



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

Document  
Code

**SEMESTER LEARNING PLAN**

<b>Courses</b>	<b>CODE</b>	<b>Course Family</b>	<b>Credit Weight</b>			<b>SEMESTER</b>	<b>Compilation Date</b>																																																		
History of Asian and Indonesian Fine Arts	9020102090	Compulsory Study Program Subjects	T=2	P=0	ECTS=3.18	2	July 16, 2024																																																		
<b>AUTHORIZATION</b>		<b>SP Developer</b>	<b>Course Cluster Coordinator</b>			<b>Study Program Coordinator</b>																																																			
		Dr. Djuli Djatiprambudi, M.Sn.	.....			Dra. Indah Chrysanti Angge, M.Sn.																																																			
<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-5</b>	Demonstrate independent, quality and measurable performance and be able to make appropriate decisions in solving problems																																																							
	<b>Program Objectives (PO)</b>																																																								
	<b>PO - 1</b>	Compiling articles on the history of Asian and Indonesian art																																																							
	<b>PLO-PO Matrix</b>																																																								
		<table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td style="width: 50px;">P.O</td> <td style="width: 50px;">PLO-5</td> </tr> <tr> <td>PO-1</td> <td></td> </tr> </table>						P.O	PLO-5	PO-1																																															
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<b>PO Matrix at the end of each learning stage (Sub-PO)</b>																																																									
	<table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td rowspan="2" style="width: 50px;">P.O</td> <td colspan="16" style="text-align: center;">Week</td> </tr> <tr> <td style="width: 20px;">1</td> <td style="width: 20px;">2</td> <td style="width: 20px;">3</td> <td style="width: 20px;">4</td> <td style="width: 20px;">5</td> <td style="width: 20px;">6</td> <td style="width: 20px;">7</td> <td style="width: 20px;">8</td> <td style="width: 20px;">9</td> <td style="width: 20px;">10</td> <td style="width: 20px;">11</td> <td style="width: 20px;">12</td> <td style="width: 20px;">13</td> <td style="width: 20px;">14</td> <td style="width: 20px;">15</td> <td style="width: 20px;">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><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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<b>Short Course Description</b>	<p>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 period of 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.</p>																																																								
<b>References</b>	<p><b>Main :</b></p> <ol style="list-style-type: none"> <li>1. Koes Art Books. 2006. Modern Indonesian Art: From Raden Saleh to The Present Day.</li> <li>2. TH Siregar, Aminudin &amp; Supriyanto, Enin (ed.). 2006. Seni Rupa Modern Indonesia: Esai-esai Pilihan. Nalar.</li> <li>3. Supangkat, Jim. 2000. Indonesian Modern Art and Beyond. Jakarta: Yayasan Seni Rupa Indonesia (YSRI).</li> <li>4. Spanjaard, Helena. 2004. Exploring Modern Indonesian Art: The Collection of DR OeiHong Djien. Singapore: SNP-International.</li> <li>5. Spanjaard, Helena. 1993. Indonesian Modern Art. Amsterdam: Gate Foundation.</li> <li>6. Yuliman, Sanento. 1976. Seni Lukis Indonesia Baru-Sebuah Pengantar. Jakarta: Dewan Kesenian Jakarta.</li> <li>7. Supangkat, Jim dkk. 1999. Modernitas Indonesia dalam Representasi Seni Rupa. Jakarta: Galeri Nasional Bagian Proyek Wisma Seni Nasional Jakarta.</li> <li>8. Wright, Astri. 1994. Soul, Spirit and Mountain: Preoccupations of Contemporary Indonesian Painters. Oxford University Press.</li> <li>9. Baker, J.S. 1995. Japanese Art . Thames and Hudson.</li> <li>10. Tregear, M. 1997. Chinese Art. Thames and Hudson.</li> <li>11. Rebecca, M. Brown, Deborah S. Hutton. 2006. Asian Art (Blackwell Anthologies in Art History, No. 2). Blackwell Publishing.</li> <li>12. Vishakha N Desai. 2008. Asian Art History in the Twenty First Century. Yale University Press.</li> <li>13. Turner, Caroline. 1994. Tradition and Change. Queensland Press.</li> <li>14. Turner, Caroline. 2005. Art and Social Change: Contemporary Art in Asia and the Pacific. Pandanus: Canberra.</li> </ol>																																																								

		Supporters:					
Supporting lecturer		Dr. Drs. Djuli Djatiprambudi, M.Sn.					
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.Discuss the history of early Asian cultures 2.Identifying Hindu Art that developed in India 3.Identifying Buddhist Art that developed in India 4.Identifying Islamic Art that developed in India	<b>Criteria:</b> 1.If the student masters all the indicators, he will get an A grade 2.If students master some of the indicators, they will get an A- 3.If students master a few indicators, they will get a B grade  <b>Forms of Assessment :</b> Participatory Activities, Portfolio Assessment, Practice / Performance	lectures, discussions and assignments 2 X 50 minutes		<b>Material:</b> History of fine arts in Asia <b>References:</b> <i>Rebecca, M. Brown, Deborah S. Hutton. 2006. Asian Art (Blackwell Anthologies in Art History, No. 2). Blackwell Publishing.</i>	2%
2	Understanding the position and characteristics of traditional art in China:	Identify traditional works of art and architecture in China	<b>Criteria:</b> 1.If the student masters all the indicators, he will get an A grade 2.If students master some of the indicators, they will get an A- 3.If students master a few indicators, they will get a B grade  <b>Forms of Assessment :</b> Participatory Activities, Portfolio Assessment, Practice / Performance	Lectures and discussions 2 x 50 minutes		<b>Material:</b> Development of Fine Arts in China <b>Reference:</b> <i>Tregear, M. 1997. Chinese Art. Thames and Hudson.</i>	3%
3	Understand the position and characteristics of traditional art in Japan	Identify works of architectural art and characteristics of traditional art in Japan	<b>Criteria:</b> 1.If the student masters all the indicators, he will get an A grade 2.If students master some of the indicators, they will get an A- 3.If students master a few indicators, they will get a B grade  <b>Form of Assessment :</b> Participatory Activities, Portfolio Assessment	lectures and discussions 2 X 50		<b>Material:</b> Development of Fine Arts in Japan <b>Reference:</b> <i>Baker, JS 1995. Japanese Art. Thames and Hudson.</i>	5%

4	Understand the influence of modernity and colonialism on the development of fine arts in Asia	<ol style="list-style-type: none"> <li>1. Students are able to criticize Modernism in Asia</li> <li>2. Students are able to analyze Western Orientalism</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. If the student masters all the indicators, he will get an A grade</li> <li>2. If students master some of the indicators, they will get an A-</li> <li>3. If students master a few indicators, they will get a B grade</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities, Portfolio Assessment</p>	Lectures, discussions, questions and answers 2 x 50 minutes		<p><b>Material:</b> Modern Fine Art in Indonesia <b>Reference:</b> <i>TH Siregar, Aminudin &amp; Supriyanto, Enin (ed.). 2006. Modern Indonesian Art: Selected Essays. Reason.</i></p> <hr/> <p><b>Material:</b> Modern Fine Art and the Influence of Colonialism in Indonesia <b>Library:</b> <i>Koes Art Books. 2006. Modern Indonesian Art: From Raden Saleh to The Present Day.</i></p>	5%
5	Identify the position and characteristics of fine arts in Southeast Asian countries	<ol style="list-style-type: none"> <li>1. Identify the characteristics of visual artifacts and works of art in Indonesia, Malaysia, Thailand and Myanmar</li> <li>2. Analyze and compare works of modern art in Southeast Asia</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. If the student masters all the indicators, he will get an A grade</li> <li>2. If students master some of the indicators, they will get an A-</li> <li>3. If students master a few indicators, they will get a B grade</li> </ol> <p><b>Forms of Assessment :</b> Participatory Activities, Portfolio Assessment, Practice / Performance</p>	Lectures, discussions, questions and answers 2 x 50 minutes		<p><b>Material:</b> Fine Arts in Asia <b>Reference:</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> Fine Arts in Malaysia, Thailand and Myanmar <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>1. Students understand the factors that caused change and their impact on the development of Asian art during the 90s</li> <li>2. Discuss visual shifts and their relationship to social context</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. If the student masters all the indicators, he will get an A grade</li> <li>2. If students master some of the indicators, they will get an A-</li> <li>3. If students master a few indicators, they will get a B grade</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities, Portfolio Assessment</p>	Focus Group Discussion 2 X 50 minutes		<p><b>Material:</b> Art and Social Change in Asia <b>References:</b> <i>Turner, Caroline. 2005. Art and Social Change: Contemporary Art in Asia and the Pacific. Pandanus: Canberra.</i></p>	5%

7	Comparing 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> 1.If the student masters all the indicators, he will get an A grade 2.If students master some of the indicators, they will get an A- 3.If students master a few indicators, they will get a B grade  <b>Form of Assessment :</b> Participatory Activities, Portfolio Assessment	Lectures, discussions, questions and answers 2 x 50 minutes		<b>Material:</b> contemporary art in China <b>Reference:</b> Tregear, M. 1997. <i>Chinese Art. Thames and Hudson.</i>  <b>Material:</b> contemporary art in Japan <b>Reference:</b> Baker, JS 1995. <i>Japanese Art. Thames and Hudson.</i>	5%
8	UTS	Students are able to complete tasks in material 1 to material 7	<b>Criteria:</b> 1.If students master all material 1-7, they will get an A grade 2.If students master some of the material 1-7, they will get an A- 3.If students master a little material 1-7, they will get a B grade  <b>Form of Assessment :</b> Participatory Activities, Tests	written test 2 X 50 minutes		<b>Material:</b> Chinese fine arts <b>Reference:</b> Tregear, M. 1997. <i>Chinese Art. Thames and Hudson.</i>  <b>Material:</b> Japanese fine art <b>Reference:</b> Baker, JS 1995. <i>Japanese Art. Thames and Hudson.</i>  <b>Material:</b> Asian Fine Arts <b>Reader:</b> Vishakha N Desai. 2008. <i>Asian Art History in the Twenty First Century. Yale University Press.</i>	15%
9	1.Understanding the main points of the history of Indonesian fine arts 2.Understanding Prehistoric Indonesian Fine Art	1. Identifying Indonesian Fine Arts of the Paleolithic Period 2. Identifying Indonesian Fine Art from the Mesolithic Period 3. Identifying Indonesian Fine Art of the Neolithic Period 4. Identifying Indonesian Fine Art of the Metal Age 5. Comparing the development and products of Indonesian fine arts in each era	<b>Criteria:</b> 1.If the student masters all the indicators, he will get an A grade 2.If students master some of the indicators, they will get an A- 3.If students master a few indicators, they will get a B grade  <b>Forms of Assessment :</b> Participatory Activities, Portfolio Assessment, Practice / Performance	Lectures and discussions 2 x 50 minutes		<b>Material:</b> Prehistoric Fine Arts in Indonesia <b>Reference:</b> Turner, Caroline. 1994. <i>Tradition and Change. Queensland Press.</i>	5%

10	Understanding Indonesian-Hindu and Indonesian-Islamic Fine Arts	<ol style="list-style-type: none"> <li>Analyzing Indonesian Fine Arts under the influence of Hindu culture</li> <li>Analyzing Indonesian Fine Arts under the influence of Islamic culture</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>If the student masters all the indicators, he will get an A grade</li> <li>If students master some of the indicators, they will get an A-</li> <li>If students master a few indicators, they will get a B grade</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities, Portfolio Assessment</p>	Lectures and discussions 2 x 50 minutes		<p><b>Material:</b> Indonesian-Hindu Fine Arts and Indonesian-Islamic Fine Arts</p> <p><b>References:</b> <i>Wright, Astri. 1994. Soul, Spirit and Mountain: Preoccupations of Contemporary Indonesian Painters. Oxford University Press.</i></p>	5%
11	Understanding Indonesian Fine Art from the Pioneer, Jelita and Persagi Periods	Comparing Indonesian Fine Art from the Pioneer, Jelita, and Persagi Periods	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>If the student masters all the indicators, he will get an A grade</li> <li>If students master some of the indicators, they will get an A-</li> <li>If students master a few indicators, they will get a B grade</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities, Portfolio Assessment</p>	Lectures and Discussions 2 X 50 minutes		<p><b>Material:</b> Pioneering, Jelita, and Persagi Fine Arts</p> <p><b>Library:</b> <i>Koes Art Books. 2006. Modern Indonesian Art: From Raden Saleh to The Present Day.</i></p>	5%
12	<ol style="list-style-type: none"> <li>Understanding Indonesian Fine Arts During the Japanese Occupation</li> <li>Understanding the Indonesian Fine Arts Association 1920-1960 Era</li> <li>Understanding Traditional Balinese Painting</li> </ol>	<ol style="list-style-type: none"> <li>Explaining the existence &amp; role of POETERA</li> <li>Explaining the existence &amp; role of Keimin Bunka Sidhoso</li> <li>Explaining the Existence &amp; Role of Fine Arts Associations in the 1920-1960 Era</li> <li>Explains the function and characteristics of Traditional Balinese Painting</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>If the student masters all the indicators, he will get an A grade</li> <li>If students master some of the indicators, they will get an A-</li> <li>If students master a few indicators, they will get a B grade</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities, Portfolio Assessment</p>	Lectures and discussions 2 x 50 minutes		<p><b>Material:</b> Development of Indonesian Fine Arts from the era of colonialism</p> <p><b>Library:</b> <i>Koes Art Books. 2006. Modern Indonesian Art: From Raden Saleh to The Present Day.</i></p>	5%

13	<p>1. Identifying Academy &amp; Outside Academy Fine Arts and their figures.</p> <p>2. Identifying the existence of Modern Balinese Artists</p> <p>3. Analyzing the New Indonesian Fine Arts Movement</p>	<p>1. Explains the existence and role of academies in the development of Indonesian Fine Arts (ITB, ASRI, IKJ and IKIP).</p> <p>2. Explaining artists outside the academy (self-taught)</p> <p>3. Explaining Modern Balinese Artists &amp; their works</p> <p>4. Explains the existence and thinking of the New Indonesian Fine Arts Movement</p>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. If the student masters all the indicators, he will get an A grade</li> <li>2. If students master some of the indicators, they will get an A-</li> <li>3. If students master a few indicators, they will get a B grade</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities, Portfolio Assessment</p>	Lectures and Discussions 2 X 50 minutes		<p><b>Material:</b> Modern fine art in Indonesia</p> <p><b>Reference:</b> <i>Supangkat, Jim. 2000. Indonesian Modern Art and Beyond. Jakarta: Indonesian Fine Arts Foundation (YSRI).</i></p> <hr/> <p><b>Material:</b> Modern Indonesian Fine Art</p> <p><b>Reference:</b> <i>Spanjaard, Helena. 2004. Exploring Modern Indonesian Art: The Collection of DR OeiHong Djien. Singapore: SNP-International.</i></p>	5%
14	Examining the development of sculpture, graphics, fiber arts, ceramics and photography	<ol style="list-style-type: none"> <li>1. Students are able to study the development of sculpture</li> <li>2. Students are able to study Graphic Development</li> <li>3. Students are able to study the Development of Fiber Arts</li> <li>4. Students are able to study the development of ceramics</li> <li>5. Students are able to study the development of the art of photography</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. If the student masters all the indicators, he will get an A grade</li> <li>2. If students master some of the indicators, they will get an A-</li> <li>3. If students master a few indicators, they will get a B grade</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities, Portfolio Assessment</p>	Lectures and discussions 2 x 50 minutes		<p><b>Material:</b> works of art within the scope of Indonesian fine arts</p> <p><b>Reader:</b> <i>Spanjaard, Helena. 2004. Exploring Modern Indonesian Art: The Collection of DR OeiHong Djien. Singapore: SNP-International.</i></p>	5%
15	Understanding Contemporary Indonesian Art	Explaining the existence of contemporary Indonesian art	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. If the student masters all the indicators, he will get an A grade</li> <li>2. If students master some of the indicators, they will get an A-</li> <li>3. If students master a few indicators, they will get a B grade</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities, Portfolio Assessment</p>	Lectures and discussions 2 x 50 minutes		<p><b>Material:</b> Contemporary Fine Art in Indonesia</p> <p><b>Reference:</b> <i>Wright, Astri. 1994. Soul, Spirit and Mountain: Preoccupations of Contemporary Indonesian Painters. Oxford University Press.</i></p>	5%

16	UAS	students are able to write articles on the history of Asian and Indonesian art	<p><b>Criteria:</b> If students write articles well and correctly, they will get an A grade</p> <p><b>Forms of Assessment :</b> Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance</p>	Independent work 2 x 50 minutes		<p><b>Material:</b> Japanese Fine Art <b>Reference:</b> <i>Baker, JS 1995. Japanese Art. Thames and Hudson.</i></p> <p><b>Material:</b> Chinese Fine Arts <b>Bibliography:</b> <i>Tregear, M. 1997. Chinese Art. Thames and Hudson.</i></p> <p><b>Material:</b> History of Indonesian Fine Arts from time to time <b>References:</b> <i>Wright, Astri. 1994. Soul, Spirit and Mountain: Preoccupations of Contemporary Indonesian Painters. Oxford University Press.</i></p> <p><b>Material:</b> Asian Fine Arts <b>Bibliography:</b> <i>Rebecca, M. Brown, Deborah S. Hutton. 2006. Asian Art (Blackwell Anthologies in Art History, No. 2). Blackwell Publishing.</i></p>	20%
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#### Evaluation Percentage Recap: Case Study

No	Evaluation	Percentage
1.	Participatory Activities	37.51%
2.	Project Results Assessment / Product Assessment	6.67%
3.	Portfolio Assessment	36.68%
4.	Practice / Performance	11.68%
5.	Test	7.5%
		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** abilities in the process and student learning outcomes are specific and measurable statements that identify the abilities or performance of student learning outcomes accompanied by evidence.
- Assessment Criteria** are benchmarks used as a measure or measure of learning achievement in assessments based on predetermined indicators. Assessment criteria are guidelines for assessors so that assessments are consistent and unbiased. Criteria can be quantitative or qualitative.
- Forms of assessment:** test and non-test.
- Forms of learning:** Lecture, Response, Tutorial, Seminar or equivalent, Practicum, Studio Practice, Workshop Practice, Field Practice, Research, Community Service and/or other equivalent forms of learning.
- Learning Methods:** Small Group Discussion, Role-Play & Simulation, Discovery Learning, Self-Directed Learning, Cooperative Learning, Collaborative Learning, Contextual Learning, Project Based Learning, and other equivalent methods.

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.