



**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
History of Asian and Indonesian Fine Arts	8821002296	Compulsory Study Program Subjects	T=2	P=0	ECTS=3.18	2	July 17, 2024

AUTHORIZATION	SP Developer	Course Cluster Coordinator	Study Program Coordinator
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<b>Learning model</b>	<b>Case Studies</b>
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<b>Program Learning Outcomes (PLO)</b>	<b>PLO study program which 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>Program Objectives (PO)</b>																																																																			
	<b>PO - 1</b>	Students know and understand the archaeological and historical perspectives of Asian art in relation to arts education																																																																		
	<b>PO - 2</b>	Students are able to analyze the relevance of art education phenomenon texts in the archaeological and historical context of Asian art																																																																		
	<b>PLO-PO Matrix</b>																																																																			
		<table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td>P.O</td> <td>PLO-7</td> </tr> <tr> <td>PO-1</td> <td></td> </tr> <tr> <td>PO-2</td> <td></td> </tr> </table>	P.O	PLO-7	PO-1		PO-2																																																													
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	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;"> <tr> <th rowspan="2">P.O</th> <th colspan="16">Week</th> </tr> <tr> <th>1</th><th>2</th><th>3</th><th>4</th><th>5</th><th>6</th><th>7</th><th>8</th><th>9</th><th>10</th><th>11</th><th>12</th><th>13</th><th>14</th><th>15</th><th>16</th> </tr> <tr> <td>PO-1</td> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td>PO-2</td> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> </table>	P.O	Week																1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	PO-1																	PO-2																
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**Short Course Description** This course provides insight into the development of fine arts in several major Asian countries such as China, Japan, India. The selection of countries can be expanded according to developments in contemporary art in Egypt, the Middle East, Korea and Southeast Asia. Knowledge of the development of fine arts is focused on the colonial period, however in the introductory section it is explained globally about the early development of traditional fine arts in the region to bridge developments after colonialism entered the Asian region. Next, the development of fine arts from the early period of modernism in the region to the contemporary period is explained. Global explanation by selecting important points in the chronology of art in the Asian region. This course also explains, examines and researches the genealogy and chronology of Indonesian fine arts; observe its growth; and analyzing the development of modern Indonesian art, especially starting from the 1930s period through Persagi (Indonesian Image Experts Association) until the period referred to as the era of contemporary art in the 1990s. This lecture is intended to build understanding among students about the importance of sharpening their understanding of Indonesian art history; get to know the biographies of artists and their works; know art historical methods; and understand how a style, technique and medium develops at a particular time; and analyze the relationship between art and political, social and economic history.

<b>References</b>	<b>Main :</b>
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1. Koes Art Books. 2006. Modern Indonesian Art: From Raden Saleh to The Present Day.
2. TH Siregar, Aminudin & Supriyanto, Enin (ed.). 2006. Seni Rupa Modern Indonesia: Esai-esai Pilihan. Nalar.
3. Supangkat, Jim. 2000. Indonesian Modern Art and Beyond. Jakarta: Yayasan Seni Rupa Indonesia (YSRI).
4. Spanjaard, Helena. 2004. Exploring Modern Indonesian Art: The Collection of DR OeiHong Djien. Singapore: SNP-International.
5. Spanjaard, Helena. 1993. Indonesian Modern Art. Amsterdam: Gate Foundation.
6. Yuliman, Sanento. 1976. Seni Lukis Indonesia Baru-Sebuah Pengantar. Jakarta: Dewan Kesenian Jakarta.
7. Supangkat, Jim dkk. 1999. Modernitas Indonesia dalam Representasi Seni Rupa. Jakarta: Galeri Nasional Bagian Proyek Wisma Seni Nasional Jakarta.
8. Wright, Astri. 1994. Soul, Spirit and Mountain: Preoccupations of Contemporary Indonesian Painters. Oxford University Press.
9. Baker, J.S. 1995. Japanese Art . Thames and Hudson.
10. Tregear, M. 1997. Chinese Art. Thames and Hudson.
11. Rebecca, M. Brown, Deborah S. Hutton. 2006. Asian Art (Blackwell Anthologies in Art History, No. 2). Blackwell Publishing.
12. Vishakha N Desai. 2008. Asian Art History in the Twenty First Century. Yale University Press.
13. Turner, Caroline. 1994. Tradition and Change. Queensland Press.
14. Turner, Caroline. 2005. Art and Social Change: Contemporary Art in Asia and the Pacific. Pandanus: Canberra.

**Supporters:**

**Supporting lecturer**  
 Dra. Indah Chrysanti Angge, M.Sn.  
 Khoiril Amin, S.Pd., M.Pd.  
 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	Understanding early Asian culture Understanding the position and characteristics of traditional art in India	1. Understand the history of early Asian cultures 2. Understanding Hindu Art 3. Understanding Buddhist Art 4. Understanding Islamic Art	<b>Criteria:</b> 1. "Very Good" if the four indicators above are met 2. "Good" if the four indicators above are not met 3. "Enough" if the four indicators above are not met by two 4. "Less" if the four indicators above are not met by three 5. "Bad" if all the four indicators above are not met  <b>Form of Assessment :</b> Participatory Activities	lectures, discussions and assignments 2 X 50		<b>Material:</b> early Asian culture <b>Bibliography:</b> <i>Vishakha N Desai. 2008. Asian Art History in the Twenty First Century. Yale University Press.</i>  <b>Material:</b> early Asian culture <b>Bibliography:</b> <i>Turner, Caroline. 2005. Art and Social Change: Contemporary Art in Asia and the Pacific. Pandanus: Canberra.</i>  <b>Material:</b> early Asian culture <b>Bibliography:</b> <i>Rebecca, M. Brown, Deborah S. Hutton. 2006. Asian Art (Blackwell Anthologies in Art History, No. 2). Blackwell Publishing.</i>  <b>Material:</b> early Asian culture <b>Bibliography:</b> <i>Turner, Caroline. 1994. Tradition and Change. Queensland Press.</i>	5%

2	Understanding the position and characteristics of traditional art in China:	Identify traditional works of art and architecture in China	<p><b>Criteria:</b> "Very Good" if the four indicators above are met</p> <p><b>Form of Assessment :</b> Participatory Activities</p>	Lectures and discussions 2 X 50		<p><b>Material:</b> traditional art in China <b>Reference:</b> <i>Tregear, M. 1997. Chinese Art. Thames and Hudson.</i></p> <hr/> <p><b>Material:</b> traditional art in China <b>Bibliography:</b> <i>Turner, Caroline. 2005. Art and Social Change: Contemporary Art in Asia and the Pacific. Pandanus: Canberra.</i></p> <hr/> <p><b>Material:</b> traditional art in China <b>Bibliography:</b> <i>Turner, Caroline. 1994. Tradition and Change. Queensland Press.</i></p> <hr/> <p><b>Material:</b> traditional art in China <b>Bibliography:</b> <i>Rebecca, M. Brown, Deborah S. Hutton. 2006. Asian Art (Blackwell Anthologies in Art History, No. 2). Blackwell Publishing.</i></p>	5%
3	Understand the position and characteristics of traditional art in Japan	Identify works of architectural art and characteristics of traditional art in Japan	<p><b>Criteria:</b> "Very Good" if the four indicators above are met</p> <p><b>Form of Assessment :</b> Participatory Activities</p>	lectures and discussions 2 X 50		<p><b>Material:</b> characteristics of traditional art in Japan <b>Reference:</b> <i>Baker, JS 1995. Japanese Art. Thames and Hudson.</i></p>	5%
4	Understanding modernity and colonialism in Asia	<ol style="list-style-type: none"> <li>Students are able to criticize Modernism in Asia</li> <li>Students understand Western orientalism</li> </ol>	<p><b>Criteria:</b> "Very Good" if the four indicators above are met</p> <p><b>Form of Assessment :</b> Participatory Activities</p>	Lectures, discussions, questions and answers 2 X 50		<p><b>Material:</b> modernity and colonialism in Asia <b>Bibliography:</b> <i>Turner, Caroline. 2005. Art and Social Change: Contemporary Art in Asia and the Pacific. Pandanus: Canberra.</i></p>	5%
5	Identify the position and characteristics of art in Southeast Asian countries	<ol style="list-style-type: none"> <li>Identify the characteristics of visual artifacts and traditional architecture</li> <li>Analyze and compare works of modern art</li> </ol>	<p><b>Criteria:</b> "Very Good" if the four indicators above are met</p> <p><b>Form of Assessment :</b> Participatory Activities</p>	Lectures, discussions, questions and answers 2 X 50		<p><b>Material:</b> characteristics of art in Southeast Asian countries <b>Reader:</b> <i>Vishakha N Desai. 2008. Asian Art History in the Twenty First Century. Yale University Press.</i></p>	5%
6	Describes the social and artistic changes that occurred in the Asian region during the 90s	<ol style="list-style-type: none"> <li>Students understand the factors that cause change and their impact on the development of Asian fine arts.</li> <li>Identifying visual shifts and their relationship to social context</li> </ol>	<p><b>Criteria:</b> "Very Good" if the four indicators above are met</p> <p><b>Form of Assessment :</b> Participatory Activities</p>	Focus Group Discussion 2 X 50		<p><b>Material:</b> social and artistic changes that occurred in the Asian region during the 90s. <b>Reader:</b> <i>Vishakha N Desai. 2008. Asian Art History in the Twenty First Century. Yale University Press.</i></p>	5%

7	Explains the development of contemporary Chinese and Japanese art works	1. Identify the characteristics of contemporary Chinese and Japanese art 2. Analyze and compare works of contemporary Chinese and Japanese art 3. Describe the development and aesthetic tendencies of contemporary Chinese and Japanese art	<b>Criteria:</b> "Very Good" if the four indicators above are met  <b>Form of Assessment :</b> Participatory Activities	Lectures, discussions, questions and answers 2 X 50		<b>Material:</b> development of contemporary Chinese and Japanese art. <b>Reference:</b> <i>Turner, Caroline. 2005. Art and Social Change: Contemporary Art in Asia and the Pacific. Pandanus: Canberra.</i>	5%
8	UTS (meeting material 1 to 7)	Material 1 to material 7	<b>Criteria:</b> "Very Good" if the four indicators above are met  <b>Form of Assessment :</b> Test	written test 2 X 50		<b>Material:</b> art asia <b>Reader:</b> <i>Vishakha N Desai. 2008. Asian Art History in the Twenty First Century. Yale University Press.</i>	10%
9	Understanding the main points of the history of Indonesian fine arts. Understanding prehistoric Indonesian fine arts	1.Explaining the SRI of the Paleolithic Era 2.Explaining Mesolithic SRI 3.Explaining Neolithic SRI 4.Explaining Metal Age SRI	<b>Criteria:</b> "Very Good" if the four indicators above are met  <b>Form of Assessment :</b> Participatory Activities	Lectures and discussions 2 X 50		<b>Material:</b> Basic material on the History of Indonesian Fine Arts Understanding Prehistoric Indonesian Fine Arts <b>Library:</b> <i>Koes Art Books. 2006. Modern Indonesian Art: From Raden Saleh to The Present Day.</i>	5%
10	Understanding Indonesian-Hindu and Indonesian-Islamic Fine Arts	1.Explaining Indonesian-Hindu SR 2.Explaining SR Indonesia-Islam	<b>Criteria:</b> "Very Good" if the four indicators above are met  <b>Form of Assessment :</b> Participatory Activities	Lectures and discussions 2 X 50		<b>Material:</b> Indonesian-Hindu and Indonesian-Islamic Fine Arts <b>Library:</b> <i>TH Siregar, Aminudin &amp; Supriyanto, Enin (ed.). 2006. Modern Indonesian Art: Selected Essays. Reason.</i>	5%
11	Understanding Indonesian Fine Art from the Pioneer, Jelita and Persagi Periods	Understanding Indonesian Fine Art from the Pioneer, Jelita and Persagi Periods	<b>Criteria:</b> Indonesian-Hindu and Indonesian-Islamic Fine Arts  <b>Form of Assessment :</b> Participatory Activities	Lectures and Discussions 2 X 50		<b>Material:</b> Indonesian Fine Art of the Pioneer, Jelita and Persagi Periods <b>Reader:</b> <i>Supangkat, Jim. 2000. Indonesian Modern Art and Beyond. Jakarta: Indonesian Fine Arts Foundation (YSRI).</i>	5%
12	Understanding SRI during the Japanese Occupation Understanding Fine Arts Associations in the 1920-1960 Era Understanding Traditional Balinese Painting	1.Explaining the existence & role of POETERA 2.Explaining the existence & role of Keimin Bunka Sidhoso 3.Explaining the Existence & Role of Fine Arts Associations in the 1920-1960 Era 4.Explains the function and characteristics of Traditional Balinese Painting	<b>Criteria:</b> "Very Good" if the four indicators above are met  <b>Form of Assessment :</b> Participatory Activities	Lectures and discussions 2 X 50		<b>Material:</b> Fine Arts of the 1920-1960 Era <b>References:</b> <i>Yuliman, Sanento. 1976. New Indonesian Painting-An Introduction. Jakarta: Jakarta Arts Council.</i>	5%

13	Understanding Academy & Outside Academy Fine Arts and their figures. Understanding the existence of Modern Balinese Artists Understanding the New Indonesian Fine Arts Movement	1.Explaining the existence and role of academies in the development of SRI (ITB, ASRI, IKJ and IKIP). 2.Explaining artists outside the academy (self-taught) 3.Explaining Modern Balinese Artists & their works 4.Explains the existence and thinking of the New Indonesian Fine Arts Movement	<b>Criteria:</b> "Very Good" if the four indicators above are met  <b>Form of Assessment :</b> Participatory Activities	Lectures and Discussions 2 X 50		<b>Material:</b> Fine Arts Academy & Outside the Academy <b>Library:</b> Spanjaard, Helena. 2004. <i>Exploring Modern Indonesian Art: The Collection of DR OeiHong Djien. Singapore: SNP-International.</i>	5%
14	Understanding the development of sculpture, graphics, fiber arts, ceramics, photography	Understanding the development of sculpture, graphics, fiber arts, ceramics, photography	<b>Criteria:</b> "Very Good" if the four indicators above are met  <b>Form of Assessment :</b> Participatory Activities	Lectures and discussions 2 X 50		<b>Material:</b> Development of Sculpture, Graphics, Fiber Arts, Ceramics, photography. <b>Reader:</b> Supangkat, Jim. 2000. <i>Indonesian Modern Art and Beyond. Jakarta: Indonesian Fine Arts Foundation (YSRI).</i>	5%
15	Understanding Contemporary Indonesian Art	Explaining the existence of contemporary Indonesian art	<b>Criteria:</b> "Very Good" if the four indicators above are met  <b>Form of Assessment :</b> Participatory Activities	Lectures and discussions 2 X 50		<b>Material:</b> Indonesian Contemporary Fine Art <b>Reference: TH Siregar, Aminudin &amp; Supriyanto, Enin (ed.). 2006. Modern Indonesian Art: Selected Essays. Reason.</b>	5%
16	Materials 9 to 15	master the material studied	<b>Criteria:</b> "Very Good" if the four indicators above are met  <b>Form of Assessment :</b> Test	lecture, discussion and answer questions 2x50 articles		<b>Material:</b> history of Asian and Indonesian fine arts <b>References:</b> Spanjaard, Helena. 2004. <i>Exploring Modern Indonesian Art: The Collection of DR OeiHong Djien. Singapore: SNP-International.</i>	20%

#### Evaluation Percentage Recap: Case Study

No	Evaluation	Percentage
1.	Participatory Activities	70%
2.	Test	30%
		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** ability in the process and student learning outcomes are specific and measurable statements that identify the ability or performance of student learning outcomes accompanied by evidence.
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.