



**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 Western Art	9020102043	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>																																																			
	.....		.....	Dra. Indah Chrysanti Angge, M.Sn.																																																			
<b>Learning model</b>	Case Studies																																																						
<b>Program Learning Outcomes (PLO)</b>	PLO study program that is charged to the course																																																						
	Program Objectives (PO)																																																						
	PO - 1	Compiling articles on the history of western art																																																					
	PLO-PO Matrix																																																						
		<table border="1" style="margin-left: auto; margin-right: auto;"> <tr><td>P.O</td></tr> <tr><td>PO-1</td></tr> </table>				P.O	PO-1																																																
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PO-1																																																							
	PO Matrix at the end of each learning stage (Sub-PO)																																																						
	<table border="1" style="margin-left: auto; margin-right: 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																																																							
<b>Short Course Description</b>	Knowledge about western art in terms of chronology, socio-cultural background, religion, aesthetics from the eras of Ancient Greece, Rome, Hellenism, early Christianity, Byzantium, Medieval Renaissance, Baroque-Rococo, Classicism, Modern and Postmodern.																																																						
<b>References</b>	<b>Main :</b>																																																						
	<ol style="list-style-type: none"> <li>1. Fred. S. Kleiner. 2013. Gardner&amp;rsquos Art Through The Ages: The Western Perspective, Volume I, II. Cengage Learning.</li> <li>2. Bruce Cole. 1991. Art of The Western World: From Ancient Greece to Postmodernism. Simon &amp; Schuster.</li> <li>3. Janson, HW. 1984. History of Art. New York: Hary N Abrams INC.</li> <li>4. Montiverdi, Mario (edt). 1985. Modern Art. Italia: Grolier.</li> <li>5. Nadhiputro Muhajir. 1995. Pengantar Sejarah Seni Rupa Barat. Surabaya: Unesa University Press.</li> </ol>																																																						
	<b>Supporters:</b>																																																						
<b>Supporting lecturer</b>	Dra. Indah Chrysanti Angge, M.Sn. Wening Hesti Nawa Ruci, S.Pd., M.Pd.																																																						
<b>Week-</b>	<b>Final abilities of each learning stage (Sub-PO)</b>	<b>Evaluation</b>		<b>Help Learning, Learning methods, Student Assignments, [ Estimated time]</b>		<b>Learning materials [ References ]</b>	<b>Assessment Weight (%)</b>																																																
		<b>Indicator</b>	<b>Criteria &amp; Form</b>	<b>Offline ( offline )</b>	<b>Online ( online )</b>																																																		
<b>(1)</b>	<b>(2)</b>	<b>(3)</b>	<b>(4)</b>	<b>(5)</b>	<b>(6)</b>	<b>(7)</b>	<b>(8)</b>																																																

1	Understand the scope of Western Art History (SRB) through various approaches	<ol style="list-style-type: none"> <li>1.Explain the scope of SRB in terms of chronology</li> <li>2.Explain the scope of SRB in terms of socio-cultural-religious aspects</li> <li>3.Explaining the scope of SRB viewed from the aesthetic dimension</li> <li>4.Explain the scope of SRB in terms of identity aspect</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1."Very Good" if the four indicators above are met</li> <li>2."Good" if the four indicators above are met</li> <li>3."Enough" if the four indicators above are not met by two</li> <li>4."Less" if the four indicators above are not met by three</li> <li>5."Bad" if all the four indicators above are not met</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities, Tests</p>	Lectures, discussions, questions and answers 2 X 50		<p><b>Material:</b> introduction to the history of western art <b>Reference:</b> <i>Nadhiputro Muhajir. 1995. Introduction to the History of Western Art. Surabaya: Unesa University Press.</i></p>	5%
2	Understand the scope of Western Art History (SRB) through various approaches	<ol style="list-style-type: none"> <li>1.Explain the scope of SRB in terms of chronology</li> <li>2.Explain the scope of SRB in terms of socio-cultural-religious aspects</li> <li>3.Explaining the scope of SRB viewed from the aesthetic dimension</li> <li>4.Explain the scope of SRB in terms of identity aspect</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1."Very Good" if the four indicators above are met</li> <li>2."Good" if the four indicators above are met</li> <li>3."Enough" if the four indicators above are not met by two</li> <li>4."Less" if the four indicators above are not met by three</li> <li>5."Bad" if all the four indicators above are not met</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Lectures, discussions, questions and answers 2 X 50		<p><b>Material:</b> scope of western art history <b>Reference:</b> <i>Nadhiputro Muhajir. 1995. Introduction to the History of Western Art. Surabaya: Unesa University Press.</i></p>	5%
3	Understanding the roots of western art: Philosophical, religious background and characteristics of works of art	<ol style="list-style-type: none"> <li>1.Identify Archaic and Classical sculpture</li> <li>2.Identifying the Characteristics of Public and Religious Architecture</li> <li>3.Comparing Greek and Roman architecture</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1."Very Good" if the four indicators above are met</li> <li>2."Good" if the four indicators above are met</li> <li>3."Enough" if the four indicators above are not met by two</li> <li>4."Less" if the four indicators above are not met by three</li> <li>5."Bad" if all the four indicators above are not met</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Lectures, discussions, assignments 2 X 50		<p><b>Material:</b> history of classical Greek sculpture and architecture <b>Reference:</b> <i>Nadhiputro Muhajir. 1995. Introduction to the History of Western Art. Surabaya: Unesa University Press.</i></p>	5%

4	Understanding the roots of western art: Philosophical, religious background and characteristics of works of art	<ol style="list-style-type: none"> <li>1. Identify Archaic and Classical sculpture</li> <li>2. Identifying the Characteristics of Public and Religious Architecture</li> <li>3. Comparing Greek and Roman architecture</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. "Very Good" if the four indicators above are met</li> <li>2. "Good" if the four indicators above are met</li> <li>3. "Enough" if the four indicators above are not met by two</li> <li>4. "Less" if the four indicators above are not met by three</li> <li>5. "Bad" if all the four indicators above are not met</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Lectures, discussions, assignments 2 X 50		<p><b>Material:</b> history of classical Greek sculpture and Greek-Roman architecture</p> <p><b>Reader:</b> <i>Nadhiputro Muhajir. 1995. Introduction to the History of Western Art. Surabaya: Unesa University Press.</i></p>	5%
5	Understand the social and theological background that underlies the creation and development of Middle Ages fine art, as well as the characteristics of the resulting fine arts	<ol style="list-style-type: none"> <li>1. Identifying Catacomb and Basilica Art</li> <li>2. Comparing Byzantine, Romanesque, and Gothic Architecture</li> <li>3. Explaining the Phenomenon of Iconography &amp; the Iconoclasm Movement</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. "Very Good" if the four indicators above are met</li> <li>2. "Good" if the four indicators above are met</li> <li>3. "Enough" if the four indicators above are not met by two</li> <li>4. "Less" if the four indicators above are not met by three</li> <li>5. "Bad" if all the four indicators above are not met</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Lectures, discussions, questions and answers 2 X 50		<p><b>Material:</b> catacombs and basilicas</p> <p><b>Bibliography:</b> <i>Nadhiputro Muhajir. 1995. Introduction to the History of Western Art. Surabaya: Unesa University Press.</i></p>	5%
6	Understand the social and theological background that underlies the creation and development of Middle Ages fine art, as well as the characteristics of the resulting fine arts	<ol style="list-style-type: none"> <li>1. Identifying Catacomb and Basilica Art</li> <li>2. Comparing Byzantine, Romanesque, and Gothic Architecture</li> <li>3. Explaining the Phenomenon of Iconography &amp; the Iconoclasm Movement</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. "Very Good" if the four indicators above are met</li> <li>2. "Good" if the four indicators above are met</li> <li>3. "Enough" if the four indicators above are not met by two</li> <li>4. "Less" if the four indicators above are not met by three</li> <li>5. "Bad" if all the four indicators above are not met</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Lectures, discussions, questions and answers 2 X 50		<p><b>Material:</b> Byzantine, Romanesque and Gothic architecture.</p> <p><b>Reader:</b> <i>Nadhiputro Muhajir. 1995. Introduction to the History of Western Art. Surabaya: Unesa University Press.</i></p>	5%

7	Understand the social and theological background that underlies the creation and development of Middle Ages fine art, as well as the characteristics of the resulting fine arts	<ol style="list-style-type: none"> <li>1. Identifying Catacomb and Basilica Art</li> <li>2. Comparing Byzantine, Romanesque, and Gothic Architecture</li> <li>3. Explaining the Phenomenon of Iconography &amp; the Iconoclasm Movement</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. "Very Good" if the four indicators above are met</li> <li>2. "Good" if the four indicators above are met</li> <li>3. "Enough" if the four indicators above are not met by two</li> <li>4. "Less" if the four indicators above are not met by three</li> <li>5. "Bad" if all the four indicators above are not met</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Lectures, discussions, questions and answers 2 X 50		<p><b>Material:</b> iconoclasm movement and iconographic phenomena <b>Reader:</b> <i>Nadhiputro Muhajir. 1995. Introduction to the History of Western Art. Surabaya: Unesa University Press.</i></p>	5%
8	Understand the fine arts of the Enlightenment Era and the underlying background, especially Humanism and the Phenomenon of the French Revolution	<ol style="list-style-type: none"> <li>1. Meeting materials 1-7</li> <li>2.</li> </ol>	<p><b>Criteria:</b> "Very Good" if the four indicators above are met</p> <p><b>Form of Assessment :</b> Test</p>	Written question 2 X 50		<p><b>Material:</b> meeting material 1 to 7 <b>Reader:</b> <i>Nadhiputro Muhajir. 1995. Introduction to the History of Western Art. Surabaya: Unesa University Press.</i></p>	10%
9	Understand the fine arts of the Enlightenment Era and the underlying background, especially Humanism and the Phenomenon of the French Revolution	<ol style="list-style-type: none"> <li>1. Identify SR Renaissance-Baroque works &amp; their figures</li> <li>2. Comparing the characteristics of Renaissance-Baroque-Rococo SR works</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. "Very Good" if the four indicators above are met</li> <li>2. "Good" if the four indicators above are met</li> <li>3. "Enough" if the four indicators above are not met by two</li> <li>4. "Less" if the four indicators above are not met by three</li> <li>5. "Bad" if all the four indicators above are not met</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Presentation, Question and answer 2 X 50		<p><b>Material:</b> history of renaissance art. <b>Reader:</b> <i>Nadhiputro Muhajir. 1995. Introduction to the History of Western Art. Surabaya: Unesa University Press.</i></p>	5%

10	Understanding modernism in relation to modern art and the emergence of major currents that are manifested in artistic schools, as well as the characteristics of their work	<ol style="list-style-type: none"> <li>1.Explains the phenomenon of the emergence of schools in the fine arts and the underlying social-political background</li> <li>2.Identify various SR works &amp; figures</li> <li>3.Identify the influence of art schools</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1."Very Good" if the four indicators above are met</li> <li>2."Good" if the four indicators above are met</li> <li>3."Enough" if the four indicators above are not met by two</li> <li>4."Less" if the four indicators above are not met by three</li> <li>5."Bad" if all the four indicators above are not met</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Presentation, Question and answer 2 X 50		<p><b>Material:</b> modern art <b>Reader:</b> <i>Nadhiputro Muhajir. 1995. Introduction to the History of Western Art. Surabaya: Unesa University Press.</i></p>	5%
11	Understanding modernism in relation to modern art and the emergence of major currents that are manifested in artistic schools, as well as the characteristics of their work	<ol style="list-style-type: none"> <li>1.Explains the phenomenon of the emergence of schools in the fine arts and the underlying social-political background</li> <li>2.Identify various SR works &amp; figures</li> <li>3.Identify the influence of art schools</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1."Very Good" if the four indicators above are met</li> <li>2."Good" if the four indicators above are met</li> <li>3."Enough" if the four indicators above are not met by two</li> <li>4."Less" if the four indicators above are not met by three</li> <li>5."Bad" if all the four indicators above are not met</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Presentation, Question and answer 2 X 50		<p><b>Material:</b> modern art <b>Reader:</b> <i>Nadhiputro Muhajir. 1995. Introduction to the History of Western Art. Surabaya: Unesa University Press.</i></p>	5%
12	Understanding modernism in relation to modern art and the emergence of major currents that are manifested in artistic schools, as well as the characteristics of their work	<ol style="list-style-type: none"> <li>1.Explains the phenomenon of the emergence of schools in the fine arts and the underlying social-political background</li> <li>2.Identify various SR works &amp; figures</li> <li>3.Identifying the influence of art schools in the Indonesian SR treasury</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1."Very Good" if the four indicators above are met</li> <li>2."Good" if the four indicators above are met</li> <li>3."Enough" if the four indicators above are not met by two</li> <li>4."Less" if the four indicators above are not met by three</li> <li>5."Bad" if all the four indicators above are not met</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Presentation, Question and answer 2 X 50		<p><b>Material:</b> modern art <b>Reader:</b> <i>Nadhiputro Muhajir. 1995. Introduction to the History of Western Art. Surabaya: Unesa University Press.</i></p>	5%

13	Understanding modernism in relation to modern art and the emergence of major currents that are manifested in artistic schools, as well as the characteristics of their work	<ol style="list-style-type: none"> <li>1.Explains the phenomenon of the emergence of schools in the fine arts and the underlying social-political background</li> <li>2.Identify various SR works &amp; figures</li> <li>3.Identifying the influence of art schools in the Indonesian SR treasury</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1."Very Good" if the four indicators above are met</li> <li>2."Good" if the four indicators above are met</li> <li>3."Enough" if the four indicators above are not met by two</li> <li>4."Less" if the four indicators above are not met by three</li> <li>5."Bad" if all the four indicators above are not met</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Presentation, Question and answer 2 X 50		<p><b>Material:</b> modern art <b>Reader:</b> <i>Nadhiputro Muhajir. 1995. Introduction to the History of Western Art. Surabaya: Unesa University Press.</i></p>	5%
14	Understanding modernism in relation to modern art and the emergence of major currents that are manifested in artistic schools, as well as the characteristics of their work	<ol style="list-style-type: none"> <li>1.Explains the phenomenon of the emergence of schools in the fine arts and the underlying social-political background</li> <li>2.Identify various SR works &amp; figures</li> <li>3.Identifying the influence of art schools in the Indonesian SR treasury</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1."Very Good" if the four indicators above are met</li> <li>2."Good" if the four indicators above are met</li> <li>3."Enough" if the four indicators above are not met by two</li> <li>4."Less" if the four indicators above are not met by three</li> <li>5."Bad" if all the four indicators above are not met</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Presentation, Question and answer 2 X 50		<p><b>Material:</b> modern art <b>Reader:</b> <i>Nadhiputro Muhajir. 1995. Introduction to the History of Western Art. Surabaya: Unesa University Press.</i></p>	5%
15	Presents an understanding of the Posmo ideology, its underlying background, and its influence on contemporary art	<ol style="list-style-type: none"> <li>1.Explaining the phenomenon of the emergence of Post-Modernism</li> <li>2.Identify the diversity of contemporary works of art</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1."Very Good" if the four indicators above are met</li> <li>2."Good" if the four indicators above are met</li> <li>3."Enough" if the four indicators above are not met by two</li> <li>4."Less" if the four indicators above are not met by three</li> <li>5."Bad" if all the four indicators above are not met</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities, Tests</p>	Presentation, Question and answer 2 X 50		<p><b>Material:</b> post modern art <b>Reader:</b> <i>Nadhiputro Muhajir. 1995. Introduction to the History of Western Art. Surabaya: Unesa University Press.</i></p>	5%

16	Meeting material 9 to 15	Meeting material 9 to 15	<b>Criteria:</b> "Very Good" if the four indicators above are met  <b>Form of Assessment :</b> Test	Written test 100		<b>Material:</b> meeting material 9 to 15 <b>Reader:</b> <i>Nadhiputro Muhajir. 1995. Introduction to the History of Western Art. Surabaya: Unesa University Press.</i>	20%
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#### Evaluation Percentage Recap: Case Study

No	Evaluation	Percentage
1.	Participatory Activities	65%
2.	Test	35%
		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.