



**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																																																		
Plastic Anatomy	9020103001	Compulsory Study Program Subjects	T=3 P=0 ECTS=4.77	1	July 16, 2024																																																		
AUTHORIZATION	SP Developer		Course Cluster Coordinator	Study Program Coordinator																																																			
		Nur Wakhid Hidayatno	Dra. Indah Chrysanti Angge, M.Sn.																																																			
Learning model	Project Based Learning																																																						
Program Learning Outcomes (PLO)	PLO study program that is charged to the course																																																						
	PLO-8	Analyzing and linking historicity, concepts of ontology, epistemology, axiology in fine arts to cultivate creativity.																																																					
	Program Objectives (PO)																																																						
	PO - 1	Students are able and experienced in drawing the body, parts, proportions, gestures and strokes																																																					
	PLO-PO Matrix																																																						
		<table border="1" style="margin: auto;"> <tr> <td style="padding: 5px;">P.O</td> <td style="padding: 5px;">PLO-8</td> </tr> <tr> <td style="padding: 5px;">PO-1</td> <td style="padding: 5px;"></td> </tr> </table>				P.O	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 style="padding: 5px;">P.O</td> <td colspan="16" style="padding: 5px;">Week</td> </tr> <tr> <td style="padding: 5px;"></td> <td style="padding: 5px;">1</td><td style="padding: 5px;">2</td><td style="padding: 5px;">3</td><td style="padding: 5px;">4</td><td style="padding: 5px;">5</td><td style="padding: 5px;">6</td><td style="padding: 5px;">7</td><td style="padding: 5px;">8</td><td style="padding: 5px;">9</td><td style="padding: 5px;">10</td><td style="padding: 5px;">11</td><td style="padding: 5px;">12</td><td style="padding: 5px;">13</td><td style="padding: 5px;">14</td><td style="padding: 5px;">15</td><td style="padding: 5px;">16</td> </tr> <tr> <td style="padding: 5px;">PO-1</td> <td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></td><td style="padding: 5px;"></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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Short Course Description	Students are introduced to understanding human anatomy, its structure, principles relating to the importance of creating fine art through the practice of drawing. After understanding the principles of anatomy, you will be introduced to tips on proportion, scale, and angles in two dimensions. Then we are introduced to various artistic anatomical gestures using modeling, in practical drawing activities.																																																						
References	Main :																																																						
	<ol style="list-style-type: none"> 1. Barrett, Robert. ----- . How To Draw People. ----- 2. Bridgman, George. 1920. Constructive-Anatomy. New York, George B.Bridgman Pelham. 3. Jennings, Simon. 2005. The New Artist 19s Manual: The Complete Guide to Painting and Drawing Materials and Techniques. Chronicle Books. 4. Loomis, Andrew. 1943. Figure Drawing For All It 19s Worth. New York, Viking Adult. 5. Lutz, E.G. 1918. Practical Art Anatomy. New York, Charles Scribner 19s Sons. 6. Smith, Ray Campbell. 1991. The Artist 19s Handbook of Materials and Techniques. Viking adult. 7. Thomson, Arthur. 1915. Hand Book Of Anatomy For Art Students. England, Oxford University Press. 8. Vanderpoel, John H. 1911. The Human Figure. Chicago, The Inland Printer Company. 9. Sheppard, Joseph. 1992. Anatomy: A Complete Guide for Artists. Dover Publications. 10. Stanley, Diana. 2003. Anatomy for Artists . Dover Publications. 																																																						
	Supporters:																																																						
Supporting lecturer	Nur Wakhid Hidayatno, S.Sn., 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	Able to explain anatomical structures, gestures and two-dimensional drawing techniques. Sharpness of observation in drawing activities.	Anatomy drawing activities in class by referring to the models displayed.	Criteria: Participation value Form of Assessment : Portfolio Assessment	Modeling, case studies, guided practice. 3 X 50		Material: proportions, strategies, black pencil drawing tools and techniques. Bibliography: <i>Thomson, Arthur. 1915. Hand Book Of Anatomy For Art Students. England, Oxford University Press.</i>	5%
2	Able to explain and draw dry media, two-dimensional drawings, structure and details of the human head.	Anatomy drawing activities in class by referring to the models displayed.	Criteria: Full marks if you can produce anatomical work at every meeting Form of Assessment : Assessment of Project Results / Product Assessment, Practices / Performance	Modeling, discussion and questions and answers, guided practice. 3 X 50		Material: Tools, Goals, Strategy and Principles of Proportion. References: Material: Loomis, Andrew. 1943. Figure Drawing For All It 19s Worth. New York, Viking Adult. References: Loomis, Andrew. 1943. Figure Drawing For All It 19s Worth. New York, Viking Adult.	5%
3	Able to explain and draw dry media, two-dimensional drawings, structure and details of the right/left, outer and inner human arms.	Anatomy drawing activities in class by referring to the models displayed.	Criteria: Full marks if you can produce anatomical work at every meeting Forms of Assessment : Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance	Modeling, discussion and questions and answers, guided practice. 3 X 50		Material: anatomy of arm gestures Reference: <i>Sheppard, Joseph. 1992. Anatomy: A Complete Guide for Artists. Dover Publications.</i>	5%
4	Able to explain and draw dry media, two-dimensional drawings, structure and details of the human posterior pelvis.	Anatomy drawing activities in class by referring to the models displayed.	Criteria: Full marks if you can produce anatomical work at every meeting Form of Assessment : Assessment of Project Results / Product Assessment, Practices / Performance	Modeling, discussion and questions and answers, guided practice. 3 X 50		Material: pelvic anatomy Bibliography: <i>Sheppard, Joseph. 1992. Anatomy: A Complete Guide for Artists. Dover Publications.</i>	5%

5	Able to explain and draw dry media, two-dimensional drawings, structure and details of the front and back of the human torso.	Anatomy drawing activities in class by referring to the models displayed.	<p>Criteria: Full marks if you can produce anatomical work at every meeting</p> <p>Form of Assessment : Assessment of Project Results / Product Assessment, Practices / Performance</p>	Modeling, discussion and questions and answers, guided practice. 3 X 50		<p>Material: torso anatomy Bibliography: <i>Bridgman, George. 1920. Constructive-Anatomy. New York, George B. Bridgman Pelham.</i></p>	5%
6	Able to explain and draw dry media, two-dimensional drawings, structure and details of the front torso	Anatomy drawing activities in class by referring to the models displayed.	<p>Criteria: Full marks if you can produce anatomical work at every meeting</p> <p>Form of Assessment : Assessment of Project Results / Product Assessment, Practices / Performance</p>	Modeling, discussion and questions and answers, guided practice. 3 X 50		<p>Material: torso anatomy Reader: <i>Stanley, Diana. 2003. Anatomy for Artists. Dover Publications.</i></p>	6%
7	Able to explain and draw dry media, two-dimensional drawings, structure and details of the human outer and inner thighs.	Anatomy drawing activities in class by referring to the models displayed.	<p>Criteria: Full marks if you can produce anatomical work at every meeting</p> <p>Form of Assessment : Assessment of Project Results / Product Assessment, Practices / Performance</p>	Modeling, discussion and questions and answers, guided practice. 3 X 50		<p>Material: thigh anatomy Reader: <i>Bridgman, George. 1920. Constructive-Anatomy. New York, George B. Bridgman Pelham.</i></p>	6%
8	Able to explain and draw dry media, two-dimensional drawings, structure and details of the human outer and inner calf.	Anatomy drawing activities in class by referring to the models displayed.	<p>Criteria: Full marks if you can produce anatomical work at every meeting</p> <p>Form of Assessment : Project Results Assessment / Product Assessment</p>	Modeling, discussion and questions and answers, guided practice. 3 X 50		<p>Material: calf anatomy Reader: <i>Stanley, Diana. 2003. Anatomy for Artists. Dover Publications.</i></p>	10%
9	the ability to draw torsos in dynamic poses	UTS describes plastic anatomy	<p>Criteria: Realistic anatomy</p> <p>Form of Assessment : Assessment of Project Results / Product Assessment, Practices / Performance</p>	practice, independently draw a 3 X 50 torso model		<p>Material: torso anatomy Bibliography: <i>Bridgman, George. 1920. Constructive-Anatomy. New York, George B. Bridgman Pelham.</i></p>	5%
10	Able to explain and draw dry media, two-dimensional drawings, the structure and details of human palms and feet.	Anatomy drawing activities in class by referring to the model shown.	<p>Criteria: Full marks if you can produce anatomical work at every meeting</p> <p>Form of Assessment : Assessment of Project Results / Product Assessment, Practices / Performance</p>	Modeling, discussion and questions and answers, guided practice. 3 X 50		<p>Material: anatomy of hand gestures and foot gestures Reference: <i>Lutz, EG 1918. Practical Art Anatomy. New York, Charles Scribner 19s Sons.</i></p>	5%

11	Able to explain and draw dry media, two-dimensional drawings, structures and details of male poses.	Anatomy drawing activities in class by referring to the model shown.	<p>Criteria: Full marks if you can produce anatomical work at every meeting</p> <p>Form of Assessment : Participatory Activities, Project Results Assessment / Product Assessment</p>	Modeling, discussion and questions and answers, guided practice. 3 X 50		<p>Material: pose Reader: <i>Thomson, Arthur. 1915. Hand Book Of Anatomy For Art Students. England, Oxford University Press.</i></p>	5%
12	Able to explain and draw dry media, two-dimensional drawings, structures and details of male poses.	Anatomy drawing activities in class by referring to the models displayed.	<p>Criteria: Full marks if you can produce anatomical work at every meeting</p> <p>Form of Assessment : Project Results Assessment / Product Assessment, Portfolio Assessment</p>	Modeling, discussion and questions and answers, guided practice. 3 X 50		<p>Material: pose Reference: <i>Sheppard, Joseph. 1992. Anatomy: A Complete Guide for Artists. Dover Publications.</i></p>	5%
13	Able to explain and draw dry media, two-dimensional drawings, structures and details of male poses.	Anatomy drawing activities in class by referring to the models displayed.	<p>Criteria: Full marks if you can produce anatomical work at every meeting</p> <p>Form of Assessment : Assessment of Project Results / Product Assessment, Practices / Performance</p>	Modeling, discussion and questions and answers, guided practice. 3 X 50		<p>Material: pose Reference: <i>Sheppard, Joseph. 1992. Anatomy: A Complete Guide for Artists. Dover Publications.</i></p>	5%
14	Able to explain and draw dry media, two-dimensional drawings, structures and details of male poses.	Anatomy drawing activities in class by referring to the models displayed.	<p>Criteria: Full marks if you can produce anatomical work at every meeting</p> <p>Forms of Assessment : Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance</p>	Modeling, discussion and questions and answers, guided practice. 3 X 50		<p>Material: pose Reference: <i>Sheppard, Joseph. 1992. Anatomy: A Complete Guide for Artists. Dover Publications.</i></p>	5%
15	Able to explain and draw dry media, two-dimensional drawings, structures and details of male poses.	Anatomy drawing activities in class by referring to the models displayed.	<p>Criteria: Full marks if you can produce anatomical work at every meeting</p> <p>Form of Assessment : Project Results Assessment / Product Assessment, Test</p>	Modeling, discussion and questions and answers, guided practice. 3 X 50		<p>Material: pose Reader: <i>Stanley, Diana. 2003. Anatomy for Artists. Dover Publications.</i></p>	5%
16	Able to explain and draw dry media, two-dimensional drawings, structures and details of male poses.	Anatomy drawing activities in class by referring to the models displayed.	<p>Criteria: Full marks if you can produce anatomical work at every meeting</p> <p>Form of Assessment : Project Results Assessment / Product Assessment, Test</p>	Modeling, discussion and questions and answers, guided practice. 3 X 50		<p>Material: pose Reader: <i>Loomis, Andrew. 1943. Figure Drawing For All It 19s Worth. New York, Viking Adult.</i></p>	17%

No	Evaluation	Percentage
1.	Participatory Activities	2.5%
2.	Project Results Assessment / Product Assessment	50.34%
3.	Portfolio Assessment	10.84%
4.	Practice / Performance	24.34%
5.	Test	11%
		99.02%

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** 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.
- 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.**