



**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 |
|------------------|---|-----------------------------------|----------------------------|-----|-----------|---------------------------------|------------------|
| Fine Arts Review | 8821002209  | Compulsory Study Program Subjects | T=2                        | P=0 | ECTS=3.18 | 4                               | July 17, 2024    |
| AUTHORIZATION    | SP Developer  |                                   | Course Cluster Coordinator |     |           | Study Program Coordinator       |                  |
|                  | Asy Syams Elya Ahmad, S.Pd., M.Ds.,<br>Khoirul Amin, S.Pd., M.Pd. |                                   | .....                      |     |           | Fera Ratyaningrum, S.Pd., M.Pd. |                  |

| <b>Learning model</b>                  | <b>Case Studies</b>   |     |       |      |   |   |   |   |   |    |    |    |    |    |    |    |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |      |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|--|---|-----|-------|------|---|---|---|---|---|----|----|----|----|----|----|----|--|--|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|------|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
| <b>Program Learning Outcomes (PLO)</b> | <b>PLO study program that is charged to the course</b>  |     |       |      |   |   |   |   |   |    |    |    |    |    |    |    |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |      |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|  | <b>PLO-9</b> Mastering research methodology in the field of fine arts education.  |     |       |      |   |   |   |   |   |    |    |    |    |    |    |    |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |      |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|  | <b>Program Objectives (PO)</b>  |     |       |      |   |   |   |   |   |    |    |    |    |    |    |    |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |      |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|  | <b>PO - 1</b> Students can find out about the latest fine arts phenomena to formulate problems in the context of fine arts education that are appropriate and can be studied empirically  |     |       |      |   |   |   |   |   |    |    |    |    |    |    |    |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |      |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|  | <b>PLO-PO Matrix</b>  |     |       |      |   |   |   |   |   |    |    |    |    |    |    |    |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |      |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|  | <table border="1"> <tr> <td>P.O</td> <td>PLO-9</td> </tr> <tr> <td>PO-1</td> <td></td> </tr> </table>   | P.O | PLO-9 | PO-1 |   |   |   |   |   |    |    |    |    |    |    |    |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |      |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| P.O                                    | PLO-9   |     |       |      |   |   |   |   |   |    |    |    |    |    |    |    |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |      |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| PO-1                                   |   |     |       |      |   |   |   |   |   |    |    |    |    |    |    |    |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |      |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|  | <b>PO Matrix at the end of each learning stage (Sub-PO)</b>   |     |       |      |   |   |   |   |   |    |    |    |    |    |    |    |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |      |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|  | <table border="1"> <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> </table> | P.O | Week  |      |   |   |   |   |   |    |    |    |    |    |    |    |  |  | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | PO-1 |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| P.O                                    | Week  |     |       |      |   |   |   |   |   |    |    |    |    |    |    |    |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |      |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|  | 1   | 2   | 3     | 4    | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |      |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| PO-1                                   |   |     |       |      |   |   |   |   |   |    |    |    |    |    |    |    |  |  |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |      |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |

**Short Course Description** This course examines the appreciation of works of fine art and discusses cases in the history of fine art, including minimalism, conceptual art, installation, site specific, performance & happening art, art photography, video art, pop art & photorealism. The study area starts from the post-impressionism period to World War II, covering philosophical, historical, psychoplastic, aesthetic, symbolic, expression, originality, production, creation and technical aspects. In this lecture, students will carry out appreciation activities, visiting art museums, art galleries, artists' homes or important fine arts events, with discussion strategies and library searches. This course is an advanced course that requires mastery of aesthetic concepts, history and basic knowledge of art, which are integrated for the purpose of studying the ontological facts of art in the context of the pre-modern, modern and contemporary eras. The approach of this course emphasizes critical approaches, evaluation and appreciation.

|                   |   |
|-------------------|---|
| <b>References</b> | <b>Main :</b>   |
|                   | <ol style="list-style-type: none"> <li>Soedarso, Sp. 2006. Trilogi Seni: Penciptaan, Eksistensi, dan Kegunaan Seni. Yogyakarta: Badan Penerbit ISI.</li> <li>Soedarso, Sp. 1990. Tinjauan Seni: Sebuah Pengantar untuk Apresiasi Seni. Yogyakarta: Saku Dayar Sana.</li> <li>Sudira, M. B. O. 2010. Ilmu Seni: Teori dan Praktik. Jakarta: Inti Prima Promosindo.</li> <li>Supangkat, J. 1997. Indonesian Modern Art and Beyond. Jakarta: The Indonesian Fine Arts Foundation.</li> <li>Murti, K. 2009. Essays on Video Art and New Media: Indonesia and Beyond. Yogyakarta: Indonesian Visual Art Archive.</li> <li>Stallabrass, J. 2004. Contemporary Art: A Very Short Introduction. New York: Oxford University Press Inc.</li> <li>Gaiger, J. 2008. Aesthetics &amp; Painting. New York: Continuum International Publishing Group.</li> <li>Young, J. O. 2001. Art and Knowledge. London: Routledge.</li> <li>Cottingham, D. 2005. Modern Art: A Very Short Introduction. New York: Oxford University Press Inc.</li> <li>E.H. Gombrich. 1995. The Story of Art. Phaidon Press.</li> <li>The Editor Phaidon Press. 2014. The 21st-Century Art Book. Phaidon Press.</li> <li>Diana Newall.2008. Appreciating Art: An Expert Companion to Help You Understand, Interpret and Enjoy . Herbert Press.</li> </ol> |
|                   | <b>Supporters:</b>  |
|                   |   |

**Supporting lecturer** Asy Syams Elya Ahmad, S.Pd., M.Ds.

| 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 analyze the meaning, nature and scope of arts and humanities science in general. | 1. Understand the meaning of art with various theoretical backgrounds.2. Understand the function of art in a broad cultural context.3. Understand the scientific dimensions of art in terms of aspects of ontology, epistemology and axiology. | <p><b>Criteria:</b></p> <p>1.A = if the student is able to analyze the three indicators that have been determined</p> <p>2.B = if students are only able to analyze the two indicators that have been determined</p> <p>3.C = if students are only able to analyze one of the indicators that have been determined</p> <p><b>Form of Assessment :</b><br/>Test</p>                            | 1. Lecture2. Discussion3. 2 x 50 Minute Assignments |  | <p><b>Material:</b><br/>understanding, essence and scope of arts and humanities science in general.</p> <p><b>Bibliography:</b><br/><i>Soedarso, Sp. 2006. Art Trilogy: Creation, Existence and Use of Art. Yogyakarta: ISI Publishing Agency.</i></p> <hr/> <p><b>Material:</b><br/>understanding, essence and scope of arts and humanities science in general.</p> <p><b>References:</b> <i>Sudira, MBO 2010. Art Science: Theory and Practice. Jakarta: Inti Prima Propertindo.</i></p> <hr/> <p><b>Material:</b><br/>understanding, essence and scope of arts and humanities science in general.</p> <p><b>Bibliography:</b><br/><i>Soedarso, Sp. 1990. Art Review: An Introduction to Art Appreciation. Yogyakarta: Saku Dayar Sana.</i></p> | 5% |
| 2 | Able to analyze the meaning, nature and scope of arts and humanities science in general. | 1. Understand the meaning of art with various theoretical backgrounds.2. Understand the function of art in a broad cultural context.3. Understand the scientific dimensions of art in terms of aspects of ontology, epistemology and axiology. | <p><b>Criteria:</b></p> <p>1.A = if the student is able to analyze the three indicators that have been determined</p> <p>2.B = if students are only able to analyze the two indicators that have been determined</p> <p>3.C = if students are only able to analyze one of the indicators that have been determined</p> <p><b>Form of Assessment :</b><br/>Participatory Activities, Tests</p> | 1. Lecture2. Discussion3. 2 x 50 Minute Assignments |  | <p><b>Material:</b><br/>understanding, essence and scope of arts and humanities science in general.</p> <p><b>Bibliography:</b><br/><i>Soedarso, Sp. 2006. Art Trilogy: Creation, Existence and Use of Art. Yogyakarta: ISI Publishing Agency.</i></p> <hr/> <p><b>Material:</b><br/>understanding, essence and scope of arts and humanities science in general.</p> <p><b>References:</b> <i>Sudira, MBO 2010. Art Science: Theory and Practice. Jakarta: Inti Prima Propertindo.</i></p> <hr/> <p><b>Material:</b><br/>understanding, essence and scope of arts and humanities science in general.</p> <p><b>Bibliography:</b><br/><i>Soedarso, Sp. 1990. Art Review: An Introduction to Art Appreciation. Yogyakarta: Saku Dayar Sana.</i></p> | 5% |

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| 3 | Able to analyze pre-modern art concepts and forms. | 1. Analyze the concept of pre-modern art.2. Analyze the mythological and cosmological foundations of pre-modern art.3. Analyzing pre-modern works of art in Indonesia and Asia.  | <b>Criteria:</b><br>1.A = if the student is able to correctly analyze the three indicators that have been determined<br>2.B = if the student is able to correctly analyze the two indicators that have been determined<br>3.C = if the student is able to correctly analyze one of the indicators that have been determined<br><br><b>Form of Assessment :</b><br>Test                            | 1. Lecture2. Discussion3. 2 x 50 Minute Assignments |  | <b>Material:</b> concepts and forms of pre-modern art.<br><b>References:</b><br><i>Supangkat, J. 1997. Indonesian Modern Art and Beyond. Jakarta: The Indonesian Fine Arts Foundation.</i><br><br><b>Material:</b> concepts and forms of pre-modern art.<br><b>References:</b> <i>Gaiger, J. 2008. Aesthetics &amp; Painting. New York: Continuum International Publishing Group.</i> | 5% |
| 4 | Able to analyze pre-modern art concepts and forms. | 1. Analyze the concept of pre-modern art.2. Analyze the mythological and cosmological foundations of pre-modern art.3. Analyzing pre-modern works of art in Indonesia and Asia.  | <b>Criteria:</b><br>1.A = if the student is able to correctly analyze the three indicators that have been determined<br>2.B = if the student is able to correctly analyze the two indicators that have been determined<br>3.C = if the student is able to correctly analyze one of the indicators that have been determined<br><br><b>Form of Assessment :</b><br>Participatory Activities, Tests | 1. Lecture2. Discussion3. 2 x 50 Minute Assignments |  | <b>Material:</b> concepts and forms of pre-modern art.<br><b>References:</b><br><i>Supangkat, J. 1997. Indonesian Modern Art and Beyond. Jakarta: The Indonesian Fine Arts Foundation.</i><br><br><b>Material:</b> concepts and forms of pre-modern art.<br><b>References:</b> <i>Gaiger, J. 2008. Aesthetics &amp; Painting. New York: Continuum International Publishing Group.</i> | 5% |
| 5 | Able to analyze concepts and forms of modern art.  | 1. Analyze the concepts and forms of modern art.2. Analyze Modernism as an ideology of Western modern art.3. Understand the implications of Modernism in the development of modern art.4. Analyzing modern works of art in Indonesia and Asia. | <b>Criteria:</b><br>1.A = if the student is able to analyze the three indicators that have been determined correctly<br>2.B = if the student is able to analyze the two indicators that have been determined correctly<br>3.if students are able to analyze one of the indicators that has been determined correctly<br><br><b>Form of Assessment :</b><br>Test                                   | 1. Lecture2. Discussion3. 2 x 50 Minute Assignments |  | <b>Material:</b> concepts and forms of modern art<br><b>Reference:</b><br><i>Supangkat, J. 1997. Indonesian Modern Art and Beyond. Jakarta: The Indonesian Fine Arts Foundation.</i><br><br><b>Material:</b> concepts and forms of modern art<br><b>Reference:</b><br><i>Cottingham, D. 2005. Modern Art: A Very Short Introduction. New York: Oxford University Press Inc.</i>       | 5% |

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| 6 | Able to analyze concepts and forms of modern art.       | 1. Analyze the concepts and forms of modern art.2. Analyze Modernism as an ideology of Western modern art.3. Understand the implications of Modernism in the development of modern art.4. Analyzing modern works of art in Indonesia and Asia.                       | <b>Criteria:</b><br>1.A = if the student is able to analyze the three indicators that have been determined correctly<br>2.B = if the student is able to analyze the two indicators that have been determined correctly<br>3.if students are able to analyze one of the indicators that has been determined correctly<br><br><b>Form of Assessment :</b><br>Participatory Activities, Tests                   | 1. Lecture2. Discussion3. 2 x 50 Minute Assignments |  | <b>Material:</b> concepts and forms of modern art<br><b>Reference:</b><br><i>Supangkat, J. 1997. Indonesian Modern Art and Beyond. Jakarta: The Indonesian Fine Arts Foundation.</i><br><br><b>Material:</b> concepts and forms of modern art<br><b>Reference:</b><br><i>Cottington, D. 2005. Modern Art: A Very Short Introduction. New York: Oxford University Press Inc.</i> | 5%  |
| 7 | Able to analyze concepts and forms of contemporary art. | 1. Analyze the concepts and forms of contemporary art.2. Analyzing Postmodern as an ideology of contemporary art.3. Understand the implications of Postmodernism in the development of contemporary art. 4. Analyze contemporary works of art in Indonesia and Asia. | <b>Criteria:</b><br>1.A = if the student is able to correctly analyze the four indicators that have been determined<br>2.B = if the student is able to correctly analyze the three indicators that have been determined<br>3.C = if the student is able to analyze the two indicators that have been determined<br><br><b>Form of Assessment :</b><br>Test   | 1. Lecture2. Discussion3. 2 x 50 Minute Assignments |  | <b>Material:</b> concepts and forms of contemporary art<br><b>Reference:</b><br><i>Stallabrass, J. 2004. Contemporary Art: A Very Short Introduction. New York: Oxford University Press Inc.</i><br><br><b>Material:</b> concepts and forms of contemporary art.<br><b>References:</b> <i>Young, JO 2001. Art and Knowledge. London: Routledge.</i>                             | 5%  |
| 8 | Able to analyze concepts and forms of contemporary art. | 1. Analyze the concepts and forms of contemporary art.2. Analyzing Postmodern as an ideology of contemporary art.3. Understand the implications of Postmodernism in the development of contemporary art. 4. Analyze contemporary works of art in Indonesia and Asia. | <b>Criteria:</b><br>1.A = if the student is able to correctly analyze the four indicators that have been determined<br>2.B = if the student is able to correctly analyze the three indicators that have been determined<br>3.C = if the student is able to analyze the two indicators that have been determined<br><br><b>Forms of Assessment :</b><br>Participatory Activities, Portfolio Assessment, Tests | 1. Lecture2. Discussion3. 2 x 50 Minute Assignments |  | <b>Material:</b> concepts and forms of contemporary art<br><b>Reference:</b><br><i>Stallabrass, J. 2004. Contemporary Art: A Very Short Introduction. New York: Oxford University Press Inc.</i><br><br><b>Material:</b> concepts and forms of contemporary art.<br><b>References:</b> <i>Young, JO 2001. Art and Knowledge. London: Routledge.</i>                             | 10% |

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| 9  | Midterm exam   | Carrying out mid-semester exam assignments according to the specified technical rules.   | <p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.A = work correctly and fulfill all specified technical rules</li> <li>2.B = do it correctly and fulfill several specified techniques</li> <li>3.C = work correctly and only fulfill one specified criterion</li> </ol> <p><b>Forms of Assessment :</b><br/>Participatory Activities, Portfolio Assessment, Tests</p>  | 2 x 50 Minutes  |  | <p><b>Material:</b> understanding, essence and scope of arts and humanities science in general.<br/><b>References:</b> <i>Sudira, MBO 2010. Art Science: Theory and Practice. Jakarta: Inti Prima Propertindo.</i></p> <hr/> <p><b>Material:</b> concepts and forms of modern art<br/><b>Reference:</b> <i>Supangkat, J. 1997. Indonesian Modern Art and Beyond. Jakarta: The Indonesian Fine Arts Foundation.</i></p> <hr/> <p><b>Material:</b> concepts and forms of contemporary art<br/><b>Reference:</b> <i>Stallabrass, J. 2004. Contemporary Art: A Very Short Introduction. New York: Oxford University Press Inc.</i></p> <hr/> <p><b>Material:</b> concepts and forms of pre-modern art<br/><b>Reference:</b> <i>Murti, K. 2009. Essays on Video Art and New Media: Indonesia and Beyond. Yogyakarta: Indonesian Visual Art Archive.</i></p> | 10% |
| 10 | Able to understand the art world of modern/contemporary art. | <ol style="list-style-type: none"> <li>1. Understand the emergence of the art world of Western modern art.</li> <li>2. Understand the role of the art world in the development of modern art.</li> <li>3. Understand the implications of the art world in the world of art.</li> </ol> | <p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.A = if the student is able to correctly analyze the three indicators that have been determined</li> <li>2.B = if the student is able to correctly analyze the two indicators that have been determined</li> <li>3.C = if the student is able to correctly analyze one indicator that has been determined</li> </ol> <p><b>Form of Assessment :</b><br/>Test</p> | 1. Lecture<br>2. Discussion<br>3. 2 x 50 Minute Assignments |  | <p><b>Material:</b> rt world modern/contemporary art.<br/><b>Reference:</b> <i>EH Gombrich. 1995. The Story of Art. Phaidon Press.</i></p> <hr/> <p><b>Material:</b> rt world modern/contemporary art.<br/><b>References:</b> <i>Young, JO 2001. Art and Knowledge. London: Routledge.</i></p>   | 5%  |

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| 11 | Able to understand the art world of modern/contemporary art.                             | 1. Understand the emergence of the art world of Western modern art.2. Understand the role of the art world in the development of modern art.3. Understand the implications of the art world in the world of art.  | <b>Criteria:</b><br>1.A = if the student is able to correctly analyze the three indicators that have been determined<br>2.B = if the student is able to correctly analyze the two indicators that have been determined<br>3.C = if the student is able to correctly analyze one indicator that has been determined<br><br><b>Form of Assessment :</b><br>Participatory Activities, Tests                               | 1. Lecture2. Discussion3. 2 x 50 Minute Assignments |  | <b>Material:</b> rt world modern/contemporary art.<br><b>Reference:</b> <i>EH Gombrich. 1995. The Story of Art. Phaidon Press.</i><br><br><b>Material:</b> rt world modern/contemporary art.<br><b>References:</b> <i>Young, JO 2001. Art and Knowledge. London: Routledge.</i>   | 5% |
| 12 | Able to apply an intra-aesthetic approach in reviewing modern/contemporary works of art. | 1. Explain the intraesthetic approach.2. Apply an intraesthetic approach to reviewing modern/contemporary works of art.3. Discuss modern/contemporary works of art using an intra-aesthetic approach.4. Analyze the advantages and disadvantages of the intraesthetic approach. | <b>Criteria:</b><br>1.A = if the student is able to correctly analyze the four indicators that have been determined<br>2.B = if the student is able to correctly analyze the three indicators that have been determined<br>3.C = if the student is able to correctly analyze the two indicators that have been determined<br><br><b>Forms of Assessment :</b><br>Participatory Activities, Portfolio Assessment, Tests | 1. Lecture2. Discussion3. 2 x 50 Minute Assignments |  | <b>Material:</b> intra-aesthetic approach in reviewing modern/contemporary works of art<br><b>Reference:</b> <i>Diana Newall.2008. Appreciating Art: An Expert Companion to Help You Understand, Interpret and Enjoy. Herbert Press.</i><br><br><b>Material:</b> intra-aesthetic approach in reviewing works of modern/contemporary art<br><b>Reference:</b> <i>Gaiger, J. 2008. Aesthetics &amp; Painting. New York: Continuum International Publishing Group.</i> | 5% |
| 13 | Able to apply an intra-aesthetic approach in reviewing modern/contemporary works of art. | 1. Explain the intraesthetic approach.2. Apply an intraesthetic approach to reviewing modern/contemporary works of art.3. Discuss modern/contemporary works of art using an intra-aesthetic approach.4. Analyze the advantages and disadvantages of the intraesthetic approach. | <b>Criteria:</b><br>1.A = if the student is able to correctly analyze the four indicators that have been determined<br>2.B = if the student is able to correctly analyze the three indicators that have been determined<br>3.C = if the student is able to correctly analyze the two indicators that have been determined<br><br><b>Forms of Assessment :</b><br>Participatory Activities, Portfolio Assessment, Tests | 1. Lecture2. Discussion3. 2 x 50 Minute Assignments |  | <b>Material:</b> intra-aesthetic approach in reviewing modern/contemporary works of art<br><b>Reference:</b> <i>Diana Newall.2008. Appreciating Art: An Expert Companion to Help You Understand, Interpret and Enjoy. Herbert Press.</i><br><br><b>Material:</b> intra-aesthetic approach in reviewing works of modern/contemporary art<br><b>Reference:</b> <i>Gaiger, J. 2008. Aesthetics &amp; Painting. New York: Continuum International Publishing Group.</i> | 5% |

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|----|--|---|---|---|--|--|-----|
| 14 | Able to apply an intra-aesthetic approach in reviewing modern/contemporary works of art. | 1. Explain the intraesthetic approach.2. Apply an intraesthetic approach to reviewing modern/contemporary works of art.3. Discuss modern/contemporary works of art using an intra-aesthetic approach.4. Analyze the advantages and disadvantages of the intraesthetic approach. | <p><b>Criteria:</b></p> <p>1.A = if the student is able to correctly analyze the four indicators that have been determined</p> <p>2.B = if the student is able to correctly analyze the three indicators that have been determined</p> <p>3.C = if the student is able to correctly analyze the two indicators that have been determined</p> <p><b>Forms of Assessment :</b><br/>Participatory Activities, Portfolio Assessment, Tests</p>  | 1. Lecture2. Discussion3. 2 x 50 Minute Assignments |  | <p><b>Material:</b><br/>extraaesthetics in reviewing modern/contemporary works of art.<br/><b>Reference:</b> <i>EH Gombrich. 1995. The Story of Art. Phaidon Press.</i></p> <hr/> <p><b>Material:</b><br/>extraaesthetics in reviewing works of modern/contemporary art<br/><b>Reference:</b> <i>Gaiger, J. 2008. Aesthetics &amp; Painting. New York: Continuum International Publishing Group.</i></p>   | 5%  |
| 15 | Able to apply an intra-aesthetic approach in reviewing modern/contemporary works of art. | 1. Explain the intraesthetic approach.2. Apply an intraesthetic approach to reviewing modern/contemporary works of art.3. Discuss modern/contemporary works of art using an intra-aesthetic approach.4. Analyze the advantages and disadvantages of the intraesthetic approach. | <p><b>Criteria:</b></p> <p>1.A = if the student is able to correctly analyze the four indicators that have been determined</p> <p>2.B = if the student is able to correctly analyze the three indicators that have been determined</p> <p>3.C = if the student is able to correctly analyze the two indicators that have been determined</p> <p><b>Forms of Assessment :</b><br/>Participatory Activities, Portfolio Assessment, Tests</p>  | 1. Lecture2. Discussion3. 2 x 50 Minute Assignments |  | <p><b>Material:</b><br/>extraaesthetics in reviewing modern/contemporary works of art.<br/><b>Reference:</b> <i>EH Gombrich. 1995. The Story of Art. Phaidon Press.</i></p> <hr/> <p><b>Material:</b><br/>extraaesthetics in reviewing works of modern/contemporary art<br/><b>Reference:</b> <i>Gaiger, J. 2008. Aesthetics &amp; Painting. New York: Continuum International Publishing Group.</i></p>   | 5%  |
| 16 | Final exams  | Carrying out final semester exam assignments according to the specified technical rules.  | <p><b>Criteria:</b></p> <p>1.A = if the student is able to present well according to the technical rules that have been determined</p> <p>2.B = if the student is able to present according to the technical rules that have been determined</p> <p>3.C = if the student is not able to present according to the technical rules that have been determined</p> <p><b>Forms of Assessment :</b><br/>Participatory Activities, Project Results Assessment / Product Assessment, Tests</p> | Final Exam Semester 2 x 50 Minutes                  |  | <p><b>Material:</b> art world modern/contemporary art.<br/><b>References:</b> <i>Supangkat, J. 1997. Indonesian Modern Art and Beyond. Jakarta: The Indonesian Fine Arts Foundation.</i></p> <hr/> <p><b>Material:</b><br/>intraesthetics in reviewing works of modern/contemporary art.<br/><b>Reference:</b> <i>Diana Newall. 2008. Appreciating Art: An Expert Companion to Help You Understand, Interpret and Enjoy. Herbert Press.</i></p> <hr/> <p><b>Material:</b><br/>extraaesthetics in reviewing modern/contemporary works of art.<br/><b>Reference:</b> <i>Diana Newall.2008. Appreciating Art: An Expert Companion to Help You Understand, Interpret and Enjoy. Herbert Press.</i></p> | 15% |

#### Evaluation Percentage Recap: Case Study

| No | Evaluation                                      | Percentage |
|----|---|------------|
| 1. | Participatory Activities                        | 28.34%     |
| 2. | Project Results Assessment / Product Assessment | 5%         |
| 3. | Portfolio Assessment                            | 13.34%     |
| 4. | Test  | 53.34%     |
|    |   | 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.