



**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
Visual Language	9020102005	Compulsory Study Program Subjects	T=2	P=0	ECTS=3.18	3	June 22, 2022
AUTHORIZATION	SP Developer		Course Cluster Coordinator			Study Program Coordinator	
	Asy Syams Elya Ahmad, S.Pd, M.Ds				Dra. Indah Chrysanti Angege, M.Sn.	

Learning model	Case Studies
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Program Learning Outcomes (PLO) PLO study program that is charged to the course

PLO-3	Develop logical, critical, systematic and creative thinking in carrying out specific work in their field of expertise and in accordance with work competency standards in the field concerned
PLO-5	Demonstrate independent, quality and measurable performance and be able to make appropriate decisions in solving problems
PLO-6	Detailing theoretical concepts, principles and procedures by applying creative thinking in creating works of art based on contextual problems
PLO-7	Examining principles and theories with actual issues in cross-disciplinary similarity discourse

Program Objectives (PO)

PO - 1	Correlating language, communication and visual aspects.
PO - 2	Interpret visual text critically and analytically.
PO - 3	Examining visual thinking in a sociocultural context.
PO - 4	Analyzing visual grammar and visual strategies.
PO - 5	Linking visual language in Indonesian visual culture.

PLO-PO Matrix

	P.O	PLO-3	PLO-5	PLO-6	PLO-7														
	PO-1	✓																	✓
	PO-2	✓			✓														✓
	PO-3	✓	✓																✓
	PO-4	✓	✓	✓															✓
	PO-5	✓	✓	✓	✓														✓

PO Matrix at the end of each learning stage (Sub-PO)

	P.O	Week																		
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16			
	PO-1	✓	✓	✓																
	PO-2				✓	✓	✓	✓												
	PO-3								✓	✓	✓									
	PO-4											✓	✓	✓						
	PO-5																✓	✓	✓	

Short Course Description Understanding of aspects of visual syntax and semantics in the context of concept structures, signs, sign systems, icons, indices, symbols, codes, visual changes and implicatures. This course provides a conceptual and theoretical understanding of various aspects, mapping of traditional visual language, language concepts, elements, principles, forms, structures, category codes, as well as tendencies and basic concepts of visual language that are relevant to the field of fine arts in terms of conceptual, theoretical and methodological aspects.

References	Main :	
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1. Tabrani, P. 2007. Bahasa Rupa . Bandung: ITB University Press
2. Kress,G & van Leeuwen, T. 2006. Reading Images. London: Routledge.
3. Schirato, T. & Webb, J. 2004. Reading The Visual . Allen & Unwin.
4. Malamed, C. 2011. Visual Language for Designers. Quayside Publishing Group.
5. Gillian Rose. 2011. Visual Methodologies. London: Sage.
6. Fernande Saint Martin. 1990. Semiotics of Visual Language. Indiana University Press
7. Winfried Noth. 1990. Handbook of Semiotics. Indiana University Press.

Supporters:

1. YouTube
2. Jurnal Ilmiah
3. Berita Media Massa

Supporting lecturer Dra. Indah Chrysanti Angge, 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	Integrating the relevance of visual language epistemologically based on aspects of language, communication and visuals	Detailing the characteristics of oral culture, writing culture and visual culture.	<p>Criteria: Observation of student question and answer activities in class</p> <p>Form of Assessment : Participatory Activities</p>	Expository, discussion and question and answer 2 X 50		<p>Material: Visual Culture: Changing Mindsets Reference: <i>Kress, G & van Leeuwen, T. 2006. Reading Images. London: Routledge.</i></p>	5%
2	Connecting visualization and ways of seeing	<ol style="list-style-type: none"> 1.Detecting the influence of ways of seeing in visual works 2.Identify vision elements that influence changes in visual images 	<p>Criteria: Observation of student question and answer activities in class</p> <p>Form of Assessment : Participatory Activities</p>	Expository, discussion and question and answer. 2 X 50		<p>Material: Ways of Seeing Reader: <i>Gillian Rose. 2011. Visual Methodologies. London: Sage.</i></p>	5%

3	Examining the concept of visual literacy	<ol style="list-style-type: none"> 1. Proving visual images as information 2. Examining visual images in text 	<p>Criteria: Observation of student question and answer activities in class</p> <p>Form of Assessment : Participatory Activities</p>	<p>CbL stages:</p> <ol style="list-style-type: none"> 1. Create small groups of 3-6 people 2. Compose a narrative or case that leads students to have an opinion 3. Provide written questions to guide group discussions, to stimulate, guide or encourage students to observe and analyze. 4. Questions and answers and discussion of responses between groups. 5. Helps understanding and interpretation of the entire group in implying solutions. 6. Reflection on the main material to support understanding of the conclusions drawn. <p>2 X 50</p>		<p>Material: Basic Visual Literacy Reference: <i>Kress, G & van Leeuwen, T. 2006. Reading Images. London: Routledge.</i></p>	5%
4	Detailing the perceptual system	<ol style="list-style-type: none"> 1. Clarify perception of form 2. Linking gestalt and visual perception 	<p>Criteria: Observation of student question and answer activities in class</p> <p>Form of Assessment : Participatory Activities</p>	<p>Expository and question and answer. 2 X 50</p>		<p>Material: Visual Perception References: <i>Malamed, C. 2011. Visual Language for Designers. Quayside Publishing Group.</i></p>	5%
5	Linking semiotic theory in visual analysis	<ol style="list-style-type: none"> 1. Connecting icons, indexes, symbols 2. Developing visual analysis using Pierce and Barthes' semiotic theory 	<p>Criteria: Observation of student question and answer activities in class and independent assignments</p> <p>Form of Assessment : Participatory Activities</p>	<p>Expository and question and answer 2 X 50</p>		<p>Material: Semiotics Pierce & Barthes Reader: <i>Winfried Noth. 1990. Handbook of Semiotics. Indiana University Press.</i></p>	5%

6	Analyzing the construction of compositional meaning and product semantics	<ol style="list-style-type: none"> 1. Interpret the compositional meaning of visual works 2. Detailing design elements that provide meaning and symbolism 	<p>Criteria: Observation of student question and answer activities in class</p> <p>Form of Assessment : Participatory Activities</p>	<p>CbL stages:</p> <ol style="list-style-type: none"> 1. Create small groups of 3-6 people 2. Compose a narrative or case that leads students to have an opinion 3. Provide written questions to guide group discussions, to stimulate, guide or encourage students to observe and analyze. 4. Questions and answers and discussion of responses between groups. 5. Helps understanding and interpretation of the entire group in implying solutions. 6. Reflection on the main material to support understanding of the conclusions drawn. <p>2 X 50</p>		<p>Material: Understanding Library Composition: <i>Malamed, C. 2011. Visual Language for Designers. Quayside Publishing Group.</i></p> <hr/> <p>Material: Product Semantics Reader: <i>Fernande Saint Martin. 1990. Semiotics of Visual Language. Indiana University Press</i></p>	5%
7	Developing visual analysis with formal aesthetic theory	<ol style="list-style-type: none"> 1. Develop visual analysis with a formal aesthetic approach 2. Connecting visual elements and principles in interpretation 	<p>Criteria: Observation of student question and answer activities in class</p>	<p>CbL stages:</p> <ol style="list-style-type: none"> 1. Create small groups of 3-6 people 2. Compose a narrative or case that leads students to have an opinion 3. Provide written questions to guide group discussions, to stimulate, guide or encourage students to observe and analyze. 4. Questions and answers and discussion of responses between groups. 5. Helps understanding and interpretation of the entire group in implying solutions. 6. Reflection on the main material to support understanding of the conclusions drawn. <p>2 X 50</p>		<p>Material: Formal Aesthetic Bibliography: <i>Schirato, T. & Webb, J. 2004. Reading The Visual. Allen & Unwin.</i></p>	5%

8	Linking visual thinking to solving contextual cases	<ol style="list-style-type: none"> Solve cases related to visual culture Correlating theory and visual problems 	<p>Criteria: Written test with structured question format (UTS)</p> <p>Form of Assessment : Test</p>	Written Test 2 X 50			15%
9	Interpreting modes of representation in works of art	<ol style="list-style-type: none"> Compare the types of representational works of art Linking aspects of sign, processing and relations 	<p>Criteria: Observation of student question and answer activities in class</p> <p>Form of Assessment : Participatory Activities</p>	Expository and question and answer. 2 X 50		<p>Material: Representation in Works of Art Library: Gillian Rose. 2011. <i>Visual Methodologies</i>. London: Sage.</p>	5%
10	Proving simulacra in media and entertainment	<ol style="list-style-type: none"> Details the simulacra phenomenon in the media and entertainment industry Criticizing the media spectacle in social media reality 	<p>Criteria: Observation of students' question and answer activities in class</p> <p>Form of Assessment : Participatory Activities</p>	<p>CbL stages:</p> <ol style="list-style-type: none"> Create small groups of 3-6 people Compose a narrative or case that leads students to have an opinion Provide written questions to guide group discussions, to stimulate, guide or encourage students to observe and analyze. Questions and answers and discussion of responses between groups. Helps understanding and interpretation of the entire group in implying solutions. Reflection on the main material to support understanding of the conclusions drawn. <p>2 X 50</p>		<p>Material: Visual Simulacra Bibliography: <i>Schirato, T. & Webb, J. 2004. Reading The Visual. Allen & Unwin.</i></p>	5%

11	Linking visual grammar in the meaning of visual text	Arranging visual grammar to form an effective message	<p>Criteria: Observation of student question and answer activities in class</p> <p>Form of Assessment : Participatory Activities</p>	<p>CbL stages:</p> <ol style="list-style-type: none"> 1. Create small groups of 3-6 people 2. Compose a narrative or case that leads students to have an opinion 3. Provide written questions to guide group discussions, to stimulate, guide or encourage students to observe and analyze. 4. Questions and answers and discussion of responses between groups. 5. Helps understanding and interpretation of the entire group in implying solutions. 6. Reflection on the main material to support understanding of the conclusions drawn. <p>2 X 50</p>		<p>Material: Visual Grammar Reference: <i>Kress, G & van Leeuwen, T. 2006. Reading Images. London: Routledge.</i></p>	5%
12	Examining visual narratives in the use of visual media	Composing visual narratives in visual works	<p>Criteria: Work project assignments</p> <p>Form of Assessment : Project Results Assessment / Product Assessment</p>	<p>Expository, discussion and question and answer</p> <p>2 X 50</p>			10%

13	Details the use of metaphor and rhetoric in visual works	<ol style="list-style-type: none"> 1. Developing relationships between verbal messages and visual metaphors 2. Analyzing rhetorical strategies in visual images 	<p>Criteria: Observation of student question and answer activities in class</p> <p>Form of Assessment : Participatory Activities</p>	<p>CbL stages:</p> <ol style="list-style-type: none"> 1. Create small groups of 3-6 people 2. Compose a narrative or case that leads students to have an opinion 3. Provide written questions to guide group discussions, to stimulate, guide or encourage students to observe and analyze. 4. Questions and answers and discussion of responses between groups. 5. Helps understanding and interpretation of the entire group in implying solutions. 6. Reflection on the main material to support understanding of the conclusions drawn. <p>2 X 50</p>		<p>Material: Metaphor and Visual Rhetoric</p> <p>Bibliography: <i>Schirato, T. & Webb, J. 2004. Reading The Visual. Allen & Unwin.</i></p>	5%
14	Proving Primadi's visual language theory in image analysis	<ol style="list-style-type: none"> 1. Detailing the concept and scope of Primadi visual language reading 2. Interpreting traditional Indonesian art using Primadi visual language 3. Validating Primadi visual language in children's picture reading 	<p>Criteria: Observation of student question and answer activities in class</p> <p>Form of Assessment : Participatory Activities</p>	<p>Expository, discussion and question and answer</p> <p>2 X 50</p>		<p>Material: Fine Language</p> <p>Reference: <i>Tabrani, P. 2007. Fine Language. Bandung: ITB University Press</i></p>	5%
15	Constructing the concept of visuality in the development of Indonesian visual culture	<ol style="list-style-type: none"> 1. Concluding the issue of visuality in batik motifs 2. Reconstructing the visuality of regional identity batik motifs 	<p>Criteria: Observation of student question and answer activities in class and assignments</p> <p>Form of Assessment : Participatory Activities</p>	<p>Expository, discussion and question and answer</p> <p>2 X 50</p>		<p>Material: Visuality in Batik Motif Design</p> <p>Library: <i>Tabrani, P. 2007. Visual Language. Bandung: ITB University Press</i></p>	5%
16	Solving visuality problems in Indonesian visual culture works	<ol style="list-style-type: none"> 1. Linking the visuality of Indonesian visual culture in the dimension of social construction 2. Correlating the visuality of Indonesian visual culture in the realm of visual culture 	<p>Criteria: Written test with structured question format (UAS)</p> <p>Form of Assessment : Test</p>	<p>Written test</p> <p>2 X 50</p>			15%

Evaluation Percentage Recap: Case Study

No	Evaluation	Percentage
1.	Participatory Activities	60%
2.	Project Results Assessment / Product Assessment	10%
3.	Test	30%
		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** 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.