



Universitas Negeri Surabaya
Faculty of Languages and Arts
Undergraduate Study Program Drama Arts, Dance and Music
Education

Document Code

SEMESTER LEARNING PLAN

Courses	CODE	Course Family	Credit Weight	SEMESTER	Compilation Date
Choir	8820902260		T=2 P=0 ECTS=3.18	2	July 17, 2024
AUTHORIZATION	SP Developer		Course Cluster Coordinator	Study Program Coordinator	
	Budi Dharmawanputra, S.Pd., M.Pd.		Dr. Welly Suryandoko, S.Pd., M.Pd.	

Learning model Project Based Learning

Program Learning Outcomes (PLO) PLO study program that is charged to the course

Program Objectives (PO)

PO - 1 Utilizing learning resources and ICT to support the design and implementation of choral learning including: references/literature on choral techniques, various websites related to choirs.

PO - 2 Have knowledge of choral vocal techniques, skills in identifying and reviewing choral vocal techniques comprehensively.

PO - 3 Presenting similar and mixed compositions of choral songs according to the concept of the form of presentation as a form of implementation of comprehensive mastery of choral vocal techniques.

PO - 4 Have an ethical, aesthetic, communicative, expressive, appreciative, independent and collaborative attitude in the essence of choral learning.

PLO-PO Matrix

	<table border="1" style="margin: auto;"> <tr><td>P.O</td></tr> <tr><td>PO-1</td></tr> <tr><td>PO-2</td></tr> <tr><td>PO-3</td></tr> <tr><td>PO-4</td></tr> </table>	P.O	PO-1	PO-2	PO-3	PO-4
P.O						
PO-1						
PO-2						
PO-3						
PO-4						

PO Matrix at the end of each learning stage (Sub-PO)

	<table border="1" style="margin: auto;"> <tr> <th rowspan="2">P.O</th> <th colspan="16">Week</th> </tr> <tr> <th>1</th><th>2</th><th>3</th><th>4</th><th>5</th><th>6</th><th>7</th><th>8</th><th>9</th><th>10</th><th>11</th><th>12</th><th>13</th><th>14</th><th>15</th><th>16</th> </tr> <tr> <td>PO-1</td> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td>PO-2</td> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td>PO-3</td> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td>PO-4</td> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> </table>	P.O	Week																1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	PO-1																	PO-2																	PO-3																	PO-4																
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PO-4																																																																																																						

Short Course Description Understanding and application of choral vocal techniques including breathing techniques, intonation, articulation, delivery (interpretation and expression) through practice and presentation of similar and mixed choral compositions.

References

Main :

1. Agastya Rama Listya. 2007. A-Z Direksi Paduan Suara. Jakarta: Yayasan Musik Gereja di Indonesia.
2. Karl Edmund Prier, SJ. 1983. Menjadi Dirigen Jilid II: Membentuk Suara. Yogyakarta: Pusat Musik Liturgi.
3. Karl Edmund Prier, SJ. 1983. Menjadi Dirigen Jilid III: Membina Paduan Suara. Yogyakarta: Pusat Musik Liturgi.
4. Agastya Rama Listya dan Poedji Soesila. 2008. Nusantara Persada. Jakarta: Yamuger.
5. E.L. Pohan-Shn. 2008.15 Menit Sebelum Latihan Paduan Suara. Jakarta: Yamuger.

Supporters:

Supporting lecturer		Budi Dharmawanputra, S.Pd., M.Pd.					
Week-	Final abilities of each learning stage (Sub-PO)	Evaluation		Help Learning, Learning methods, Student Assignments, [Estimated time]		Learning materials [References]	Assessment Weight (%)
		Indicator	Criteria & Form	Offline (offline)	Online (online)		
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
1	Know the outline of lecture material in the semester learning plan. Understand the lecture contract	1.Explain the outline of the lecture material 2.Agree on a study contract	Criteria: 1.ASSESSMENT RUBRIC 2.SCORE 3.CRITERIA 4.4 5.Complete and precise explanation 6.3 7.Complete explanation but not precise 8.2 9.The explanation is incomplete and inaccurate 10.1 11.Explanations are incomplete and inaccurate Form of Assessment : Participatory Activities	Scientific approach: Lecture, discussion, question and answer method 2 X 50		Material: Choral Insights Reader: <i>Karl Edmund Prier, S.J. 1983. Becoming a Conductor Volume III: Building Choirs. Yogyakarta: Liturgical Music Center.</i>	4%
2	Know and understand breathing techniques. Understand intonation/tone aiming techniques. Understand voice register resonance techniques.	1.Mention and perform vocal breathing techniques 2.Aiming notes in various intervals with the right pitch intonation. 3.Resonate sound to parts of the body that function as resonators according to the sound register.	Criteria: 1.ASSESSMENT RUBRIC 2.SCORE 3.CRITERIA 4.4 5.Complete and precise explanation 6.3 7.Complete explanation but not precise 8.2 9.The explanation is incomplete and inaccurate 10.1 11.Explanations are incomplete and inaccurate Form of Assessment : Participatory Activities, Practice/Performance	Live 2 X 50 Drill Demonstration Lecture		Material: Choral Vocal Techniques Reader: <i>Karl Edmund Prier, S.J. 1983. Becoming a Conductor Volume II: Shaping the Voice. Yogyakarta: Liturgical Music Center.</i>	6%

3	<p>Know and understand breathing techniques. Understand intonation/tone aiming techniques. Understand voice register resonance techniques.</p>	<p>1.Mention and perform vocal breathing techniques 2.Aiming notes in various intervals with the right pitch intonation. 3.Resonate sound to parts of the body that function as resonators according to the sound register.</p>	<p>Criteria: 1.Diaphragmatic Breathing Technique 2.Score 3.Rubric 4.4 5.Inhale air by activating optimal lung and diaphragm function and then exhale with stable pressure. 6.3 7.Inhale air by activating optimal lung and diaphragm function and then exhale with less stable pressure. 8.2 9.Inhaling air activates the function of the lungs and diaphragm but is less than optimal, then exhaling with less stable pressure. 10.1 11.Inhale air by collecting it in one body cavity (chest/stomach) only 12.Intonation/Tone Aiming 13.Score 14.Rubric 15.4 16.Aim for notes with a precise and stable pitch 17.3 18.Aim for a note with the right pitch at the start but lacks stability at the end 19.2 20.Aiming at notes with an unstable pitch 21.1 22.Aiming at notes with incorrect pitch</p> <p>Form of Assessment : Participatory Activities, Practice/Performance</p>	<p>Live 2 X 50 Drill Demonstration Lecture</p>		<p>Material: Choral Vocal Techniques Reader: <i>Karl Edmund Prier, S.J. 1983. Becoming a Conductor Volume II: Shaping the Voice. Yogyakarta: Liturgical Music Center.</i></p> <hr/> <p>Material: Choral Vocal Techniques Library: <i>Agastya Rama Listya. 2007. AZ Choir Directors. Jakarta: Church Music Foundation in Indonesia.</i></p>	6%
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4	Know the various vocalizations and articulations. Understand vocalization and articulation techniques.	<p>1.Mention various vocalizations and articulations.</p> <p>2.Practicing vocalization and articulation techniques in syllabics and melisma.</p>	<p>Criteria:</p> <p>1.Articulation</p> <p>2.Score</p> <p>3.Rubric</p> <p>4.4</p> <p>5.Pronounce vowels and consonants in the solfeggio method with clear and precise sound colors</p> <p>6.3</p> <p>7.Pronounce vowels and consonants in the solfeggio method with clear but not precise sound colors</p> <p>8.2</p> <p>9.Pronouncing vowels and consonants in the solfeggio method with less clear but not precise sound colors</p> <p>10.1</p> <p>11.Pronouncing vowels and consonants in the solfeggio method with unclear and imprecise sound colors</p> <p>Form of Assessment : Participatory Activities, Practice/Performance</p>	Live 2 X 50 Drill Demonstration Lecture		<p>Material: Choral Vocal Techniques</p> <p>Library: <i>Agastya Rama Listya. 2007. AZ Choir Directors. Jakarta: Church Music Foundation in Indonesia.</i></p> <p>Material: Choral Vocal Techniques</p> <p>Reader: <i>Karl Edmund Prier, S.J. 1983. Becoming a Conductor Volume II: Shaping the Voice. Yogyakarta: Liturgical Music Center.</i></p>	6%
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5	Understand phrasing techniques. Understand tempo and dynamics interpretation techniques	<ol style="list-style-type: none"> 1. Apply phrasing techniques through practice material/etude. 2. Brings tempo and dynamics according to instructions and meaning. 	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Phrasing 2. Score 3. Rubric 4.4 5. Bring song phrases/sentences with the right intonation, articulation and breathing techniques according to the phrasing instructions/signs 6.3 7. Bring song phrases/sentences with good intonation and articulation, but the breathing technique does not match the phrasing instructions/marks 8.2 9. Bring song phrases/sentences with intonation, articulation and breathing techniques that do not match the phrasing instructions/signs 10.1 11. Bring song phrases/sentences with inappropriate intonation, articulation and breathing techniques 12. Interpretation 13. Score 14. Rubric 15.4 16. Bring repertoire/songs with expressions that match the soul of the song/message contained in the song. 17.3 18. Performs the repertoire/songs well but the appreciation does not match the spirit of the song/message contained in the song. 19.2 20. Bring repertoire/songs with expressions that do not support appreciation of the soul of the song/message contained in the song. 21.1 22. Bring the repertoire/songs without understanding the soul of the song/message contained in the song. <p>Form of Assessment : Participatory Activities, Practice/Performance</p>	Live 2 X 50 Drill Demonstration Lecture		<p>Material: Choral Vocal Techniques Library: <i>Agastya Rama Listya. 2007. AZ Choir Directors. Jakarta: Church Music Foundation in Indonesia.</i></p> <hr/> <p>Material: Choral Vocal Techniques Reader: <i>Karl Edmund Prier, S.J. 1983. Becoming a Conductor Volume II: Shaping the Voice. Yogyakarta: Liturgical Music Center.</i></p>	6%
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6	Understand the various tone intonations in the major diatonic scale series. Understand the technique of tone intonation in the major diatonic scale series.	<p>1.Name various scales of the major diatonic scale.</p> <p>2.Singing major diatonic scales.</p>	<p>Criteria:</p> <p>1.ASSESSMENT RUBRIC</p> <p>2.SCORE</p> <p>3.CRITERIA</p> <p>4.4</p> <p>5.Stable vocal technique, supported by sonority and voice color that matches the soul of the song, delivery/expression according to the message in the song, shows excellent stage etiquette.</p> <p>6.3</p> <p>7.Stable vocal technique, less supported by sonority and voice color that suits the soul of the song, delivery/expression according to the message in the song, shows good stage etiquette.</p> <p>8.2</p> <p>9.The vocal technique is less stable, but is supported by a sonority and voice color that suits the soul of the song, the delivery/expression does not match the message in the song, showing good stage etiquette.</p> <p>10.1</p> <p>11.Unstable vocal technique, sonority and color of voice do not match the spirit of the song, delivery/expression does not match the message in the song, does not show good stage etiquette.</p> <p>Form of Assessment : Participatory Activities, Practice/Performance</p>	Live 2 X 50 Drill Demonstration Lecture		<p>Material: Choral Vocal Techniques Reader: <i>Karl Edmund Prier, S.J. 1983. Becoming a Conductor Volume II: Shaping the Voice.</i> <i>Yogyakarta: Liturgical Music Center.</i></p>	6%
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7	Understand the various intonations of notes in a series of major diatonic scale scales. Understand the intonation technique of notes in a series of major diatonic scale scales.	1.Name various scales of the major diatonic scale. 2.Singing major diatonic scales	Criteria: 1.ASSESSMENT RUBRIC 2.SCORE 3.CRITERIA 4.4 5.Stable vocal technique, supported by sonority and voice color that matches the soul of the song, delivery/expression according to the message in the song, shows excellent stage etiquette. 6.3 7.Stable vocal technique, less supported by sonority and voice color that suits the soul of the song, delivery/expression according to the message in the song, shows good stage etiquette. 8.2 9.The vocal technique is less stable, but is supported by a sonority and voice color that suits the soul of the song, the delivery/expression does not match the message in the song, showing good stage etiquette. 10.1 11.Unstable vocal technique, sonority and color of voice do not match the spirit of the song, delivery/expression does not match the message in the song, does not show good stage etiquette. Form of Assessment : Participatory Activities, Practice/Performance	Live 2 X 50 Drill Demonstration Lecture		Material: Choral Vocal Techniques Library: <i>Agastya Rama Listya. 2007. AZ Choir Directors. Jakarta: Church Music Foundation in Indonesia.</i>	6%
8	Mastering the lecture study materials that have been given from the 2nd meeting to the 7th meeting	Doing USS questions	Criteria: 1.ASSESSMENT ASPECTS RUBRIC 2.Diaphragmatic Breathing Technique 3.Score 4.Rubric 5.4 6.Inhale air by activating optimal lung and diaphragm function and then exhale with stable pressure. 7.3 8.Inhale air by activating optimal lung and diaphragm function and then exhale with less stable pressure. 9.2 10.Inhaling air activates the function of the lungs and diaphragm but is less than optimal, then exhaling with	Live Learning 2 X 50			8%

less stable
pressure.
11.1
12. Inhale air by
collecting it in one
body cavity
(chest/stomach)
only
13. Intonation/Tone
Aiming
14. Score
15. Rubric
16.4
17. Aim for notes with
a precise and stable
pitch
18.3
19. Aim for a note with
the right pitch at the
start but lacks
stability at the end
20.2
21. Aiming at notes
with an unstable
pitch
22.1
23. Aiming at notes
with incorrect pitch
24. Articulation
25. Score
26. Rubric
27.4
28. Pronounce vowels
and consonants in
the solfeggio
method with clear
and precise sound
colors
29.3
30. Pronounce vowels
and consonants in
the solfeggio
method with clear
but not precise
sound colors
31.2
32. Pronouncing
vowels and
consonants in the
solfeggio method
with less clear but
not precise sound
colors
33.1
34. Pronouncing
vowels and
consonants in the
solfeggio method
with unclear and
imprecise sound
colors
35. Resonance
36. Score
37. Rubric
38.4
39. The sound
resonance sounds
stable and focused
according to the
sound register
40.3
41. The sound
resonance sounds
stable but the focus
does not match the
sound register
42.2
43. The sound
resonance sounds
less stable and the
focus does not
match the sound
register
44.1
45. The sound
resonance sounds
unstable and the
focus does not
match the sound
register

46.Frasering
47.Score
48.Rubric
49.4
50.Bring song
phrases/sentences
with the right
intonation,
articulation and
breathing
techniques
according to the
phrasing
instructions/signs
51.3
52.Brings song
phrases/sentences
with good intonation
and articulation, but
the breathing
technique does not
match the phrasing
instructions/marks
53.2
54.Bringing song
phrases/sentences
with intonation,
articulation and
breathing
techniques that do
not match the
phrasing
instructions/signs
55.1
56.Bringing song
phrases/sentences
with inappropriate
intonation,
articulation and
breathing
techniques
57.Interpretation
58.Score
59.Rubric
60.4
61.Bringing
repertoire/songs
with expressions
that match the soul
of the
song/message
contained in the
song.
62.3
63.Performs the
repertoire/songs
well but the
appreciation does
not match the spirit
of the
song/message
contained in the
song.
64.2
65.Bringing
repertoire/songs
with expressions
that do not support
appreciation of the
soul of the
song/message
contained in the
song.
66.1
67.Bringing the
repertoire/songs
without
understanding the
soul of the
song/message
contained in the
song.
68.FINAL
ASSESSMENT
CRITERIA
69.NO
70.EVALUATION
71.SCORE (GIVE A
TICK)
72.TOTAL SCORES

			<p>FOR EACH QUESTION</p> <p>73.1 74.2 75.3 76.4 77.1 78.ETUDE NO. 1 79.Breathing 80.Intonation 81.Resonance 82.Articulation 83.Frasing 84.Interpretation 85.2 86.ETUDE NO. 3 87.Breathing 88.Intonation 89.Resonance 90.Articulation 91.Frasing 92.Interpretation 93.3 94.ETUDE NO. 8 95.Breathing 96.Intonation 97.Resonance 98.Articulation 99.Frasing 100.Interpretation 101.4 102.ETUDE NO. 4 103.Breathing 104.Intonation 105.Resonance 106.Articulation 107.Frasing 108.Interpretation 109.5 110.ETUDE NO. 5 111.Breathing 112.Intonation 113.Resonance 114.Articulation 115.Frasing 116.Interpretation 117.Total Score for All Questions 118.Final Value (Total Score for All Questions: 120) x 100</p> <p>Form of Assessment : Participatory Activities,</p>			
9	Understand song intonation material.	Sing the melodic intonation of model/repertoire songs according to the notation in the sheet music well.	<p>Criteria: Performance</p> <p>1.Intonation/Tone Aiming 2.Score 3.Rubric 4.4 5.Aim for notes with a precise and stable pitch 6.3 7.Aim for a note with the right pitch at the start but lacks stability at the end 8.2 9.Aiming at notes with an unstable pitch 10.1 11.Aiming at notes with incorrect pitch</p> <p>Form of Assessment : Participatory Activities</p>	Direct learning Inquiry Drill Demonstration 2 X 50	<p>Material: Choir Warm-up Reader: <i>EL Pohan-Shn. 2008.15 Minutes Before Choir Practice. Jakarta: Yamuger.</i></p>	6%

10	Understand song intonation material	Sing the melodic intonation of model/repertoire songs according to the notation in the sheet music well	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Intonation/Tone Aiming 2. Score 3. Rubric 4.4 5. Aim for notes with a precise and stable pitch 6.3 7. Aim for a note with the right pitch at the start but lacks stability at the end 8.2 9. Aiming at notes with an unstable pitch 10.1 11. Aiming at notes with incorrect pitch <p>Form of Assessment : Participatory Activities, Practice/Performance</p>	2 X 50 Drill Demonstration Inquiry		<p>Material: Song repertoire Library: Agasty Rama Listya and Poedji Soesila. 2008. Nusantara Persada. Jakarta: Yamuger.</p>	6%
11	Understand song intonation material	Sing the melodic intonation of model/repertoire songs according to the notation in the sheet music well	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Intonation/Tone Aiming 2. Score 3. Rubric 4.4 5. Aim for notes with a precise and stable pitch 6.3 7. Aim for a note with the right pitch at the start but lacks stability at the end 8.2 9. Aiming at notes with an unstable pitch 10.1 11. Aiming at notes with incorrect pitch <p>Form of Assessment : Participatory Activities, Practice/Performance</p>	2 X 50 Drill Demonstration Inquiry		<p>Material: Choir Warm-up Reader: <i>EL Pohan-Shn. 2008.15 Minutes Before Choir Practice.</i> Jakarta: Yamuger.</p> <hr/> <p>Material: Song repertoire Library: Agasty Rama Listya and Poedji Soesila. 2008. Nusantara Persada. Jakarta: Yamuger.</p>	6%
12	Understand song articulation material	Sing songs/repertoire by applying good articulation techniques	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Articulation 2. Score 3. Rubric 4.4 5. Pronounce vowels and consonants in the solfeggio method with clear and precise sound colors 6.3 7. Pronounce vowels and consonants in the solfeggio method with clear but not precise sound colors 8.2 9. Pronouncing vowels and consonants in the solfeggio method with less clear but not precise sound colors 10.1 11. Pronouncing vowels and consonants in the solfeggio method with unclear and imprecise sound colors <p>Form of Assessment : Participatory Activities, Practice/Performance</p>	2 X 50 Drill Demonstration Inquiry		<p>Material: Articulation Practice Reader: <i>EL Pohan-Shn. 2008.15 Minutes Before Choir Practice.</i> Jakarta: Yamuger.</p> <hr/> <p>Material: Song repertoire Library: Agasty Rama Listya and Poedji Soesila. 2008. Nusantara Persada. Jakarta: Yamuger.</p>	6%

13	Understand song articulation material	Sing songs/repertoire by applying good articulation techniques	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Articulation 2. Score 3. Rubric 4.4 5. Pronounce vowels and consonants in the solfeggio method with clear and precise sound colors 6.3 7. Pronounce vowels and consonants in the solfeggio method with clear but not precise sound colors 8.2 9. Pronouncing vowels and consonants in the solfeggio method with less clear but not precise sound colors 10.1 11. Pronouncing vowels and consonants in the solfeggio method with unclear and imprecise sound colors <p>Form of Assessment : Participatory Activities, Practice/Performance</p>	2 X 50 Drill Demonstration Inquiry		<p>Material: Song repertoire Library: <i>Agastya Rama Listya and Poedji Soesila. 2008. Nusantara Persada. Jakarta: Yamuger.</i></p> <hr/> <p>Material: Articulation Practice Reader: <i>EL Pohan-Shn. 2008.15 Minutes Before Choir Practice. Jakarta: Yamuger.</i></p>	6%
14	Mastering song dynamics. Interpreting the soul of the song.	<ol style="list-style-type: none"> 1. Sing songs with the right dynamic delivery 2. Sing songs with the right interpretation according to the message contained in them 	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Interpretation 2. Score 3. Rubric 4.4 5. Bringing repertoire/songs with expressions that match the soul of the song/message contained in the song. 6.3 7. Performs the repertoire/songs well but the appreciation does not match the spirit of the song/message contained in the song. 8.2 9. Bringing repertoire/songs with expressions that do not support appreciation of the soul of the song/message contained in the song. 10.1 11. Bringing the repertoire/songs without understanding the soul of the song/message contained in the song. <p>Form of Assessment : Participatory Activities</p>	2 X 50 Drill Demonstration Inquiry		<p>Material: Song Interpretation Library: <i>Agastya Rama Listya. 2007. AZ Choir Directors. Jakarta: Church Music Foundation in Indonesia.</i></p> <hr/> <p>Material: Interpretation of Songs Literature: <i>Karl Edmund Prier, S.J. 1983. Becoming a Conductor Volume III: Building Choirs. Yogyakarta: Liturgical Music Center.</i></p>	6%

15	Mastering song dynamics. Interpreting the soul of the song	<ol style="list-style-type: none"> 1.Sing songs with the right dynamic delivery 2.Sing songs with the right interpretation according to the message contained in them 	<p>Criteria:</p> <ol style="list-style-type: none"> 1.Interpretation 2.Score 3.Rubric 4.4 5.Bringing repertoire/songs with expressions that match the soul of the song/message contained in the song. 6.3 7.Performs the repertoire/songs well but the appreciation does not match the spirit of the song/message contained in the song. 8.2 9.Bringing repertoire/songs with expressions that do not support appreciation of the soul of the song/message contained in the song. 10.1 11.Bringing the repertoire/songs without understanding the soul of the song/message contained in the song. <p>Form of Assessment : Participatory Activities</p>	2 X 50 Drill Demonstration Inquiry		<p>Material: Interpretation and Dynamics Literature: <i>Karl Edmund Prier, SJ. 1983. Becoming a Conductor Volume II: Shaping the Voice. Yogyakarta: Liturgical Music Center.</i></p> <p>-----</p> <p>Material: Interpretation and Dynamics Literature: <i>Agastya Rama Listya. 2007. AZ Choir Directors. Jakarta: Church Music Foundation in Indonesia.</i></p>	6%
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16	Mastering song dynamics. Interpreting the soul of the song	1.Sing songs with the right dynamic delivery 2.Sing songs with the right interpretation according to the message contained in them	Criteria: 1.Interpretation 2.Score 3.Rubric 4.4 5.Bringing repertoire/songs with expressions that match the soul of the song/message contained in the song. 6.3 7.Performs the repertoire/songs well but the appreciation does not match the spirit of the song/message contained in the song. 8.2 9.Bringing repertoire/songs with expressions that do not support appreciation of the soul of the song/message contained in the song. 10.1 11.Bringing the repertoire/songs without understanding the soul of the song/message contained in the song. Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment, Practices / Performance	2 X 50 Drill Demonstration Inquiry		Material: Interpretation and Dynamics Literature: <i>Karl Edmund Prier, SJ. 1983. Becoming a Conductor Volume II: Shaping the Voice. Yogyakarta: Liturgical Music Center.</i> ----- Material: Interpretation and Dynamics Literature: <i>Agastya Rama Listya. 2007. AZ Choir Directors. Jakarta: Church Music Foundation in Indonesia.</i>	10%
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Evaluation Percentage Recap: Project Based Learning

No	Evaluation	Percentage
1.	Participatory Activities	59.33%
2.	Project Results Assessment / Product Assessment	3.33%
3.	Practice / Performance	37.33%
		99.99%

Notes

- Learning Outcomes of Study Program Graduates (PLO - Study Program)** are the abilities possessed by each Study Program graduate which are the internalization of attitudes, mastery of knowledge and skills according to the level of their study program obtained through the learning process.
- The PLO imposed on courses** are several learning outcomes of study program graduates (CPL-Study Program) which are used for the formation/development of a course consisting of aspects of attitude, general skills, special skills and knowledge.
- Program Objectives (PO)** are abilities that are specifically described from the PLO assigned to a course, and are specific to the study material or learning materials for that course.
- Subject Sub-PO (Sub-PO)** is a capability that is specifically described from the PO that can be measured or observed and is the final ability that is planned at each learning stage, and is specific to the learning material of the course.
- Indicators for assessing** abilities in the process and student learning outcomes are specific and measurable statements that identify the abilities or performance of student learning outcomes accompanied by evidence.
- Assessment Criteria** are benchmarks used as a measure or measure of learning achievement in assessments based on predetermined indicators. Assessment criteria are guidelines for assessors so that assessments are consistent and unbiased. Criteria can be quantitative or qualitative.
- Forms of assessment:** test and non-test.
- Forms of learning:** Lecture, Response, Tutorial, Seminar or equivalent, Practicum, Studio Practice, Workshop Practice, Field Practice, Research, Community Service and/or other equivalent forms of learning.
- Learning Methods:** Small Group Discussion, Role-Play & Simulation, Discovery Learning, Self-Directed Learning, Cooperative Learning, Collaborative Learning, Contextual Learning, Project Based Learning, and other equivalent methods.
- Learning materials** are details or descriptions of study materials which can be presented in the form of several main points and sub-topics.
- The assessment weight** is the percentage of assessment of each sub-PO achievement whose size is proportional to the level of difficulty of achieving that sub-PO, and the total is 100%.
- TM=Face to face, PT=Structured assignments, BM=Independent study.

