Jr. 1973. The Art of Play Production. New York: Harper Row 4. Toby Cole & Helen Krich Chinoy (ed). 1973. <i>Directors on Directing, the Emergence of the Modern Theatre</i> . London: PeterOwen 5. Michael Mc Caferry. 1988 Directing A Play. PhanidenPress	7	scheduled	Arif Hidajad	Correspon ding	
	21-09-2020							

2	21-09-2020	Meeting 2nd	1. Lightning Latief .1986. <i>StageAn Introduction</i> , Jogj akarta: Lagaligo 2. Jhon E. Dietrich. 1960. Play Directions. Prectice Hall Inc 3. John, Richard Knaub Dolman Jr. 1973. The Art of Play Production. New York: Harper Row 4. Toby Cole & Helen Krich Chinoy (ed). 1973. <i>Directors on Directing, the Emergence of the Modern Theatre</i> .	7	scheduled	AutarAbdillah	Correspondi ng	
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	28-09-2020		London: Peter Owen 5. Michael Mc Caferry. 1988 Directing A Play. Phaniden Press					
3	28-09-2020	Meeting the 3rd	1. Lightning Latief .1986. <i>StageAn Introduction</i> , Jogjakarta: Lagaligo 2. Jhon E. Dietrich. 1960. <i>Play Directions</i> . Prectice Hall Inc 3. John, Richard Knaub Dolman Jr. 1973. <i>The Art of Play Production</i> . New York: Harper Row 4. Toby Cole & Helen Krich Chinoy (ed). 1973. <i>Directors on Directing, the Emergence of the Modern Theatre</i> . London: PeterOwen 5. Michael Mc Caferry. 1988 <i>Directing A Play</i> . PhanidenPress	7	scheduled	Arif Hidajad	Corresponding	
	05-10-2020							
4	05-10-2020	Meeting to 4	1. Lightning Latief .1986. <i>StageAn Introduction</i> , Jogjakarta: Lagaligo 2. Jhon E. Dietrich. 1960. <i>Play Directions</i> . Prectice Hall Inc 3. John, Richard Knaub Dolman Jr. 1973. <i>The Art of Play Production</i> . New York: Harper Row 4. Toby Cole & Helen Krich Chinoy (ed). 1973. <i>Directors on Directing, the Emergence of the Modern Theatre</i> . London: PeterOwen 5. Michael Mc Caferry. 1988 <i>Directing A Play</i> . PhanidenPress	6	scheduled	Arif Hidajad	Corresponding	

5	12-10-2020	Meeting to 5	1. Lightning Latief .1986. <i>StageAn Introduction</i> ,Yogyakarta:	7	scheduled	Arif Hidajad	Corresponding	
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	19-10-2020		Lagaligo 2. John E. Dietrich. 1960. Play Directions. Prectice Hall Inc 3. John, Richard Knaub Dolman Jr. 1973. The Art of Play Production. New York: Harper Row 4. Toby Cole & Helen Krich Chinoy (ed). 1973. <i>Directors on Directing, the Emergence of the Modern Theatre</i>. London: PeterOwen 5. Michael Mc Caferry. 1988 Directing A Play. PhanidenPress					
6	18-10-2020	Meeting to 6	Manuscript	7	scheduled	Arif Hidajad	Correspondi ng	
7	02-11-2020	Meeting 7th	Manuscript	8	scheduled	Arif Hidajad	Correspondi ng	

8	02-11-2020	Meeting 8th	1. Lightning Latief .1986. <i>StageAn Introduction</i>, Jogjakarta: Lagaligo 2. Jhon E. Dietrich. 1960. <i>Play Directions</i>. Prectice Hall Inc 3. John, Richard Knaub Dolman Jr. 1973. <i>The Art of Play Production</i>. New York: Harper Row 4. Toby Cole & Helen Krich Chinoy (ed). 1973. <i>Directors on Directing, the Emergence of the Modern Theatre</i>. London: PeterOwen 5. Michael Mc Caferry. 1988 <i>Directing A Play</i>. Phaniden Press 6. Shomit Mitter. 2002. <i>Training System Stanislavsky, Brecht, Grotowski and Brook</i>, translator Yudi Aryani. Yogyakarta: MSPI and the meaning of 7. Sugiyati,	4	scheduled	Arif Hidajad	Corresponding	
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			Mohammad Sanjaya, andSuyatna Anirun.1993. Theater for Action. Bandung: Bandung Theater Study Club collaboration with CV. Geger Sunten8. Susan Bannett. 1997. <i>Theater Audience</i> .Londo n and New York: Routledge					
9	09-11-2020	Meeting 9th	Video staging	7	scheduled	Arif Hidajad	Corresponding	

10	16-11-2020	Meeting to 10	1. Lightning Latief .1986. <i>StageAn Introduction</i>, Jogjakarta: Lagaligo 2. Jhon E. Dietrich. 1960. <i>Play Directions</i>. Prectice Hall Inc 3. John, Richard Knaub Dolman Jr. 1973. <i>The Art of Play Production</i>. New York: Harper Row 4. Toby Cole & Helen Krich Chinoy (ed). 1973. <i>Directors on Directing, the Emergence of the Modern Theatre</i>. London: PeterOwen 5. Michael Mc Caferry. 1988 <i>Directing A Play</i>. Phaniden Press 6. Shomit Mitter. 2002. <i>Training System Stanislavsky, Brecht, Grotowski and Brook</i>, translator Yudi Aryani. Yogyakarta: MSPI and meaning 7. Sugiyati, Mohammad Sanjaya, and Suyatna Anirun. 1993. <i>Theater for Action</i>. London: cooperation	7	scheduled	Arif Hidajad	Corresponding	
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			Theater Study Club Bandung with CV. Geger Sunten8. Susan Bannett. 1997. <i>Theater Audience</i>. London and New York: Routledge					
	23-11-2020							

11	23-11-2020	Meeting to 11	1. Lightning Latief .1986. <i>StageAn Introduction</i>, Jogj akarta: Lagaligo 2. Jhon E. Dietrich. 1960. <i>Play Directions</i>. Prectice Hall Inc 3. John, Richard Knaub Dolman Jr. 1973. <i>The Art of Play Production</i>. New York: Harper Row 4. Toby Cole & Helen Krich Chinoy (ed). 1973. <i>Directors on Directing, the Emergence of the Modern Theatre</i>. London: PeterOwen 5. Michael Mc Caferry. 1988 <i>Directing A Play</i>. Phaniden Press 6. Shomit Mitter. 2002. <i>Training System Stanislavsky, Brecht, Grotowski and Brook</i>, translator Yudi Aryani. Yogyakarta: MSPI and meaning 7. Sugiyati, Mohammad Sanjaya, and Suyatna Anirun. 1993. <i>Theater for Action</i>. Bandung: Bandung Theater Study Club collaboration with CV. Geger Sunten 8. Susan Bannett. 1997. <i>Theater Audience</i>. London and New York: Routledge	7	scheduled	AutarAbdillah	Corresponding	
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12	30-11-2020	Meeting the 12th	1. Lightning Latief .1986.<i>StageAn Introduction</i>,Jogjakarta: Lagaligo 2. Jhon E. Dietrich. 1960. <i>Play Directions</i>. Prectice Hall Inc 3. John, Richard Knaub Dolman Jr. 1973. <i>The Art of Play Production</i>. New York: Harper Row 4. Toby Cole & Helen Krich Chinoy (ed). 1973. <i>Directors on Directing, the Emergence of the Modern Theatre</i>. London: PeterOwen 5. Michael Mc Caferry. 1988 <i>Directing A Play</i>. Phaniden Press 6. Shomit Mitter. 2002. <i>Training System Stanislavsky, Brecht, Grotowski and Brook</i>, translator Yudi Aryani. Yogyakarta: MSPI and meaning 7. Sugiyati, Mohammad Sanjaya, and Suyatna Anirun. 1993. <i>Theater for Action</i>. Bandung: Bandung Theater Study Club collaboration with CV. Geger Sunten 8. Susan Bannett. 1997. <i>Theater Audience</i>. London and New York: Routledge	7	scheduled	Arif Hidajad	Corresponding	
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13	07-12-2020	Meeting 13th	1. Lightning Latief .1986. <i>Stage An Introduction</i> , Jogj akarta: Lagaligo 2. Jhon E. Dietrich. 1960. Play Directions. Prectice Hall Inc	7	scheduled	Autar Abdillah	Correspondi ng	
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3. John, Richard Knaub Dolman Jr. 1973. *The Art of Play Production*. New York: Harper Row

4. Toby Cole & Helen Krich Chinoy (ed). 1973. *Directors on Directing, the Emergence of the Modern Theatre*. London: Peter Owen

5. Michael Mc Caferry. 1988 *Directing A Play*. Phaniden Press

6. Shomit Mitter. 2002. *System Training of Stanislavsky, Brecht, Grotowski and Brook*, Judi translator Aryan. Yogyakarta: MSPI

7. Sugiyati, Mohammad Sanjaya, and Suyatna Anirun. 1993. *Theater for Action*. Bandung: Bandung Theater Study Club collaboration with CV. Geger Sunten

8. Susan Bannett. 1997. *Theater Audience*. London and New York: Routledge

14	14-12-2020	Meeting to 14	Manuscript 1. Lightning Latief .1986. <i>StageAn Introduction</i> ,Jogj akarta: Lagaligo 2. Jhon E. Dietrich. 1960. Play Directions. Prectice Hall Inc 3. John, Richard Knaub Dolman Jr. 1973. The Art of Play Production. New York: Harper Row 4. Toby Cole & Helen Krich Chinoy (ed).	6	scheduled	AutarAbdillah	Correspondi ng	
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			1973. <i>Directors on Directing, the Emergence of the Modern Theatre</i>. London: Peter Owen 5. Michael Mc Caferry. 1988 <i>Directing A Play</i>. Phaniden Press 6. Shomit Mitter. 2002. <i>System Training of Stanislavsky, Brecht, Grotowski and Brook</i>, Judi translator Aryan. Yogyakarta: MSPI and meaning 7. Sugiyati, Mohammad Sanjaya, and Suyatna Anirun. 1993. <i>Theater for Action</i>. Bandung: Bandung Theater Study Club collaboration with CV. Geger Sunten 8. Susan Bannett. 1997. <i>Theater Audience</i>. London and New York: Routledge				
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15	21-12-2020	Meeting to 15	Manuscript 1. Lightning Latief .1986.<i>StageAn Introduction</i>,Jogjakarta: Lagaligo 2. Jhon E. Dietrich. 1960. Play Directions. Prectice Hall Inc 3. John, Richard Knaub Dolman Jr. 1973. The Art of Play Production. New York: Harper Row 4. Toby Cole & Helen Krich Chinoy (ed). 1973. <i>Directors on Directing, the Emergence of the Modern Theatre</i>.London: PeterOwen 5. Michael Mc Caferry. 1988 Directing A Play.	8	scheduled	Arif Hidajad	Corresponding	
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			Phaniden Press 6. ShomitMitter. 2002. <i>SystemTraining of Stanislavsky, Brecht, Grotowski and Brook</i>,Judi translatorAryan. Yogyakarta: MSPI and meaning 7. Sugiyati, Mohammad Sanjaya, and Suyatna Anirun. 1993. Theater for Action. Bandung: Bandung Theater Study Club collaboration with CV. Geger Sunten8. Susan Bannett. 1997. <i>Theater Audience</i>.Londo n and New York: Routledge				
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PRESENSI KULIAH

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Metode Kajian : Realist

~~Relas~~tingClass: 2018A

Brody Program: **St** Education in Drama, Dance and Music

:Dr. Autar Abdillah, S.Sn., M.Sc. Arif
Hidajad, S.Sn., M.Pd.

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STUDY PROGRAM S1 Education in Drama, Dance and Music

LIST OF STUDENT VALUE

Course Subject: Realist Directing

Class : 2018A

Academic Year: 2020/2021 Odd

Information :

1. Only fill in the value components: 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 teaching lecturer

No	NIM	Student name	Force	Presence	Part
1	17020134064	SITI NUR ALIFAH	2017	93.33%	89
2	17020134069	ERVIANA DWI AGUSTYA	2017	86.67%	80
3	18020134012	SYINA DALILA	2018	100%	90
4	18020134013	ZAINUL ABIDIN	2018	73.33%	65
5	18020134014	SHOFI SOTYA SINARAWATTI	2018	80%	78
6	18020134027	JIHAN ANDINI	2018	86.67%	87
7	18020134044	DIANA WAHYU ENJOY	2018	93.33%	89
8	18020134054	MUCHAMMAD GOHAN DWI HANDIYANI	2018	93.33%	89

original data :



you concerned.

Task	UTS	UAS	NA	Alpha bet	Use
82	86	86	85.4	A	1
80	76	84	80.4	A-	1
85	88	88	87.5	A	1
80	78	80	76.6	B+	1
84	86	85	83.5	A-	1
80	67	78	78.2	B+	1
85	85	83	85.2	A	1
83	84	82	84.1	A-	1

Directing Exam Questions I (4 Credits)

Lecturer: Dr.

Autar Abdillah, S.Sn., M.Sc

Arif Hidajad, S.Sn., M.Pd

1. Explain the Director's duties to train the players/actors
2. Describe the Director's role in encouraging player involvement in the interpretation of the play
3. Explain the duties of a Director in preparing all the completeness of the show
4. Perform a Drama work with all the completeness of the show

DUTY

**MAKE A PLAY AND PERFORMANCE ANALYSIS OF A
SELECTED LAKON**

Realist Directing UAS Questions (4 Credits)

Lecturer: Dr. Autar Abdillah, S.Sn., M.Sc
 Arif Hidajad, S.Sn., M.Pd

1. Describe the Director's task of dealing with the player's/actor's ability to explore character
2. Describe the Director's role in establishing communication with the audience so that the performance can attract greater interest
3. Explain the duties of a Director in fulfilling all the completeness of the show
4. Draft the entire Realist Directing run
5. Perform a Drama work with all the completeness of the show