



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

Document
Code

SEMESTER LEARNING PLAN

| Courses | CODE | Course Family | Credit Weight | | | SEMESTER | Compilation Date |
|-----------------|----------------------------------------------------------|-----------------------------------|----------------------------|-----|-----------|------------------------------|------------------|
| Ethnomusicology | 9122102145 | Compulsory Study Program Subjects | T=2 | P=0 | ECTS=3.18 | 4 | May 19, 2024 |
| AUTHORIZATION | SP Developer | | Course Cluster Coordinator | | | Study Program Coordinator | |
| | Vivi Ervina Dewi, Moh. Sarjoko, Harpang Yudha Karyawanto | | Moh. Sarjoko, S.Sn., M.Pd. | | | Agus Suwahyono, S.Sn., M.Pd. | |

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| Learning model | Case Studies |
|----------------|--------------|

| Program Learning Outcomes (PLO) | PLO study program that is charged to the course | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| | PLO-1 | Able to demonstrate religious, national and cultural values, as well as academic ethics in carrying out their duties | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PLO-3 | Develop logical, critical, systematic and creative thinking in carrying out specific work in their field of expertise and in accordance with work competency standards in the field concerned | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PLO-5 | Able to master the theory and practice of instruments/vocals for education, development, presentation, creation and study of music | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PLO-8 | Able to apply theoretical and practical aspects in the art of music using academic discourse presentation methods, the results of which are shown in individual paper presentations. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | Program Objectives (PO) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PO - 1 | Have a high level of discipline and responsibility in understanding Ethnomusicology | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PO - 2 | Utilizing learning resources and ICT to support the design and implementation of Ethnomusicology learning includes literature studies to obtain data on the forms of learning models and training techniques, browsing the internet to obtain data on the latest forms of listening training patterns by downloading them on free or paid sites. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PO - 3 | Designing/compiling/discussing/presenting/forming the meaning and function of Ethnomusicology. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PO - 4 | Have knowledge of Ethnomusicology, with its various elements | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PLO-PO Matrix | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 15%;">P.O</th> <th style="width: 15%;">PLO-1</th> <th style="width: 15%;">PLO-3</th> <th style="width: 15%;">PLO-5</th> <th style="width: 15%;">PLO-8</th> </tr> </thead> <tbody> <tr> <td>PO-1</td> <td style="text-align: center;">✓</td> <td></td> <td></td> <td></td> </tr> <tr> <td>PO-2</td> <td></td> <td style="text-align: center;">✓</td> <td></td> <td></td> </tr> <tr> <td>PO-3</td> <td></td> <td></td> <td></td> <td style="text-align: center;">✓</td> </tr> <tr> <td>PO-4</td> <td></td> <td></td> <td style="text-align: center;">✓</td> <td></td> </tr> </tbody> </table> | | | | P.O | PLO-1 | PLO-3 | PLO-5 | PLO-8 | PO-1 | ✓ | | | | PO-2 | | ✓ | | | PO-3 | | | | ✓ | PO-4 | | | ✓ | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | P.O | PLO-1 | PLO-3 | PLO-5 | PLO-8 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PO-1 | ✓ | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PO-2 | | ✓ | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| PO-3 | | | | ✓ | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| PO-4 | | | ✓ | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| PO Matrix at the end of each learning stage (Sub-PO) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th rowspan="2" style="width: 15%;">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 style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</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 style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</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 style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</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 style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</td><td style="text-align: center;">✓</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 | | | | | | | | | | | | | | ✓ | ✓ | ✓ | ✓ |
| 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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| Short Course Description | This course contains theories and methods in approaching and analyzing ethnic music, paradigms in the study of ethnic music, field work techniques in the study of ethnic music, and examples of Indonesian ethnic music and study techniques are given, so that it becomes a problem. music research. |
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| References | Main : |
|------------|--------|

1. Hood, Mantle. 1982. *The Ethnomusicologist*. New York, McGraw-Hill: The Kents State University Press
2. Merriam, Alan P. 1964. *The Anthropology of Music*. Chicago: North Western University Press
3. Kunst, Jaap. 1994. *Indonesian music and dance*. Amsterdam: University of Amsterdam/ Ethnomusicology Center & Jaap Kunst
4. Nakagawa, Shin. Prof. 2000. *Musik dan Kosmos: Sebuah Pengantar Etnomusikologi*. Jakarta: Yayasan Obor Indonesia
5. Nettie Bruno. 1984. *Theory and Method in Ethnomusicology*. London: The Free Press of Glencoe-Macmillan Limited

Supporters:

Supporting lecturer

Moh Sarjoko, S.Sn., M.Pd.
Budi Dharmawanputra, S.Pd., M.Pd.
Harpan Yudha Karyawanto, S.Pd., M.Pd.
Vivi Ervina Dewi, 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 explain the study material studied in ethnomusicology which includes aspects of music and aspects of the socio-cultural context | Students can explain the study material studied in ethnomusicology which includes aspects of music and aspects of the socio-cultural context | <p>Criteria: Full marks are obtained if you do all the questions correctly</p> <p>Form of Assessment : Participatory Activities</p> | Offline 2 X 50 | | <p>Material: ethnomusicology which includes aspects of music and aspects of the socio-cultural context.</p> <p>References: <i>Hood, Mantle. 1982. The Ethnomusicologist. New York, McGraw-Hill: The Kents State University Press</i></p> | 5% |
| 2 | Able to explain musical paradigms from an ethnomusicological perspective | Students can explain musical paradigms from an ethnomusicological perspective | <p>Criteria: Full marks are obtained if you do all the questions correctly</p> <p>Form of Assessment : Practice / Performance</p> | Offline 2 X 50 | | <p>Material: musical paradigms from an ethnomusicological perspective.</p> <p>Reference: <i>Nettle Bruno. 1984. Theory and Method in Ethnomusicology. London: The Free Press of Glencoe-Macmillan Limited</i></p> | 5% |
| 3 | Able to explain musical paradigms from an ethnomusicological perspective | Students can explain musical paradigms from an ethnomusicological perspective | <p>Criteria: Full marks are obtained if you do all the questions correctly</p> <p>Form of Assessment : Practice / Performance</p> | Offline 2 X 50 | | <p>Material: musical paradigms from an ethnomusicological perspective.</p> <p>Reference: <i>Nettle Bruno. 1984. Theory and Method in Ethnomusicology. London: The Free Press of Glencoe-Macmillan Limited</i></p> | 5% |
| 4 | Able to explain anthropological studies of music in order to analyze it in a cultural context | Students can explain anthropological studies of music to analyze it in a cultural context | <p>Criteria: Full marks are obtained if you do all the questions correctly</p> <p>Form of Assessment : Practice / Performance</p> | Offline 2 X 50 | | <p>Material: anthropological study of music in a cultural context.</p> <p>References: <i>Kunst, Jaap. 1994. Indonesian music and dance. Amsterdam: University of Amsterdam/ Ethnomusicology Center & Jaap Kunst</i></p> | 5% |

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| 5 | Able to show elements of study for ethnomusicological research | Students can demonstrate elements of study for ethnomusicological research | <p>Criteria: Full marks are obtained if you do all the questions correctly</p> <p>Form of Assessment : Participatory Activities</p> | Offline 2 X 50 | | <p>Material: elements of ethnomusicological research References: <i>Nakagawa, Shin. Prof. 2000. Music and the Cosmos: An Introduction to Ethnomusicology. Jakarta: Indonesian Obor Foundation</i></p> | 5% |
| 6 | Able to explain the spread of culture through various theories | Students can explain the spread of culture through various theories | <p>Criteria: Full marks are obtained if you do all the questions correctly</p> <p>Form of Assessment : Participatory Activities</p> | Offline 2 X 50 | | <p>Material: the spread of culture through various theories. Reference: <i>Nettle Bruno. 1984. Theory and Method in Ethnomusicology. London: The Free Press of Glencoe-Macmillan Limited</i></p> | 5% |
| 7 | Able to explain the spread of culture through various theories | Students can explain the spread of culture through various theories | <p>Criteria: Full marks are obtained if you do all the questions correctly</p> <p>Form of Assessment : Participatory Activities</p> | Offline 2 X 50 | | <p>Material: the spread of culture through various theories. Reference: <i>Nettle Bruno. 1984. Theory and Method in Ethnomusicology. London: The Free Press of Glencoe-Macmillan Limited</i></p> | 5% |
| 8 | MIDTERM EXAM | MIDTERM EXAM | <p>Criteria: Full marks are obtained if you do all the questions correctly</p> <p>Form of Assessment : Practice / Performance</p> | Offline 2 X 50 | | <p>Material: MIDDLE SEMESTER EXAMINATION Reference: <i>Hood, Mantle. 1982. The Ethnomusicologist. New York, McGraw-Hill: The Kents State University Press</i></p> | 15% |
| 9 | Able to explain naturalistic and ethnic research paradigms | Students can explain naturalistic and ethnic research paradigms | <p>Criteria: Completeness of the report prepared and the neatness and smoothness of the presentation and providing answers/responses</p> <p>Form of Assessment : Practice / Performance</p> | Offline 2 X 50 | | <p>Material: naturalistic and ethnic research paradigms Reference: <i>Nettle Bruno.1984. Theory and Method in Ethnomusicology. London: The Free Press of Glencoe-Macmillan Limited</i></p> | 5% |
| 10 | Able to explain naturalistic and ethnic research paradigms | Students can explain naturalistic and ethnic research paradigms | <p>Criteria: Completeness of the report prepared and the neatness and smoothness of the presentation and providing answers/responses</p> <p>Form of Assessment : Portfolio Assessment, Practice / Performance</p> | Offline 2 X 50 | | <p>Material: naturalistic and ethnic research paradigms Reference: <i>Nettle Bruno.1984. Theory and Method in Ethnomusicology. London: The Free Press of Glencoe-Macmillan Limited</i></p> | 5% |
| 11 | Able to explain intrinsic and extrinsic values in the study of ethnic music | Students can explain intrinsic values and | <p>Criteria: Completeness of the report prepared and the neatness and smoothness of the presentation and providing answers/responses</p> <p>Form of Assessment : Practice / Performance</p> | Offline 2 X 50 | | <p>Material: intrinsic and extrinsic values Reference: <i>Nettle Bruno.1984. Theory and Method in Ethnomusicology. London: The Free Press of Glencoe-Macmillan Limited</i></p> | 5% |

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|----|------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|--|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| 12 | Able to explain intrinsic and extrinsic values in the study of ethnic music | Students can explain intrinsic and extrinsic values | Criteria: Completeness of the report prepared and the neatness and smoothness of the presentation and providing answers/responses Form of Assessment : Practice / Performance | Offline 2 X 50 | | Material: intrinsic and extrinsic values Reference: <i>Nettle Bruno.1984. Theory and Method in Ethnomusicology. London: The Free Press of Glencoe-Macmillan Limited</i> | 5% |
| 13 | Able to explain techniques and carry out field work in studying ethnic music | Students can explain techniques and carry out field work in studying ethnic music | Criteria: Field practice Form of Assessment : Practice / Performance | Offline 2 X 50 | | Material: studying ethnic music References: <i>Kunst, Jaap. 1994. Indonesian music and dance. Amsterdam: University of Amsterdam/ Ethnomusicology Center & Jaap Kunst</i> | 5% |
| 14 | Able to explain techniques and carry out field work in studying ethnic music | Students can explain techniques and carry out field work in studying ethnic music | Criteria: Field practice Form of Assessment : Practice / Performance | Offline 2 X 50 | | Material: studying ethnic music References: <i>Kunst, Jaap. 1994. Indonesian music and dance. Amsterdam: University of Amsterdam/ Ethnomusicology Center & Jaap Kunst</i> | 5% |
| 15 | Able to explain techniques and carry out field work in studying ethnic music | Students can explain techniques and carry out field work in studying ethnic music | Criteria: Field practice Form of Assessment : Practice / Performance | Offline 2 X 50 | | Material: studying ethnic music References: <i>Kunst, Jaap. 1994. Indonesian music and dance. Amsterdam: University of Amsterdam/ Ethnomusicology Center & Jaap Kunst</i> | 5% |
| 16 | FINAL EXAMS | FINAL EXAMS | Criteria: FINAL EXAMS Form of Assessment : Practice / Performance | Offline 2 X 50 | | Material: Ethnomusicology Bibliography: <i>Nettle Bruno.1984. Theory and Method in Ethnomusicology. London: The Free Press of Glencoe-Macmillan Limited</i> | 15% |

Evaluation Percentage Recap: Case Study

| No | Evaluation | Percentage |
|----|--------------------------|------------|
| 1. | Participatory Activities | 20% |
| 2. | Portfolio Assessment | 2.5% |
| 3. | Practice / Performance | 77.5% |
| | | 100% |

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** 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.
- 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.

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.