



**Universitas Negeri Surabaya
Faculty of Languages and Arts
English Literature Undergraduate Study Program**

**Document
Code**

SEMESTER LEARNING PLAN

Courses	CODE	Course Family	Credit Weight			SEMESTER	Compilation Date
Drama Appreciation	7920202283		T=2	P=0	ECTS=3.18	4	May 5, 2023
AUTHORIZATION	SP Developer		Course Cluster Coordinator			Study Program Coordinator	
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Learning model	Case Studies
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Program Learning Outcomes (PLO)	PLO study program that is charged to the course																																
	PLO-5	Being able to demonstrate integrative and independent thinking, originality, imagination, experimentation, problem solving, or risk taking in thought, expression, or intellectual engagement																															
	PLO-6	Being able to create sound academic or non-academic works for various audiences and purposes																															
	PLO-9	Be able to understand and apply basic research methods in language/literature, including research design, data analysis, and interpretation.																															
	Program Objectives (PO)																																
	PO - 1	Students should be able to identify and analyze key elements of drama, such as plot, character development, dialogue, setting, and symbolism in various theatrical works																															
	PO - 2	Students should gain an understanding of different dramatic forms and genres, including tragedy, comedy, farce, and drama, and be able to differentiate between them																															
	PO - 3	Students should be able to place dramatic works within their historical and cultural context, understanding how societal changes have influenced the development of drama																															
	PO - 4	Students should be able to develop critical thinking skills by evaluating and critiquing theatrical performances and scripts, considering factors such as acting, direction, staging, and thematic relevance																															
	PO - 5	students should be able to interpret the meaning and messages conveyed by various dramatic works, discussing how themes and symbolism contribute to the overall message																															
	PO - 6	students should be able to develop effective communication skills both written and oral, to express their thoughts and opinions about dramatic works and performances																															
	PLO-PO Matrix																																
		<table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th>P.O</th> <th>PLO-5</th> <th>PLO-6</th> <th>PLO-9</th> </tr> </thead> <tbody> <tr><td>PO-1</td><td></td><td></td><td></td></tr> <tr><td>PO-2</td><td></td><td></td><td></td></tr> <tr><td>PO-3</td><td></td><td></td><td></td></tr> <tr><td>PO-4</td><td></td><td></td><td></td></tr> <tr><td>PO-5</td><td></td><td></td><td></td></tr> <tr><td>PO-6</td><td></td><td></td><td></td></tr> </tbody> </table>	P.O	PLO-5	PLO-6	PLO-9	PO-1				PO-2				PO-3				PO-4				PO-5				PO-6						
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PO Matrix at the end of each learning stage (Sub-PO)																																	

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Short Course Description This course is designed to provide students with an in-depth understanding and appreciation of the art of drama. Through the analysis of plays from different eras and cultures, students will develop critical thinking skills and gain insights into human behavior and the human condition. The course will explore the various elements of drama, such as character development, plot, dialogue, stage design, and performance. The course will utilize a project-based approach to learning, with students working on projects throughout the semester that integrate the knowledge and skills they have acquired. The projects will be designed to be collaborative and interactive, encouraging students to work together to deepen their understanding of the course material

References

Main :

- Hornbrook, David. 2002. On The Subject Of Drama . London: Routledge
- Norton, Glyn. P. 2008. The Cambridge History of Literary Criticism Volume III The Renaissance . New York: Cambridge University Press.
- Richards, I.A. 2004. Principles of Literary Principles . New York: Routldge
- Barnet, Sylvan, M. Berman, W. Burto. And M. Stubbs. 1996. Literature for Composition: Essay, Fiction, Poetry, and Drama. New York: harper Collins.
- Perrine, Lawrence.1974. Literature: Structure, Sound, and Sense. New York: Harcourt Brace Jovanovich.
- Bloom, Harold. 2007. The Glass Menagerie by Tennessee Williams . Bloom's Literary Criticism: New York
- Wilde, Oscar Wilde. An Ideal Husband . Icon Group international, Inc:San Diego

Supporters:

Supporting lecturer Drs. Much Koiri, M.Si.
Dr. Ali Mustofa, S.S., M.Pd.
Uci Elly Kholidah, S.S., M.A.

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	Being able to demonstrate an understanding of the elements of drama, such as character development, plot, dialogue, stage design, and performance, and how they work together to create a theatrical experience	Write a reflection or analysis of a theatrical production they have seen or read	Criteria: 1.Play Selection 2.Critical Analysis Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment, Practice / Performance, Tests	Offline: Discussion and answer-question session 2 X 50		Material: Story, plot, characters, theme, and setting Reader: <i>Hornbrook, David. 2002. On The Subject Of Drama. London: Routledge</i>	3%

2	<p>1. Being able to demonstrate an understanding of the elements of drama, such as character development, plot, dialogue, stage design, and performance, and how they work together to create a theatrical experience</p> <p>2. Being able to analyze plays from different eras and cultures, using critical thinking skills to evaluate the play's themes, literary devices, and historical and cultural context</p>	<p>Demonstrate your understanding of how the elements of drama were used to create the theatrical experience with special reference to Tennessee Williams' "The Glass Menagerie"</p>	<p>Criteria: 1. Play Selection 2. Critical Analysis</p> <p>Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment, Practical Assessment, Practice / Performance, Test</p>	<p>Offline: lecture, sharing and discussion, Q and A 2 X 50</p>		<p>Material: Plot and Structure of Play Bibliography: Hornbrook, David. 2002. <i>On The Subject Of Drama</i>. London: Routledge</p> <hr/> <p>Material: Story and Plot, Character and themes, setting and culture References: Norton, Glyn. P. 2008. <i>The Cambridge History of Literary Criticism Volume III The Renaissance</i>. New York: Cambridge University Press.</p> <hr/> <p>Material: The elements of drama Bibliography: Barnet, Sylvan, M. Berman, W. Burto. And M. Stubbs. 1996. <i>Literature for Composition: Essay, Fiction, Poetry, and Drama</i>. New York: Harper Collins.</p>	3%
3	<p>1. Being able to analyze plays from different eras and cultures, using critical thinking skills to evaluate the play's themes, literary devices, and historical and cultural context</p> <p>2. Being able to collaborate effectively in a group setting, developing teamwork and communication skills through project-based learning.</p>	<p>Identify the historical and cultural contexts of a play's creation and production (with special references to plays such as "A Doll's House" and "The Importance of Being Ernest"</p>	<p>Criteria: 1. Play Selection 2. Critical Analysis</p> <p>Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment, Practice / Performance, Tests</p>	<p>Offline: lecture, sharing and discussion, Q and A 2 X 50</p>		<p>Material: The Introduction to Drama Bibliography: Hornbrook, David. 2002. <i>On The Subject Of Drama</i>. London: Routledge</p> <hr/> <p>Material: The History of Drama Bibliography: Norton, Glyn. P. 2008. <i>The Cambridge History of Literary Criticism Volume III The Renaissance</i>. New York: Cambridge University Press.</p> <hr/> <p>Material: The elements of drama Bibliography: Richards, IA 2004. <i>Principles of Literary Principles</i>. New York: Routledge</p>	3%

4	<p>1. Being able to collaborate effectively in a group setting, developing teamwork and communication skills through project-based learning</p> <p>2. Being able to communicate effectively in writing, using clear and concise language to present their ideas and analysis of drama</p>	<p>Analyze the ways in which historical and cultural contexts shape a play's themes and literary devices (with special references to "The Death of Salesman" and "The Boor")</p>	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Story and Plot 2. Critical Analysis <p>Forms of Assessment :</p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Practical Assessment, Practice / Performance, Test</p>	<p>Offline: Lecture, Sharing and Discussion, Q and A (reflection) 2 X 50</p>		<p>Material: Story and Plot Bibliography: Norton, Glyn. P. 2008. <i>The Cambridge History of Literary Criticism Volume III The Renaissance.</i> New York: Cambridge University Press.</p> <hr/> <p>Material: Theme and Tone, Voice and conflict References: Richards, IA 2004. <i>Principles of Literary Principles.</i> New York: Routledge</p> <hr/> <p>Material: The history of performance and drama as literature Bibliography: Barnet, Sylvan, M. Berman, W. Burto. And M. Stubbs. 1996. <i>Literature for Composition: Essay, Fiction, Poetry, and Drama.</i> New York: Harper Collins.</p>	3%
5	<p>1. Being able to communicate effectively in writing, using clear and concise language to present their ideas and analysis of drama</p> <p>2. Being able to demonstrate an appreciation of the art of drama, including its ability to explore the human condition, provide insight into human behavior, and offer commentary on social and cultural issues</p>	<p>1. Analyze the techniques used to develop a character in a play, such as dialogue, action, and motivation (with special reference to "Los Vendidos")</p> <p>2. Identify the themes and symbols in a play and analyze their significance (with special references to "Much a Do without a Thing")</p>	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Story and Plot 2. Critical Analysis <p>Forms of Assessment :</p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Practical Assessment, Practice / Performance, Test</p>	<p>Offline: Lecture, sharing and discussion, Q and A (reflection) 2 X 50</p>		<p>Material: How to analyze drama? References: Richards, IA 2004. <i>Principles of Literary Principles.</i> New York: Routledge</p> <hr/> <p>Material: The elements of drama Bibliography: Barnet, Sylvan, M. Berman, W. Burto. And M. Stubbs. 1996. <i>Literature for Composition: Essay, Fiction, Poetry, and Drama.</i> New York: Harper Collins.</p> <hr/> <p>Material: The meaning of symbols, metaphors, and other elements in drama Bibliography: Perrine, Lawrence. 1974. <i>Literature: Structure, Sound, and Sense.</i> New York: Harcourt Brace Jovanovich.</p>	4%

6	<p>1. Being able to communicate effectively in writing, using clear and concise language to present their ideas and analysis of drama</p> <p>2. Being able to demonstrate an appreciation of the art of drama, including its ability to explore the human condition, provide insight into human behavior, and offer commentary on social and cultural issues</p>	<p>Apply critical thinking skills to evaluate the effectiveness of a character's development in a play (with special reference to "Pillars of Society")</p>	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Story and Plot 2. Critical Analysis 3. Creativity and Originality <p>Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment, Practice / Performance, Tests</p>	<p>Offline: Lecturing, Sharing and Discussion, Q and A (for reflection) 2 X 50</p>		<p>Material: Story and Plot, theme and character, setting and character development Reader: <i>Hornbrook, David. 2002. On The Subject Of Drama. London: Routledge</i></p> <hr/> <p>Material: Analyzing Ibsen's "The Pillars of Society" Bibliography: <i>Perrine, Lawrence. 1974. Literature: Structure, Sound, and Sense. New York: Harcourt Brace Jovanovich.</i></p>	3%
7	<p>1. Being able to attend live performances and engage in reflective analysis of those performances, using critical thinking skills to evaluate the production and its impact</p> <p>2. Being able to demonstrate an ability to think critically, evaluate evidence and arguments to draw conclusions and form informed opinions about the meaning and significance of drama</p>	<p>Apply your critical thinking skills and analysis to future performances, and how attending live theater can contribute to your personal and artistic growth</p>	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Play Selection 2. Critical Analysis 3. Creativity and Originality <p>Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment, Practical Assessment, Practice / Performance, Test</p>	<p>Offline: Lecture, sharing and discussion, Q and A (for reflection) 2 X 50</p>		<p>Material: Story and Plot Bibliography: <i>Hornbrook, David. 2002. On The Subject Of Drama. London: Routledge</i></p> <hr/> <p>Material: Character, setting, themes, and some related informations regarding the play being discussed References: <i>Barnet, Sylvan, M. Berman, W. Burto. And M. Stubbs. 1996. Literature for Composition: Essay, Fiction, Poetry, and Drama. New York: Harper Collins.</i></p>	3%

8	<p>Being able to demonstrate an ability to think critically, evaluate evidence and arguments to draw conclusions and form informed opinions about the meaning and significance of drama</p>	<p>Evaluate the ways in which the structure of a play contributes to its overall impact (with special references of "The Ile")</p>	<p>Criteria: 1. Story and Plot 2. Critical Analysis 3. Creativity and Originality</p> <p>Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment, Practice / Performance, Tests</p>	<p>Offline: lecture, analyze some selected plays, sharing and discussion, Q and A (for reflection) 2 X 50</p>		<p>Material: The Structure of the Play Bibliography: <i>Barnet, Sylvan, M. Berman, W. Burto. And M. Stubbs. 1996. Literature for Composition: Essay, Fiction, Poetry, and Drama. New York: Harper Collins.</i></p> <hr/> <p>Material: The History of modern drama and its conflict developments References: <i>Barnet, Sylvan, M. Berman, W. Burto. And M. Stubbs. 1996. Literature for Composition: Essay, Fiction, Poetry, and Drama. New York: Harper Collins.</i></p>	5%
9	<p>1. Being able to demonstrate an ability to think critically, evaluate evidence and arguments to draw conclusions and form informed opinions about the meaning and significance of drama 2. Being able to identify the techniques used by playwrights and directors to convey their messages</p>	<p>Analyze the language and dialogue of a play, including its style, tone, and subtext (with special references of "Fences")</p>	<p>Criteria: 1. Story and Plot 2. Critical Analysis 3. Creativity and Originality</p> <p>Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment, Practice / Performance, Tests</p>	<p>Offline: Lecture, sharing and discussion, Q and A (for reflection) 2 x 50</p>		<p>Material: Theme, style, and tone References: <i>Barnet, Sylvan, M. Berman, W. Burto. And M. Stubbs. 1996. Literature for Composition: Essay, Fiction, Poetry, and Drama. New York: Harper Collins.</i></p> <hr/> <p>Material: Social and cultural background of the play and author Bibliography: <i>Perrine, Lawrence. 1974. Literature: Structure, Sound, and Sense. New York: Harcourt Brace Jovanovich.</i></p>	3%

10	<p>1. Being able to identify the techniques used by playwrights and directors to convey their messages</p> <p>2. Being able to experiment with different forms of drama and explore their own artistic voice</p>	<p>Apply critical thinking skills to evaluate the ways in which themes and symbols contribute to a play's overall impact (with special references of "Antigone")</p>	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Story and Plot 2. Critical Analysis 3. Creativity and Originality <p>Forms of Assessment :</p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Practice / Performance, Tests</p>	<p>Offline: Lecture, Sharing and Discussion, Q and A (for Reflection) 2 x 50</p>	<p>Material: Story and Genre, Style and Language</p> <p>References: <i>Hornbrook, David. 2002. On The Subject Of Drama. London: Routledge</i></p> <hr/> <p>Material: Setting, conflict, themes, and context of the play</p> <p>Reader: <i>Norton, Glyn. P. 2008. The Cambridge History of Literary Criticism Volume III The Renaissance. New York: Cambridge University Press.</i></p>	3%
11	<p>1. Being able to identify the techniques used by playwrights and directors to convey their messages</p> <p>2. Being able to experiment with different forms of drama and explore their own artistic voice</p>	<p>Apply critical thinking skills to evaluate the ways in which themes and symbols contribute to a play's overall impact.</p>	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Story and Plot 2. Critical Analysis 3. Creativity and Originality <p>Forms of Assessment :</p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Practice / Performance, Tests</p>	<p>Offline: Lecture, sharing and discussion, Q and A (for reflection) 2 x 50</p>	<p>Material: Themes and Symbols</p> <p>Bibliography: <i>Hornbrook, David. 2002. On The Subject Of Drama. London: Routledge</i></p> <hr/> <p>Material: Themes and the structure of a play</p> <p>References: <i>Barnet, Sylvan, M. Berman, W. Burto. And M. Stubbs. 1996. Literature for Composition: Essay, Fiction, Poetry, and Drama. New York: Harper Collins.</i></p> <hr/> <p>Material: The voices in the play</p> <p>Reference: <i>Perrine, Lawrence. 1974. Literature: Structure, Sound, and Sense. New York: Harcourt Brace Jovanovich.</i></p>	3%

12	<p>1. Being able to attend live performances and engage in reflective analysis of those performances, using critical thinking skills to evaluate the production and its impact</p> <p>2. Being able to demonstrate an ability to think critically, evaluate evidence and arguments to draw conclusions and form informed opinions about the meaning and significance of drama</p> <p>3. Being able to identify the techniques used by playwrights and directors to convey their messages.</p>	<p>Analyze the ways in which a performance can shape the meaning and impact of a play (with special references of "A Streetcar Named Desire")</p>	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Story and Plot 2. Critical Analysis 3. Creativity and Originality 4. Character and performance 5. Audience Appeal <p>Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment, Practical Assessment, Practice / Performance, Test</p>		<p>Online: selecting plays for evaluating the elements and voices, sharing and discussion, Q and A (for reflection) 2 x 50</p>	<p>Material: Story and Plot, milieu, voice, style Reader: Hornbrook, David. 2002. <i>On The Subject Of Drama</i>. London: Routledge</p> <hr/> <p>Material: The meaning of performance and its impact on social movements. Reference: Perrine, Lawrence. 1974. <i>Literature: Structure, Sound, and Sense</i>. New York: Harcourt Brace Jovanovich.</p>	5%
13	<p>1. Being able to attend live performances and engage in reflective analysis of those performances, using critical thinking skills to evaluate the production and its impact</p> <p>2. Become able to develop their performance skills, including vocal projection, physical expression, and stage presence</p>	<p>Evaluate the effectiveness of a performance in relation to a play's text and themes (with special references to "Hamlet")</p>	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Story and Plot 2. Critical Analysis 3. Characters and Performance 4. Design of performance 5. Selection of play <p>Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment, Practice / Performance, Tests</p>	<p>Offline: lecture, dissemination, consultation for live performance, sharing and discussion, Q and A (reflection) 2 x 50</p>		<p>Material: Story, Plot, and Theme Bibliography: Hornbrook, David. 2002. <i>On The Subject Of Drama</i>. London: Routledge</p> <hr/> <p>Material: Voices, Styles, and Performance Reference: Perrine, Lawrence. 1974. <i>Literature: Structure, Sound, and Sense</i>. New York: Harcourt Brace Jovanovich.</p>	3%

14	<p>1. Being able to demonstrate an ability to think critically, evaluate evidence and arguments to draw conclusions and form informed opinions about the meaning and significance of drama</p> <p>2. Being able to identify the techniques used by playwrights and directors to convey their messages.</p> <p>3. Become able to develop their performance skills, including vocal projection, physical expression, and stage presence</p>	Identify the conventions of theatrical production, such as stage design and lighting (with special references to the plays which have already been discussed)	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Story and Plot 2. Critical Analysis 3. Creativity and Originality 4. Performance Preparation 5. Audience Appeal <p>Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment, Practice / Performance, Tests</p>	Offline: sharing and discussion, Q and A (for reflection) 2 x 50		<p>Material: theatrical production, such as stage design and lighting</p> <p>Reader: <i>Hornbrook, David. 2002. On The Subject Of Drama. London: Routledge</i></p>	3%
15	<p>1. Become able to develop their performance skills, including vocal projection, physical expression, and stage presence</p> <p>2. Being able to develop self-awareness and identify areas for improvement in their artistic and personal growth</p>	Evaluate the effectiveness of a performance in relation to a play's text and themes	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Story and Plot 2. Critical Analysis <p>Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment, Practice / Performance, Tests</p>		Online: sharing and discussion about the performance preparation, Q and A 2 x 50	<p>Material: performance skills, including vocal projection, physical expression, and stage presence</p> <p>Reader: <i>Hornbrook, David. 2002. On The Subject Of Drama. London: Routledge</i></p>	3%
16	<p>1. Being able to collaborate effectively in a group setting, developing teamwork and communication skills through project-based learning.</p> <p>2.10 Being able to develop their performance skills, including vocal projection, physical expression, and stage presence</p>	Perform or create a play for a staged performance with respect to all of the information provided in the previous meetings and discussions	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Story and Plot 2. Critical Analysis 3. Creativity and Originality 4. Characters and Performance 5. Design Plan 6. Budget Plan <p>Forms of Assessment : Project Results Assessment / Product Assessment, Practical Assessment, Practice / Performance, Test</p>	Offline: Watching and Evaluating the project 2 x 50		<p>Material: Story and Structure</p> <p>Bibliography: <i>Hornbrook, David. 2002. On The Subject Of Drama. London: Routledge</i></p> <hr/> <p>Material: Performance, voice, style and ideology</p> <p>Reference: <i>Richards, IA 2004. Principles of Literary Principles. New York: Routledge</i></p>	50%

Evaluation Percentage Recap: Case Study

No	Evaluation	Percentage
1.	Participatory Activities	11.6%
2.	Project Results Assessment / Product Assessment	24.1%
3.	Practical Assessment	16.1%
4.	Practice / Performance	24.1%
5.	Test	24.1%
		100%

Notes

1. **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.
2. **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.
3. **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.
4. **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.
5. **Indicators for assessing** ability in the process and student learning outcomes are specific and measurable statements that identify the ability or performance of student learning outcomes accompanied by evidence.
6. **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.
7. **Forms of assessment:** test and non-test.
8. **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.
9. **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.
10. **Learning materials** are details or descriptions of study materials which can be presented in the form of several main points and sub-topics.
11. **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%.
12. TM=Face to face, PT=Structured assignments, BM=Independent study.