



**Universitas Negeri Surabaya
Faculty of Languages and Arts,
Indonesian Literature Undergraduate Study Program**

Document Code

SEMESTER LEARNING PLAN

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|--|--|--|-----------------------------------|-----|-----------|----------------------------------|-------------------------|------|-------|--------|----|----|----|----|------|----|--|--|--|--|--|--|--|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|------|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
| Courses | CODE | Course Family | Credit Weight | | | SEMESTER | Compilation Date | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Semiotics | 7920102119 | Study Program Elective Courses | T=2 | P=0 | ECTS=3.18 | 4 | July 16, 2024 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| AUTHORIZATION | SP Developer | | Course Cluster Coordinator | | | Study Program Coordinator | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | Dr. Ririe Rengganis; Rahmi Rahmayati, M.Pd.; M. Rokib, M.A. | | Prof. Dr. Setya Yuwana, M.A. | | | Drs. Parmin, M.Hum. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Learning model | Case Studies | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Program Learning Outcomes (PLO) | PLO study program that is charged to the course | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PLO-6 | Mastering the basic knowledge to be creative in the field of Indonesian language and literature; as well as research methods in Indonesian language and literature | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PLO-14 | Able to document, store, secure and recover data to ensure validity and prevent plagiarism, as well as compiling descriptions of scientific study results in the form of a thesis, and uploading them on the Unesa page | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | Program Objectives (PO) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PO - 1 | Students are able to master the essence of semiotics, genre and its application in the analysis of Indonesian literary works | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PLO-PO Matrix | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td style="padding: 5px;">P.O</td> <td style="padding: 5px;">PLO-6</td> <td style="padding: 5px;">PLO-14</td> <td colspan="4"></td> </tr> <tr> <td style="padding: 5px;">PO-1</td> <td style="padding: 5px;"></td> <td style="padding: 5px;"></td> <td colspan="4"></td> </tr> </table> | | | | | | P.O | PLO-6 | PLO-14 | | | | | PO-1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | P.O | PLO-6 | PLO-14 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | PO-1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | 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="padding: 5px;">P.O</td> <td colspan="16" style="padding: 5px; text-align: center;">Week</td> </tr> <tr> <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 | | | | | | | | | | | | | | | | |
| P.O | Week | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| PO-1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Short Course Description | Understanding the essence of semiotics, genre, and its application in the analysis of Indonesian literary works. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| References | Main : | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

1. Budiman, Kris. 2011. *Semiotika Visual: Konsep, Isu, dan Problematika Ikonisitas*. Yogyakarta: Jalasutra.
2. B.S., Abdul Wachid. 2009. *Analisis Struktural Semiotik: Puisi Surealistis Religius D. Zawawi Imron*. Yogyakarta: Cinta Buku.
3. Eco, Umberto. 2009. *Teori Semiotika: Signifikasi Komunikasi, Teori Kode, serta Teori Produksi-Tanda*. Yogyakarta: Kreasi Wacana.
4. Fashri, Fauzi. 2014. *Pierre Bourdieu: Menyingkap Kuasa Simbol*. Yogyakarta: Jalasutra.
5. Kurniawan. 2001. *Semiologi Roland Barthes*. Magelang: IndonesiaTera.
6. Martinet, Jeanne. 2010. *Semiologi: Kajian Teori Tanda Saussurian antara Semiologi Komunikasi dan Semiologi Signifikasi*. Yogyakarta: Jalasutra.
7. Noth, Winfried. 2006. *Semiotika*. Surabaya: Airlangga University Press.
8. Piliang, Yasraf Amir. 2003. *Hipersemiotika: Tafsir Cultural Studies Atas Matinya Tanda*. Yogyakarta: Jalasutra.
9. Rusmana, Dadan. 2014. *Filsafat Semiotika: Paradigma, Teori, dan Metode Interpretasi Tanda dari Semiotika Struktural hingga Dekonstruksi Praktis*. Bandung: Penerbit Pustaka Setia.
10. Sudjiman, Panuti dan Aart van Zoest (ed). 1995. *Serba-serbi Semiotika*. Jakarta: Gramedia.
11. Teeuw, Andreas. 1988. *Sastra dan Ilmu Sastra: Pengantar Teori Sastra*. Jakarta: Pustaka Jaya.
12. Van Zoest, Aart. 1990. *Fiksi dan Nonfiksi dalam Kajian Semiotik*. Jakarta: Intermasa.
13. Van Zoest, Aart. 1993. *Semiotika tentang Tanda: Cara Kerjanya dan Apa yang Kita Lakukan Dengannya*. Jakarta: Yayasan Sumber Agung.

Supporters:

1. Buku dan penelitian semiotika

Supporting lecturer

Dr. Ririe Rengganis, S.S., M.Hum.
Mohammad Rokib, S.S., M.A.

| 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 | understanding and concepts of semiotics | understanding and concepts of semiotics | | discussion 2 X 50 | | Material: understanding semiotics References: Eco, Umberto. 2009. <i>Semiotic Theory: Communication Signification, Code Theory, and Sign-Production Theory</i> . Yogyakarta: Discourse Creations. | 5% |
| 2 | semiotics in art | art semiotics | Criteria: according to the criteria Form of Assessment : Participatory Activities | discussion 2 X 50 | discussion | Material: art semiotics Bibliography: Martinet, Jeanne. 2010. <i>Semiology: Study of Saussurian Sign Theory between Communication Semiology and Signification Semiology</i> . Yogyakarta: Jalasutra. | 10% |
| 3 | prose semiotics | prose semiotics | Criteria: according to the criteria Form of Assessment : Portfolio Assessment | discussion 2 X 50 | discussion | Material: prose semiotics References: Van Zoest, Aart. 1993. <i>Semiotics of Signs: How They Work and What We Do With Them</i> . Jakarta: Sumber Agung Foundation. | 10% |

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|---|--------------------|--------------------|--|-------------------------------------|-----------------------------|---|-----|
| 4 | prose semiotics 2 | prose semiotics 2 | Form of Assessment : Participatory Activities | discussion 2 X 50 | discussion | Material: prose semiotics References: <i>Sudjiman, Panuti and Aart van Zoest (ed). 1995. Miscellaneous Semiotics. Jakarta: Gramedia.</i> | 10% |
| 5 | poetry semiotics | poetry semiotics | Form of Assessment : Participatory Activities | discussion and assignment 2 X 50 | discussions and assignments | Material: poetry semiotics References: <i>Fashri, Fauzi. 2014. Pierre Bourdieu: Uncovering the Power of Symbols. Yogyakarta: Jalasutra.</i> | 5% |
| 6 | poetry semiotics 2 | poetry semiotics 2 | Form of Assessment : Participatory Activities | discussion and assignment 2 X 50 | discussions and assignments | Material: poetry semiotics References: <i>Eco, Umberto. 2009. Semiotic Theory: Communication Signification, Code Theory, and Sign-Production Theory. Yogyakarta: Discourse Creations.</i> | 10% |
| 7 | poetry semiotics 3 | poetry semiotics 3 | | discussion and assignment 2 X 50 | discussions and assignments | Material: poetry semiotics 3 Bibliography: <i>Rusmana, Dadan. 2014. Philosophy of Semiotics: Paradigms, Theories and Methods of Sign Interpretation from Structural Semiotics to Practical Deconstruction. Bandung: Pustaka Setia Publishers.</i> | 5% |
| 8 | UTS | | Criteria: UTS Form of Assessment : Test | UTS 2 X 50 | UTS | Material: UTS Reader: <i>Noth, Winfried. 2006. Semiotics. Surabaya: Airlangga University Press.</i> | 10% |
| 9 | drama semiotics | drama semiotics | Form of Assessment : Participatory Activities | discussion and assignment 2 X 50 | discussions and assignments | Material: drama semiotics References: <i>Sudjiman, Panuti and Aart van Zoest (ed). 1995. Miscellaneous Semiotics. Jakarta: Gramedia.</i> | 5% |

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|----|----------------------------------|--------------------------------|--|-------------------------------------|-----------------------------|---|-----|
| 10 | drama semiotics 2 | drama semiotics 2 | Form of Assessment : Portfolio Assessment | discussion and assignment 2 X 50 | discussions and assignments | Material: drama semiotics Reader: <i>Kurniawan. 2001. Rolland Bathes' Semiology. Magelang: Indonesia Tera.</i> | 10% |
| 11 | drama semiotics 3 | drama semiotics 3 | Form of Assessment : Project Results Assessment / Product Assessment | PJBL | PJBL | Material: drama semiotics Bibliography: <i>Piliang, Yasraf Amir. 2003. Hypersemiotics: Cultural Studies Interpretation of the Death of Signs. Yogyakarta: Jalasutra.</i> | 10% |
| 12 | semiotics and its applications | semiotics and its applications | Form of Assessment : Participatory Activities | discussions and assignments | discussions and assignments | Material: semiotics and its applications References: <i>Martinet, Jeanne. 2010. Semiology: Study of Saussurian Sign Theory between Communication Semiology and Signification Semiology. Yogyakarta: Jalasutra.</i> | 5% |
| 13 | semiotics and its applications 2 | | Form of Assessment : Participatory Activities | discussions and assignments | discussions and assignments | Material: semiotics and its applications References: <i>Noth, Winfried. 2006. Semiotics. Surabaya: Airlangga University Press.</i> | 5% |
| 14 | | semiotics and its applications | Form of Assessment : Portfolio Assessment | discussions and assignments | discussions and assignments | Material: semiotics and its application References: <i>Noth, Winfried. 2006. Semiotics. Surabaya: Airlangga University Press.</i> | 5% |
| 15 | semiotics and everyday life | semiotics in everyday life | Form of Assessment : Test | discussions and assignments | discussions and assignments | Material: semiotics and everyday life References: <i>Van Zoest, Aart. 1993. Semiotics of Signs: How They Work and What We Do With Them. Jakarta: Sumber Agung Foundation.</i> | 5% |
| 16 | UAS | UAS | Criteria: UAS | UAS | UAS | Material: UAS Literature: <i>Noth, Winfried. 2006. Semiotics. Surabaya: Airlangga University Press.</i> | 5% |

Evaluation Percentage Recap: Case Study

| No | Evaluation | Percentage |
|----|---|------------|
| 1. | Participatory Activities | 50% |
| 2. | Project Results Assessment / Product Assessment | 10% |
| 3. | Portfolio Assessment | 25% |
| 4. | Test | 15% |
| | | 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.