



**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
Music Criticism	9122102115	Compulsory Study Program Subjects	T=2	P=0	ECTS=3.18	3	May 23, 2024
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-1	Able to demonstrate religious, national and cultural values, as well as academic ethics in carrying out their duties																				
	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.																				
	PLO-11	Able to make the right decisions in the fields of creation, presentation, education and study of music based on accurate information and data analysis, and able to provide alternative solutions to various problems in the field of music in society.																				
	Program Objectives (PO)																					
	PO - 1	Utilizing learning resources and ICT to support the design and implementation of music art criticism lessons including library studies to obtain data on existing forms of music art criticism, browsing the internet to obtain data on the latest forms of writing music art criticism by downloading them on free sites or paid ones																				
	PO - 2	Have knowledge of musical art criticism, skills in studying musical works of art aesthetically, expression and interpretation and then making assessments using existing musical art theories.																				
	PO - 3	Design/compile/discuss/present/criticize the results of musical art																				
	PO - 4	Have a high level of discipline and responsibility in carrying out music art criticism																				
	PLO-PO Matrix																					
		<table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th>P.O</th> <th>PLO-1</th> <th>PLO-8</th> <th>PLO-11</th> </tr> </thead> <tbody> <tr> <td>PO-1</td> <td></td> <td></td> <td style="text-align: center;">✓</td> </tr> <tr> <td>PO-2</td> <td></td> <td style="text-align: center;">✓</td> <td></td> </tr> <tr> <td>PO-3</td> <td></td> <td></td> <td style="text-align: center;">✓</td> </tr> <tr> <td>PO-4</td> <td style="text-align: center;">✓</td> <td></td> <td></td> </tr> </tbody> </table>	P.O	PLO-1	PLO-8	PLO-11	PO-1			✓	PO-2		✓		PO-3			✓	PO-4	✓		
	P.O	PLO-1	PLO-8	PLO-11																		
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	This course is a mastery of knowledge and skills in writing aesthetic criticism of musical works, expression and interpretation. The discussion begins with understanding the meaning of musical art criticism, then interpreting musical works of art, then putting them into writing.
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References	Main :
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1. Harjana, Suka. 2004. Musik antara Kritik dan Seni. Jakarta: Buku Kompas
2. Noth, Winfried. 1990. Handbook of Semiotics. USA: The Association of American University Press.
3. Sumardjo, Jakob. 2000. Filsafat Seni. Bandung: ITB.
4. Sumardjo, Jacob. 2006. Estetika Paradoks. Bandung: Sunan Ambu Press.
5. Sachari, Agus. 2002. Estetika(Makna, symbol dan Daya). Bandung: ITB.

Supporters:

Supporting lecturer

Dhani Kristiandri, S.Pd., M.Sn.

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	Understand the objectives of the music art criticism course and explain the meaning of music art criticism	Students are able to explain again the meaning of music art criticism	<p>Criteria: Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 2 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p>Form of Assessment : Participatory Activities, Tests</p>	Lectures, questions and answers, discussions 2 X 50		<p>Material: Understanding Music Criticism Reader: <i>Harjana, Suka. 2004. Music between Criticism and Art. Jakarta: Kompas Books</i></p>	5%
2	Understand the objectives of the music art criticism course and explain the meaning of music art criticism	Students are able to explain again the meaning of music art criticism	<p>Criteria: Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 2 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p>Form of Assessment : Participatory Activities</p>	Lectures, questions and answers, discussions 2 X 50		<p>Material: Forms of Music Criticism Literature: <i>Harjana, Suka. 2004. Music between Criticism and Art. Jakarta: Kompas Books</i></p>	5%

3	Able to understand the opinions of critics and audiences	<p>1. Students are able to explain the public's opinion regarding a musical work circulating in society through print and electronic media.</p> <p>2. Students are able to explain the growth of art criticism and explain the opinions or criticism of a musical work from prominent critics.</p>	<p>Criteria: Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 3 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p>Form of Assessment : Participatory Activities</p>	Lectures, questions and answers, discussions 2 X 50		<p>Material: The relationship between aesthetics and music criticism Reader: Sumardjo, Jacob. 2006. <i>Paradox Aesthetics</i>. Bandung: Sunan Ambu Press.</p>	5%
4	Able to assess musical works of art	Students are able to provide an assessment of a work of musical art	<p>Criteria: Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 3 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p>Form of Assessment : Participatory Activities, Portfolio Assessment</p>	Lectures, questions and answers, discussions 2 X 50		<p>Material: assessing musical works Reference: Sachari, Agus. 2002. <i>Aesthetics (meaning, symbols and power)</i>. Bandung: ITB.</p>	5%
5	Able to assess musical works of art	Students are able to provide an assessment of a work of musical art	<p>Criteria: Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 3 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p>Form of Assessment : Participatory Activities, Portfolio Assessment</p>	Lectures, questions and answers, discussions 2 X 50		<p>Material: assessing musical works Reference: Sachari, Agus. 2002. <i>Aesthetics (meaning, symbols and power)</i>. Bandung: ITB.</p>	5%

6	Be able to differentiate between modernity and postmodern criticism	<p>1. Students are able to explain the form of criticism of modernity again.</p> <p>2. Students are able to explain the form of postmodern criticism again</p>	<p>Criteria: Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 2 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p>Form of Assessment : Participatory Activities, Portfolio Assessment</p>	Lectures, questions and answers, discussions 2 X 50		<p>Material: Modern criticism Bibliography: <i>Harjana, Suka. 2004. Music between Criticism and Art. Jakarta: Kompas Books</i></p>	5%
7	Be able to differentiate between modernity and postmodern criticism	<p>1. Students are able to explain the form of criticism of modernity again.</p> <p>2. Students are able to explain the form of postmodern criticism again</p>	<p>Criteria: Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 2 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p>Form of Assessment : Participatory Activities, Portfolio Assessment</p>	Lectures, questions and answers, discussions 2 X 50		<p>Material: Modern criticism Bibliography: <i>Sumardjo, Jacob. 2006. Paradox Aesthetics. Bandung: Sunan Ambu Press.</i></p>	5%

8	Sub Summative Exam (USS). Musical art criticism presentation	Students are able to present in front of the class an oral critique of a work of musical art	<p>Criteria: Students are declared very good if they are able to present criticism coherently, complete with the conclusions and meaning contained in the musical work of art. Students are declared good if they are able to present criticism without being coherently equipped with the conclusions and meaning contained in the musical work of art. Students are declared lacking if they are not able to present criticism coherently and complete with conclusions and meaning contained in the musical work of art.</p> <p>Form of Assessment : Participatory Activities, Portfolio Assessment</p>	Presentation in front of class 2 X 50		<p>Material: making music criticism Reader: <i>Harjana, Suka. 2004. Music between Criticism and Art. Jakarta: Kompas Books</i></p>	15%
9	Able to write music art criticism	Students are able to write music art criticism in a coherent manner including description, analysis, interpretation and evaluation	<p>Criteria: Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 2 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p>Form of Assessment : Participatory Activities, Portfolio Assessment</p>	Lectures, questions and answers, discussions 2 X 50		<p>Material: Music criticism writing template Reader: <i>Harjana, Suka. 2004. Music between Criticism and Art. Jakarta: Kompas Books</i></p>	5%

10	Able to write descriptions and carry out analysis	1. Students are able to write a description of a musical work of art in a coherent manner from the beginning of the performance to the end of the performance. 2. Students are able to write a coherent analysis of a piece of musical art based on the theory and music knowledge they already have.	<p>Criteria: Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 2 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p>Form of Assessment : Participatory Activities, Portfolio Assessment</p>	Lectures, questions and answers, discussions 2 X 50		<p>Material: Making a description of music criticism Reader: <i>Harjana, Suka. 2004. Music between Criticism and Art. Jakarta: Kompas Books</i></p>	5%
11	Able to write descriptions and carry out analysis	1. Students are able to write a description of a musical work of art in a coherent manner from the beginning of the performance to the end of the performance. 2. Students are able to write a coherent analysis of a piece of musical art based on the theory and music knowledge they already have.	<p>Criteria: Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 2 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p>Form of Assessment : Participatory Activities, Portfolio Assessment</p>	Lectures, questions and answers, discussions 2 X 50		<p>Material: making a music critical analysis. Reference: <i>Sachari, Agus. 2002. Aesthetics (meaning, symbols and power). Bandung: ITB.</i></p>	5%
12	Able to write descriptions and carry out analysis	1. Students are able to write a description of a musical work of art in a coherent manner from the beginning of the performance to the end of the performance. 2. Students are able to write a coherent analysis of a piece of musical art based on the theory and music knowledge they already have.	<p>Criteria: Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 2 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p>Form of Assessment : Participatory Activities, Portfolio Assessment</p>	Lectures, questions and answers, discussions 2 X 50		<p>Material: making a music critical analysis Reader: <i>Harjana, Suka. 2004. Music between Criticism and Art. Jakarta: Kompas Books</i></p>	5%

13	Able to interpret and provide evaluations of musical works of art	<p>1. Students are able to interpret (give meaning to) the results of musical works of art based on the analysis that has been carried out.</p> <p>2. Students are able to provide evaluations (opinions or draw conclusions) of musical works of art based on descriptions, analysis and interpretation results that have been made previously.</p>	<p>Criteria: Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 2 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p>Form of Assessment : Participatory Activities, Portfolio Assessment</p>	Lectures, questions and answers, discussions 2 X 50		<p>Material: making an interpretation of a performance Reader: <i>Sachari, Agus. 2002. Aesthetics (meaning, symbols and power). Bandung: ITB.</i></p>	5%
14	Able to interpret and provide evaluations of musical works of art	<p>1. Students are able to interpret (give meaning to) the results of musical works of art based on the analysis that has been carried out.</p> <p>2. Students are able to provide evaluations (opinions or draw conclusions) of musical works of art based on descriptions, analysis and interpretation results that have been made previously.</p>	<p>Criteria: Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 2 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question.</p> <p>Form of Assessment : Participatory Activities, Portfolio Assessment</p>	Lectures, questions and answers, discussions 2 X 50		<p>Material: making an interpretation of a performance Reader: <i>Noth, Winfried. 1990. Handbook of Semiotics. USA: The Association of American Universities Press.</i></p>	5%

15	Able to interpret and provide evaluations of musical works of art	1. Students are able to interpret (give meaning to) the results of musical works of art based on the analysis that has been carried out. 2. Students are able to provide evaluations (opinions or draw conclusions) of musical works of art based on descriptions, analysis and interpretation results that have been made previously.	Criteria: Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 2 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question. Form of Assessment : Participatory Activities, Portfolio Assessment	Lectures, questions and answers, discussions 2 X 50		Material: writing the results of music criticism interpretations Reader: <i>Sumardjo, Jacob. 2006. Paradox Aesthetics. Bandung: Sunan Ambu Press.</i>	5%
16	Summative Exam (US)	Students are able to answer questions according to the metrics that have been given	Criteria: Students are declared very good if they are able to answer 4 description questions. Students are declared good if they are able to answer 2 description questions. Students are declared adequate if they are able to answer 2 description questions. Students are declared poor if they are able to answer 1 description question. Form of Assessment : Participatory Activities, Portfolio Assessment	Written Test 2 X 50		Material: making music criticism Reader: <i>Harjana, Suka. 2004. Music between Criticism and Art. Jakarta: Kompas Books</i>	15%

Evaluation Percentage Recap: Case Study

No	Evaluation	Percentage
1.	Participatory Activities	55%
2.	Portfolio Assessment	42.5%
3.	Test	2.5%
		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.