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

SEMESTER LEARNING PLAN

Courses	CODE	Course Family	Credit Weight			SEMESTER	Compilation Date
Creative Music Content	9122102148	Study Program Elective Courses	T=2	P=0	ECTS=3.18	4	May 17, 2024

AUTHORIZATION	SP Developer	Course Cluster Coordinator	Study Program Coordinator
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Learning model	**Project Based Learning**

Program Learning Outcomes (PLO)	**PLO study program that is charged to the course**	
	PLO-1	Able to demonstrate religious, national and cultural values, as well as academic ethics in carrying out their duties
	PLO-4	Develop yourself continuously and collaborate.
	PLO-7	Able to adapt to developments in technology, the business world and the music industry (DUDI).
	PLO-10	Able to work together in a musical ensemble/collaboration/orchestra, both as a leader and member, to apply musical knowledge and skills through a training process and artistic production managerial approach to produce a collaborative presentation of musical works.
	Program Objectives (PO)	
	PO - 1	Able to master and apply digital technology in applications on social media
	PO - 2	Able to collaborate in creating creative works on digital platforms
	PO - 3	Able to create ideas in presenting creative music content on social media
	PO - 4	Able to analyze positive and negative music content towards society
	PLO-PO Matrix	

P.O	PLO-1	PLO-4	PLO-7	PLO-10
PO-1			✔	
PO-2		✔		
PO-3				✔
PO-4	✔			

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

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	✔															

Short Course Description	The course contains understanding, knowledge and mastery of basic technical skills for creating creative music content with theoretical and practical strategies

References	**Main :**	

1. Puwanto, Hari. 2009. Musicmagic. CV Andik offset
2. Purwacandra, P P. 2007. Pembuatan Ilustrasi Musik berbasis MIDI. Yogyakarta: STMIK AMIKOM
3. Lestari, N. D., & Sitasi, C. (2019). Proses Produksi Dalam Industri Musik Independen Di Indonesia. Jurnal Komunikasi, 10(2), 161-168.

	Supporters:			
	1. Sukma, B. P. (2021). PRODUKSI KONTEN DIGITAL KREATIF LOKAL SEBAGAI UPAYA ALTERNATIF PELESTARIAN BAHASA DAERAH. Demi Bahasa Bermanfaat Dan Bermartabat: Percikan Pemikiran Strategi Kebahasaan Dalam Dinamika Bahasa, Pendidikan, Dan Kebudayaan Era Kiwari, 27.			
Supporting lecturer	Harpang Yudha Karyawanto, 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	Able to identify social media applications according to their characteristics	Practice creating music topic content on Instagram social media	**Criteria:** 1.Create an account, activate and operate completely and appropriately 2.Creating an account, activating, and operating completely and non-compliantly 3.Account creation, activation, and operation are incomplete and inappropriate 4.Account creation, activation, and inability to operate incompletely and inappropriately **Form of Assessment** : Practice / Performance	Lectures and Demonstrations 2x50	Lectures and Demonstrations 2x50	**Material:** Introduction to Creative Music Content **References:** *Lestari, ND, & Sitation, C. (2019). Production Process in the Independent Music Industry in Indonesia. Journal of Communication, 10(2), 161-168.*	4%
2	Able to create music topic content on Instagram social media	1.Create an account on social media 2.Social media editing	**Criteria:** 1.Create an account, activate and operate completely and appropriately 2.Creating an account, activating and operating it is incomplete and not suitable 3.Account creation, activation, and operation are incomplete and inappropriate 4.Creating an account, activating it, and not being able to operate it is incomplete and inappropriate **Form of Assessment** : Practice / Performance	Lectures and Demonstrations 2x50	Lectures and Demonstrations 2x50	**Material:** Introduction to Creative Music Content **Library:**	5%
3	Able to create music topic content on Instagram social media	Practice creating music topic content	**Criteria:** 1.Create music topic content that is interesting and has educational value 2.Create music topic content that is interesting, and has little educational value 3.Creating music topic content that is not interesting and has no educational value **Form of Assessment** : Practice / Performance	Lectures and Demonstrations 2x50	Lectures and Demonstrations 2x50	**Material:** Introduction to Creative Music Content **Library:**	5%

4	Able to create music topic content on Tik-Tok social media	Practice creating music-themed content on the Tik-tok application	**Criteria:** 1. Create music topic content that is interesting and has educational value 2. Create music topic content that is interesting, and has no educational value 3. Creating music topic content that is less interesting and has no educational value **Form of Assessment** : Practice / Performance	Lectures and Demonstrations 2x50	Lectures and Demonstrations 2x50	**Material:** Introduction to Creative Music Content 1 **References:**	5%
5	Able to create music topic content on YouTube social media	Practice creating music-themed content on the Instagram application	**Criteria:** 1. Create music topic content that is interesting and has educational value 2. Create music topic content that is interesting, and has no educational value 3. Creating music topic content that is uninteresting and has no educational value **Form of Assessment** : Participatory Activities, Practice/Performance	Lectures and Demonstrations 2x50	Lectures and Demonstrations 2x50	**Material:** Introduction to Creative Music Content 1 **References:**	4%
6	Able to create collaborative music content with friends on Instagram social media	Create collaborative music topic content that is interesting and has educational value	**Criteria:** 1. Create collaborative content on music topics that is interesting and has educational value 2. Create collaborative content with interesting music topics, and has no educational value 3. Creating collaborative content on music topics is uninteresting and has no educational value 4. Creating content that does not collaborate with music topics is not interesting and has no educational value **Form of Assessment** : Participatory Activities	Lectures and Demonstrations 2x50	Lectures and Demonstrations 2x50	**Material:** Introduction to Creative Music Content **References:** *Lestari, ND, & Sitation, C. (2019). Production Process in the Independent Music Industry in Indonesia. Journal of Communication, 10(2), 161-168.*	5%

| 7 | Able to create collaborative music content with friends on Tik-tok social media | Create collaborative music topic content that is interesting and has educational value | **Criteria:** 1. Create collaborative content on music topics that is interesting and has educational value 2. Create collaborative content with interesting music topics, and has no educational value 3. Creating collaborative content on music topics that is less interesting and has no educational value 4. Creating content that does not collaborate with music topics is less interesting and has no educational value

Form of Assessment : Practice / Performance | Lectures and Demonstrations 2x50 | Lectures and Demonstrations 2x50 | **Material:** Introduction to Creative Music Content 1 **References:** *Lestari, ND, & Sitation, C. (2019). Production Process in the Independent Music Industry in Indonesia. Journal of Communication, 10(2), 161-168.* | 5% |
| 8 | Able to create collaborative music content with friends on social media | Create collaborative music topic content that is interesting and has educational value | **Criteria:** 1. Create collaborative content on music topics that is interesting and has educational value 2. Create collaborative content with interesting music topics, and has no educational value 3. Creating collaborative content on music topics that is less interesting and has no educational value 4. Creating content that does not collaborate with music topics is less interesting and has no educational value

Form of Assessment : Practice / Performance | Practice 2x50 | Practice 2x50 | **Material:** Introduction to Creative Music Content 1 **References:** *Lestari, ND, & Sitation, C. (2019). Production Process in the Independent Music Industry in Indonesia. Journal of Communication, 10(2), 161-168.* | 10% |

| 9 | Able to create collaborative music content with friends on YouTube | Create collaborative music topic content that is interesting and has educational value | **Criteria:**
1. Create collaborative content on music topics that is interesting and has educational value
2. Create collaborative content with interesting music topics, and has no educational value
3. Creating collaborative content on music topics that is less interesting and has no educational value
4. Creating content that does not collaborate with music topics is less interesting and has no educational value

Form of Assessment : Practice / Performance | Lectures and Demonstrations 2x50 | Lectures and Demonstrations 2x50 | **Material:** Music Content Production 1 **Reference:** *Sukma, BP (2021). PRODUCTION OF LOCAL CREATIVE DIGITAL CONTENT AS AN ALTERNATIVE EFFORT TO PRESERVE REGIONAL LANGUAGES. For the sake of useful and dignified language: Sparks of linguistic strategy thinking in the dynamics of language, education and culture in the current era, 27.* | 7% |
| 10 | Able to create collaborative music content on YouTube with sponsorship | Create collaborative music topic content that is interesting and has educational value | **Criteria:**
1. Create collaborative content on music topics that is interesting and has educational value
2. Create collaborative content with interesting music topics, and has no educational value
3. Creating collaborative content on music topics that is less interesting and has no educational value
4. Creating content that does not collaborate with music topics is less interesting and has no educational value

Form of Assessment : Practice / Performance | Lectures and Demonstrations 2x50 | Lectures and Demonstrations 2x50 | **Material:** Music Content Production 1 **References:** *Lestari, ND, & Sitation, C. (2019). Production Process in the Independent Music Industry in Indonesia. Journal of Communication, 10(2), 161-168.* | 5% |

| 11 | Able to create collaborative music content on YouTube with sponsorship | Create collaborative music topic content that is interesting and has educational value | **Criteria:**
1. Create collaborative content on music topics that is interesting and has educational value
2. Create collaborative content with interesting music topics, and has no educational value
3. Creating collaborative content on music topics that is less interesting and has no educational value
4. Creating content that does not collaborate with music topics is less interesting and has no educational value

Form of Assessment : Practice / Performance | Lectures and Demonstrations 2x50 | Lectures and Demonstrations 2x50 | **Material:** Music Content Production 1
Reference: *Puwanto, Hari. 2009. Musicmagic. CV Andik offset* | 4% |
| 12 | Able to create collaborative music content on YouTube with sponsorship | Create collaborative music topic content that is interesting and has educational value | **Criteria:**
1. Create collaborative content on music topics that is interesting and has educational value
2. Create collaborative content with interesting music topics, and has no educational value
3. Creating collaborative content on music topics that is less interesting and has no educational value
4. Creating content that does not collaborate with music topics is less interesting and has no educational value

Form of Assessment : Practice / Performance | Lectures and Demonstrations 2x50 | Lectures and Demonstrations 2x50 | **Material:** Music Content Production 1
References: *Lestari, ND, & Sitation, C. (2019). Production Process in the Independent Music Industry in Indonesia. Journal of Communication, 10(2), 161-168.* | 4% |

13	Able to create collaborative music content on YouTube with sponsorship	Create collaborative music topic content that is interesting and has educational value	**Criteria:** 1. Create collaborative content on music topics that is interesting and has educational value 2. Create collaborative content with interesting music topics, and has no educational value 3. Creating collaborative content on music topics that is less interesting and has no educational value 4. Creating content that does not collaborate with music topics is less interesting and has no educational value **Form of Assessment** : Participatory Activities, Practice/Performance	Lectures and Demonstrations 2x50	Lectures and Demonstrations 2x50	**Material:** Music Content Production 1 **References:** *Lestari, ND, & Sitation, C. (2019). Production Process in the Independent Music Industry in Indonesia. Journal of Communication, 10(2), 161-168.*	5%
14	Able to create music content on YouTube with sponsorship	Create content on music topics that is interesting and has educational value	**Criteria:** 1. Create collaborative content on music topics that is interesting and has educational value 2. Create collaborative content with interesting music topics, and has no educational value 3. Creating collaborative content on music topics that is less interesting and has no educational value 4. Creating content that does not collaborate with music topics is less interesting and has no educational value **Form of Assessment** : Practice / Performance	Lectures and Demonstrations 2x50	Lectures and Demonstrations 2x50	**Material:** Music Content Production 1 **Reference:** *Sukma, BP (2021). PRODUCTION OF LOCAL CREATIVE DIGITAL CONTENT AS AN ALTERNATIVE EFFORT TO PRESERVE REGIONAL LANGUAGES. For the sake of useful and dignified language: Sparks of linguistic strategy thinking in the dynamics of language, education and culture in the current era, 27.*	8%

| 15 | Able to create music content on YouTube with sponsorship | Create content on music topics that is interesting and has educational value | **Criteria:**
1. Create collaborative content on music topics that is interesting and has educational value
2. Create collaborative content with interesting music topics, and has no educational value
3. Creating collaborative content on music topics that is less interesting and has no educational value
4. Creating content that does not collaborate with music topics is less interesting and has no educational value

Form of Assessment : Practice / Performance | Lectures and Demonstrations 2x50 | Lectures and Demonstrations 2x50 | **Material:** Music Content Production 1 **Reference:** *Sukma, BP (2021). PRODUCTION OF LOCAL CREATIVE DIGITAL CONTENT AS AN ALTERNATIVE EFFORT TO PRESERVE REGIONAL LANGUAGES. For the sake of useful and dignified language: Sparks of linguistic strategy thinking in the dynamics of language, education and culture in the current era, 27.* | 4% |
| 16 | Able to create music content on YouTube with sponsorship | Create content on music topics that is interesting and has educational value | **Criteria:**
1. Create collaborative content on music topics that is interesting and has educational value
2. Create collaborative content with interesting music topics, and has no educational value
3. Creating collaborative content on music topics that is less interesting and has no educational value
4. Creating content that does not collaborate with music topics is less interesting and has no educational value

Form of Assessment : Participatory Activities, Practice/Performance | Lectures and Demonstrations 2x50 | Lectures and Demonstrations 2x50 | **Material:** Music Content Production 1 **Reference:** *Purwacandra, P P. 2007. Making MIDI-based Music Illustrations. Yogyakarta: STMIK AMIKOM* | 20% |

Evaluation Percentage Recap: Project Based Learning

No	Evaluation	Percentage
1.	Participatory Activities	19.5%
2.	Practice / Performance	80.5%
		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.