	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
Basic 3 D Shapes	8821003153	Compulsory Study Program Subjects	T=3	P=0	ECTS=4.77	2	July 17, 2024

AUTHORIZATION	SP Developer	Course Cluster Coordinator	Study Program Coordinator
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Learning model	**Project Based Learning**	
Program Learning Outcomes (PLO)	**PLO study program which is charged to the course**	
	PLO-7	Develop abilities and implement fine arts knowledge in the areas of planning, implementing and evaluating fine arts learning
	PLO-11	Able to apply and develop fine art skills to create innovative media and learning resources.
	Program Objectives (PO)	
	PO - 1	Students can analyze the differences between 2-dimensional basic shapes and 3-dimensional basic shapes as well as the basic principles of organizing visual elements
	PLO-PO Matrix	

P.O	PLO-7	PLO-11
PO-1		

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																

Short Course Description	Mastery of the visual elements of RupaBasic 3 Demensions, arrangement variables, and principles of organizing visual elements with various material characteristics and variations of techniques in the activities of making RupaBasic 3 Demensions works.
References	**Main :**

1. Ebdi, Sadjiman S. 2009. Nirmana, Dasar-dasar Seni dan Desain. Yokyakarta&Bandung : Jalasutra
2. Wong, Wucius. 1972, Principle of Three Dimensional Design, New York : Van Nostrand Reinhold Company
3. Garret, Lilian. 1980, Variable Penyusunan, Yogyakarta :ISI
4. Peterson, Bryan, 1997, Using Design Basics to Get Creative Results, Cincinnati Ohio: North Light Boo

Supporters:

1. Suardi, Dedy. 2000. Komposisi Warna. Bandung : Remaja Rosdakarya
2. Darmaprawira, Suharsimi. 2002. Warna dan teori dan kreativitas penggunaannya, ed 2. Bandung : Penerbit ITB

Supporting lecturer	Drs. Imam Zaini, 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	Describe the basics of 3-dimensional shapes	1. Describe the characteristics of three-dimensional visual works. 2. Describe the variety and characteristics of natural and artificial three-dimensional visual elements 3. Describe the arrangement variables and principles of organizing three-dimensional visual elements	**Criteria:** 1. A - if you are able to describe the basics of three-dimensional shapes very well 2. A- - if you are able to describe the basics of three-dimensional shapes well 3. B - if you are able to describe the basic three-dimensional shapes poorly 4. B - if you are able to describe the basics of basic three-dimensional shapes **Form of Assessment** : Participatory Activities	Lecture, Discussion 3x50 minutes		**Material:** Principles of 3-dimensional art **Reference:** *Wong, Wucius. 1972, Principles of Three Dimensional Design, New York : Van Nostrand Reinhold Company*	5%
2	Able to organize lines in various alternative three-dimensional visual displays	1. Describe variations in the appearance of three-dimensional lines 2. Identify line construction variables 3. Organizing lines in three-dimensional visual works	**Criteria:** 1. A - if the student's 3-dimensional work meets the aspects; rhythm, balance, focus, proportion, unity very well 2. A- - if the student's 3-dimensional work meets the aspects; rhythm, balance, focus, proportion, unity well 3. B - if the student's 3-dimensional work meets the aspects; rhythm, balance, focus, proportion 4. B - if the student's 3-dimensional work meets the aspects; rhythm, balance, focus **Form of Assessment** : Assessment of Project Results / Product Assessment, Practices / Performance	Lectures, demonstrations, assignments 3 X 50		**Material:** Exploration of various types of lines as 3-dimensional visual constituents **Reference:** *Ebdi, Sadjiman S. 2009. Nirmana, Basics of Art and Design. Yokyakarta & Bandung : Jalasutra*	5%

3	Able to organize lines in various alternative three-dimensional visual displays	1. Describe variations in the appearance of three-dimensional lines 2. Identify line construction variables 3. Organizing lines in three-dimensional visual works	**Criteria:** 1. A - if the student's 3-dimensional work meets the aspects; rhythm, balance, focus, proportion, unity very well 2. A- - if the student's 3-dimensional work meets the aspects; rhythm, balance, focus, proportion, unity well 3. B - if the student's 3-dimensional work meets the aspects; rhythm, balance, focus, proportion 4. B - if the student's 3-dimensional work meets the aspects; rhythm, balance, focus **Forms of Assessment** : Participatory Activities, Project Results Assessment / Product Assessment	Lectures, demonstrations, assignments 3 X 50		**Material:** Exploration of various types of lines as 3-dimensional visual constituents **Reference:** *Ebdi, Sadjiman S. 2009. Nirmana, Basics of Art and Design. Yokyakarta & Bandung : Jalasutra*	5%
4	Able to organize geometric and non-geometric fields in a three-dimensional visual display	1. Describe variations in the appearance of three-dimensional planes 2. Identify field arrangement variables 3. Organizing geometric and non-geometric planes in three-dimensional visual works	**Criteria:** 1. A - if the student's 3-dimensional work meets the aspects; rhythm, balance, focus, proportion, unity very well 2. A- - if the student's 3-dimensional work meets the aspects; rhythm, balance, focus, proportion, unity well 3. B - if the student's 3-dimensional work meets the aspects; rhythm, balance, focus, proportion, unity 4. B - if the student's 3-dimensional work meets the aspects; rhythm, balance, focus, proportion **Form of Assessment** : Practice / Performance	Lectures, demonstrations, assignments 6x50 minutes		**Material:** Organizing geometric and non-geometric planes based on basic visual rules. **References:** *Ebdi, Sadjiman S. 2009. Nirmana, Basics of Art and Design. Yokyakarta & Bandung : Jalasutra*	5%

5	Able to organize geometric and non-geometric fields in a three-dimensional visual display	1. Describe variations in the appearance of three-dimensional planes 2. Identify field arrangement variables 3. Organizing geometric and non-geometric planes in three-dimensional visual works	**Criteria:** 1. A - if the student's 3-dimensional work meets the aspects; rhythm, balance, focus, proportion, unity very well 2. A- - if the student's 3-dimensional work meets the aspects; rhythm, balance, focus, proportion, unity well 3. B - if the student's 3-dimensional work meets the aspects; rhythm, balance, focus, proportion, unity 4. B - if the student's 3-dimensional work meets the aspects; rhythm, balance, focus, proportion **Form of Assessment** : Practice / Performance	Lectures, demonstrations, assignments 6x50 minutes		**Material:** Organizing geometric and non-geometric planes based on basic visual rules. **References:** *Ebdi, Sadjiman S. 2009. Nirmana, Basics of Art and Design. Yokyakarta & Bandung : Jalasutra*	5%
6	Mastering the use of color in three-dimensional visual works	1. Able to apply colors based on hue in Basic 3 Dimensional Art works 2. Able to apply color based on value and intensity in 3 Dimensional Basic Art works	**Criteria:** 1. A - if the student is able to apply color based on hue, value and intensity in his 3 Dimensional Basic Art work very well 2. A- - if the student is able to apply colors based on hue, value and intensity in the work of Basic 3 Dimensional Art quite well 3. B - A - if students are able to apply colors based on hue, value and intensity in 3 Dimensional Basic Artworks 4. B - A - if the student is able to apply color based on 2 things including hue, value and intensity in the work of Basic 3 Dimensional Art **Form of Assessment** : Project Results Assessment / Product Assessment	Lectures, demonstrations, assignments 6x50 minutes		**Material:** Color as a component of three-dimensional visuals. **Reference:** *Wong, Wucius. 1972, Principles of Three Dimensional Design, New York : Van Nostrand Reinhold Company*	5%

7	Mastering the use of color in three-dimensional visual works	1. Ability to organize colors in three-dimensional visual combinations 2. Ability to organize colors in three-dimensional visual compositions	**Criteria:** 1. A - if the student is able to apply color in combination and composition of Basic 3 Dimensional Art works very well 2. A- - if the student is able to apply color in combination and composition of Basic 3 Dimensional Art works quite well 3. B - if students are able to apply color in combination and composition in 3 Dimensional Basic Art works 4. B- - if students are able to apply colors in combination or composition in Basic 3 Dimensional Art works **Form of Assessment** : Project Results Assessment / Product Assessment	Lectures, demonstrations, assignments 6x50 minutes		**Material:** Color as a component of three-dimensional visuals. **Reference:** *Wong, Wucius. 1972, Principles of Three Dimensional Design, New York : Van Nostrand Reinhold Company*	5%
8	Designing 3 Dimensional Basic Artworks	Students' ability to design three-dimensional works	**Criteria:** 1. A - if the 3-dimensional work design meets the aspects; rhythm, balance, focus, proportion, unity very well 2. A- - if the 3-dimensional work design meets the aspects; rhythm, balance, focus, proportion, unity quite well 3. B - if the 3-dimensional work design meets the aspects; rhythm, balance, focus, proportion, unity 4. B - if the 3-dimensional work design fulfills three aspects including rhythm, balance, focus, proportion, unity **Form of Assessment** : Assessment of Project Results / Product Assessment, Practices / Performance	Projects, Assignments 6 x 50 minutes		**Material:** Design of three-dimensional works of art. **Reference:** *Garret, Lilian. 1980, Variable Arrangement, Yogyakarta :ISI*	15%

9	Able to organize textures in combination and three-dimensional visual composition	1. Describe variations in texture based on materials and techniques 2. Texture combination 3. Organizing textures in three-dimensional visual works	**Criteria:** 1. A - if the student is able to organize textures in combination and three-dimensional visual composition very well 2. A- - if students are able to organize textures in combination and three-dimensional visual composition quite well 3. B - if students are able to organize textures in combination and three-dimensional visual composition 4. B- - if students are able to organize textures in combinations or three-dimensional visual compositions **Form of Assessment** : Project Results Assessment / Product Assessment	Lectures, demonstrations, assignments 6 x 50 minutes		**Material:** Texture components in three-dimensional visuals **Reference:** *Peterson, Bryan, 1997, Using Design Basics to Get Creative Results, Cincinnati Ohio: North Light Boo*	5%
10	Able to organize textures in combination and three-dimensional visual composition	1. Describe variations in texture based on materials and techniques 2. Texture combination 3. Organizing textures in three-dimensional visual works	**Criteria:** 1. A - if the student is able to organize textures in combination and three-dimensional visual composition very well 2. A- - if students are able to organize textures in combination and three-dimensional visual composition quite well 3. B - if students are able to organize textures in combination and three-dimensional visual composition 4. B- - if students are able to organize textures in combinations or three-dimensional visual compositions **Form of Assessment** : Project Results Assessment / Product Assessment	Lectures, demonstrations, assignments 6 x 50 minutes		**Material:** Texture components in three-dimensional visuals **Reference:** *Peterson, Bryan, 1997, Using Design Basics to Get Creative Results, Cincinnati Ohio: North Light Boo*	5%

11	Able to organize visual elements with a harmonious composition of contrasting shapes and colors	1. Describe variations in contrasting shapes and colors 2. Explain the visual effects of applying contrast in three-dimensional compositions. 3. Organizing visual elements by applying contrast in a harmonious composition	**Criteria:** 1. A - if the student is able to organize visual elements with a harmonious composition of contrasting shapes and colors very well 2. A- - if the student is able to organize visual elements with a composition of contrasting shapes and harmonious colors quite well 3. B - if students are able to organize visual elements with a harmonious composition of contrasting shapes and colors 4. B - if students are able to organize visual elements with a composition of contrasting shapes and colors **Form of Assessment** : Assessment of Project Results / Product Assessment, Practices / Performance	Lectures, demonstrations, assignments 3 x 50		**Material:** Organizing visual elements with composition, contrast of shape and color. **Reference:** *Peterson, Bryan, 1997, Using Design Basics to Get Creative Results, Cincinnati Ohio: North Light Boo*	5%

12	Able to organize visual elements with symmetrical and asymmetrical balance in a harmonious composition	1. Describe variations in balance in three-dimensional visual works 2. Explain the visual effects of applying balance in organizing visual elements. 3. Organizing visual elements by applying balance in a harmonious composition	**Criteria:** 1. A - if the student is able to organize visual elements with symmetrical and asymmetrical balance in a harmonious composition very well 2. A- - if the student is able to organize visual elements with symmetrical and asymmetrical balance in a harmonious composition quite well 3. B - if students are able to organize visual elements with symmetrical and asymmetrical balance in a harmonious composition 4. B - if students are able to organize visual elements with symmetrical and asymmetrical balance in the composition **Form of Assessment** : Project Results Assessment / Product Assessment	Lectures, demonstrations, assignments 6x50 minutes		**Material:** Organizing visual elements with symmetrical and asymmetrical balance. **Reference:** *Peterson, Bryan, 1997, Using Design Basics to Get Creative Results, Cincinnati Ohio: North Light Boo*	5%
13	Creating basic 3-dimensional shapes from hard materials	1. Describe variations in climax/focus in three-dimensional visual works 2. Identify the visual effects of applying focus on objects and backgrounds in three-dimensional compositions 3. Organizing visual elements by applying focus in a harmonious composition	**Criteria:** 1. A - if the student is able to organize visual elements by creating a climax/focus in a harmonious composition very well 2. A- - if you organize the visual elements by creating a climax/focus in a harmonious composition quite well 3. B - if organizing visual elements by creating a climax/focus in a harmonious composition 4. B - if organizing visual elements by creating a climax/focus in the composition **Form of Assessment** : Practice / Performance	Lectures, demonstrations, assignments 3 x 50		**Material:** Organizing visual elements in basic 3-dimensional visual works with a climax/focus **Reader:** *Suardi, Dedy. 2000. Color Composition. Bandung: Rosdakarya Youth*	5%

14	Able to organize visual elements with variations in rhythm in a harmonious composition	1. Describe variations in rhythm in three-dimensional visual works 2. Explain the visual effects of applying rhythm in three-dimensional compositions 3. Organizing visual elements by applying harmonious rhythmic variations	**Criteria:** 1. A - if the student is able to organize visual elements with variations in rhythm in a harmonious composition very well 2. A- - if the student is able to organize visual elements with variations in rhythm in a harmonious composition quite well 3. B - if students are able to organize visual elements with variations in rhythm in a harmonious composition 4. B - if students are able to organize visual elements with variations in rhythm in the composition **Form of Assessment** : Practice / Performance	Lectures, demonstrations, assignments 6x50 minutes		**Material:** Organizing visual elements with variations in rhythm in composition. **Reader:** *Suardi, Dedy. 2000. Color Composition. Bandung: Rosdakarya Youth*	5%
15	Able to organize visual elements with variations in rhythm in a harmonious composition	1. Describe variations in proportion in three-dimensional visual works 2. Explain the visual effects of applying proportions in three-dimensional compositions	**Criteria:** 1. A - if the student is able to organize visual elements with variations in rhythm in a harmonious composition very well 2. A- - if the student is able to organize visual elements with variations in rhythm in a harmonious composition quite well 3. B - if students are able to organize visual elements with variations in rhythm in a harmonious composition 4. B - if students are able to organize visual elements with variations in rhythm in the composition **Form of Assessment** : Practice / Performance	Lectures, demonstrations, assignments 6x50 minutes		**Material:** Organizing visual elements with variations in rhythm in composition. **Reader:** *Suardi, Dedy. 2000. Color Composition. Bandung: Rosdakarya Youth*	5%

16	Design and create 3-Dimensional Basic Fine Art	1. Ability to design basic 3-dimensional works 2. Ability to create basic 3-dimensional works	**Criteria:** 1. A - if the student is able to design and create basic 3-dimensional art works in accordance with fine art rules and very well 2. A- - if students are able to design and create basic 3-dimensional works of art in accordance with fine art rules and quite well 3. B - if students are able to design and create basic 3-dimensional visual works in accordance with fine arts rules 4. B - - if students are able to design and create basic 3-dimensional works of art **Form of Assessment** : Project Results Assessment / Product Assessment, Portfolio Assessment	Projects, Assignments 3 x 50		**Material:** Creating 3-dimensional shapes with hard materials **References:** *Wong, Wucius. 1972, Principles of Three Dimensional Design, New York : Van Nostrand Reinhold Company*	15%

Evaluation Percentage Recap: Project Based Learning

No	Evaluation	Percentage
1.	Participatory Activities	7.5%
2.	Project Results Assessment / Product Assessment	47.5%
3.	Portfolio Assessment	7.5%
4.	Practice / Performance	37.5%
		100%

Notes

1. **Learning Outcomes of Study Program Graduates (PLO - Study Program)** are the abilities possessed by each Study Program graduate which are the internalization of attitudes, mastery of knowledge and skills according to the level of their study program obtained through the learning process.
2. **The PLO imposed on courses** are several learning outcomes of study program graduates (CPL-Study Program) which are used for the formation/development of a course consisting of aspects of attitude, general skills, special skills and knowledge.
3. **Program Objectives (PO)** are abilities that are specifically described from the PLO assigned to a course, and are specific to the study material or learning materials for that course.
4. **Subject Sub-PO (Sub-PO)** is a capability that is specifically described from the PO that can be measured or observed and is the final ability that is planned at each learning stage, and is specific to the learning material of the course.
5. **Indicators for assessing** 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.
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.