



Expanding the choices: Formulating the guidance for the bachelor degree non-thesis final project to facilitate equitable and sustainable possibilities

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Abstract

To facilitate competency achievements emphasising differentiation, final projects for Art Education students previously merely associated with research projects can be formulated in various forms depending on the specific program needs and student interests. At UNY, the Non-Thesis Final Project (TABS) is one of three options for the final project format that students can choose as a compulsory requirement for graduation. TABS recognises academic and non-research/non-art creation activities. This study explores and formulates various options for TABS relevant to Art Education to serve as guidance that allows for possibilities to support equitable and sustainable educational system policies. Following the ADDIE model, this article presents data collected through the initial two analysis and design phases. Data collection utilised interviews, questionnaires, and FGDs. TABS guidelines for the bachelor's degree programme in art education were developed to provide students with a variety of specialised career pathways to meet a wide range of career goals in the field, including art education, professional artistry, art studies and critics, art management, and other art or education-related activities outside of graduate profiles. These paths support fair access and long-term viability in art education, enabling students to pursue meaningful and rewarding careers that complement their skills and interests.

Keywords: non-thesis final projects, graduates, art education.

1. INTRODUCTION

The Merdeka Curriculum is the latest policy in the Indonesian education system aimed at accommodating the diversity and uniqueness of each student. [1];[2]. An important aspect of this policy is providing flexibility in choosing the final project at universities. Rather than restricting students to conventional thesis writing, the Merdeka Curriculum encourages educational institutions to offer more diverse options that align with students' interests and talents. This initiative is expected to enhance students' learning motivation and enable them to develop their academic potential more effectively. Additionally, the Merdeka Curriculum policy supports inclusivity and recognition of students' uniqueness. By offering a variety of final project options such as creative projects, artistic works, or applied research, this policy allows students to explore areas that may not be covered in traditional curriculum structures. [3];[4]. Consequently, universities are expected to become more supportive environments for intellectual and creative growth among students, ultimately

producing graduates who are more diverse and competitive in this era of globalization.

The Non-Thesis Final Project (TABS) represents an alternative method for fulfilling academic requirements, particularly within the Art Education Program at Universitas Negeri Yogyakarta (UNY). This approach is intentionally designed to provide students with diverse opportunities to explore, develop, and demonstrate their academic and creative potential through methods that diverge from traditional thesis writing. Unlike conventional thesis projects, which predominantly emphasize extensive research and theoretical analysis, TABS fosters engagement in practical and interdisciplinary projects tailored to students' individual interests and career goals. The formulation of the Guidelines for Non-Thesis Final Projects at UNY was informed by a thorough assessment of current academic trends and practical demands within the field of art education. This evaluation underscored the necessity of adapting final project models to address the varied needs of students effectively. This transition to a more flexible and creative approach aligns with the broader educational movement towards cultivating skills crucial in today's global context, such as innovative problem-solving and interdisciplinary collaboration (Wati et al., 2023). Consequently, the TABS framework not only enriches the educational experience but also equips students with the competencies needed to thrive in complex and evolving professional landscapes.

There is a pressing need to establish comprehensive guidelines that offer a range of options for students completing non-thesis bachelor's degree projects, with the goal of fostering equitable and sustainable opportunities[5];[6]. In higher education, especially within the field of art, there are significant challenges in broadening the scope of understanding and practices to include diverse forms of creative expression. To address these challenges, it is essential to adopt a more inclusive approach to final project completion that extends beyond traditional academic writing formats. The guidelines for final projects should encompass not only written works but also include artworks, design projects, exhibitions, and other creative forms that are more pertinent to practical applications and contexts. Such an approach is anticipated to enhance students' potential to produce work with substantial social, cultural, and economic impact, thereby contributing meaningfully to the advancement and sustainability of art education in Indonesia. Consequently, this article seeks to conceptualize the TABS options and design a framework that serves as a foundation for developing guidelines for bachelor's degree non-thesis final projects, aiming to promote equitable and sustainable opportunities in the field.

2. METHODS

Generally and comprehensively, this research is essentially a Research and Development study, a research that is based on needs analysis and to test the validity, practicality and effectiveness of a product so that it can be useful to the wider community [7]. The product produced in this research is a guideline for non-thesis final project models in the Fine Arts Education program at UNY. This guideline is

expected to serve as a reference for fine arts education students in producing final projects other than the thesis, which meet specific standards or criteria, thereby yielding quality, innovative, and creative outcomes. The development model used is the ADDIE Development Model (Analysis, Design, Development, Implementation, and Evaluation) [8]. However, this article presents data analysis results from only the first two stages, namely analysis and design

The analysis stage involves identifying various aspects such as performance analysis, needs analysis, learner characteristics analysis, and objective analysis. The analysis conducted in this research involves analyzing non-thesis final project models that align with characteristics, objectives, and needs, and can meet final project standards. Meanwhile, the design stage involves designing the conceptual framework of non-thesis final project models, including their form, type, and required standards. Data collection techniques in this study include interviews, questionnaires, and Focus Group Discussions (FGDs). Interviews were conducted in the analysis stage to gather data from students in the Fine Arts Education program. Questionnaires were used to validate the products produced through expert assessment. FGDs were conducted with academics and practitioners to formulate non-thesis final project models that can be implemented in the Fine Arts Education program.

3. RESULTS AND DISCUSSION

The development of non-thesis final project models, such as TABS, is increasingly crucial in contemporary higher education, particularly within the field of art education. These models aim to offer diverse avenues for students to demonstrate their academic and creative potential beyond traditional thesis formats. The evolving landscape of education demands innovative approaches to final project assessment that cater to the diverse learning needs and aspirations of students. Aligning with the objectives of the program and the educational goals of the institution, these alternative models foster creativity and critical thinking skills essential for graduates in today's globalized world. Moreover, they contribute to a more inclusive educational environment by accommodating varied learning styles and interests among students. In formulating guidelines for TABS, it is imperative to consider the specific goals of the art education program and current educational issues [9]. The design of non-thesis final projects should be grounded in the educational philosophy of the institution and address emerging trends in educational assessment. This approach ensures that the projects not only meet academic standards but also reflect contemporary pedagogical practices and respond to societal needs. By incorporating elements such as interdisciplinary approaches and practical applications, these models can effectively prepare students to navigate complex professional landscapes while making meaningful contributions to their respective fields.

Graduate profile of Art Education Programme, UNY

A graduate profile indicates what a graduate can do after completing their studies in a particular field or profession. (Junaidi et al., 2020). This profile can be developed

based on research findings concerning market needs, as well as advancements in technology and knowledge. The graduate profile, along with its descriptions, serves as the objective of the program known as Program Educational Objectives (PEO) or similar terms. The defined graduate profile guides the formulation of Student Learning Outcomes (SLOs), as the attitudes, knowledge, and skills formulated are intended to build the necessary knowledge and expertise.

According to the 2020 curriculum [10], graduates of the art education program are directed to possess the following skills:

1. Art educators in formal education (middle school, high school, and vocational school teachers) are capable of developing curriculum materials, and learning strategies, and assessing learning outcomes in line with advancements in science, technology, and the arts.
2. Critics of art and art education for educational purposes and community art development.
3. Practitioners in art (painters, sculptors, craftsmen, designers) who are creative, innovative, and professional.
4. Managers of art (exhibitions, studios/galleries/laboratories, and other forms of art management).

One of the most essential courses to achieve the graduate profile is the Final Project course, which is typically a requirement in every university program. The Final Project is often equated with research-based projects. However, not all graduates will become researchers. Additionally, the level of proficiency or minimum competency required can vary, and it does not necessarily have to meet ideal research criteria.

Final project functions in the Art Education Program

The final project at the undergraduate level serves several crucial functions, including fulfilling academic requirements, developing research skills, applying theories and concepts, making scientific discoveries, contributing to knowledge, enhancing critical thinking skills such as analysis and synthesis, training in writing and presentation skills, preparing for advanced careers or further education, and contributing to the advancement of the profession or industry. [9]. Compiling the final project allows students to develop research skills, including formulating research problems, gathering and analyzing data, and presenting findings systematically. Through the thesis or final project, students have the opportunity to apply theories and concepts learned during lectures to specific research or analysis. A well-executed final project can contribute significantly to knowledge in a particular field. The research or analysis conducted by students may offer new insights or interpretations of a topic. A high-quality final project can contribute to the development of specific professions or industries by presenting new solutions or understandings of relevant issues.

The process of compiling a final project requires high-level analytical skills to understand and interpret data. The research and analysis involved necessitate critical thinking skills to evaluate literature, formulate research questions, and interpret findings. Students need to synthesize information into a strong conclusion. Compiling a final project involves intensive writing, helping students refine their academic

writing skills. Additionally, presenting the final project is an opportunity to practice speaking and explaining research findings. Overall, the final project helps students develop a deep understanding of their field of study, which can be crucial when entering the workforce or pursuing further education.

In summary, the undergraduate final project plays a vital role in the academic, professional, and personal development of students, while also contributing to the advancement of knowledge across various fields of study. Thus, the final project is not merely a formal requirement to be completed by students but also an opportunity to develop various skills and contribute to scientific disciplines.

Thesis and non-thesis final project

The final project for students, particularly in Indonesia, is synonymous with research projects. This is supported by various studies showing that graduates, particularly those at the undergraduate and higher levels, are widely absorbed into roles involving research and development across various user agencies. [11]. However, to facilitate competency achievement with an emphasis on differentiation, the final projects in the art education programme can be formulated in various forms, depending on the specific needs of the programme and the interests of the students. These final projects can take the form of developing teaching skills, applying innovative teaching methods, curriculum development in art, community art projects, art portfolio management or curation, community education service programs in art, and so forth. Particularly in the fields of art, craft, and design, career development often leans towards creative work rather than research. [12];[13].

In the context of UNY [14];[15], the Final Project (Tugas Akhir/TA) is one of the mandatory courses for undergraduate (S-1) students, encompassing scholarly work derived from research or scientific study. Students must complete it independently under the guidance of a TA supervisor appointed by the dean through a Decree (SK). Undergraduate students at Universitas Negeri Yogyakarta (UNY) can choose one of three forms of TA:

1. Thesis/Research Based Final Project (Tugas Akhir Skripsi/TAS),

Which is a student's scholarly paper reflecting their ability to demonstrate scientific processes and patterns of thought according to their field of expertise, mastery of knowledge, managerial skills, attitudes, and values through research activities.

2. Non-Thesis Final Project (Tugas Akhir Bukan Skripsi/TABS),

Which is a student's scholarly paper reflecting their ability to demonstrate scientific processes and patterns of thought according to their field of expertise, mastery of knowledge, managerial skills, attitudes, and values through study or engineering activities. TABS takes the form of a scholarly paper resulting from policy studies; theoretical studies of a problem; or analysis of a product, technology, or art emphasizing critical review or innovative ideas based on mastery of material in specific study programs. TABS carries a credit weight of 4 credits, thus requiring additional courses with 4 credits to be equivalent to a TAS or a TAKS/O.

3. Arts/Sports Creation Final Project (Tugas Akhir Karya Seni/Olahraga or TAKS/O),

A work resulting from creative activities incorporating creativity in ideas, form, and technique based on aesthetic principles according to the field of study/expertise being pursued, along with a systematic explanation in the form of a scholarly paper.

The fundamental difference lies in the content of these final projects, where TAS involves research, TABS entails academic and scientific activities beyond research, while TAKS/O is dedicated to the creation of artistic and sports works. TABS and TAKS/O have indeed provided options as student preferences; however, over the past decade, there has been debate regarding the decision of the Art Education Program not to allow students to pursue AKS/O and the need for detailed guidelines for writing TABS scholarly papers.

Consideration for formulating non-thesis final project guidance

Formulating guidelines for Non-Thesis Final Projects (TABS) within the art education bachelor's degree program requires careful consideration of several critical points to ensure their effectiveness and relevance. Establishing clear criteria for TABS is essential to broaden academic options and promote equitable and sustainable educational opportunities. These guidelines should be developed based on the educational objectives of the program, distinguishing TABS from regular coursework, encouraging student innovation and originality, defining the purpose of the final undergraduate project, recognizing performance beyond campus activities, and addressing emerging educational issues, as discussed below:

- a. The guidelines for TABS should align closely with the educational goals and outcomes specified by the program. These objectives typically include developing advanced research skills, and critical thinking abilities, and integrating theoretical knowledge with practical application.
- b. Unlike standard courses, TABS emphasize independent scholarly work that goes beyond routine assignments. They provide students with an opportunity to delve deeply into a specific topic of interest, conduct comprehensive research, and produce a substantial academic output.
- c. TABS should encourage students to explore innovative approaches and propose original ideas within their field of study. This may involve developing new methodologies, addressing contemporary challenges, or proposing solutions to practical problems through applied research.
- d. The primary objective of TABS is to demonstrate students' mastery of their discipline through a significant academic endeavour. This project serves as a culmination of their undergraduate education, showcasing their ability to synthesize knowledge, apply theoretical concepts, and contribute meaningfully to their field.
- e. TABS should acknowledge and integrate experiences and achievements gained through activities beyond the university environment. This includes internships, community service projects, professional engagements, or other

forms of experiential learning that enrich students' academic and personal growth.

- f. Given the dynamic nature of education, TABS provide an avenue to address current and emerging issues within the discipline. This may involve exploring new pedagogical or art approaches, integrating technology in education or art, or responding to societal changes that impact educational or art practices.
- g. The guidelines for TABS should promote inclusivity, diversity, and sustainability in educational practices. This includes ensuring accessibility to all students, fostering a supportive learning environment, and encouraging projects that contribute positively to society and the environment.
- h. Clear and transparent criteria for evaluating TABS should be established to maintain consistency and fairness across different projects. This involves assessing the originality of ideas, the rigour of methodology, the clarity of presentation, and the overall contribution to knowledge in the field.
- i. Providing adequate mentorship and support is crucial for the successful completion of TABS. Faculty mentors play a vital role in guiding students through the research process, offering feedback, and ensuring academic rigour and ethical standards are upheld throughout the project [16].
- j. Regular review and adaptation of TABS guidelines are necessary to keep pace with evolving educational trends and disciplinary advancements. This ensures that TABS remain relevant and effective in preparing students for future academic and professional endeavours.

In conclusion, the consideration outlined for Non-Thesis Final Projects (TABS) underscores their pivotal role in undergraduate education, offering students a platform to demonstrate comprehensive mastery of their discipline. These guidelines emphasize alignment with programmatic educational objectives, differentiation from regular coursework through independent scholarly exploration, and encouragement of innovation and originality. TABS serve as capstone experiences that integrate theoretical knowledge with practical application and foster critical thinking for professional readiness. Recognizing achievements beyond campus activities enhances inclusivity while addressing emerging educational issues and ensures relevance and responsiveness to contemporary challenges [17]. Clear evaluation criteria and robust mentorship further support students in producing impactful scholarly contributions. As educational landscapes evolve, continuous refinement of TABS guidelines is crucial to sustain their effectiveness in preparing students for diverse academic and professional pathways.

TABS pathways choice design

From the conceptual analysis above, the guidance for the non-thesis final project (TABS in art education bachelor's degree programme was formulated to offer students a range of specialised pathways to cater to diverse career aspirations within the art education field, including art education, art studies and critics, professional artist, art management, and other art or art education activities beyond the graduate

profiles. These pathways are formulated to promote equitable access and sustainability in art education, ensuring that students can pursue meaningful and fulfilling careers aligned with their interests and talents.

1. Art education pathway

Focus on preparing students for roles in teaching and academic settings, equipping them with pedagogical skills and knowledge necessary for educational environments. Some of the activities that can be recognised in this pathway include teaching experience in educational institutions, creating learning media that has been utilized, professional activities within the ministry or education department, and writing published books.

2. Art studies and critics' pathway

Focus on developing students' abilities to critically analyse and evaluate artistic works, as well as to articulate informed perspectives within the field of art criticism. Some of the activities that can be recognised in this pathway include publishing Scopus-indexed journal publications and other international indexes or SINTA (Indonesian journal index), publishing national or international mainstream mass media publications in the form of opinions, art criticism or cultural studies related to art or art education.

3. Artists, craftsmen and designers pathway

Focus on providing students with opportunities to hone their practical skills as artists, craftsmen or designers encouraging creative exploration and technical proficiency across various mediums and genres. Some of the activities that can be recognised in this pathway include interior design projects, visual communication design production, animation production, national or international exhibitions of works of painting, graphics, sculpture and crafts, or phenomenal works that are sold or collected by well-known institutions.

4. Art management pathway

Focus on preparing students for leadership roles within arts organisations, emphasizing skills in administration, marketing, and strategic management tailored to the arts sector. Some of the activities that can be recognised in this pathway include national or international activities with roles as curator, leader, publicist, creative, secretary, display, documentation, or treasurer, and being a manager at institutions such as well-known galleries and museums.

5. Other art or art education activities beyond graduate profiles

TABS also acknowledges achievements and qualifications outside the other four career profiles, accommodating diverse career trajectories and recognising non-conventional contributions to the art. Some of the activities that can be recognised in this pathway include obtaining national or international awards in the field of art which are recognised by the National Achievement Center (PUSPERNAS) or the Ministry of Education, Culture, Research and Technology.

4. CONCLUSION

The development of guidelines for Non-Thesis Final Projects (TABS) in the Art Education program at Universitas Negeri Yogyakarta (UNY) represents a significant step towards enhancing educational flexibility and inclusivity. By offering alternative pathways to traditional thesis writing, TABS not only align with the objectives of the Indonesian Merdeka Curriculum but also caters to diverse student interests and talents. This initiative underscores the importance of fostering creativity, critical thinking, and practical skills among students, preparing them for dynamic professional landscapes in the art and education sectors. Moving forward, continuous refinement and adaptation of TABS guidelines will be essential to ensure their relevance and effectiveness in meeting evolving educational needs and industry demands.

The implications of implementing TABS extend beyond academic requirements to impact broader educational practices and societal outcomes. By encouraging innovation and originality, TABS empower students to explore new methodologies and address contemporary challenges within the arts and education fields. This approach not only enhances students' academic experiences but also contributes to the advancement of knowledge and practices in art education. Moreover, by recognizing achievements beyond traditional academic boundaries, TABS promote inclusivity and equity, supporting a more diverse student body and fostering sustainable educational opportunities that resonate with global educational trends.

Looking ahead, several suggestions can further optimize the implementation and outcomes of TABS within the Art Education program at UNY. First, ongoing professional development for faculty members involved in mentoring TABS projects will ensure consistent support and guidance for students undertaking diverse scholarly endeavours. Second, enhancing public awareness and recognition of TABS outcomes through exhibitions, publications, and community engagements can amplify the impact of students' creative and scholarly contributions. Lastly, fostering interdisciplinary collaborations within and beyond the university can enrich the academic environment, facilitating innovative approaches to teaching, learning, and research in art education. By embracing these suggestions, UNY can continue to lead in promoting a robust, inclusive, and sustainable educational framework through its TABS initiative.

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