



**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
Vocal Group	9122102137	Study Program Elective Courses	T=2 P=0 ECTS=3.18	5	July 16, 2024
AUTHORIZATION	SP Developer		Course Cluster Coordinator	Study Program Coordinator	
	Budi Dharmawanputra, S.Pd., M.Pd.		Agus Suwahyono, S.Sn., M.Pd.	

Learning model Project Based Learning

Program Learning Outcomes (PLO) PLO study program that is charged to the course

PLO-5	Able to master the theory and practice of instruments/vocals for education, development, presentation, creation and study of music
PLO-9	Able to apply theoretical and practical aspects in the field of music, the results of which are displayed in the form of lecture-recital presentations and instrumental/vocal presentations (recitals).
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 be responsible for applying understanding of vocal group techniques by using vocal group repertoire material independently and in groups
PO - 2	Able to master the concepts, principles and theories of vocal group techniques through designing and implementing musical activities.
PO - 3	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
PO - 4	Able to prepare reports on the results of the vocal group training and presentation process

PLO-PO Matrix

P.O	PLO-5	PLO-9	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 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.

References Main :

1. Agastya Rama Listya. 2007. A-Z Direksi Paduan Suara. Jakarta: Yayasan Musik Gereja di Indonesia.
2. Karl Edmund Prier, SJ. 1983. Menjadi Dirigen Jilid II: Membentuk Suara. Yogyakarta: Pusat Musik Liturgi.
3. Karl Edmund Prier, SJ. 1983. Menjadi Dirigen Jilid III: Membina Paduan Suara. Yogyakarta: Pusat Musik Liturgi.
4. Agastya Rama Listya dan Poedji Soesila. 2008. Nusantara Persada. Jakarta: Yamuger.
5. E.L. Pohan-Shn. 2008.15 Menit Sebelum Latihan Paduan Suara. Jakarta: Yamuger.

Supporters:

Supporting lecturer 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	Know the outline of lecture material in the semester learning plan. Understand the lecture contract	<ol style="list-style-type: none"> 1.Explain the outline of the lecture material 2.Agree on a study contract 	<p>Criteria:</p> <ol style="list-style-type: none"> 1.ASSESSMENT RUBRIC 2.SCORE 3.CRITERIA 4.4 5.Complete and precise explanation 6.3 7.Complete explanation but not precise 8.2 9.The explanation is incomplete and inaccurate 10.1 11.Explanations are incomplete and inaccurate <p>Form of Assessment : Participatory Activities</p>	<p>Scientific approach Lecture, discussion and question and answer methods. 2 X 50</p>	<p>Synchronous Brainstorming Discussion 2 X 50</p>	<p>Material: Vocal Group Insights Reader: <i>Karl Edmund Prier, SJ. 1983. Becoming a Conductor Volume II: Shaping the Voice. Yogyakarta: Liturgical Music Center.</i></p>	5%
2	<ol style="list-style-type: none"> 1.Know and understand breathing techniques. 2.Understand intonation/tone aiming techniques. 3.Understand the sound register resonance technique. 	<ol style="list-style-type: none"> 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>Criteria:</p> <ol style="list-style-type: none"> 1.ASSESSMENT RUBRIC 2.SCORE 3.CRITERIA 4.4 5.Complete and precise explanation 6.3 7.Complete explanation but not precise 8.2 9.The explanation is incomplete and inaccurate 10.1 11.Explanations are incomplete and inaccurate <p>Form of Assessment : Practice / Performance</p>	<p>Direct Learning 2 X 50 Drill Demonstration Lecture</p>		<p>Material: Voice Forming Techniques Reference: <i>Karl Edmund Prier, SJ. 1983. Becoming a Conductor Volume II: Shaping the Voice. Yogyakarta: Liturgical Music Center.</i></p>	5%

3	<p>1. Know and understand breathing techniques.</p> <p>2. Understand intonation/tone aiming techniques.</p> <p>3. Understand the sound register resonance technique.</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>Criteria:</p> <p>1. Diaphragmatic Breathing Technique</p> <p>2. Score</p> <p>3. Rubric</p> <p>4.4</p> <p>5. Inhale air by activating optimal lung and diaphragm function and then exhale with stable pressure.</p> <p>6.3</p> <p>7. Inhale air by activating optimal lung and diaphragm function and then exhale with less stable pressure.</p> <p>8.2</p> <p>9. Inhaling air activates the function of the lungs and diaphragm but is less than optimal, then exhaling with less stable pressure.</p> <p>10.1</p> <p>11. Inhale air by collecting it in one body cavity (chest/stomach) only</p> <p>12. Intonation/Tone Aiming</p> <p>13. Score</p> <p>14. Rubric</p> <p>15.4</p> <p>16. Aim for notes with a precise and stable pitch</p> <p>17.3</p> <p>18. Aim for a note with the right pitch at the start but lacks stability at the end</p> <p>19.2</p> <p>20. Aiming at notes with an unstable pitch</p> <p>21.1</p> <p>22. Aiming at notes with incorrect pitch</p> <p>Form of Assessment : Practice / Performance</p>	<p>Direct Learning 2 X 50 Drill Demonstration Lecture</p>		<p>Material: Voice Forming Techniques</p> <p>Reference: <i>Karl Edmund Prier, SJ. 1983. Becoming a Conductor Volume II: Shaping the Voice. Yogyakarta: Liturgical Music Center.</i></p>	5%
---	--	--	--	---	--	---	----

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>Criteria:</p> <ol style="list-style-type: none"> 1. Articulation 2. Score 3. Rubric 4.4 5. Pronounce vowels and consonants in the solfeggio method with clear and precise sound colors 6.3 7. Pronounce vowels and consonants in the solfeggio method with clear but not precise sound colors 8.2 9. Pronouncing vowels and consonants in the solfeggio method with less clear but not precise sound colors 10.1 11. Pronouncing vowels and consonants in the solfeggio method with unclear and imprecise sound colors <p>Form of Assessment : Practice / Performance</p>	<p>Direct Learning 2 X 50 Drill Demonstration Lecture</p>		<p>Material: Articulation Techniques Literature: <i>EL Pohan-Shn. 2008.15 Minutes Before Choir Practice. Jakarta: Yamuger.</i></p>	5%
---	--	--	---	---	--	--	----

5	<p>1.Understand phrasing techniques.</p> <p>2.Understand tempo and dynamics interpretation techniques.</p>	<p>1.Apply phrasing techniques through practice material/etude.</p> <p>2.Brings tempo and dynamics according to instructions and meaning.</p>	<p>Criteria:</p> <ol style="list-style-type: none"> 1.Frasing 2.Score 3.Rubric 4.4 5.Bring song phrases/sentences with the right intonation, articulation and breathing techniques according to the phrasing instructions/signs 6.3 7.Brings song phrases/sentences with good intonation and articulation, but the breathing technique does not match the phrasing instructions/marks 8.2 9.Bringing song phrases/sentences with intonation, articulation and breathing techniques that do not match the phrasing instructions/signs 10.1 11.Bringing song phrases/sentences with inappropriate intonation, articulation and breathing techniques 12.Interpretation 13.Score 14.Rubric 15.4 16.Bringing repertoire/songs with expressions that match the soul of the song/message contained in the song. 17.3 18.Performs the repertoire/songs well but the appreciation does not match the spirit of the song/message contained in the song. 19.2 20.Bringing repertoire/songs with expressions that do not support appreciation of the soul of the song/message contained in the song. 21.1 22.Bringing the repertoire/songs without understanding the soul of the song/message contained in the song. <p>Form of Assessment : Practice / Performance</p>	<p>Direct Learning 2 X 50 Drill Demonstration Lecture</p>	<p>Material: Frasing</p> <p>Bibliography: <i>EL Pohan-Shn. 2008.15 Minutes Before Choir Practice. Jakarta: Yamuger.</i></p>	5%
---	--	---	---	---	---	----

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 scale scales.</p>	<p>1. Name various scales of the major diatonic scale.</p> <p>2. Singing major diatonic scales.</p>	<p>Criteria:</p> <p>1. ASSESSMENT RUBRIC</p> <p>2. SCORE</p> <p>3. CRITERIA</p> <p>4.4</p> <p>5. Stable vocal technique, supported by sonority and voice color that matches the soul of the song, delivery/expression according to the message in the song, shows excellent stage etiquette.</p> <p>6.3</p> <p>7. Stable vocal technique, less supported by sonority and voice color that suits the soul of the song, delivery/expression according to the message in the song, shows good stage etiquette.</p> <p>8.2</p> <p>9. The vocal technique is less stable, but is supported by a sonority and voice color that suits the soul of the song, the delivery/expression does not match the message in the song, showing good stage etiquette.</p> <p>10.1</p> <p>11. Unstable vocal technique, sonority and color of voice do not match the spirit of the song, delivery/expression does not match the message in the song, does not show good stage etiquette.</p> <p>Form of Assessment : Assessment of Project Results / Product Assessment, Practices / Performance</p>	<p>Direct Learning 2 X 50 Drill Demonstration Lecture</p>		<p>Material: Major Scale Scale Exercises</p> <p>Reference: <i>EL Pohan-Shn. 2008.15 Minutes Before Choir Practice. Jakarta: Yamuger.</i></p>	5%
---	---	---	--	---	--	--	----

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 scale scales.</p>	<p>1. Name various scales of the major diatonic scale.</p> <p>2. Singing major diatonic scales</p>	<p>Criteria:</p> <p>1. ASSESSMENT RUBRIC</p> <p>2. SCORE</p> <p>3. CRITERIA</p> <p>4.4</p> <p>5. Stable vocal technique, supported by sonority and voice color that matches the soul of the song, delivery/expression according to the message in the song, shows excellent stage etiquette.</p> <p>6.3</p> <p>7. Stable vocal technique, less supported by sonority and voice color that suits the soul of the song, delivery/expression according to the message in the song, shows good stage etiquette.</p> <p>8.2</p> <p>9. The vocal technique is less stable, but is supported by a sonority and voice color that suits the soul of the song, the delivery/expression does not match the message in the song, showing good stage etiquette.</p> <p>10.1</p> <p>11. Unstable vocal technique, sonority and color of voice do not match the spirit of the song, delivery/expression does not match the message in the song, does not show good stage etiquette.</p> <p>Form of Assessment : Practice / Performance</p>	<p>Direct Learning 2 X 50 Drill Demonstration Lecture</p>		<p>Material: Major Scale Scale Exercises</p> <p>Reference: <i>EL Pohan-Shn. 2008.15 Minutes Before Choir Practice. Jakarta: Yamuger.</i></p>	5%
8	<p>Mastering the lecture study materials that have been given from the 2nd meeting to the 7th meeting</p>	<p>Doing USS questions</p>	<p>Criteria:</p> <p>1. ASSESSMENT ASPECTS RUBRIC</p> <p>2. Diaphragmatic Breathing Technique</p> <p>3. Score</p> <p>4. Rubric</p> <p>5.4</p> <p>6. Inhale air by activating optimal lung and diaphragm function and then exhale with stable pressure.</p> <p>7.3</p> <p>8. Inhale air by activating optimal lung and diaphragm function and then exhale with less stable pressure.</p> <p>9.2</p> <p>10. Inhaling air activates the function of the lungs and diaphragm but is less than optimal, then exhaling with less stable pressure.</p> <p>11.1</p>	<p>Live Learning 2 X 50</p>		<p>Material: Forming a Voice</p> <p>Reader: <i>Karl Edmund Prier, S.J. 1983. Becoming a Conductor Volume II: Shaping the Voice. Yogyakarta: Liturgical Music Center.</i></p>	10%

12. Inhale air by collecting it in one body cavity (chest/stomach) only

13. Intonation/Tone Aiming

14. Score

15. Rubric

16.4

17. Aim for notes with a precise and stable pitch

18.3

19. Aim for a note with the right pitch at the start but lacks stability at the end

20.2

21. Aiming at notes with an unstable pitch

22.1

23. Aiming at notes with incorrect pitch

24. Articulation

25. Score

26. Rubric

27.4

28. Pronounce vowels and consonants in the solfeggio method with clear and precise sound colors

29.3

30. Pronounce vowels and consonants in the solfeggio method with clear but not precise sound colors

31.2

32. Pronouncing vowels and consonants in the solfeggio method with less clear but not precise sound colors

33.1

34. Pronouncing vowels and consonants in the solfeggio method with unclear and imprecise sound colors

35. Resonance

36. Score

37. Rubric

38.4

39. The sound resonance sounds stable and focused according to the sound register

40.3

41. The sound resonance sounds stable but the focus does not match the sound register

42.2

43. The sound resonance sounds less stable and the focus does not match the sound register

44.1

45. The sound resonance sounds unstable and the focus does not match the sound register

46. Frasing

47. Score

48. Rubric

49.4

50. Bring song phrases/sentences with the right intonation, articulation and breathing techniques according to the phrasing instructions/signs
51.3
52. Brings song phrases/sentences with good intonation and articulation, but the breathing technique does not match the phrasing instructions/marks
53.2
54. Bringing song phrases/sentences with intonation, articulation and breathing techniques that do not match the phrasing instructions/signs
55.1
56. Bringing song phrases/sentences with inappropriate intonation, articulation and breathing techniques
57. Interpretation
58. Score
59. Rubric
60.4
61. Bringing repertoire/songs with expressions that match the soul of the song/message contained in the song.
62.3
63. Performs the repertoire/songs well but the appreciation does not match the spirit of the song/message contained in the song.
64.2
65. Bringing repertoire/songs with expressions that do not support appreciation of the soul of the song/message contained in the song.
66.1
67. Bringing the repertoire/songs without understanding the soul of the song/message contained in the song.
68. FINAL ASSESSMENT CRITERIA
69. NO
70. EVALUATION
71. SCORE (GIVE A TICK)
72. TOTAL SCORES FOR EACH QUESTION
73.1
74.2
75.3

			76.4 77.1 78.ETUDE NO. 1 79.Breathing 80.Intonation 81.Resonance 82.Articulation 83.Frasering 84.Interpretation 85.2 86.ETUDE NO. 3 87.Breathing 88.Intonation 89.Resonance 90.Articulation 91.Frasering 92.Interpretation 93.3 94.ETUDE NO. 8 95.Breathing 96.Intonation 97.Resonance 98.Articulation 99.Frasering 100.Interpretation 101.4 102.ETUDE NO. 4 103.Breathing 104.Intonation 105.Resonance 106.Articulation 107.Frasering 108.Interpretation 109.5 110.ETUDE NO. 5 111.Breathing 112.Intonation 113.Resonance 114.Articulation 115.Frasering 116.Interpretation 117.Total Score for All Questions 118.Final Value (Total Score for All Questions: 120) x 100 Form of Assessment : Project Results Assessment / Product Assessment			
9	Understand song intonation material.	Sing the melodic intonation of model/repertoire songs according to the notation in the sheet music well.	Criteria: 1.Intonation/Tone Aiming 2.Score 3.Rubric 4.4 5.Aim for notes with a precise and stable pitch 6.3 7.Aim for a note with the right pitch at the start but lacks stability at the end 8.2 9.Aiming at notes with an unstable pitch 10.1 11.Aiming at notes with incorrect pitch Form of Assessment : Practice / Performance	Direct learning Inquiry Drill Demonstration 2 X 50	Material: Playing Library Song Repertory : Agastyama Rama Listyama and Poedji Soesila. 2008. Nusantara Persada. Jakarta: Yamuger.	5%

10	Understand song intonation material	Sing the melodic intonation of model/repertoire songs according to the notation in the sheet music well	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Intonation/Tone Aiming 2. Score 3. Rubric 4.4 5. Aim for notes with a precise and stable pitch 6.3 7. Aim for a note with the right pitch at the start but lacks stability at the end 8.2 9. Aiming at notes with an unstable pitch 10.1 11. Aiming at notes with incorrect pitch <p>Form of Assessment : Project Results Assessment / Product Assessment</p>	2 X 50 Drill Demonstration Inquiry		<p>Material: Playing Library Song Repertory : Agastya Rama Listya and Poedji Soesila. 2008. Nusantara Persada. Jakarta: Yamuger.</p>	5%
11	Understand song intonation material	Sing the melodic intonation of model/repertoire songs according to the notation in the sheet music well	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Intonation/Tone Aiming 2. Score 3. Rubric 4.4 5. Aim for notes with a precise and stable pitch 6.3 7. Aim for a note with the right pitch at the start but lacks stability at the end 8.2 9. Aiming at notes with an unstable pitch 10.1 11. Aiming at notes with incorrect pitch <p>Form of Assessment : Assessment of Project Results / Product Assessment, Practices / Performance</p>	2 X 50 Drill Demonstration Inquiry		<p>Material: Playing Library Song Repertory : Agastya Rama Listya and Poedji Soesila. 2008. Nusantara Persada. Jakarta: Yamuger.</p>	5%
12	Understand song articulation material	Sing songs/repertoire by applying good articulation techniques	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Articulation 2. Score 3. Rubric 4.4 5. Pronounce vowels and consonants in the solfeggio method with clear and precise sound colors 6.3 7. Pronounce vowels and consonants in the solfeggio method with clear but not precise sound colors 8.2 9. Pronouncing vowels and consonants in the solfeggio method with less clear but not precise sound colors 10.1 11. Pronouncing vowels and consonants in the solfeggio method with unclear and imprecise sound colors <p>Form of Assessment : Practice / Performance</p>	2 X 50 Drill Demonstration Inquiry		<p>Material: Playing Library Song Repertory : Agastya Rama Listya and Poedji Soesila. 2008. Nusantara Persada. Jakarta: Yamuger.</p>	5%

13	Understand song articulation material	Sing songs/repertoire by applying good articulation techniques	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Articulation 2. Score 3. Rubric 4.4 5. Pronounce vowels and consonants in the solfeggio method with clear and precise sound colors 6.3 7. Pronounce vowels and consonants in the solfeggio method with clear but not precise sound colors 8.2 9. Pronouncing vowels and consonants in the solfeggio method with less clear but not precise sound colors 10.1 11. Pronouncing vowels and consonants in the solfeggio method with unclear and imprecise sound colors <p>Form of Assessment : Project Results Assessment / Product Assessment</p>	2 X 50 Drill Demonstration Inquiry		<p>Material: Playing Library Song Repertory : Agastya Rama Listya and Poedji Soesila. 2008. Nusantara Persada. Jakarta: Yamuger.</p>	5%
14	Mastering song dynamics. Interpreting the soul of the song.	<ol style="list-style-type: none"> 1. Sing songs with the right dynamic delivery 2. Sing songs with the right interpretation according to the message contained in them 	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Interpretation 2. Score 3. Rubric 4.4 5. Bringing repertoire/songs with expressions that match the soul of the song/message contained in the song. 6.3 7. Performs the repertoire/songs well but the appreciation does not match the spirit of the song/message contained in the song. 8.2 9. Bringing repertoire/songs with expressions that do not support appreciation of the soul of the song/message contained in the song. 10.1 11. Bringing the repertoire/songs without understanding the soul of the song/message contained in the song. <p>Form of Assessment : Project Results Assessment / Product Assessment</p>	2 X 50 Drill Demonstration Inquiry		<p>Material: Playing Library Song Repertory : Agastya Rama Listya and Poedji Soesila. 2008. Nusantara Persada. Jakarta: Yamuger.</p>	5%

15	Mastering song dynamics. Interpreting the soul of the song	<p>1.Sing songs with the right dynamic delivery</p> <p>2.Sing songs with the right interpretation according to the message contained in them</p>	<p>Criteria:</p> <p>1.Interpretation</p> <p>2.Score</p> <p>3.Rubric</p> <p>4.4</p> <p>5.Bringing repertoire/songs with expressions that match the soul of the song/message contained in the song.</p> <p>6.3</p> <p>7.Performs the repertoire/songs well but the appreciation does not match the spirit of the song/message contained in the song.</p> <p>8.2</p> <p>9.Bringing repertoire/songs with expressions that do not support appreciation of the soul of the song/message contained in the song.</p> <p>10.1</p> <p>11.Bringing the repertoire/songs without understanding the soul of the song/message contained in the song.</p> <p>Form of Assessment : Project Results Assessment / Product Assessment</p>	2 X 50 Drill Demonstration Inquiry		<p>Material: Playing Library Song Repertory : Agastya Rama Listya and Poedji Soesila. 2008. Nusantara Persada. Jakarta: Yamuger.</p>	5%
----	---	--	---	--	--	---	----

16	Mastering song dynamics. Interpreting the soul of the song	Doing Summative Exam Practices	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Interpretation 2. Score 3. Rubric 4.4 5. Bringing repertoire/songs with expressions that match the soul of the song/message contained in the song. 6.3 7. Performs the repertoire/songs well but the appreciation does not match the spirit of the song/message contained in the song. 8.2 9. Bringing repertoire/songs with expressions that do not support appreciation of the soul of the song/message contained in the song. 10.1 11. Bringing the repertoire/songs without understanding the soul of the song/message contained in the song. <p>Form of Assessment : Project Results Assessment / Product Assessment</p>	2 X 50 Drill Demonstration Inquiry		<p>Material: Playing Library Song Repertory : Agastya Rama Listya and Poedji Soesila. 2008. Nusantara Persada. Jakarta: Yamuger.</p>	20%
----	---	--------------------------------	---	--	--	---	-----

Evaluation Percentage Recap: Project Based Learning

No	Evaluation	Percentage
1.	Participatory Activities	5%
2.	Project Results Assessment / Product Assessment	55%
3.	Practice / Performance	40%
		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.

