



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

Document Code

## SEMESTER LEARNING PLAN

Courses	CODE	Course Family	Credit Weight			SEMESTER	Compilation Date																																																																		
2 D Basic Forms	8821003152	Compulsory Study Program Subjects	T=3	P=0	ECTS=4.77	1	May 1, 2023																																																																		
<b>AUTHORIZATION</b>	<b>SP Developer</b>		<b>Course Cluster Coordinator</b>			<b>Study Program Coordinator</b>																																																																			
	Fera Ratyaningrum, S.Pd., M.Pd., Ika Anggun Camelia, S.Pd., M.Pd.		Ika Anggun Camelia, M.Pd.			Fera Ratyaningrum, S.Pd., M.Pd.																																																																			
<b>Learning model</b>	<b>Project Based Learning</b>																																																																								
<b>Program Learning Outcomes (PLO)</b>	<b>PLO study program that is charged to the course</b>																																																																								
	<b>PLO-7</b>	Develop abilities and implement fine arts knowledge in the areas of planning, implementing and evaluating fine arts learning																																																																							
	<b>PLO-11</b>	Able to apply and develop fine art skills to create innovative media and learning resources.																																																																							
	<b>Program Objectives (PO)</b>																																																																								
	<b>PO - 1</b>	Students understand the elements and basic principles of 2-dimensional design																																																																							
	<b>PO - 2</b>	Students are able to apply the basic elements and principles of 2-dimensional visuals in designing basic 2-dimensional visuals with a variety of mediums, techniques, properties and geometric and non-geometric structures																																																																							
	<b>PLO-PO Matrix</b>																																																																								
		<table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th>P.O</th> <th>PLO-7</th> <th>PLO-11</th> </tr> </thead> <tbody> <tr> <td>PO-1</td> <td></td> <td></td> </tr> <tr> <td>PO-2</td> <td></td> <td></td> </tr> </tbody> </table>						P.O	PLO-7	PLO-11	PO-1			PO-2																																																											
	P.O	PLO-7	PLO-11																																																																						
	PO-1																																																																								
PO-2																																																																									
<b>PO Matrix at the end of each learning stage (Sub-PO)</b>																																																																									
	<table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <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> </thead> <tbody> <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> </tbody> </table>						P.O	Week																1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	PO-1																	PO-2																
P.O	Week																																																																								
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16																																																									
PO-1																																																																									
PO-2																																																																									
<b>Short Course Description</b>	This course examines the application of the basics of visual techniques as an effort to provide students with the elements and principles of two-dimensional art. Fine art element material includes color theory, the concepts of points, lines, shapes, space, texture. The organizational principles of visual elements include balance, rhythm, unity, harmony, perspective, and dominance. Elements and principles as rules for forming artistic visualization, as well as their application in 2-dimensional visualization which utilizes a variety of mediums, properties and 2-dimensional visual structures in geometric or non-geometric forms, through training in sensitivity in organizing visual elements and the practice of creating basic two-dimensional visual works.																																																																								
<b>References</b>	<b>Main :</b>																																																																								
	<ol style="list-style-type: none"> <li>1. Alan Pipes. 2008. Foundations of Art and Design. Lawrence King.</li> <li>2. Bates, Kenneth F. 1970. Basic Design Principle and Practice. New York: The World Publishing Company</li> <li>3. Fukuda, Akio. 1992. Studio Design Patterns 2. Japan: Kashiwashobo</li> <li>4. Garret, Lilian. 1980. Variable Penyusunan. Yogyakarta : ISI.</li> <li>5. Itten. 1970. The Element of Colour. New York: Van Nostrand Reinhold Company.</li> <li>6. Sanyoto, Sadjiman Ebd. 2009. Nirmana, Elemen-elemen Seni dan Desain. Yogyakarta: Jalasutra.</li> <li>7. Waller, Louise. 1982. Art Fundamentals Theory And Practice. Wm.C. Brown Company Publishers</li> <li>8. Wong, Wucius. 1989. Principle of Two Dimensional Design. New York: Van Nostrand Reinhold Company.</li> </ol>																																																																								
	<b>Supporters:</b>																																																																								
<b>Supporting lecturer</b>	Fera Ratyaningrum, S.Pd., M.Pd. Ika Anggun Camelia, 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	<p>1.Able to describe the basics of two-dimensional basic shapes</p> <p>2.Describe the variety and characteristics of two-dimensional visual elements that are natural and artificial</p> <p>3.Describe the arrangement variables and principles of organizing two-dimensional visual elements</p>	<p>1.Able to describe the basics of basic two-dimensional shapes correctly</p> <p>2.Able to describe the variety and characteristics of two-dimensional visual elements that are natural and artificial</p> <p>3.Describe the arrangement variables and principles of organizing two-dimensional visual elements</p>	<p><b>Criteria:</b></p> <p>1.Able to describe the basics of basic two-dimensional shapes correctly.</p> <p>2.Able to analyze two-dimensional visual elements correctly.</p> <p>3.Able to analyze structuring variables and principles of organizing two-dimensional visual elements correctly.</p> <p><b>Form of Assessment :</b> Test</p>	Lectures, discussions, questions and answers 3 X 50	concept discussion on zoom/google meet 1 x 50	<p><b>Material:</b> basic elements and principles of fine art, point concept</p> <p><b>References:</b> Wong, Wucius. 1989. <i>Principles of Two Dimensional Design</i>. New York: Van Nostrand Reinhold Company.</p>	5%
2	Able to organize dots/dots with various alternative two-dimensional visual displays	<p>1.Describe variations in point appearance based on manufacturing techniques</p> <p>2.Identifying point arrangement and composition variables</p> <p>3.Organizing dots in two-dimensional visual works</p>	<p><b>Criteria:</b></p> <p>1.Students are able to explain the variables of arrangement and composition of points correctly</p> <p>2.Students are able to create variations of point displays by applying several techniques correctly.</p> <p><b>Form of Assessment :</b> Participatory Activities, Project Results Assessment / Product Assessment</p>	Lectures, discussions, questions and answers, practice, assignments 3 X 50	discussion via Google Meet/Zoom 1x50 minutes	<p><b>Material:</b> point exploration</p> <p><b>Bibliography:</b> Garret, Lilian. 1980. <i>Variable Arrangement</i>. Yogyakarta : ISI.</p>	5%
3	Able to organize lines in various alternative two-dimensional visual displays	<p>1.Describe variations in the appearance of two-dimensional lines</p> <p>2.Identify line construction variables</p> <p>3.Organizing lines in two-dimensional visual works</p>	<p><b>Criteria:</b></p> <p>1.Students are able to explain the variables of arrangement and composition of lines correctly.</p> <p>2.Students can create line variations by paying attention to variations in appearance correctly.</p> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Lectures, discussions, questions and answers, practice, assignments 3 X 50	googlemeet/zoom discussion 1 x 50	<p><b>Material:</b> line concept</p> <p><b>Reference:</b> Bates, Kenneth F. 1970. <i>Basic Design Principles and Practice</i>. New York: The World Publishing Company</p>	5%

4	Able to organize geometric and non-geometric fields in a two-dimensional visual display	<ol style="list-style-type: none"> <li>Describe variations in the appearance of a two-dimensional plane</li> <li>Identify field arrangement variables</li> <li>Organizing geometric and non-geometric planes in two-dimensional visual works</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>Students are able to analyze the differences between geometric and non-geometric planes correctly.</li> <li>Students are able to create works of variations in geometric fields correctly.</li> </ol> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Lectures, discussions, questions and answers, practice, assignments 3 X 50	google classroom discussion 1 X 50	<p><b>Material:</b> exploration of lines and planes</p> <p><b>References:</b> Bates, Kenneth F. 1970. <i>Basic Design Principles and Practice</i>. New York: The World Publishing Company</p>	5%
5	Able to organize geometric and non-geometric fields in a two-dimensional visual display	<ol style="list-style-type: none"> <li>Describe variations in the appearance of a two-dimensional plane</li> <li>Identify field arrangement variables</li> <li>Organizing geometric and non-geometric planes in two-dimensional visual works</li> </ol>	<p><b>Criteria:</b> Students are able to create two-dimensional works in the form of variations in non-geometric fields</p> <p><b>Form of Assessment :</b> Participatory Activities, Project Results Assessment / Product Assessment</p>	Lectures, discussions, questions and answers, practice, assignments 3 X 50	Google Classroom discussion 1 x 50	<p><b>Material:</b> arrangement and neatness variables</p> <p><b>References:</b> Garret, Lilian. 1980. <i>Variable Arrangement</i>. Yogyakarta : ISI.</p>	5%
6	Able to organize colors in combination and two-dimensional visual composition	<ol style="list-style-type: none"> <li>Describe color variations based on hue, value and intensity/saturation</li> <li>Explain color combinations</li> <li>Organizing color in two-dimensional visual works</li> </ol>	<p><b>Criteria:</b> Students are able to create primary color compositions using the aquarel technique correctly</p> <p><b>Form of Assessment :</b> Participatory Activities, Project Results Assessment / Product Assessment</p>	Lectures, discussions, questions and answers, practice, assignments 3 X 50	googlemeet/zoom discussion 1 x 50	<p><b>Material:</b> color theory</p> <p><b>Bibliography:</b> Itten. 1970. <i>The Elements of Colour</i>. New York: Van Nostrand Reinhold Company.</p>	5%
7	Able to organize colors in combination and two-dimensional visual composition	<ol style="list-style-type: none"> <li>Describe color variations based on hue, value and intensity/saturation</li> <li>Explain color combinations</li> <li>Organizing color in two-dimensional visual works</li> </ol>	<p><b>Criteria:</b> Students are able to create monochrome color compositions using plaque techniques correctly.</p> <p><b>Form of Assessment :</b> Participatory Activities, Project Results Assessment / Product Assessment</p>	Lectures, discussions, questions and answers, practice, assignments 3 X 50	Google Classroom discussion 1 x 50	<p><b>Material:</b> color</p> <p><b>Library:</b> Itten. 1970. <i>The Elements of Colour</i>. New York: Van Nostrand Reinhold Company.</p> <p><b>Material:</b> composition</p> <p><b>Reader:</b> Garret, Lilian. 1980. <i>Variable Arrangement</i>. Yogyakarta : ISI.</p>	5%
8	Create two-dimensional visual works by organizing visual elements in the form of points, lines, planes and colors in varied arrangements	Create two-dimensional visual works by organizing visual elements in the form of points, lines, planes and colors in varying arrangements	<p><b>Criteria:</b> Suitability to task, arrangement variables, neatness</p> <p><b>Form of Assessment :</b> Participatory Activities, Portfolio Assessment</p>	Practice 3 X 50	Practical assignments	<p><b>Material:</b> visual principles</p> <p><b>Reader:</b> Garret, Lilian. 1980. <i>Variable Arrangement</i>. Yogyakarta : ISI.</p> <p><b>Material:</b> visual elements</p> <p><b>Reader:</b> Alan Pipes. 2008. <i>Foundations of Art and Design</i>. Lawrence King.</p>	15%

9	Able to organize textures in combination and two-dimensional visual composition	<ol style="list-style-type: none"> <li>Describe variations in texture based on materials and techniques</li> <li>Texture combination</li> <li>Organizing textures in two-dimensional visual works</li> </ol>	<p><b>Criteria:</b> Students are able to analyze types of textures correctly.</p> <p><b>Form of Assessment :</b> Participatory Activities</p>	Lectures, discussions, questions and answers, practice, assignments 3 X 50	Google Classroom discussion 1 x 50	<p><b>Material:</b> pseudo texture and real texture <b>Reader:</b> <i>Alan Pipes. 2008. Foundations of Art and Design. Lawrence King.</i></p>	5%
10	Able to understand visual elements by applying the principle of contrast in a harmonious composition.	Analyze the principles of contrast of shape and color in two-dimensional works of art	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>Students are able to analyze the principles of contrast of shape and color in two-dimensional works of art correctly.</li> <li>Students are able to create works by organizing visual elements by correctly applying the principle of contrast in a harmonious composition.</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Lectures, discussions, questions and answers, practice, assignments 3 X 50	Assignment consultation	<p><b>Material:</b> texture variations <b>References:</b> <i>Wong, Wucius. 1989. Principles of Two Dimensional Design. New York: Van Nostrand Reinhold Company.</i></p>	5%
11	Able to organize visual elements with symmetrical and asymmetrical balance in a harmonious composition.	Organizing visual elements with symmetrical and asymmetrical balance in a harmonious composition.	<p><b>Criteria:</b> Students are able to organize visual elements with symmetrical and asymmetrical balance in a harmonious composition correctly.</p> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Lectures, discussions, questions and answers, practice, assignments 3 X 50	Assignment consultation	<p><b>Material:</b> texture variations <b>References:</b> <i>Wong, Wucius. 1989. Principles of Two Dimensional Design. New York: Van Nostrand Reinhold Company.</i></p>	5%
12	Able to organize visual elements with symmetrical and asymmetrical balance in a harmonious composition	<ol style="list-style-type: none"> <li>Analyzing the principle of focus in two-dimensional visual works</li> <li>Explain the visual effects of applying rhythm in a two-dimensional composition.</li> <li>Creating works of fine art through organizing visual elements by applying the principle of focus in a harmonious composition.</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>Students are able to analyze the principle of focus in two-dimensional visual works correctly.</li> <li>Students are able to analyze the visual effects of applying focus in two-dimensional visual works correctly.</li> <li>Students are able to create works of fine art through organizing visual elements by applying the principle of focus in a harmonious composition.</li> </ol> <p><b>Form of Assessment :</b> Test</p>	Lectures, discussions, questions and answers, practice 3 X 50		<p><b>Material:</b> exploration of form <b>References:</b> <i>Fukuda, Akio. 1992. Studio Design Patterns 2. Japan: Kashiwashobo</i></p>	5%

13	Able to organize visual elements by creating a climax/focus in a harmonious composition	<ol style="list-style-type: none"> <li>1. Analyze the principles of rhythm in two-dimensional visual works.</li> <li>2. Analyze the visual effects of applying focus in two-dimensional compositions.</li> <li>3. Organizing visual elements by applying the principle of rhythm in a harmonious composition.</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Students are able to analyze the principles of rhythm in the composition of two-dimensional visual works correctly.</li> <li>2. Students are able to analyze the visual effects of applying rhythm principles in two-dimensional compositions correctly.</li> <li>3. Students are able to create visual works by applying the principles of rhythm in a harmonious composition.</li> </ol> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Lectures, discussions, questions and answers, practice 3 X 50	discussion on Google Classroom 1 x 50	<p><b>Material:</b> point of interest <b>Bibliography:</b> <i>Alan Pipes. 2008. Foundations of Art and Design. Lawrence King.</i></p>	5%
14	Able to organize visual elements by creating a climax/focus in a harmonious composition	<ol style="list-style-type: none"> <li>1. Analyze the principles of rhythm in two-dimensional visual works.</li> <li>2. Analyze the visual effects of applying focus in two-dimensional compositions.</li> <li>3. Organizing visual elements by applying the principle of rhythm in a harmonious composition.</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Students are able to analyze the principles of rhythm in the composition of two-dimensional visual works correctly.</li> <li>2. Students are able to analyze the visual effects of applying rhythm principles in two-dimensional compositions correctly.</li> <li>3. Students are able to create visual works by applying the principles of rhythm in a harmonious composition.</li> </ol> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Lectures, discussions, questions and answers, practice 3 X 50	discussion on Google Classroom 1 x 50	<p><b>Material:</b> point of interest <b>Bibliography:</b> <i>Alan Pipes. 2008. Foundations of Art and Design. Lawrence King.</i></p>	10%
15	Capable of two-dimensional visual works through organizing visual elements by applying the principle of proportion in a harmonious composition.	two-dimensional visual works through organizing visual elements by applying the principle of proportion in a harmonious composition.	<p><b>Criteria:</b> Suitability to task, composition, neatness</p> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Lectures, discussions, questions and answers, practice 3 X 50		<p><b>Material:</b> elemental composition <b>Bibliography:</b> <i>Waller, Louise. 1982. Art Fundamentals Theory and Practice. Wm. C. Brown Company Publishers</i></p>	5%

16	Capable of two-dimensional visual works through organizing visual elements by applying the principle of proportion in a harmonious composition.	two-dimensional visual works through organizing visual elements by applying the principle of proportion in a harmonious composition.	<b>Criteria:</b> Suitability to task, composition, neatness  <b>Form of Assessment :</b> Participatory Activities, Project Results Assessment / Product Assessment	Lectures, discussions, questions and answers, practice 3 X 50		<b>Material:</b> elemental composition <b>Bibliography:</b> Waller, Louise. 1982. <i>Art Fundamentals Theory and Practice.</i> Wm.C. Brown Company Publishers	10%
----	---	--	--	--	--	--	-----

#### Evaluation Percentage Recap: Project Based Learning

No	Evaluation	Percentage
1.	Participatory Activities	32.5%
2.	Project Results Assessment / Product Assessment	50%
3.	Portfolio Assessment	7.5%
4.	Test	10%
		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** abilities in the process and student learning outcomes are specific and measurable statements that identify the abilities 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.