



**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>		
Sociology of Art	9020102057		T=2 P=0 ECTS=3.18	5	July 18, 2024		
<b>AUTHORIZATION</b>	<b>SP Developer</b>		<b>Course Cluster Coordinator</b>	<b>Study Program Coordinator</b>			
	.....		.....	Dra. Indah Chrysanti Ange, 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)						
	PLO-PO Matrix						
		P.O					
<b>Short Course Description</b>	This course examines the practice and theorization of fine arts, through studies that utilize sociological methodology. The sociological point of view of art, in particular, is different from the point of view of art history and aesthetics. The lecture material is more directed at getting to know and exploring various issues in the field of sociological studies of art, exploring the following main themes: classical sociological theory and sociology of art; the relationship between art and society; the social production process of art; social field of art; artist sociology; social structure, material culture, and symbolic communication; museums and social construction, with discussion strategies and library searches.						
	<p><b>References</b> <b>Main :</b></p> <ol style="list-style-type: none"> <li>1. Janet Wolff. 1981. The Production of Art. London: MacMilan Publisher.</li> <li>2. Janet Wolff. 1983. Aesthetics and The Sociology of Art . Allen &amp; Unwin.</li> <li>3. Howard S. Becker. 1982. Art Worlds . University of California Press.</li> <li>4. Jeremy Tanner. 2003. Sociology of Art: A Reader . Routledge.</li> <li>5. Arnold Hauser. 1982. The Sociology of Art . Routledge.</li> <li>6. Nigel Rapport. 2000. Social and Cultural Anthropology . London:Routledge.</li> <li>7. Pierre Bourdieu. 2015. Arena Produksi Kultural. Bantul: Kreasi Wacana.</li> <li>8. Lono Simatupang. 2013. Pergelaran. Yogyakarta:Jalasutra.</li> </ol> <p><b>Supporters:</b></p>						
<b>Supporting lecturer</b>	Dr. Drs. I Nyoman Lodra, M.Si. MUCHAMMAD BAYU TEJO SAMPURNO						
<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>		
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)

1	Understanding 'what is art?', sociology of art, why sociologists waste art and why it is changing	1.Can explain art from a sociological perspective 2.Can explain the changing position of 'art' in traditional and modern society 3.Can study art objects sociologically		Lectures, discussions with lecturer intervention 2 X 50			0%
2	Understanding classical art sociology theory	1.Can explain the thoughts of classical art sociologists 2.Able to apply the thinking of classical art sociology experts in examining cases around them		Lectures, discussions with lecturer intervention 2 X 50			0%
3	Understanding classical art sociology theory	1.Can explain the thoughts of classical art sociologists 2.Able to apply the thinking of classical art sociology experts in examining cases around them		Lectures, discussions with lecturer intervention 2 X 50			0%
4	Understanding classical art sociology theory	Explaining social phenomena around him using one of the grand theories of the sociology of art		Presentation, with lecturer assistance 2 X 50			0%
5	Understanding art objects as a social process, and understanding the 'birth' or 'creation' of artists	1.Able to explain the phenomenon of art as a social institution 2.Able to explain society's construction of artists and works of art		Lectures, discussions with lecturer intervention 2 X 50			0%
6	Understanding art objects as a social process, and understanding the 'birth' or 'creation' of artists	1.Able to explain the phenomenon of art as a social institution 2.Able to explain society's construction of artists and works of art		Lectures, discussions with lecturer intervention 2 X 50			0%
7	Understanding the phenomena of low art and high art in the world of art	1.Able to explain the phenomenon of high art 13 low art in the world of art 2.Able to explain the phenomena of art for art and art for mart		Lectures, round table discussions with 2 X 50 lecturer interventions			0%
8	UTS			2 X 50			0%

9	Understanding the power of artistic production, from reflection to cosmology to art as a collective action	<ol style="list-style-type: none"> <li>1.Able to explain the power of works of art applied to action</li> <li>2.Able to explain the phenomenon of art as a social collective action</li> <li>3.Able to explain society's construction of artists and works of art</li> </ol>		Lectures, discussions with lecturer intervention 2 X 50			0%
10	Understanding the power of artistic production, from reflection to cosmology to art as a collective action	<ol style="list-style-type: none"> <li>1.Able to explain the power of works of art applied to action</li> <li>2.Able to explain the phenomenon of art as a social collective action</li> <li>3.Able to explain society's construction of artists and works of art</li> </ol>		Lectures, discussions with lecturer intervention 2 X 50			0%
11	Understanding the audience as an artist	<ol style="list-style-type: none"> <li>1.Able to explain and apply phenomenological studies</li> <li>2.Able to explain and apply ethnography as a model for viewing art</li> <li>3.Able to explain strategies for enjoying art</li> </ol>		Lectures, discussions with lecturer intervention 2 X 50			0%
12	Understanding art and the public	<ol style="list-style-type: none"> <li>1.Able to explain art consumers who are influenced by the cultural, capital and symbolic capital they possess</li> <li>2.Be able to explain the art criticism method as a way to see art</li> <li>3.Able to explain the phenomenon of art exchange in the past and see this phenomenon in the present</li> </ol>		Lectures, discussions with lecturer intervention 2 X 50			0%
13	Understanding art and the public	<ol style="list-style-type: none"> <li>1.Able to explain art consumers who are influenced by the cultural, capital and symbolic capital they possess</li> <li>2.Be able to explain the art criticism method as a way to see art</li> <li>3.Able to explain the phenomenon of art exchange in the past and see this phenomenon in the present</li> </ol>		Lectures, discussions with lecturer intervention 2 X 50			0%
14	Understanding art objects through the lens of sociological studies of art related to the surrounding environment and society	Able to explain social phenomena around us using an art sociology perspective		Group presentation 2 X 50			0%

15	Understanding art objects through the lens of sociological studies of art related to the surrounding environment and society	Able to explain social phenomena around us using an art sociology perspective		Group presentation 2 X 50			0%
16	UAS			2 X 50			0%

#### Evaluation Percentage Recap: Case Study

No	Evaluation	Percentage
		0%

#### 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.