



**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																																																			
Introduction to Fine Arts Studies	9020102033	Compulsory Study Program Subjects	T=2 P=0 ECTS=3.18	1	July 16, 2024																																																			
AUTHORIZATION	SP Developer		Course Cluster Coordinator	Study Program Coordinator																																																				
	Dr. Drs. Djuli Djatiprambudi, M.Sn		Dra. Indah Chrysanti Angge, M.Sn.																																																				
Learning model	Case Studies																																																							
Program Learning Outcomes (PLO)	PLO study program that is charged to the course																																																							
	Program Objectives (PO)																																																							
	PO - 1	Produce book reviews or text book reviews																																																						
	PLO-PO Matrix																																																							
		<table border="1" style="margin-left: auto; margin-right: auto;"> <tr><td style="width: 50px; height: 20px;">P.O</td></tr> <tr><td style="width: 50px; height: 20px;">PO-1</td></tr> </table>				P.O	PO-1																																																	
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	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" style="width: 50px; height: 20px;">P.O</td> <td colspan="16" style="text-align: center;">Week</td> </tr> <tr> <td style="width: 15px; height: 15px;">1</td> <td style="width: 15px; height: 15px;">2</td> <td style="width: 15px; height: 15px;">3</td> <td style="width: 15px; height: 15px;">4</td> <td style="width: 15px; height: 15px;">5</td> <td style="width: 15px; height: 15px;">6</td> <td style="width: 15px; height: 15px;">7</td> <td style="width: 15px; height: 15px;">8</td> <td style="width: 15px; height: 15px;">9</td> <td style="width: 15px; height: 15px;">10</td> <td style="width: 15px; height: 15px;">11</td> <td style="width: 15px; height: 15px;">12</td> <td style="width: 15px; height: 15px;">13</td> <td style="width: 15px; height: 15px;">14</td> <td style="width: 15px; height: 15px;">15</td> <td style="width: 15px; height: 15px;">16</td> </tr> <tr> <td style="width: 50px; height: 20px;">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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PO-1																																																								
Short Course Description	This course examines the nature of fine art, using creative methods, concepts, functions, scope, structure, medium, art movements, cultural influences, artists and their works of art, with theoretical and practical strategies.																																																							
References	Main :																																																							
	<ol style="list-style-type: none"> 1. Lois Fichner-Rathus. 2012. Foundations of Art & Design. Wadsworth: Cengage Learning. 2. Charles Harrison. 2010. An Introduction to Art. Yale University Press. 3. Otto Ocvirk, Robert E. Stinson, Philip R Wigg, Robert O Bone, David L Cayton. 2012. Art Fundamentals: Theory and Practice. McGraw Hill. 4. Soedarso Sp. 2006. Trilogi Seni; Penciptaan, Eksistensi, dan Kegunaan Seni. Badan Penerbit ISI Yogyakarta. 																																																							
	Supporters:																																																							
Supporting lecturer	Dr. Drs. Djuli Djatiprambudi, M.Sn. 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	<p>1.Able to understand the scope of SR studies</p> <p>2.Able to provide examples of types of 2D and 3D fine art works</p>	Understand the scope of SR studies	<p>Criteria: Ability to understand the scope of SR studies and provide examples of types of 2D and 3D fine art works</p> <p>Form of Assessment : Participatory Activities, Tests</p>	Lectures, discussions, questions and answers 2 X 50		<p>Material: Scope of fine arts studies Library: <i>Soedarso Sp. 2006. Art Trilogy; Creation, Existence, and Uses of Art. ISI Yogyakarta Publishing Agency.</i></p>	5%
2	<p>1.Students understand art as a science: Ontological objects, paradigms, and methodologies.</p> <p>2.Able to differentiate the characteristics of fine arts disciplines in terms of the study and creation of art</p>	Understanding Fine Art as a science: Ontological objects, paradigms and methodologies.	<p>Criteria: Students' ability to understand fine arts as a science and distinguish the characteristics of fine arts disciplines in terms of the study and creation of art</p> <p>Form of Assessment : Participatory Activities, Tests</p>	Cearmah, discussion, question and answer 2 X 50		<p>Material: Scope of art studies and art creation Library: <i>Soedarso Sp. 2006. Art Trilogy; Creation, Existence, and Uses of Art. ISI Yogyakarta Publishing Agency.</i></p>	5%
3	<p>1.Students understand Fine Art as a Work of Art: Maintifacts, Artifacts, Sosifacts.</p> <p>2.Able to identify dimensions of ideas, forms and artistic values in works of fine art</p>	Understanding Fine Art as a Work of Art: Maintifacts, Artifacts, Sosifacts.	<p>Criteria: Students' ability to understand Fine Art as a Work of Art and identify the dimensions of ideas, forms and artistic values in works of art</p> <p>Form of Assessment : Participatory Activities, Tests</p>	lecture, discussion, question and answer 2 X 50		<p>Material: Ideas, forms and artistic values Reader: <i>Charles Harrison. 2010. An Introduction to Art. Yale University Press.</i></p>	5%
4	<p>1.Students understand various approaches to the study of fine arts: the mythological approach</p> <p>2.Look for and discuss examples of fine art studies based on a mythological approach</p>	Understanding Various Approaches to the Study of Fine Arts: Mythological Approach	<p>Criteria: Ability to understand various approaches to fine arts studies and the ability to find examples of fine arts studies based on mythological approaches through discussion</p> <p>Form of Assessment : Participatory Activities</p>	Lectures, discussions and questions and answers 2 X 50		<p>Material: Mythological approach in the study of fine arts Bibliography: <i>Charles Harrison. 2010. An Introduction to Art. Yale University Press.</i></p>	5%
5	<p>1.Students understand the Formalist Approach</p> <p>2.Look for and discuss examples of fine arts studies based on a formalist approach</p>	<p>1. Understanding the Formalist Approach</p> <p>2.Search for and discuss works of art based on a formalist approach</p>	<p>Criteria: Ability to understand the formalism approach and the ability to find examples of fine arts studies based on the formalism approach through discussion activities</p> <p>Form of Assessment : Participatory Activities</p>	Lectures, discussions and questions and answers 2 X 50		<p>Material: Formalism approach: Form structure References: <i>Otto Ocvirk, Robert E. Stinson, Philip R Wigg, Robert O Bone, David L Cayton. 2012. Art Fundamentals: Theory and Practice. McGraw Hill.</i></p>	5%

6	<p>1. Students understand the Historical Approach</p> <p>2. Look for and discuss examples of fine art studies based on a historical approach</p>	<p>1. Understanding the Historical Approach</p> <p>2. Able to show examples of historical approaches in the study of fine arts</p>	<p>Criteria: Understanding of historical approaches and the ability to find examples of fine arts studies based on historical approaches through discussion activities</p> <p>Form of Assessment : Participatory Activities</p>	<p>Lectures, discussions and questions and answers 2 X 50</p>		<p>Material: Historical approach in the study of fine arts</p> <p>Reference: <i>Soedarso Sp. 2006. Art Trilogy; Creation, Existence, and Uses of Art. ISI Yogyakarta Publishing Agency.</i></p>	5%
7	<p>Students understand the Sociological Approach</p>	<p>Understanding Sociological Approaches</p>	<p>Criteria: Students' ability to understand the Sociological Approach</p> <p>Form of Assessment : Participatory Activities</p>	<p>Lectures, discussions and questions and answers 2 X 50</p>		<p>Material: about sociological approaches</p> <p>Bibliography: <i>Charles Harrison. 2010. An Introduction to Art. Yale University Press.</i></p>	5%
8	<p>UTS</p>	<p>UTS</p>	<p>Criteria: Able to analyze works of art based on 3 approaches (mythological, formalist, sociological) correctly</p> <p>Form of Assessment : Participatory Activities</p>	<p>written test 2 X 50</p>		<p>Material: Approaches to art studies</p> <p>Literature: <i>Soedarso Sp. 2006. Art Trilogy; Creation, Existence, and Uses of Art. ISI Yogyakarta Publishing Agency.</i></p>	15%
9	<p>1. Students understand the Philosophical Approach</p> <p>2. Able to provide examples of fine arts studies based on a philosophical approach</p>	<p>1. Understanding Philosophical Approaches</p> <p>2. Explain the structure of fine art analysis based on a philosophical approach</p>	<p>Criteria: Explain the structure of fine art analysis based on a philosophical approach correctly</p> <p>Form of Assessment : Participatory Activities</p>	<p>Lectures, discussions and questions and answers 2 X 50</p>		<p>Material: Philosophical approach</p> <p>Bibliography: <i>Soedarso Sp. 2006. Art Trilogy; Creation, Existence, and Uses of Art. ISI Yogyakarta Publishing Agency.</i></p>	10%
10	<p>Students are able to understand the Construction of Modern SR Thought</p>	<p>1. Understanding the Construction of Modern Art Thought</p> <p>2. Explain the historical background to the emergence of modern art in the west</p>	<p>Criteria: Explain the historical background to the emergence of modern art in the West correctly</p> <p>Form of Assessment : Participatory Activities</p>	<p>Lectures, discussions and questions and answers 2 X 50</p>		<p>Material: Modern art</p> <p>Bibliography: <i>Otto Ocvirk, Robert E. Stinson, Philip R Wigg, Robert O Bone, David L Cayton. 2012. Art Fundamentals: Theory and Practice. McGraw Hill.</i></p>	5%
11	<p>1. Students are able to understand the construction of Contemporary SR Thought.</p> <p>2. Able to identify the characteristics of contemporary art</p>	<p>1. Understanding the construction of Contemporary Art Thought.</p> <p>2. socio-historical background to the emergence of contemporary art</p>	<p>Criteria: socio-historical background to the emergence of contemporary art properly</p> <p>Form of Assessment : Participatory Activities</p>	<p>Lectures, discussions and questions and answers 2 X 50</p>		<p>Material: Contemporary art</p> <p>Readers: <i>Otto Ocvirk, Robert E. Stinson, Philip R Wigg, Robert O Bone, David L Cayton. 2012. Art Fundamentals: Theory and Practice. McGraw Hill.</i></p>	5%

12	1. Students are able to understand the Social Field Theory of Art 2. Discusses the sociohistorical basis of the social field of modern and contemporary art	1. Understanding the Social Field Theory of Art 2. Able to identify the main role of institutions in the social field of fine arts	Criteria: Able to correctly identify the main role of institutions in the social field of fine arts Form of Assessment : Participatory Activities	Lectures, discussions, group assignments 2 X 50		Material: The social field of modern art Bibliography: <i>Otto Ocvirk, Robert E. Stinson, Philip R Wigg, Robert O Bone, David L Cayton. 2012. Art Fundamentals: Theory and Practice. McGraw Hill.</i>	5%
13	1. Students are able to understand Art Market Theory 2. Able to identify the art market network for modern art	1. Understanding Art Market Theory 2. Explain the main roles of galleries, curators, art management, art dealers and art auctioneers	Criteria: Explains the main roles of galleries, curators, art management, art dealers and art auctioneers in a comprehensive manner Form of Assessment : Participatory Activities	Lectures, discussions and group assignments 2 X 50		Material: Art market network Bibliography: <i>Otto Ocvirk, Robert E. Stinson, Philip R Wigg, Robert O Bone, David L Cayton. 2012. Art Fundamentals: Theory and Practice. McGraw Hill.</i>	5%
14	1. Students are able to understand Arts Management 2. Explain the main functions of arts management	1. Able to understand Arts Management 2. Able to explain the main functions of arts management in general and specifically	Criteria: Able to explain the main functions of arts management in general and specifically correctly Form of Assessment : Participatory Activities, Tests	Lectures, discussions and group assignments 2 X 50		Material: Art management Reader: <i>Charles Harrison. 2010. An Introduction to Art. Yale University Press.</i>	5%
15	1. Students are able to understand Art Education Theory 2. Able to identify arts education in the context of creative and aesthetic education	Understanding Art Education Theory in the context of creative and aesthetic education	Criteria: Understand Art Education Theory in the context of creative and aesthetic education correctly	Lectures, discussions and individual assignments 2 X 50		Material: Art education Literature: <i>Soedarso Sp. 2006. Art Trilogy; Creation, Existence, and Uses of Art. ISI Yogyakarta Publishing Agency.</i>	5%
16	UAS	UAS	Criteria: Ability to create articles and book reviews Form of Assessment : Assessment of Project Results / Product Assessment, Practices / Performance	projects, assignments, recitations 2 X 50		Material: writing articles and reviews of books Library: <i>Soedarso Sp. 2006. Art Trilogy; Creation, Existence, and Uses of Art. ISI Yogyakarta Publishing Agency.</i>	15%

Evaluation Percentage Recap: Case Study

No	Evaluation	Percentage
1.	Participatory Activities	75%
2.	Project Results Assessment / Product Assessment	7.5%
3.	Practice / Performance	7.5%
4.	Test	10%
		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.