



**Universitas Negeri Surabaya  
Vocational Faculty,  
D4 Graphic Design Study Program**

**Document  
Code**

**SEMESTER LEARNING PLAN**

Courses	CODE	Course Family	Credit Weight			SEMESTER	Compilation Date
Digital Illustration	9034208436	Compulsory Study Program Subjects	T=4	P=0	ECTS=6.36	2	July 17, 2024
AUTHORIZATION	SP Developer		Course Cluster Coordinator			Study Program Coordinator	
	Hendro Aryanto, S.Sn, M.Si.		Asidigisianti Surya Patria, S.T., M.Pd.			Asidigisianti Surya Patria, S.T., M.Pd.	

Learning model	Case Studies																																																																																																						
Program Learning Outcomes (PLO)	PLO study program that is charged to the course																																																																																																						
	PLO-5	Able to master theoretical knowledge about the history of design, basic principles of graphic design, basic principles of marketing communications by utilizing IPTES in the field of graphic design.																																																																																																					
	PLO-6	Able to design, implement and produce graphic design work both manually and digitally.																																																																																																					
	Program Objectives (PO)																																																																																																						
	PO - 1	Students are able to apply images as a tool in graphic design.																																																																																																					
	PO - 2	Students are able to understand various stories in the field of illustration.																																																																																																					
	PO - 3	Students are able to effectively translate ideas or messages into creative illustrations in graphic design.																																																																																																					
	PO - 4	Students are able to draw illustrations.																																																																																																					
	PLO-PO Matrix																																																																																																						
		<table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td>P.O</td> <td>PLO-5</td> <td>PLO-6</td> </tr> <tr> <td>PO-1</td> <td></td> <td></td> </tr> <tr> <td>PO-2</td> <td></td> <td></td> </tr> <tr> <td>PO-3</td> <td></td> <td></td> </tr> <tr> <td>PO-4</td> <td></td> <td></td> </tr> </table>		P.O	PLO-5	PLO-6	PO-1			PO-2			PO-3			PO-4																																																																																							
	P.O	PLO-5	PLO-6																																																																																																				
	PO-1																																																																																																						
	PO-2																																																																																																						
PO-3																																																																																																							
PO-4																																																																																																							
PO Matrix at the end of each learning stage (Sub-PO)																																																																																																							
	<table border="1" style="margin-left: auto; margin-right: auto;"> <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> <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> </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																																																																																																							

Short Course Description	This course provides the role of drawing art as a means of visual communication and graphic design as a means of developing ideas and thoughts. Students are skilled at developing basic ideas and illustrations manually and digitally.
--------------------------	--

References	Main :
------------	--------

1. Dreyfuss, Henry. Symbol Sourcebook. Mc Graw Hill. New York, 1972.
2. Huygne, Rene. Ideas and Imagen in World Art. Harry N. Abrams Inc. New York.
3. Lamb, Lynton . Drawing for Illustration. Oxford University Press, 1962
4. Jennings, Simon. The Complete Guide To Advance Illustration and Design, Chartwel Books Inc., New Jersey, 1987.
5. Work Book. The National Directory of Creative Talent. Scott an Daughtern Publishing Inc. Los Angeles, 1996

**Supporters:**

**Supporting lecturer**  
Hendro Aryanto, S.Sn., M.Si.  
Nova Kristiana, S.Sn., 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	Able to understand the meaning of illustration images	Students can describe the meaning and principles of illustration	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.Conformity with the theme</li> <li>2.Unique and interesting</li> <li>3.Composition</li> <li>4.Coloring Techniques</li> <li>5.Execution</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities, Project Results Assessment / Product Assessment</p>	Lectures and questions and answers. 4 X 50		<p><b>Material:</b> Basic patterns of movement <b>Reader:</b> <i>Lamb, Lynton . Drawing for Illustration. Oxford University Press, 1962</i></p>	5%
2	Able to master the principles of drawing illustrations of human and animal anatomical movement patterns	Students can describe the basic forms of anatomical movement patterns of humans and animals	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.Conformity with the theme</li> <li>2.Unique and interesting</li> <li>3.Composition</li> <li>4.Coloring Techniques</li> <li>5.Execution</li> </ol> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Lecture, question and answer, Practice 4 X 50		<p><b>Material:</b> Understanding human and animal anatomy. <b>Reference:</b> <i>Jennings, Simon. The Complete Guide To Advanced Illustration and Design, Chartwel Books Inc., New Jersey, 1987.</i></p>	5%
3	Able to improve the ability to draw the art of illustrating various facial and finger expressions.	Students can describe facial and finger expressions.	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.Conformity with the theme</li> <li>2.Unique and interesting</li> <li>3.Composition</li> <li>4.Coloring Techniques</li> <li>5.Execution</li> </ol> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Lecture, question and answer, Practice 4 X 50		<p><b>Material:</b> Facial expressions and hand (finger) movements <b>References:</b> <i>Lamb, Lynton. Drawing for Illustration. Oxford University Press, 1962</i></p>	5%

4	Able to improve the ability to draw the art of illustrating simple scenes (interaction) between humans and animals.	Students can create and describe simple scenes (interactions) between humans and animals.	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.Conformity with the theme</li> <li>2.Unique and interesting</li> <li>3.Composition</li> </ol> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Lecture, question and answer, Practice 4 X 50		<p><b>Material:</b> Human and small animal interactions.</p> <p><b>References:</b></p> <ol style="list-style-type: none"> <li>1). <i>Dreyfuss, Henry. Symbol Sourcebook. McGraw Hill. New York, 1972.</i></li> <li>2). <i>Huyne, Rene. Ideas and Imagen in World Art. Harry N. Abrams Inc. New York.</i></li> <li>3). <i>Lamb, Lynton . Drawing for Illustration. Oxford University Press, 1962.</i></li> <li>4). <i>Jennings, Simon. The Complete Guide To Advanced Illustration and Design, Chartwel Books Inc., New Jersey, 1987.</i></li> <li>5). <i>Workbook. The National Directory of Creative Talent. Scott and Daughter Publishing Inc. Los Angeles, 1996</i></li> </ol> <hr/> <p><b>Material:</b> Human and small animal interactions.</p> <p><b>Reader:</b> <i>Lamb, Lynton. Drawing for Illustration. Oxford University Press, 1962</i></p>	5%
---	---	---	---	---	--	---	----

5	Able to master illustration drawings from a normal eye perspective. Diagonal shading technique.	Can describe the art of illustrative images from a normal eye perspective.	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Conformity with the theme.</li> <li>2. Unique and interesting</li> <li>3. Composition,</li> <li>4. Coloring Technique,</li> <li>5. Execution</li> </ol> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Lecture, question and answer, Practice 4 X 50		<p><b>Material:</b> Everyday life atmosphere (normal eye perspective)</p> <p><b>References:</b></p> <ol style="list-style-type: none"> <li>1). Dreyfuss, Henry. <i>Symbol Sourcebook</i>. McGraw Hill. New York, 1972.2).</li> <li>Huyne, Rene. <i>Ideas and Imagen in World Art</i>. Harry N. Abrams Inc. New York.3).</li> <li>Lamb, Lynton . <i>Drawing for Illustration</i>. Oxford University Press, 1962.4).</li> <li>Jennings, Simon. <i>The Complete Guide To Advanced Illustration and Design</i>, Chartwel Books Inc., New Jersey, 1987.5).</li> <li><i>Workbook</i>. The National Directory of Creative Talent. Scott and Daughter Publishing Inc. Los Angeles, 1996</li> </ol>	100%
---	---	--	--	---	--	--	------

6	Able to master illustration drawings from a normal eye perspective. Diagonal shading technique.	Can describe the art of illustrative images from a normal eye perspective.	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Conformity with the theme.</li> <li>2. Unique and interesting</li> <li>3. Composition,</li> <li>4. Coloring Technique,</li> <li>5. Execution</li> </ol> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Lecture, question and answer, Practice 4 X 50		<p><b>Material:</b> Everyday life atmosphere (normal eye perspective) <b>References:</b> 1). <i>Dreyfuss, Henry. Symbol Sourcebook. McGraw Hill. New York, 1972.</i> 2). <i>Huyne, Rene. Ideas and Imagen in World Art. Harry N. Abrams Inc. New York.</i> 3). <i>Lamb, Lynton . Drawing for Illustration. Oxford University Press, 1962.</i> 4). <i>Jennings, Simon. The Complete Guide To Advanced Illustration and Design, Chartwel Books Inc., New Jersey, 1987.</i> 5). <i>Workbook. The National Directory of Creative Talent. Scott and Daughter Publishing Inc. Los Angeles, 1996</i></p>	100%
7	Able to master illustration drawing from a frog's eye perspective. Vertical-horizontal shading technique.	Can describe the art of illustrative images from a frog's eye perspective.	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Conformity with the theme.</li> <li>2. Unique and interesting</li> <li>3. Composition,</li> <li>4. Coloring Technique,</li> <li>5. Execution</li> </ol> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Lecture, question and answer, Practice 4 X 50		<p><b>Material:</b> Everyday life atmosphere (frog's eye point of view) <b>References:</b></p>	100%

8	Midterm exam	Midterm exam	<p><b>Criteria:</b>  1. Conformity with the theme. 2. Unique and interesting 3. Composition, 4. Coloring Technique, 5. Execution</p> <p><b>Form of Assessment :</b>  Project Results Assessment / Product Assessment</p>	Midterm Exam 4 X 50		<p><b>Material:</b>  Midterm Exam  <b>Literature:</b> 1). <i>Dreyfuss, Henry. Symbol Sourcebook. McGraw Hill. New York, 1972.</i> 2). <i>Huynh, Rene. Ideas and Imagen in World Art. Harry N. Abrams Inc. New York.</i> 3). <i>Lamb, Lynton . Drawing for Illustration. Oxford University Press, 1962.</i> 4). <i>Jennings, Simon. The Complete Guide To Advanced Illustration and Design, Chartwel Books Inc., New Jersey, 1987.</i> 5). <i>Workbook. The National Directory of Creative Talent. Scott and Daughter Publishing Inc. Los Angeles, 1996</i></p>	10%
---	--------------	--------------	--	------------------------	--	--	-----

9	Able to master illustration drawing from a bird's eye perspective. Perpendicular cross hatching technique.	Can describe the art of illustrative images from a bird's eye perspective.	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Conformity with the theme.</li> <li>2. Unique and interesting</li> <li>3. Composition,</li> <li>4. Coloring Technique,</li> <li>5. Execution</li> </ol> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Lecture, question and answer, Practice 4 X 50		<p><b>Material:</b> Everyday life atmosphere (bird's eye perspective) <b>References:</b></p> <hr/> <p><b>Material:</b> Atmosphere of everyday life (bird's eye perspective) <b>References:</b></p> <ol style="list-style-type: none"> <li>1). Dreyfuss, Henry. <i>Symbol Sourcebook</i>. McGraw Hill. New York, 1972.2).</li> <li>Huyne, Rene. <i>Ideas and Imagen in World Art</i>. Harry N. Abrams Inc. New York.3).</li> <li>Lamb, Lynton . <i>Drawing for Illustration</i>. Oxford University Press, 1962.4).</li> <li>Jennings, Simon. <i>The Complete Guide To Advanced Illustration and Design</i>, Chartwel Books Inc., New Jersey, 1987.5).</li> <li>Workbook. <i>The National Directory of Creative Talent</i>. Scott and Daughter Publishing Inc. Los Angeles, 1996</li> </ol>	100%
---	--	--	--	---	--	---	------

10	Able to master the principles of symbolic fantasy illustration drawing	1. Can describe the principle of Role Transfer. 2. Apply the principle of Role Transfer.	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Conformity with the theme.</li> <li>2. Unique and interesting</li> <li>3. Composition,</li> <li>4. Coloring Technique,</li> <li>5. Execution</li> </ol> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Lecture, question and answer, Practice 4 X 50		<p><b>Material:</b> Role switching, role reversal between humans and animals</p> <p><b>References:</b></p> <ol style="list-style-type: none"> <li>1). <i>Dreyfuss, Henry. Symbol Sourcebook. McGraw Hill. New York, 1972.</i></li> <li>2). <i>Huyne, Rene. Ideas and Imagen in World Art. Harry N. Abrams Inc. New York.</i></li> <li>3). <i>Lamb, Lynton . Drawing for Illustration. Oxford University Press, 1962.</i></li> <li>4). <i>Jennings, Simon. The Complete Guide To Advanced Illustration and Design, Chartwel Books Inc., New Jersey, 1987.</i></li> <li>5). <i>Workbook. The National Directory of Creative Talent. Scott and Daughter Publishing Inc. Los Angeles, 1996</i></li> </ol>	100%
----	--	--	--	---	--	---	------



11	Able to master the principles of symbolic fantasy illustration drawing	1. Can describe the principle of Role Transfer. 2. Apply the principle of Role Transfer.	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Conformity with the theme.</li> <li>2. Unique and interesting</li> <li>3. Composition,</li> <li>4. Coloring Technique,</li> <li>5. Execution</li> </ol> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Lecture, question and answer, Practice 4 X 50		<p><b>Material:</b> Role switching, role reversal between humans and animals</p> <p><b>References:</b></p> <ol style="list-style-type: none"> <li>1). Dreyfuss, Henry. <i>Symbol Sourcebook</i>. McGraw Hill. New York, 1972.2).</li> <li>Huyne, Rene. <i>Ideas and Imagen in World Art</i>. Harry N. Abrams Inc. New York.3).</li> <li>Lamb, Lynton . <i>Drawing for Illustration</i>. Oxford University Press, 1962.4).</li> <li>Jennings, Simon. <i>The Complete Guide To Advanced Illustration and Design</i>, Chartwel Books Inc., New Jersey, 1987.5).</li> <li>Workbook. <i>The National Directory of Creative Talent</i>. Scott and Daughter Publishing Inc. Los Angeles, 1996</li> </ol>	100%
----	--	--	--	---	--	---	------

12	Able to master the principles of LOVE/ROMANCE	Can describe the principles of LOVE/ROMANCE	<p><b>Criteria:</b>  1. Conformity with the theme. 2. Unique and interesting 3. Composition, 4. Coloring Technique, 5. Execution</p> <p><b>Form of Assessment :</b>  Project Results Assessment / Product Assessment</p>	Lecture, question and answer, Practice 4 X 50		<p><b>Material:</b>  Symbolic Fantasy about LOVE, ROMANCE, AFFECTION</p> <p><b>Bibliography:</b>  1). Dreyfuss, Henry. <i>Symbol Sourcebook</i>. McGraw Hill. New York, 1972.2). Huyne, Rene. <i>Ideas and Imagen in World Art</i>. Harry N. Abrams Inc. New York.3). Lamb, Lynton . <i>Drawing for Illustration</i>. Oxford University Press, 1962.4). Jennings, Simon. <i>The Complete Guide To Advanced Illustration and Design</i>, Chartwel Books Inc., New Jersey, 1987.5). <i>Workbook</i>. The National Directory of Creative Talent. Scott and Daughter Publishing Inc. Los Angeles, 1996</p>	100%
----	---	---	--	---	--	--	------

13	Able to master the principles of LOVE/ROMANCE	Can describe the principles of LOVE/ROMANCE	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Conformity with the theme.</li> <li>2. Unique and interesting</li> <li>3. Composition,</li> <li>4. Coloring Technique,</li> <li>5. Execution</li> </ol> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Lecture, question and answer, Practice 4 X 50		<p><b>Material:</b> Symbolic Fantasy about LOVE, ROMANCE, AFFECTION</p> <p><b>Bibliography:</b></p> <ol style="list-style-type: none"> <li>1). Dreyfuss, Henry. <i>Symbol Sourcebook</i>. McGraw Hill. New York, 1972.</li> <li>2). Huyne, Rene. <i>Ideas and Imagen in World Art</i>. Harry N. Abrams Inc. New York.</li> <li>3). Lamb, Lynton. <i>Drawing for Illustration</i>. Oxford University Press, 1962.</li> <li>4). Jennings, Simon. <i>The Complete Guide To Advanced Illustration and Design</i>, Chartwel Books Inc., New Jersey, 1987.</li> <li>5). <i>Workbook</i>. <i>The National Directory of Creative Talent</i>. Scott and Daughter Publishing Inc. Los Angeles, 1996</li> </ol>	100%
----	---	---	--	---	--	--	------

14	Able to master the principles of the Zodiac or Shio	1. Can describe the principles of the Zodiac or Shio 2. Can apply the principles of the Zodiac or Shio	<p><b>Criteria:</b></p> <p>1. Conformity with the theme. 2. Unique and interesting 3. Composition, 4. Coloring Technique, 5. Execution</p> <p><b>Form of Assessment :</b></p> <p>Project Results Assessment / Product Assessment</p>	Lecture, question and answer, Practice 4 X 50		<p><b>Material:</b></p> <p>Symbolic Fantasy related to Zhiio or Zodiac</p> <p><b>Literature:</b> 1). Dreyfuss, Henry. <i>Symbol Sourcebook</i>. McGraw Hill. New York, 1972.2). Huyne, Rene. <i>Ideas and Imagen in World Art</i>. Harry N. Abrams Inc. New York.3). Lamb, Lynton . <i>Drawing for Illustration</i>. Oxford University Press, 1962.4). Jennings, Simon. <i>The Complete Guide To Advanced Illustration and Design</i>, Chartwel Books Inc., New Jersey, 1987.5). <i>Workbook. The National Directory of Creative Talent</i>. Scott and Daughter Publishing Inc. Los Angeles, 1996</p>	100%
----	---	--	--	---	--	---	------

15	Able to master the principles of CARICATURE	1. Can describe the principles of CARICATURE 2. Apply the principles of CARICATURE	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Conformity with the theme.</li> <li>2. Unique and interesting</li> <li>3. Composition,</li> <li>4. Coloring Technique,</li> <li>5. Execution</li> </ol> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Lecture, question and answer, Practice 4 X 50		<p><b>Material:</b> Drawing caricatures of FIGURES, IDOL ARTISTS juxtaposed with caricatures of yourself</p> <p><b>References:</b> 1). Dreyfuss, Henry. <i>Symbol Sourcebook</i>. McGraw Hill. New York, 1972.2). Huyne, Rene. <i>Ideas and Imagen in World Art</i>. Harry N. Abrams Inc. New York.3). Lamb, Lynton . <i>Drawing for Illustration</i>. Oxford University Press, 1962.4). Jennings, Simon. <i>The Complete Guide To Advanced Illustration and Design</i>, Chartwel Books Inc., New Jersey, 1987.5). <i>Workbook. The National Directory of Creative Talent</i>. Scott and Daughter Publishing Inc. Los Angeles, 1996</p>	100%
----	---	--	--	---	--	---	------

16	Final exams	1. Conformity with the theme. 2. Unique and interesting3. Composition, 4. Coloring Technique, 5. Execution	<b>Criteria:</b> Final exams  <b>Form of Assessment :</b> Project Results Assessment / Product Assessment	4 X 50 Semester Final Exam		<b>Material:</b> Final Semester Exam <b>Literature:</b> 1). <i>Dreyfuss, Henry. Symbol Sourcebook. McGraw Hill. New York, 1972.</i> 2). <i>Huyne, Rene. Ideas and Imagen in World Art. Harry N. Abrams Inc. New York.</i> 3). <i>Lamb, Lynton . Drawing for Illustration. Oxford University Press, 1962.</i> 4). <i>Jennings, Simon. The Complete Guide To Advanced Illustration and Design, Chartwel Books Inc., New Jersey, 1987.</i> 5). <i>Workbook. The National Directory of Creative Talent. Scott and Daughter Publishing Inc. Los Angeles, 1996</i>	100%
----	-------------	--	---	----------------------------	--	--	------

#### Evaluation Percentage Recap: Case Study

No	Evaluation	Percentage
1.	Participatory Activities	2.5%
2.	Project Results Assessment / Product Assessment	1127.5%
		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.
- 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.
- 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.
- Learning materials** are details or descriptions of study materials which can be presented in the form of several main points and sub-topics.
- 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%.
- TM=Face to face, PT=Structured assignments, BM=Independent study.

