



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

Document Code

SEMESTER LEARNING PLAN

Courses	CODE	Course Family	Credit Weight	SEMESTER	Compilation Date
2 DIMENSIONAL FINE ARTS I*	9020103088		T=1 P=2 ECTS=4.77	3	July 16, 2024
AUTHORIZATION		SP Developer	Course Cluster Coordinator	Study Program Coordinator	
		Winarno, S.Sn., M.Sn.	Dra. Indah Chrysanti Angge, M.Sn.	

Learning model	Project Based Learning
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Program Learning Outcomes (PLO)	PLO study program that is charged to the course																																																		
PLO-5	Demonstrate independent, quality and measurable performance and be able to make appropriate decisions in solving problems																																																		
PLO-8	Analyzing and linking historicity, concepts of ontology, epistemology, axiology in fine arts to cultivate creativity.																																																		
Program Objectives (PO)																																																			
PO - 1	• Able to create two-dimensional works of art with the main aim of mastering techniques, Application of media selection to two-dimensional works of art 1. • Able to develop their ideas supported by appropriate techniques in their exploration • Able to present works optimally in accordance with the provisions in the exhibition.																																																		
PLO-PO Matrix																																																			
	<table border="1" style="margin: auto;"> <tr> <td>P.O</td> <td>PLO-5</td> <td>PLO-8</td> </tr> <tr> <td>PO-1</td> <td></td> <td></td> </tr> </table>	P.O	PLO-5	PLO-8	PO-1																																														
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PO-1																																																			
PO Matrix at the end of each learning stage (Sub-PO)																																																			
	<table border="1" style="margin: auto;"> <tr> <td rowspan="2">P.O</td> <td colspan="16">Week</td> </tr> <tr> <td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td><td>16</td> </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																
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PO-1																																																			

Short Course Description	This course develops students' capacity to create 2-dimensional art in various media and techniques of their choice. In this course students will engage with the studio as a creation process, as a place to practice, experiment, explore and play with various materials and art-making processes. Students will be encouraged to create 2-dimensional works that combine formal aspects and modes of abstraction. The emphasis of this course is on working with materials, processes, techniques. Not only focusing on experimenting with various materials and techniques, but also on developing meaning/values that are based on personal experience and social life phenomena with theoretical and practical strategies.
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References	Main :
	<ol style="list-style-type: none"> Bob Nickas. 2009. Painting Abstraction: New Elements In Abstract Painting. Phaidon Press. Dean Nimmer. 2008. Art From Intuition: Overcoming your Fears and Obstacles to Making Art. Watson Guptill. Kees Van Aalst. 2011. Realistic Abstracts: Painting Abstracts Based on What You See. Search Press. Feldman, Edmun Burke. 1967. Art As Image And Idea . Prentice Hall, Englewood Cliffs oedarso, Sp. 2006. Trilogi Seni: Penciptaan, Eksistensi, dan Kegunaan Seni . Yogyakarta: Badan Penerbit ISI
	Supporters:

Supporting lecturer	Winarno, S.Sn., M.Sn.
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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>· Mastery of two-dimensional art creation materials and their rotation · Mastery of the application of one of the technical media to deepen the concept of ideas for two-dimensional art creations</p>	<p>· Create two-dimensional art and its rotation · Able to process techniques and concepts on objects that are created well. · Able to complete work optimally</p>	<p>Criteria: 1.Mastery of technique 2.Final completion 3.conceptual idea 4.The value of novelty 5.originality</p> <p>Form of Assessment : Project Results Assessment / Product Assessment</p>	<p>Lectures, discussions, questions and answers, case studies. Lectures, demonstrations, & assignments. Online 3 X 50</p>		<p>Material: Two-dimensional art creation materials and surroundings Library: Bob Nickas. 2009. <i>Painting Abstraction: New Elements In Abstract Painting.</i> Phaidon Press. Dean Nimmer. 2008. <i>Art From Intuition: Overcoming your Fears and Obstacles to Making Art.</i> Watson Guptill, Kees Van Aalst. 2011. <i>Realistic Abstracts: Painting Abstracts Based on What You See.</i> Search Press.</p>	5%
2	<p>· Mastery of two-dimensional art creation materials and their rotation · Mastery of the application of one of the technical media to deepen the concept of ideas for two-dimensional art creations</p>	<p>· Create two-dimensional art and its rotation · Able to process techniques and concepts on objects that are created well. · Able to complete work optimally</p>	<p>Criteria: Can create two-dimensional works of pure art with responsibility for the work</p> <p>Form of Assessment : Assessment of Project Results / Product Assessment, Practices / Performance</p>	<p>Lectures, discussions, questions and answers, case studies. Lectures, discussions, demonstrations & assignments. 3 X 50</p>		<p>Material: Two-dimensional art creation materials and surroundings Library: Bob Nickas. 2009. <i>Painting Abstraction: New Elements In Abstract Painting.</i> Phaidon Press. Dean Nimmer. 2008. <i>Art From Intuition: Overcoming your Fears and Obstacles to Making Art.</i> Watson Guptill, Kees Van Aalst. 2011. <i>Realistic Abstracts: Painting Abstracts Based on What You See.</i> Search Press.</p>	5%
3	<p>· At the third meeting it was still the same, namely: Able to find the right media/technique for the visual object, mastering the application of the right media/technique according to the concept of creation.</p>	<p>· Can analyze, know the steps of the creative process. Can explain the sequence of creative work</p>	<p>Criteria: Can create new ideas, both ideas and two-dimensional media</p> <p>Form of Assessment : Participatory Activities</p>	<p>Lectures, discussions, questions and answers, participatory & assignments. 3 X 50</p>		<p>Material: application of appropriate media/techniques in accordance with the concept of creation. Reference: Bob Nickas. 2009. <i>Painting Abstraction: New Elements In Abstract Painting.</i> Phaidon Press. Dean Nimmer. 2008. <i>Art From Intuition: Overcoming your Fears and Obstacles to Making Art.</i> Watson Guptill, Kees Van Aalst. 2011. <i>Realistic Abstracts: Painting Abstracts Based on What You See.</i> Search Press.</p>	5%

4	<p>- Able to know the advantages and disadvantages of the quality of works in accordance with the concept of visual art. Ability to analyze, criticize, review, study works of art</p>	<p>- Appreciation of the media/techniques used, analyzing, criticizing, reviewing, reviewing technically</p>	<p>Criteria: Can create two-dimensional works of fine art with responsibility for the work</p> <p>Form of Assessment : Practice / Performance</p>	<p>Discussing the finished work is criticized, focusing on technique and theme. Discussions are carried out together with the guidance of a 3 X 50 lecturer</p>	<p>Material: advantages and disadvantages of the quality of the work according to the concept of visual art Reader: Bob Nickas. 2009. <i>Painting Abstraction: New Elements In Abstract Painting.</i> Phaidon Press. Dean Nimmer. 2008. <i>Art From Intuition: Overcoming your Fears and Obstacles to Making Art.</i> Watson Guptill, Kees Van Aalst. 2011. <i>Realistic Abstracts: Painting Abstracts Based on What You See.</i> Search Press.</p>	5%
5	<p>- Ability to detail the creation process sequentially Ability regarding Visual Review to analyze, criticize, review, examine works of art</p>	<p>- Explain the process of two-dimensional work by sequentially analyzing, criticizing, reviewing, examining the two-dimensional work created</p>	<p>Criteria: Ability to detail the creation process sequentially. Visual review skills to analyze, criticize, review, study works of art</p> <p>Form of Assessment : Participatory Activities, Practice/Performance</p>	3 X 50	<p>Material: Visual Review analyzing, critiquing, reviewing, studying works of art Reader: Bob Nickas. 2009. <i>Painting Abstraction: New Elements In Abstract Painting.</i> Phaidon Press. Dean Nimmer. 2008. <i>Art From Intuition: Overcoming your Fears and Obstacles to Making Art.</i> Watson Guptill, Kees Van Aalst. 2011. <i>Realistic Abstracts: Painting Abstracts Based on What You See.</i> Search Press.</p>	5%
6	<p>- Ability to understand the quality of the media after assessing the results used in the creation - technically, able to know the appearance of the work in its finished condition, able to know the ready-to-serve/exhibition condition</p>	<p>1.Ability to understand media quality 2.Displaying two-dimensional works of pure art that are ready to be exhibited and harmoniously have reached the finishing stage</p>	<p>Criteria: Can develop two-dimensional art techniques 1 in accordance with their respective painting art concepts</p> <p>Form of Assessment : Participatory Activities, Practice/Performance</p>	<p>Examples of good materials/media materials Lectures, discussions, questions and answers, participatory & assignments 3 X 50</p>	<p>Material: knowledge about the quality of art Reader: Bob Nickas. 2009. <i>Painting Abstraction: New Elements In Abstract Painting.</i> Phaidon Press. Dean Nimmer. 2008. <i>Art From Intuition: Overcoming your Fears and Obstacles to Making Art.</i> Watson Guptill, Kees Van Aalst. 2011. <i>Realistic Abstracts: Painting Abstracts Based on What You See.</i> Search Press.</p>	5%

7	<p>- Ability and ability to understand the procedures for creating two-dimensional art creation reports</p>	<p>- Understand the procedures for making a Fine Arts report</p>	<p>Criteria: Can develop two-dimensional art techniques 1 in accordance with their respective painting art concepts</p> <p>Form of Assessment : Project Results Assessment / Product Assessment</p>	<p>Lectures, discussions, questions and answers, 3 X 50</p>		<p>Material: procedures for making a two-dimensional Art Creation report Reader: Bob Nickas. 2009. <i>Painting Abstraction: New Elements In Abstract Painting.</i> Phaidon Press. Dean Nimmer. 2008. <i>Art From Intuition: Overcoming your Fears and Obstacles to Making Art.</i> Watson Guptill, Kees Van Aalst. 2011. <i>Realistic Abstracts: Painting Abstracts Based on What You See.</i> Search Press.</p>	5%
8	<p>Ability to finish work and maintain work techniques</p>	<p>Finishing and maintenance techniques</p>	<p>Criteria: Can argue with his art</p> <p>Form of Assessment : Participatory Activities</p>	<p>Lectures, discussions, questions and answers, 3 X 50</p>		<p>Material: work finishing and work care Library: Bob Nickas. 2009. <i>Painting Abstraction: New Elements In Abstract Painting.</i> Phaidon Press. Dean Nimmer. 2008. <i>Art From Intuition: Overcoming your Fears and Obstacles to Making Art.</i> Watson Guptill, Kees Van Aalst. 2011. <i>Realistic Abstracts: Painting Abstracts Based on What You See.</i> Search Press.</p>	5%
9	<p>Able to present work in a ready-to-exhibit condition. Able to display work appropriately</p>	<p>Presentation of work</p>	<p>Criteria: Can experiment with novelty</p> <p>Form of Assessment : Practice / Performance</p>	<p>Lectures, discussions, questions and answers, 3 X 50</p>		<p>Material: presentation and display of works Reader: Bob Nickas. 2009. <i>Painting Abstraction: New Elements In Abstract Painting.</i> Phaidon Press. Dean Nimmer. 2008. <i>Art From Intuition: Overcoming your Fears and Obstacles to Making Art.</i> Watson Guptill, Kees Van Aalst. 2011. <i>Realistic Abstracts: Painting Abstracts Based on What You See.</i> Search Press.</p>	5%

10	Can master techniques and media according to the concept	Midterm exam	<p>Criteria: Can argue with his art</p> <p>Form of Assessment : Project Results Assessment / Product Assessment</p>	Instructions for conducting the 3 X 50 midterm exam		<p>Material: creation of 2-dimensional works of art Reader: Bob Nickas. 2009. <i>Painting Abstraction: New Elements In Abstract Painting.</i> Phaidon Press. Dean Nimmer. 2008. <i>Art From Intuition: Overcoming your Fears and Obstacles to Making Art.</i> Watson Guptill, Kees Van Aalst. 2011. <i>Realistic Abstracts: Painting Abstracts Based on What You See.</i> Search Press.</p>	15%
11	Evaluation of two-dimensional art creation 1 UTS results	- Able to display work techniques, according to each conceptual - Able to complete exams optimally - Know the strengths and weaknesses in work	<p>Criteria: Can develop two-dimensional art techniques 1 in accordance with their respective painting art concepts</p> <p>Form of Assessment : Portfolio Assessment</p>	Lectures, discussions, questions and answers, innovative & assignments. 3 X 50		<p>Material: observation and evaluation of 2-dimensional works of art. Reference: Bob Nickas. 2009. <i>Painting Abstraction: New Elements In Abstract Painting.</i> Phaidon Press. Dean Nimmer. 2008. <i>Art From Intuition: Overcoming your Fears and Obstacles to Making Art.</i> Watson Guptill, Kees Van Aalst. 2011. <i>Realistic Abstracts: Painting Abstracts Based on What You See.</i> Search Press.</p>	5%
12	Evaluation of two-dimensional art creation 1 UTS results	- Able to display work techniques, according to each conceptual - Able to complete exams optimally - Know the strengths and weaknesses in work	<p>Criteria: Can develop two-dimensional art techniques 1 in accordance with their respective painting art concepts</p> <p>Form of Assessment : Portfolio Assessment</p>	Lectures, discussions, questions and answers, innovative & assignments. 3 X 50		<p>Material: observation and evaluation of 2-dimensional works of art. Reference: Bob Nickas. 2009. <i>Painting Abstraction: New Elements In Abstract Painting.</i> Phaidon Press. Dean Nimmer. 2008. <i>Art From Intuition: Overcoming your Fears and Obstacles to Making Art.</i> Watson Guptill, Kees Van Aalst. 2011. <i>Realistic Abstracts: Painting Abstracts Based on What You See.</i> Search Press.</p>	5%

13	Evaluation of two-dimensional art creation 1 UTS results	<ul style="list-style-type: none"> - Able to display work techniques, according to each conceptual - Able to complete exams optimally - Know the strengths and weaknesses in work 	<p>Criteria: Can develop two-dimensional art techniques 1 in accordance with their respective painting art concepts</p> <p>Form of Assessment : Portfolio Assessment</p>	Lectures, discussions, questions and answers, innovative & assignments. 3 X 50		<p>Material: observation and evaluation of 2-dimensional works of art.</p> <p>Reference: Bob Nickas. 2009. <i>Painting Abstraction: New Elements In Abstract Painting.</i> Phaidon Press. Dean Nimmer. 2008. <i>Art From Intuition: Overcoming your Fears and Obstacles to Making Art.</i> Watson Guptill, Kees Van Aalst. 2011. <i>Realistic Abstracts: Painting Abstracts Based on What You See.</i> Search Press.</p>	5%
14	Evaluation of two-dimensional art creation 1 UTS results	<ul style="list-style-type: none"> - Able to display work techniques, according to each conceptual - Able to complete exams optimally - Know the strengths and weaknesses in work 	<p>Criteria: Can develop two-dimensional art techniques 1 in accordance with their respective painting art concepts</p> <p>Form of Assessment : Portfolio Assessment</p>	Lectures, discussions, questions and answers, innovative & assignments. 3 X 50		<p>Material: observation and evaluation of 2-dimensional works of art.</p> <p>Reference: Bob Nickas. 2009. <i>Painting Abstraction: New Elements In Abstract Painting.</i> Phaidon Press. Dean Nimmer. 2008. <i>Art From Intuition: Overcoming your Fears and Obstacles to Making Art.</i> Watson Guptill, Kees Van Aalst. 2011. <i>Realistic Abstracts: Painting Abstracts Based on What You See.</i> Search Press.</p>	5%
15	Able to present the final Two-Dimension 1 work in an exhibition at the end of the semester	Can present/present works of art in exhibitions	<p>Criteria: Can visualize according to originality</p> <p>Form of Assessment : Project Results Assessment / Product Assessment</p>	Lectures, discussions, questions and answers, drills and practice 3 X 50		<p>Material: presentation of 2-dimensional works of art</p> <p>Reader: Bob Nickas. 2009. <i>Painting Abstraction: New Elements In Abstract Painting.</i> Phaidon Press. Dean Nimmer. 2008. <i>Art From Intuition: Overcoming your Fears and Obstacles to Making Art.</i> Watson Guptill, Kees Van Aalst. 2011. <i>Realistic Abstracts: Painting Abstracts Based on What You See.</i> Search Press.</p>	5%

16	Can create Two Dimensional art 1 with the right techniques according to the concept of the Final Semester Exam	Can create Two Dimensional 1 art with the right technique according to the concept	Criteria: Can create Two Dimensional 1 art with the right technique according to the concept Form of Assessment : Project Results Assessment / Product Assessment	On the spot practice exam 3 X 50		Material: creating 2-dimensional works of art using appropriate techniques. Reference: Bob Nickas. 2009. <i>Painting Abstraction: New Elements In Abstract Painting</i> . Phaidon Press. Dean Nimmer. 2008. <i>Art From Intuition: Overcoming your Fears and Obstacles to Making Art</i> . Watson Guptill, Kees Van Aalst. 2011. <i>Realistic Abstracts: Painting Abstracts Based on What You See</i> . Search Press.	15%
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Evaluation Percentage Recap: Project Based Learning

No	Evaluation	Percentage
1.	Participatory Activities	15%
2.	Project Results Assessment / Product Assessment	47.5%
3.	Portfolio Assessment	20%
4.	Practice / Performance	17.5%
		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** 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.
- 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.