

# SENI PERAN REALIS

FACUL OF LANGUAGES AN AR  
TY UNIVERSIT SURABAYA<sup>D</sup> TS  
Y COUNTRY

**ASSESSMENT WORKLOADS**

**SENI PERAN REALIS**

**Academic Year 2018/2019**

**Coordinator :**

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

**Team:**

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

**CENDRATASICEUCATION STUDY PROGRAM**

**FACULTY OF LANGUAGES AND ARTS**

**STATE UNIVERSITY OF SURABAYA**

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**A. Lesson Plan and Course Assessment**

	<b>Surabaya State University</b> <b>Faculty of Languages and Arts</b> <b>Sendratasik Education Study Program</b>				<b>Docu ment Code</b>
<b>SEMESTER LEARNING PLAN</b>					
<b>Courses (MK)</b>	<b>MK code</b>	<b>Weight (credits)</b>	<b>Smtr/Academic Year</b>	<b>Compilation Date</b>	
Realist Acting		4	3/2018/2019	26- 09-2018	
<b>RPS Developer</b>		<b>MK Coordinator</b>		<b>Head of Study Program</b>	
Dr. Autar Abdillah, S.Sn., M.Sc				<b>Dr. Anik Juwariyah, M.Sc.</b>	
<b>Learning Achievement (CP)</b>	<b>PLO</b>				
	PLO-4	Mastering and applying the science of drama, dance, and music, based on their knowledge of study			
	PLO-11	Apply the science of creating the arts of drama, dance, and music			
	<b>Course Learning Outcome (CLO)</b>				
	CLO-1	Able to master the practice of acting in realist drama (Conventional)			
	CLO-2	Able to master the techniques of acting training in realist drama (Conventional) Able to practice the theory of acting training in conventional realist drama			
	CLO-3	Able to practice cooperation in stage roles through conventional realist stage experience			
CLO-4	Able to practice the unity of the show with other supporting elements.				
<b>Course Descriptions</b>	Learning and practice play a role in realist (conventional) texts by building cooperation role in a group through stage experience.				

<p><b>Learning Materials / Topics</b></p>	<ol style="list-style-type: none"> <li>1. Acting and Spatial Art: Space as a means of expression, Spatial practice, The essence of realist Acting</li> <li>2. Realist acting motivation and imagination</li> <li>3. Actors and play scripts: principles, style, structural analysis, author, director of realist acting</li> <li>4. Sensitivity and stimulation exercises</li> <li>5. Form: awareness of form, seeking form of role, mastering the means of staging</li> <li>6. Mindfulness and relaxation exercises</li> <li>7. Reading I: Character as plot motivation, role weight, role equipment</li> <li>8. Reading II: Interpreting the language of the play</li> <li>9. Reading III: Build a play relationship with your opponent</li> <li>10. The strength of motives and lines</li> <li>11. Actors and Body: Development of a play script on the body, vocal form, natural voice</li> <li>12. Role sensing, emotional memory, language awareness</li> <li>13. Emotional memory and mental connection exercises</li> <li>14. Emerging Techniques, content giving techniques, development techniques</li> <li>15. Practice with realist drama scripts, realist acting, costumes, props and make-up</li> </ol>
<p><b>References</b></p>	<p><b>Primary:</b></p> <ol style="list-style-type: none"> <li>1) Eka D.Sitorus., 2002, The Art of Acting, Seni Peran untuk Teater, Film dan TV, Jakarta: PT. Gramedia Pustakan Utama</li> <li>2) Richard Boleslavsky., 1960, Enam Pelajaran Pertama Bagi Tjalon Aktor (terjemahan dari Acting: The First Six Lesson.</li> <li>3) 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</li> </ol>

	<b>Supplementary:</b> 1) Yasraf Amir Piliang, 2003, Hipersemiotika: Tafsir Cultural Studies atas Matinya Makna, Yogyakarta dan Bandung: Jalasutra
<b>Lecture(s)</b>	Dr. Autar Abdillah, S.Sn., M.Sc
<b>Prerequisite</b>	

Week-	Final ability of each learning stage (Sub-CPMK)	Indicator	Assessment form	Learning Methods/Models (Estimated time)		Learning materials (References)	Rating Weight (%)
				offline	online (online)		
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
1	Explaining Acting and Spatial Art: Space as a means of expression, spatial practice, the essence of realist acting	Mastering the knowledge of space as a means of expression	Qualitative (Non-test)	Lectures, discussions, and questions and answers		3	5
2	Simulates the motivation and imagination of realist acting	1. Mastering the stages of motivation 2. Mastering the stages of imagination	Qualitative (Non-test)	Lectures, discussions, exercises		2	5
3	Mastering the knowledge of actors and play scripts: principles, style, structural analysis, author, director of realist acting	1. Mastering the explanation of actors 2. Mastering play scripts with principles, style,	Qualitative (Non-test)	Lectures, discussions, questions and answers, exercises, and assignments		1	5

		analysis,					
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		structure, author and director realist acting						
4	Predict sensitivity and stimulation	Mastering sensitivity	Qualitative (Non-test)	Project based learning		2,3	5	
5	Conceptualizing Forms: awareness of forms, search for forms of roles, master the stage	Mastering stage equipment, props, hand properties and settings	Qualitative (Non-test)	Project based learning		1,3	5	
6	Practice the exercises of concentration and relaxation	Mastering concentration (concentration)	Qualitative (Non-test)	Project based learning		2,3	5	
7	Practicing the reading process I: Character as plot motivation, role weight, role equipment	<ol style="list-style-type: none"> <li>1. Mastering the character reading process</li> <li>2. Mastering character simulation as plot motivation</li> <li>3. Mastering role weights</li> <li>4. Mastering the role equipment</li> </ol>	Qualitative (Non-test)	Project based learning		1,2	5	
8	<b>Mid Semester Exams</b>							<b>UTS</b>
9	Practice reading II: Understanding the language of the play	Mastering reading II, interpreting the language of the play	Qualitative (Non-test)	Project based learning		3	5	
10	Practicing Reading adaptation III: Building a play-play relationship with your opponent	<ol style="list-style-type: none"> <li>1. Mastering the stages of reading builds play relationships</li> <li>2. Mastering reading builds relationships</li> </ol>	Qualitative (Non-test)	Project based learning		1,2,3	5	



		play					
<b>11</b>	Practice motive and line strength exercises	<ol style="list-style-type: none"> <li>1. Mastering motive power</li> <li>2. Master the power of the line</li> </ol>	Qualitative (Non-test)	Project based learning		2,3	<b>5</b>
<b>12</b>	Practicing Actors and Body: Development of play scripts on the body, vocal forms, natural voices	<ol style="list-style-type: none"> <li>1. Mastering exercise techniques</li> <li>2. Mastering body development according to the monologue script</li> <li>3. Mastering the vocal form according to the character's character</li> </ol>	Qualitative (Non-test)	Project based learning		1,3	<b>5</b>
<b>13</b>	Practicing role immersion, emotional memory, language awareness	<ol style="list-style-type: none"> <li>1. Mastering character development</li> <li>2. Mastering the application of emotional memory to reality events in accordance with the role in the monologue script</li> <li>3. Mastering the process of consistency of language awareness in roles</li> </ol>	Qualitative (Non-test)	Project based learning		1,2	<b>5</b>

<b>14</b>	Practice emotional memory and connection exercises	<ol style="list-style-type: none"><li>1. Mastering emotional memory</li><li>2. Mastering emotions and inner relationships yourself with the characters</li></ol>	Qualitative (Non-test)	Project based learning		1,2,3	<b>5</b>
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		in monologue script					
15	Practicing emerging techniques, content giving techniques, development techniques	Mastering development techniques from the results of popping and filling techniques	Qualitative (Non-test)	Project based learning		1,2,3	5
16	Practicing exercises with realist drama scripts, realist acting, costumes, props and make-up	Master the process/practice with realist drama scripts, realist acting, costumes, props and make-up	Qualitative (Non-test)	Project based learning		1,2,3	5
16	<b>Final exams</b>						<b>20</b>

## B. Course Evaluation and Development

### 1. Calculation of Student Workload

<b>Credit Units (CU)</b>	<b>ECTS</b>	<b>Meeting Hours</b>	<b>structured Assignments</b>	<b>Independent Study</b>
3 CUs	4.77	1500 minutes	800 minutes	700 minutes

**CLO-PLO CORRELATIONS**

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

ASSESSMENT PLAN		PLOS											
CLOs	PLO1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 0	PLO11	PLO1 2	
<b>CLO1</b>	Assignment t, Mid-semester test, final semester test											Assignment t, Mid-semester test, final semester test	
<b>CLO2</b>	Assignment t, Mid-semester test, final semester test											Assignment t, Mid-semester test, final semester test	
<b>CLO3</b>	Assignment t, Mid-semester test, final semester test											Assignment t, Mid-semester test, final semester test	
<b>CLO4</b>	Assignment t, Mid-semester test, final semester test											Assignment t, Mid-semester test, final semester test	

**DISTRIBUTION OF THE ABILITY OF TEST ITEMS**

	BOBO Q	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 0	PLO1 1	PLO1 2	Total h
<b>PARTICIPATION SI</b>	0.2	1.00										1.00		2.00
<b>DUTY</b>	0.3	1.00										1.00		2.00

<b>UTS</b>	0.2	1.00										1.00		2.00
<b>UAS</b>	0.3	1.00										1.00		2.00
	1.0	4.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.0		

### ECOPRENEURSHIP SUPPORTED BY MK AND ATTITUDE ASSESSED

Eco-Innovation	Eco-Opportunity	Eco-Commitment						Be responsible Answer	Value	Discipline
		Faith	Intelligent	Independent	Honest	Care	Toughness			

### PLO weight

	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10	PLO11	PLO12
PARTICIPATION	0.20	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.20	0.00
DUTY	0.30	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.30	0.00
UTS	0.20	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.20	0.00
UAS	0.30	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.30	0.00
	1.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	1.00	0.00

### PLO Achievement Per Student

Name	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10	PLO11	PLO12
SYINA DALILA	87.8	#DIV/0!	87.8	#DIV/0!								
ZAINUL ABIDIN	83.6	#DIV/0!	83.6	#DIV/0!								
SHOFI SOTYA SINARAWATI	84.6	#DIV/0!	84.6	#DIV/0!								
JIHAN ANDINI	85.4	#DIV/0!	85.4	#DIV/0!								
DIANA REVELATION ENJOY	82.6	#DIV/0!	82.6	#DIV/0!								

### Achievement Category Per Student

Name	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10	PLO11	PLO12
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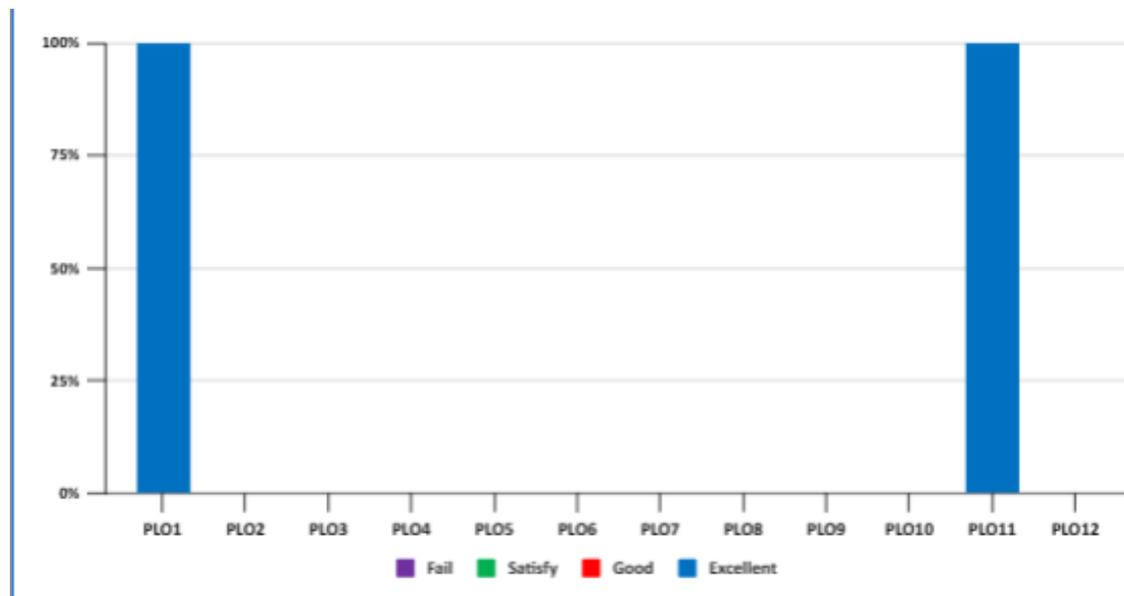
SHOFI SOTYA SINARAWATTI	E											E	
JIHAN ANDINI	E											E	
DIANA REVELATION ENJOY	E											E	
MUCHAMMAD GOHAN DWI HANDIYANI													

### DISTRIBUTION OF STUDENT ACHIEVEMENTS

	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10	PLO11	PLO12
Excellent	5	0	0	0	0	0	0	0	0	0	5	0
good	0	0	0	0	0	0	0	0	0	0	0	0
Satisfy	0	0	0	0	0	0	0	0	0	0	0	0
File	0	0	0	0	0	0	0	0	0	0	0	0
	5	0	0	0	0	0	0	0	0	0	5	0

### Percentage

	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10	PLO11	PLO12
Excellent	100%										100%	
good	0%										0%	
Satisfy	0%										0%	
File	0%										0%	



Dosen

## Lecture Activities

Nama Matakuliah : Realist Acting Art

:ARIF HIDAJAD (196908252006041009)

Kelas : 2018A

AUTAR ABDILLAH

Jadwal &amp; Ruang : T05.01.12 (13.00 - 16.20) R.

(196611062000031002)

No.	19-08- <del>2019</del> 26-08- 19-08- 2019	Meeting	Topic	Partici pant	Status	Lecturer	suitability	Suggest ion
1	<del>26-08- 19-08- 2019</del>	Meeting number 1	1. Scope Acting	6	scheduled	AutarAbdillah		
2	<del>26-08- 09-08- 2019</del>	Meeting 2nd	motivation and acting imagination realist	5	scheduled	Arif Hidajad		
3	02-09- 2019	Meeting the 3rd	Actors and Script Play: principle, style, structural analysis, author, acting director realist	6	scheduled	AutarAbdillah		
4	<del>09-09- 08-09- 2018</del>	Meeting to 4	1.	6	scheduled	Arif Hidajad		
5	<del>09-09- 03-09- 2018</del>	Meeting to 5	1.	6	scheduled	Arif Hidajad		
6	03-09- 2019	Meeting to 6	Centering exercise attentionand tendon relaxation	6	scheduled	AutarAbdillah		
7	<del>10-09- 2019</del>	Meeting 7th	read I: Character as motivation plot, role weight, role equipment	6	scheduled	AutarAbdillah		
8	<del>16-09- 12-09- 2018</del>	Meeting 8th	LCD	6	scheduled	AutarAbdillah		
9	<del>17-09- 2019</del>	Meeting 9th	Reading II: Making sense of language play	6	scheduled	AutarAbdillah		
10	<del>24-09- 23-09- 2019</del>	Meeting to 10	1.	5	scheduled	Arif Hidajad		
11	<del>25-09- 2019</del>	Meeting to 11	Motive power and line 1) Eka D. Sitorus., 2002, The <i>Art of Acting, Art Role for Theatre, Movies and TV,</i> Jakarta: PT. Gramedia Main Library 2) RichardBoleslavsky., 1960, Six <i>LessonFirst For Tjalon Actors</i>	6	scheduled	AutarAbdillah		

(translation from  
*Acting: The First Six  
lesson*. Copyright  
1933, at the Theatre  
Arts, Inc., and rights

			copyright 1949 on Norma Boleslavsky, published by Theater Arts Books, New York), in-Indonesian by Drs. Asrul Sani, Jakarta: Djaja Sakti Publishing Business					
12	<del>07-10-2019</del>	Meeting the 12th	Actor and Body: Development of play script on the body, vocal form, natural sound	6	scheduled	AutarAbdillah		
13	<del>08-10-2019</del>	Meeting 13th	Actor and body, role immersion, emotional memory, awareness language	6	scheduled	AutarAbdillah		
14	<del>14-10-2019</del>	Meeting to 14	memory exercise emotions and inner connection	6	scheduled	Arif Hidajad		
15	<del>15-10-2019</del>	Meeting to 15	Qengineering Appear, filling technique, development technique	6	scheduled	AutarAbdillah		
16	<del>21-10-2019</del>	Meeting 16th	Define unity realistic acting performance	6	scheduled	Arif Hidajad		
17	22-10-2019	Meeting to 17	1.UJS	6	scheduled	AutarAbdillah		
18	29-10-2019	Meeting 18th	1. blocking 2. property	6	scheduled	AutarAbdillah		
19	05-11-2019	Meeting 19th	1. Voice 2. Dialogue Musicality	6	scheduled	Arif Hidajad		
20	12-11-2019	Meeting 20th	1. Emotional Structure 2. Dramatic Relations	6	scheduled	Arif Hidajad		
21	19-11-2019	Meeting to 21	1. Play Character 2. Character Selection	6	scheduled	Arif Hidajad		
22	29-11-2019	Meeting the 22nd	1.	6	scheduled	Arif Hidajad		
23	05-11-2019	Meeting 23rd	1.	6	scheduled	Arif Hidajad		
24	12-11-2019	Meeting to 24	1.	6	scheduled	Arif Hidajad		
25	19-11-2019	Meeting to 25	1.	6	scheduled	Arif Hidajad		

2019

26	26-11-2019	Meeting to 26	1.	6	scheduled	AutarAbdillah		
27	03-12-2019	Meeting to 27	1.	6	scheduled	Arif Hidajad		

[https://siakadu.unesa.ac.id/2801032d-312f-338a-a367-da697e7733ae.aspx?id=4c8c50f9-c508-3788-a278-3601294287e3&print\\_jurnal=12/3](https://siakadu.unesa.ac.id/2801032d-312f-338a-a367-da697e7733ae.aspx?id=4c8c50f9-c508-3788-a278-3601294287e3&print_jurnal=12/3)

28	<b>04-12-2019</b>	Meeting to 28	1. Reinforcement Role through the technique of filling in characters	6	scheduled	Autar Abdillah		
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<https://siakadu.unesa.ac.id/95a15b43-5f75-33dc-aa4f-aa94971eacfa.aspx?print=4c8c50f9-c508-3788-a278-3601294287e3&jns=absen1/1>

STUDY PROGRAM S1 Drama, Dance and Music Education

LIST OF STUDENT VALUES

Subject : Realist Acting Class :

2018A

Academic Year: 2019/2020 Odd



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	Alpha bet	Use
1	18020134012	SYINA DALILA	2018	93.33%	90	87	88	87	87.8	A	1
2	18020134013	ZAINUL ABIDIN	2018	93.33%	84	80	85	86	83.6	A-	1
3	18020134014	SHOFI SOTYA SINARAWATTI	2018	93.33%	86	83	85	85	84.6	A-	1
4	18020134027	JIHAN ANDINI	2018	93.33%	87	85	85	85	85.4	A	1
5	18020134044	DIANAENJOY REVELATION	2018	93.33%	83	81	84	83	82.6	A-	1
6	18020134054	MUCHAMMAD GOHAN DWI HANDIYANI	2018	90%	87	85	85	85	85.4	A	1

## **REALIST ROLE ARTS UTS Questions (4 Credits)**

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

Arif Hidajad, S.Sn., M.Pd

1. Describe the role of the player/actor
2. Describe the actor's role in encouraging involvement in interpreting the play
3. Explain the Actatorial Concept that you use
4. Describe your Office schedule and accomplishments
5. Perform a Character in a play

### **DUTY**

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

## **REALIST ROLE ARTS UAS Questions (4 Credits)**

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

Arif Hidajad, S.Sn., M.Pd

1. Describe the Stages you took in Acting and the results you achieved
2. Explain your ways of overcoming the difficulties of character building/characterization
3. Make a report on your activity activity
4. Perform a Drama work with all the completeness of the show

Enjoy practicing and demonstrating your skills in Realist Acting