



**Universitas Negeri Surabaya  
Faculty of Languages and Arts  
Bachelor of Music Arts Study Program**

Document Code

**SEMESTER LEARNING PLAN**

<b>Courses</b>	<b>CODE</b>	<b>Course Family</b>	<b>Credit Weight</b>	<b>SEMESTER</b>	<b>Compilation Date</b>																																																																																																					
Vocal Group	9122102137		T=2 P=0 ECTS=3.18	5	July 18, 2024																																																																																																					
<b>AUTHORIZATION</b>	<b>SP Developer</b>		<b>Course Cluster Coordinator</b>	<b>Study Program Coordinator</b>																																																																																																						
	Budi Dharmawanputra, S.Pd., M.Pd.		.....	Agus Suwahyono, S.Sn., M.Pd.																																																																																																						
<b>Learning model</b>	Project Based Learning																																																																																																									
<b>Program Learning Outcomes (PLO)</b>	<b>PLO study program that is charged to the course</b>																																																																																																									
	<b>Program Objectives (PO)</b>																																																																																																									
	<b>PO - 1</b>	Able to be responsible for applying understanding of vocal group techniques by using vocal group repertoire material independently and in groups																																																																																																								
	<b>PO - 2</b>	Able to master the concepts, principles and theories of vocal group techniques through designing and implementing musical activities.																																																																																																								
	<b>PO - 3</b>	Able to present the results of the vocal group training and presentation process based on analysis by utilizing various sources, science and technology-based media contextually																																																																																																								
	<b>PO - 4</b>	Able to prepare reports on the results of the vocal group training and presentation process																																																																																																								
	<b>PLO-PO Matrix</b>																																																																																																									
		<table border="1" style="margin-left: auto; margin-right: 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																																																																																																			
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<b>PO Matrix at the end of each learning stage (Sub-PO)</b>																																																																																																										
	<table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <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> </thead> <tbody> <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> </tbody> </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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<b>Short Course Description</b>	Understanding and application of vocal group techniques including breathing techniques, intonation, articulation, delivery (interpretation and expression) through practice and presentation of similar and mixed vocal groups.																																																																																																									
<b>References</b>	<b>Main :</b>																																																																																																									
	<ol style="list-style-type: none"> <li>1. Agastya Rama Listya. 2007. A-Z Direksi Paduan Suara. Jakarta: Yayasan Musik Gereja di Indonesia.</li> <li>2. Karl Edmund Prier, SJ. 1983. Menjadi Dirigen Jilid II: Membentuk Suara. Yogyakarta: Pusat Musik Liturgi.</li> <li>3. Karl Edmund Prier, SJ. 1983. Menjadi Dirigen Jilid III: Membina Paduan Suara. Yogyakarta: Pusat Musik Liturgi.</li> <li>4. Agastya Rama Listya dan Poedji Soesila. 2008. Nusantara Persada. Jakarta: Yamuger.</li> <li>5. E.L. Pohan-Shn. 2008.15 Menit Sebelum Latihan Paduan Suara. Jakarta: Yamuger.</li> </ol>																																																																																																									
	<b>Supporters:</b>																																																																																																									
<b>Supporting lecturer</b>	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	1. Know the outline of lecture material in the semester learning plan 2. Understand the lecture contract	1. Explain the outline of the lecture material 2. Agree on a study contract	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>Score 5 if the explanation is very complete with appropriate arguments and very relevant</li> <li>Score 4 if the explanation is complete with appropriate and relevant arguments</li> <li>Score 3 if the explanation is quite complete with quite precise and relevant arguments</li> <li>Score 2 if the explanation is incomplete with arguments that are inaccurate and less relevant</li> <li>Score 1 if the explanation is incomplete with inaccurate and irrelevant arguments</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Scientific approach Lecture, discussion and question and answer methods. 2 X 50 minutes	Synchronous Brainstorming Discussion 2 X 50 minutes	<p><b>Material:</b> Vocal Group Insights <b>Reader:</b> <i>Karl Edmund Prier, SJ. 1983. Becoming a Conductor Volume II: Shaping the Voice.</i> Yogyakarta: <i>Liturgical Music Center.</i></p>	4%
2	1. Know and understand breathing techniques. 2. Understand intonation/tone aiming techniques. 3. Understand sound 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.	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>Score 5 if the explanation is very complete with appropriate arguments and very relevant</li> <li>Score 4 if the explanation is complete with appropriate and relevant arguments</li> <li>Score 3 if the explanation is quite complete with quite precise and relevant arguments</li> <li>Score 2 if the explanation is incomplete with arguments that are inaccurate and less relevant</li> <li>Score 1 if the explanation is incomplete with inaccurate and irrelevant arguments</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Direct Learning Drill Demonstration Lectures 2 x 50 minutes	Synchronous Drill Demonstration Lectures 2 x 50 minutes	<p><b>Material:</b> Voice Forming Techniques <b>Reference:</b> <i>Karl Edmund Prier, SJ. 1983. Becoming a Conductor Volume II: Shaping the Voice.</i> Yogyakarta: <i>Liturgical Music Center.</i></p>	4%

3	<p>1. Know and understand breathing techniques.</p> <p>2. Understand intonation/tone aiming techniques.</p> <p>3. Understand sound register resonance techniques.</p>	<p>1. Mention and perform vocal breathing techniques</p> <p>2. Aiming notes in various intervals with the right pitch intonation.</p> <p>3. Resonate sound to parts of the body that function as resonators according to the sound register.</p>	<p><b>Criteria:</b></p> <p>1. Score 5 if you are able to apply and synergize breathing, intonation and resonance techniques very well</p> <p>2. Score 4 if you are able to apply and synergize breathing, intonation and resonance techniques well</p> <p>3. Score 3 if you apply and synergize breathing, intonation and resonance techniques quite well</p> <p>4. Score 2 if not good at applying and synergizing breathing, intonation and resonance techniques</p> <p>5. Score 1 if unable to apply and synergize breathing, intonation and resonance techniques</p> <p><b>Form of Assessment :</b> Practice / Performance</p>	<p>Direct Learning Drill Demonstration Lectures 2 X 50 minutes</p>	<p>Synchronous Drill Demonstration Lectures 2 x 50 minutes</p>	<p><b>Material:</b> Voice Forming Techniques <b>Reference:</b> <i>Karl Edmund Prier, SJ. 1983. Becoming a Conductor Volume II: Shaping the Voice. Yogyakarta: Liturgical Music Center.</i></p>	4%
4	<p>1. Know the various vocalizations and articulations.</p> <p>2. Understand vocalization and articulation techniques.</p>	<p>1. Mention various vocalizations and articulations.</p> <p>2. Practicing vocalization and articulation techniques in syllabics and melisma.</p>	<p><b>Criteria:</b></p> <p>1. Score 5 if the pronunciation of vowels and consonants in the solfegio method is very clear and precise</p> <p>2. Score 4 if the pronunciation of vowels and consonants in the solfegio method is clear and precise</p> <p>3. Score 3 if the pronunciation of vowels and consonants in the solfegio method with a fairly clear and precise sound color</p> <p>4. Score 2 if the pronunciation of vowels and consonants in the solfegio method with a sound color that is less clear and less precise</p> <p>5. Score 1 if the pronunciation of vowels and consonants in the solfegio method with sound colors is unclear and incorrect</p> <p><b>Form of Assessment :</b> Practice / Performance</p>	<p>Direct Learning Drill Demonstration Lectures 2 X 50 minutes</p>	<p>Synchronous Drill Demonstration Lectures 2 x 50 minutes</p>	<p><b>Material:</b> Articulation Techniques <b>Literature:</b> <i>EL Pohan-Shn. 2008.15 Minutes Before Choir Practice. Jakarta: Yamuger.</i></p>	4%

5	<p>1.Understand phrasing techniques. 2.Understand tempo and dynamics interpretation techniques.</p>	<p>1.Apply phrasing techniques through practice material/etude. 2.Brings tempo and dynamics according to instructions and meaning.</p>	<p><b>Criteria:</b> 1.Score 5 if you are able to sing song phrases/sentences very well according to intonation, articulation, breathing technique, tempo, dynamics, and phrasing instructions/marks 2.Score 4 if you are able to sing song phrases/sentences well according to intonation, articulation, breathing technique, tempo, dynamics, and phrasing instructions/marks 3.Score 3 if you are able to sing song phrases/sentences quite well according to intonation, articulation, breathing technique, tempo, dynamics, and phrasing instructions/marks 4.Score 2 if not able to sing song phrases/sentences according to intonation, articulation, breathing technique, tempo, dynamics, and phrasing instructions/signs 5.Score 1 if unable to sing song phrases/sentences according to intonation, articulation, breathing technique, tempo, dynamics, and phrasing instructions/signs</p> <p><b>Form of Assessment :</b> Practice / Performance</p>	<p>Direct Learning Drill Demonstration Lectures 2 x 50 minutes</p>	<p>Synchronous Drill Demonstration Lectures 2 x 50 minutes</p>	<p><b>Material:</b> Frasering <b>Bibliography:</b> <i>EL Pohan-Shn. 2008.15 Minutes Before Choir Practice. Jakarta: Yamuger.</i></p>	4%
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6	<p>1. Know the various tone intonations in the major diatonic scale series.</p> <p>2. Understand tone intonation techniques in a series of major diatonic scales.</p>	<p>1. Name various scales of the major diatonic scale.</p> <p>2. Singing major diatonic scales.</p>	<p><b>Criteria:</b></p> <p>1. Score 5 if you are able to sing the major diatonic scale very well according to the basic principles of vocal technique</p> <p>2. Score 4 if you are able to sing the major diatonic scale well according to the basic principles of vocal technique</p> <p>3. Score 3 if you are able to sing the major diatonic scale quite well according to the basic principles of vocal technique</p> <p>4. Score 2 if you are unable to sing major diatonic scales according to the basic principles of vocal technique</p> <p>5. Score 1 if you are unable to sing the major diatonic scale according to the basic principles of vocal technique</p> <p><b>Form of Assessment :</b> Practice / Performance</p>	<p>Direct Learning Drill Demonstration Lectures 2 x 50 minutes</p>	<p>Synchronous Drill Demonstration Lectures 2 x 50 minutes</p>	<p><b>Material:</b> Major Scale Scale Exercises <b>Reference:</b> <i>EL Pohan-Shn. 2008.15 Minutes Before Choir Practice. Jakarta: Yamuger.</i></p>	4%
7	<p>1. Know the various tone intonations in the major diatonic scale series.</p> <p>2. Understand tone intonation techniques in a series of major diatonic scales.</p>	<p>1. Name various scales of the major diatonic scale.</p> <p>2. Singing major diatonic scales.</p>	<p><b>Criteria:</b></p> <p>1. Score 5 if you are able to sing the major diatonic scale very well according to the basic principles of vocal technique</p> <p>2. Score 4 if you are able to sing the major diatonic scale well according to the basic principles of vocal technique</p> <p>3. Score 3 if you are able to sing the major diatonic scale quite well according to the basic principles of vocal technique</p> <p>4. Score 2 if you are unable to sing major diatonic scales according to the basic principles of vocal technique</p> <p>5. Score 1 if you are unable to sing the major diatonic scale according to the basic principles of vocal technique</p> <p><b>Form of Assessment :</b> Practice / Performance</p>	<p>Direct Learning Drill Demonstration Lectures 2 x 50 minutes</p>	<p>Synchronous Drill Demonstration Lectures 2 x 50 minutes</p>	<p><b>Material:</b> Major Scale Scale Exercises <b>Reference:</b> <i>EL Pohan-Shn. 2008.15 Minutes Before Choir Practice. Jakarta: Yamuger.</i></p>	4%

8	Mastering the lecture study materials that have been given from the 2nd meeting to the 7th meeting	Doing USS questions	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. A score of 5 if the project results show the student's ability to apply all aspects of vocal technique very well</li> <li>2. A score of 4 if the project results show the student's ability to apply all aspects of vocal technique well</li> <li>3. A score of 3 if the project results show the student's ability to apply all aspects of vocal technique quite well</li> <li>4. A score of 2 if the project results do not demonstrate the student's ability to apply all aspects of vocal technique</li> <li>5. Score 1 if the project results do not demonstrate the student's ability to apply all aspects of vocal technique</li> </ol> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Appreciation Presentation 2 X 50 minutes	Synchronous Appreciation Presentation 2 x 50 minutes	<p><b>Material:</b> Forming a Voice <b>Reader:</b> Karl Edmund Prier, SJ. 1983. <i>Becoming a Conductor Volume II: Shaping the Voice.</i> Yogyakarta: Liturgical Music Center.</p>	16%
9	Understand song intonation material.	Sing the melodic intonation of model/repertoire songs according to the notation in the sheet music well.	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Score 5 if you are able to apply intonation techniques to songs/repertoire very well according to the basic principles of vocal technique</li> <li>2. Score 4 if you are able to apply intonation techniques to songs/repertoire well according to the basic principles of vocal technique</li> <li>3. Score 3 if you are able to apply intonation techniques to songs/repertoire quite well according to the basic principles of vocal technique</li> <li>4. Score 2 if you are unable to apply intonation techniques to songs/repertoire according to the basic principles of vocal technique</li> <li>5. Score 1 if unable to apply intonation techniques to songs/repertoire according to the basic principles of vocal technique</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities, Practice/Performance</p>	Direct learning Inquiry Drill Demonstration 2 X 50 minutes	Synchronous Inquiry Drill Demonstration 2 x 50 minutes	<p><b>Material:</b> Playing Library Song Repertory : Agastya Rama Listya and Poedji Soesila. 2008. <i>Nusantara Persada.</i> Jakarta: Yamuger.</p>	4%

10	Understand song intonation material.	Sing the melodic intonation of model/repertoire songs according to the notation in the sheet music well.	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.Score 5 if you are able to apply intonation techniques to songs/repertoire very well according to the basic principles of vocal technique</li> <li>2.Score 4 if you are able to apply intonation techniques to songs/repertoire well according to the basic principles of vocal technique</li> <li>3.Score 3 if you are able to apply intonation techniques to songs/repertoire quite well according to the basic principles of vocal technique</li> <li>4.Score 2 if you are unable to apply intonation techniques to songs/repertoire according to the basic principles of vocal technique</li> <li>5.Score 1 if unable to apply intonation techniques to songs/repertoire according to the basic principles of vocal technique</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities, Practice/Performance</p>	Direct learning Inquiry Drill Demonstration 2 X 50 minutes	Simkronus Inquiry Drill Demonstration 2 x 50 minutes	<p><b>Material:</b> Playing Library Song Repertory : <i>Agastya Rama Listya and Poedji Soesila. 2008. Nusantara Persada. Jakarta: Yamuger.</i></p>	4%
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11	Understand song intonation material.	Sing the melodic intonation of model/repertoire songs according to the notation in the sheet music well.	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.Score 5 if you are able to apply intonation techniques to songs/repertoire very well according to the basic principles of vocal technique</li> <li>2.Score 4 if you are able to apply intonation techniques to songs/repertoire well according to the basic principles of vocal technique</li> <li>3.Score 3 if you are able to apply intonation techniques to songs/repertoire quite well according to the basic principles of vocal technique</li> <li>4.Score 2 if you are unable to apply intonation techniques to songs/repertoire according to the basic principles of vocal technique</li> <li>5.Score 1 if unable to apply intonation techniques to songs/repertoire according to the basic principles of vocal technique</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities, Practice/Performance</p>	Direct learning Inquiry Drill Demonstration 2 X 50 minutes	Synchronous Inquiry Drill Demonstration 2 x 50 minutes	<p><b>Material:</b> Playing Library Song Repertory : <i>Agastya Rama Listya and Poedji Soesila. 2008. Nusantara Persada. Jakarta: Yamuger.</i></p>	4%
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12	Understand song articulation material	Sing songs/repertoire by applying good articulation techniques	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.Score 5 if you are able to apply articulation techniques to songs/repertoire very well according to the basic principles of vocal technique</li> <li>2.Score 4 if you are able to apply articulation techniques to songs/repertoire well according to the basic principles of vocal technique</li> <li>3.Score 3 if you are able to apply articulation techniques to songs/repertoire quite well according to the basic principles of vocal technique</li> <li>4.Score 2 if not able to apply articulation techniques to songs/repertoire according to the basic principles of vocal technique</li> <li>5.Score 1 if unable to apply articulation techniques to songs/repertoire according to the basic principles of vocal technique</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities, Practice/Performance</p>	Inquiry Drill Demonstration 2 X 50 minutes	Synchronous Inquiry Drill Demonstration 2 x 50 minutes	<p><b>Material:</b> Playing Library Song Repertory : <i>Agastya Rama Listya and Poedji Soesila. 2008. Nusantara Persada. Jakarta: Yamuger.</i></p>	4%
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13	Understand song articulation material	Sing songs/repertoire by applying good articulation techniques	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.Score 5 if you are able to apply articulation techniques to songs/repertoire very well according to the basic principles of vocal technique</li> <li>2.Score 4 if you are able to apply articulation techniques to songs/repertoire well according to the basic principles of vocal technique</li> <li>3.Score 3 if you are able to apply articulation techniques to songs/repertoire quite well according to the basic principles of vocal technique</li> <li>4.Score 2 if not able to apply articulation techniques to songs/repertoire according to the basic principles of vocal technique</li> <li>5.Score 1 if unable to apply articulation techniques to songs/repertoire according to the basic principles of vocal technique</li> </ol> <p><b>Forms of Assessment :</b> Participatory Activities, Project Results Assessment / Product Assessment, Practices / Performance</p>	Inquiry Drill Demonstration 2 X 50 minutes	Synchronous Inquiry Drill Demonstration 2 x 50 minutes	<p><b>Material:</b> Playing Library Song Repertory : <i>Agastya Rama Listya and Poedji Soesila. 2008. Nusantara Persada. Jakarta: Yamuger.</i></p>	6%
14	Mastering song dynamics. Interpreting the soul of the song.	<ol style="list-style-type: none"> <li>1.Sing songs with the right dynamic delivery</li> <li>2.Sing songs with the right interpretation according to the message contained in them</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.A score of 5 if the project results show the student's ability to apply aspects of dynamics and song interpretation very well</li> <li>2.A score of 4 if the project results show the student's ability to apply aspects of dynamics and song interpretation well</li> <li>3.A score of 3 if the project results show the student's ability to apply aspects of dynamics and song interpretation quite well</li> <li>4.A score of 2 if the project results do not demonstrate the student's ability to apply aspects of song dynamics and interpretation</li> <li>5.Score 1 if the project results do not show the student's ability to apply aspects of song dynamics and interpretation</li> </ol> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Inquiry Drill Demonstration 2 X 50 minutes	Synchronous Inquiry Drill Demonstration 2 x 50 minutes	<p><b>Material:</b> Playing Library Song Repertory : <i>Agastya Rama Listya and Poedji Soesila. 2008. Nusantara Persada. Jakarta: Yamuger.</i></p>	6%

15	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	<b>Criteria:</b> 1.A score of 5 if the project results show the student's ability to apply aspects of dynamics and song interpretation very well 2.A score of 4 if the project results show the student's ability to apply aspects of dynamics and song interpretation well 3.A score of 3 if the project results show the student's ability to apply aspects of dynamics and song interpretation quite well 4.A score of 2 if the project results do not demonstrate the student's ability to apply aspects of song dynamics and interpretation 5.Score 1 if the project results do not show the student's ability to apply aspects of song dynamics and interpretation  <b>Form of Assessment :</b> Project Results Assessment / Product Assessment	Inquiry Drill Demonstration 2 X 50 minutes	Synchronous Inquiry Drill Demonstration 2 x 50 minutes	<b>Material:</b> Playing Library Song Repertory : <i>Agastya Rama Listya and Poedji Soesila. 2008. Nusantara Persada. Jakarta: Yamuger.</i>	8%
16	Mastering song dynamics. Interpreting the soul of the song	Doing Summative Exam Practices	<b>Criteria:</b> 1.A score of 5 if the project results show the student's ability to apply all aspects of vocal technique very well 2.A score of 4 if the project results show the student's ability to apply all aspects of vocal technique well 3.A score of 3 if the project results show the student's ability to apply all aspects of vocal technique quite well 4.A score of 2 if the project results do not demonstrate the student's ability to apply all aspects of vocal technique 5.Score 1 if the project results do not demonstrate the student's ability to apply all aspects of vocal technique  <b>Form of Assessment :</b> Project Results Assessment / Product Assessment	Appreciation Presentation 2 X 50 minutes	Synchronous Appreciation Presentation 2 x 50 minutes	<b>Material:</b> Playing Library Song Repertory : <i>Agastya Rama Listya and Poedji Soesila. 2008. Nusantara Persada. Jakarta: Yamuger.</i>	20%

**Evaluation Percentage Recap: Project Based Learning**

No	Evaluation	Percentage
1.	Participatory Activities	18%
2.	Project Results Assessment / Product Assessment	52%
3.	Practice / Performance	30%
		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** 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.
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.