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|  | | 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 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Video Art | | 9020103061 | | T=3 | P=0 | ECTS=4.77 | 5 | July 18, 2024 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| AUTHORIZATION | | SP Developer | | Course Cluster Coordinator | | | Study Program Coordinator | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | Dra. Indah Chrysanti Angge, M.Sn. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Learning model | Project Based Learning | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Program Learning Outcomes (PLO) | PLO study program that is charged to the course | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | Program Objectives (PO) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PLO-PO Matrix | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | <table border="1" style="margin: auto;"> <tr> <td style="width: 100px; height: 30px;"></td> <td style="width: 100px; height: 30px; text-align: center;">P.O</td> </tr> </table> | | | | | | | | | P.O | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | P.O | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PO Matrix at the end of each learning stage (Sub-PO) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | <table border="1" style="margin: auto;"> <tr> <td rowspan="2" style="width: 50px; height: 30px; text-align: center;">P.O</td> <td colspan="16" style="text-align: center;">Week</td> </tr> <tr> <td style="width: 20px; text-align: center;">1</td> <td style="width: 20px; text-align: center;">2</td> <td style="width: 20px; text-align: center;">3</td> <td style="width: 20px; text-align: center;">4</td> <td style="width: 20px; text-align: center;">5</td> <td style="width: 20px; text-align: center;">6</td> <td style="width: 20px; text-align: center;">7</td> <td style="width: 20px; text-align: center;">8</td> <td style="width: 20px; text-align: center;">9</td> <td style="width: 20px; text-align: center;">10</td> <td style="width: 20px; text-align: center;">11</td> <td style="width: 20px; text-align: center;">12</td> <td style="width: 20px; text-align: center;">13</td> <td style="width: 20px; text-align: center;">14</td> <td style="width: 20px; text-align: center;">15</td> <td style="width: 20px; text-align: center;">16</td> </tr> </table> | | | | | | | | P.O | Week | | | | | | | | | | | | | | | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| P.O | Week | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | | | | | | | | | | | | | | | | | | | | | | | | | |
| Short Course Description | This course develops students' abilities in video technology-based art practices. This course teaches technical, historical and theoretical aspects of video art practice. Encouraging students to develop a critical dialogue between practice, video art history, installation-related and screening-based modes, through a series of exercises and an integrated program, practical video production tutorials will be contextualized. In this lecture you will engage with technology as a process of creating and investigating works of art, exploring technology, tools and processes through analytical, technical and interpretive processes to critically evaluate the use of technology for fine arts practice. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| References | Main : | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | <ol style="list-style-type: none"> 1. Chris Meigh-Andrews. 2013. A History of Video Art . Bloomsbury Academic. 2. Sylvia Martin. 2006. Video Art . Taschen. 3. Stuart Comer. 2008. Film and Video Art . Tate. 4. Michael Rush. 2007. Video Art . Thames & Hudson. 5. Ken Dancyger. 2010. The Technique of Film and Video Editing: History, Theory, and Practice . Focal Press. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | Supporters: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Supporting lecturer | 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) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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|----|---|--|--|--------|--|--|----|
| 1 | Students are asked to make motion studies using drawing techniques divided into 1/16 or 1/24 seconds per drawing sheet. | | | 3 X 50 | | | 0% |
| 2 | Students understand the logic of movement of an object. | | | 3 X 50 | | | 0% |
| 3 | Students understand the logic of movement of an object. Create a Story Board | | | 3 X 50 | | | 0% |
| 4 | Students are able to do digital processing | | | 3 X 50 | | | 0% |
| 5 | Presentation and evaluation of the results of training project work 1 | | | 3 X 50 | | | 0% |
| 6 | Students are able to create animation/motion graphic materials | | | 3 X 50 | | | 0% |
| 7 | Conduct a joint review of ideas and visualization designs from project 2 | | | 3 X 50 | | | 0% |
| 8 | Students are able to create video works using a stop motion approach | | | 3 X 50 | | | 0% |
| 9 | Students are able to create individual works using Motiongraph animation techniques | | | 3 X 50 | | | 0% |
| 10 | Students are able to present individual work | | | 3 X 50 | | | 0% |
| 11 | Students can use video devices for recording (shooting) | | | 3 X 50 | | | 0% |
| 12 | Students are able to carry out the production stage of individual works based on camera recording | | | 3 X 50 | | | 0% |
| 13 | Students are able to do video editing | | | 3 X 50 | | | 0% |
| 14 | Students are able to do video editing | | | 3 X 50 | | | 0% |
| 15 | Students are able to present their work in public spaces | | | 3 X 50 | | | 0% |
| 16 | | | | | | | 0% |

Evaluation Percentage Recap: Project Based Learning

| No | Evaluation | Percentage |
|----|------------|------------|
| | | 0% |

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.