



**Universitas Negeri Surabaya
Faculty of Languages and Arts
Bachelor of Fine Arts Education Study Program**

Document
Code

SEMESTER LEARNING PLAN

Courses	CODE	Course Family	Credit Weight	SEMESTER	Compilation Date																																																																		
Sketch	8821003190	Compulsory Study Program Subjects	T=3 P=0 ECTS=4.77	2	July 17, 2024																																																																		
AUTHORIZATION	SP Developer		Course Cluster Coordinator		Study Program Coordinator																																																																		
	Dr. I Nyoman Lodra, M.Si., Winarno, S.Sn., M.Sn., Nur Wakhid Hidayatno, S.Sn., M.Sn.			Fera Ratyaningrum, S.Pd., M.Pd.																																																																		
Learning model	Project Based Learning																																																																						
Program Learning Outcomes (PLO)	PLO study program that is charged to the course																																																																						
	PLO-7	Develop abilities and implement fine arts knowledge in the areas of planning, implementing and evaluating fine arts learning																																																																					
	PLO-11	Able to apply and develop fine art skills to create innovative media and learning resources.																																																																					
	Program Objectives (PO)																																																																						
	PO - 1	Students are able to understand and analyze the basic principles of sketching																																																																					
	PO - 2	Students master spontaneous line drawing sketching techniques to create drawings based on direct observation of real objects and environments																																																																					
	PLO-PO Matrix																																																																						
		<table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td>P.O</td> <td>PLO-7</td> <td>PLO-11</td> <td></td> <td></td> </tr> <tr> <td>PO-1</td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>PO-2</td> <td></td> <td></td> <td></td> <td></td> </tr> </table>				P.O	PLO-7	PLO-11			PO-1					PO-2																																																							
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PO-2																																																																							
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">P.O</td> <td colspan="16">Week</td> </tr> <tr> <td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td><td>16</td> </tr> <tr> <td>PO-1</td> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td>PO-2</td> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> </table>				P.O	Week																1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	PO-1																	PO-2																
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PO-2																																																																							
Short Course Description	A course that contains the nature of sketching and its principles, learning about copying techniques from real direct objects that are transferred to drawing paper with the dominant game of variations of thick and thin lines, spontaneity, and manual blocking. In the process, the line becomes something dominant, because it is from the line that the characteristics of personal artistic value can be seen. Gradually hone students' spontaneity and mimetic power in using dry equipment and wet equipment.																																																																						
References	Main :																																																																						
	<ol style="list-style-type: none"> 1. Feldman, Edmun Burke. 1967. Art As Image And Idea. Prentice Hall, Englewood Cliffs. New Jersey. 2. Hill, Adrian. 1984. Bagaimana menggambar, : Angkasa. 3. Simon, Howard. 2002. Teknik Menggambar, : Effhar. 4. Loomis, Andrew. 1949. Figure Drawing for All Its Worth, , The Viking Press. 4. Loomis, Andrew. Drawing The Head & Hands. New York: The Viking Press. 5. Mikke Susanto (2004) Menimbang Ruang Menata Rupa Galang press, Yogyakarta 7. Manuel De Leon, 1990. Introduction to Like Drawing, Tustin California: Walter Foster Publishing. 6. Michael Hampton. 2009. Figure Drawing: Design and Invention. 9. Anthony Rider. 1999. The Artist's Complete Guide to Figure Drawing: A Contemporary Perspective On the Classical Tradition. Watson-Guption. 																																																																						
	Supporters:																																																																						
Supporting lecturer	Dr. Drs. I Nyoman Lodra, M.Si. Muchlis Arif, 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	1.Understand the meaning of sketch (drawing), including; development, principles of fine art, wet and dry mediums, tools and creation techniques 2.produces sketch works using dry techniques and wet techniques that prioritize line elements in presenting shapes in a two-dimensional plane	Can explain: Definition, development, principles, materials, tools and techniques for creating (images) Sketches	Criteria: 1.criteria .0-45= D.46-65= C. 66-79= B. 80-100= A 2.class interactions and discussions Form of Assessment : Participatory Activities	Lectures, discussions, 3 X 50 sketch process modeling	utilize WhatsApp to share materials and coordinate classes	Material: Scope of Sketch Art Bibliography: <i>Feldman, Edmun Burke. 1967. Art As Image And Idea. Prentice Hall, Englewood Cliffs. New Jersey.</i> Material: explanation of governance in the Folio image field. Reference: <i>Hill, Adrian. 1984. How to draw, : Space.</i>	5%
2	1.Able to create sketches with human figure objects at parallel angles 2.managing the composition of the drawing area and dry medium tools (pencils)	Produce sketch works with human figure objects (minimum 25 selected works	Criteria: 1.Criterion.0-45=D.46-65.C.66-79=B.80-100=A 2.composition, proportion, spontaneous strokes, Form of Assessment : Project Results Assessment / Product Assessment	Demonstration, modeling and assignment 4 X 50		Material: compositional sketches of human figures that suggest a scene or drama. Reference: <i>Simon, Howard. 2002. Drawing Techniques, : Effhar. 4. Loomis, Andrew. 1949. Figure Drawing for All Its Worth, , The Viking Press.</i>	5%
3	1.Able to create sketches with human figure objects at parallel angles 2.managing the composition of the drawing area and dry medium tools (pencils)	Produce sketch works with parallel angle human figure objects (minimum 25 selected works	Criteria: 1.Criterion.0-45=D.46-65.C.66-79=B.80-100=A 2.parallel point of view, proportion, composition of strokes, spontaneity. Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment	Demonstration, modeling and assignment 4 X 50		Material: compositional sketches of human figures that suggest a scene or drama. Reference: <i>Simon, Howard. 2002. Drawing Techniques, : Effhar. 4. Loomis, Andrew. 1949. Figure Drawing for All Its Worth, , The Viking Press.</i> Material: composition, proportion and angle Reference: <i>Simon, Howard. 2002. Drawing Techniques, : Effhar. 4. Loomis, Andrew. 1949. Figure Drawing for All Its Worth, , The Viking Press.</i>	5%

4	<p>1.Able to create sketches with human figure objects at an upward angle</p> <p>2.managing the composition of the drawing area and dry medium tools (pencils)</p>	<p>Produce sketch works with top angle human figure objects (minimum 25 selected works</p>	<p>Criteria:</p> <p>1.Criterion.0-45=D.46-65.C.66-79=B.80-100=A</p> <p>2.top view, proportion, line composition, spontaneity.</p> <p>Form of Assessment :</p> <p>Project Results Assessment / Product Assessment, Portfolio Assessment</p>	<p>Demonstration, modeling and assignment 4 X 50</p>	<p>Material: compositional sketches of human figures that suggest a scene or drama.</p> <p>Reference: <i>Simon, Howard. 2002. Drawing Techniques, : Effhar. 4. Loomis, Andrew. 1949. Figure Drawing for All Its Worth, , The Viking Press.</i></p> <hr/> <p>Material: composition, proportion and angle</p> <p>Reference: <i>Simon, Howard. 2002. Drawing Techniques, : Effhar. 4. Loomis, Andrew. 1949. Figure Drawing for All Its Worth, , The Viking Press.</i></p>	5%
5	<p>1.Able to make sketches using trees and plants in the campus environment</p> <p>2.management of impressionism and detail</p>	<p>Produce sketches with trees and plants in the campus environment</p>	<p>Criteria:</p> <p>1.0-65=C,66-79=B,80-100=A</p> <p>2.management of impressionism and detail</p> <p>Form of Assessment :</p> <p>Project Results Assessment / Product Assessment, Portfolio Assessment</p>	<p>Demonstration and practice on the spot 3 X 50</p>	<p>Material: management of the main or dominant form, compared to forms as accentuations and complements to the overall form.</p> <p>Reference: <i>Mikke Susanto (2004) Considering Space, Arranging Form Galang press, Yogyakarta 7. Manuel De Leon, 1990. Introduction to Like Drawing, Tustin California: Walter Foster Publishing.</i></p>	5%

6	<p>1. Able to make sketches using trees and plants in the campus environment</p> <p>2. management of impressionism and detail</p>	<p>Produce sketches with trees and plants in the campus environment</p>	<p>Criteria:</p> <p>1. 0-65=C, 66-79=B, 80-100=A</p> <p>2. management of impressionism and detail</p>	<p>Demonstration and practice on the spot</p> <p>3 X 50</p>		<p>Material: management of the main or dominant form, compared to forms as accentuations and complements to the overall form.</p> <p>Reference: Mikke Susanto (2004) <i>Considering Space, Arranging Form Galang press, Yogyakarta 7.</i> Manuel De Leon, 1990. <i>Introduction to Like Drawing, Tustin California: Walter Foster Publishing.</i></p>	5%
7	<p>Able to make sketches with traditional village environmental objects</p>	<p>Produce sketches with traditional village environmental objects</p>	<p>Criteria:</p> <p>1. 0-54.=D. 55-65 =C. 67-79. B. 80-100= A</p> <p>2. prioritizing the uniqueness of traditional buildings as the dominant form, in the environmental composition of plants and figures</p> <p>Form of Assessment : Project Results Assessment / Product Assessment</p>	<p>Demonstration and assignment</p> <p>9 X 50</p>		<p>Material: management of imaginary areas and spaces of traditional buildings and their atmosphere.</p> <p>Reference: Mikke Susanto (2004) <i>Considering Space, Arranging Appearance Galang press, Yogyakarta 7.</i> Manuel De Leon, 1990. <i>Introduction to Like Drawing, Tustin California: Walter Foster Publishing.</i></p>	5%
8	<p>1. Able to make sketches with building objects at the bottom of traditional villages</p> <p>2. able to prioritize details as accentuation of spontaneous sketch strokes</p> <p>3. MID SEMSETER EXAM INDEPENDENT ASSIGNMENT</p>	<p>1. Produce sketches with traditional village environmental objects</p> <p>2. 10</p>	<p>Criteria:</p> <p>1. 0-54.=D. 55-65 =C. 67-79. B. 80-100= A</p> <p>2. prioritizing the uniqueness of traditional buildings as the dominant form with its distinctive details</p> <p>Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment</p>	<p>Demonstration and practice on the spot</p> <p>9 X 50</p>		<p>Material: management of imaginary areas and spaces of traditional buildings and their atmosphere.</p> <p>Reference: Mikke Susanto (2004) <i>Considering Space, Arranging Appearance Galang press, Yogyakarta 7.</i> Manuel De Leon, 1990. <i>Introduction to Like Drawing, Tustin California: Walter Foster Publishing.</i></p>	10%

9	<p>1.Able to create sketches with crowd objects</p> <p>2.able to prioritize details as accentuation of spontaneous sketch strokes</p>	<p>1.Produce sketches with crowd objects</p> <p>2.6</p>	<p>Criteria:</p> <p>1.0-54.=D. 55-65 =C. 67-79. B. 80-100= A</p> <p>2.prioritizing the uniqueness of traditional buildings as the dominant form with its distinctive details</p> <p>Form of Assessment : Portfolio Assessment</p>	<p>Demonstration and practice on the spot 9 X 50</p>		<p>Material: management of imaginary areas and spaces of traditional buildings and their atmosphere. Reference: <i>Mikke Susanto (2004) Considering Space, Arranging Appearance Galang press, Yogyakarta 7. Manuel De Leon, 1990. Introduction to Like Drawing, Tustin California: Walter Foster Publishing.</i></p>	5%
10	<p>1.Able to create sketches with crowd objects in the background of parked vehicles</p> <p>2.able to prioritize details as accentuation of spontaneous sketch strokes</p>	<p>1.Produce sketches with the object of a crowd of parked vehicles</p> <p>2.5</p>	<p>Criteria:</p> <p>1.0-54.=D. 55-65 =C. 67-79. B. 80-100= A</p> <p>2.Prioritize composition in parking vehicle situations</p> <p>Form of Assessment : Portfolio Assessment</p>	<p>Demonstration and practice on the spot 9 X 50</p>		<p>Material: the atmosphere of a crowd of vehicles Reference: <i>Mikke Susanto (2004) Considering Space, Arranging Appearance Galang press, Yogyakarta 7. Manuel De Leon, 1990. Introduction to Like Drawing, Tustin California: Walter Foster Publishing.</i></p>	10%
11	<p>Able to make sketches with objects in the cattle market environment</p>	<p>Produce sketch work with objects in the cattle market environment</p>	<p>Criteria: Criteria. 0-54.=D. 55-65 =C. 67-79. B. 80-100= A</p> <p>Form of Assessment : Portfolio Assessment</p>	<p>Demonstration and assignment 3 X 50</p>		<p>Material: animal figures Reader: <i>Michael Hampton. 2009. Figure Drawing: Design and Invention. 9. Anthony Rider. 1999. The Artist&rsquo Complete Guide to Figure Drawing: A Contemporary Perspective On the Classical Tradition. Watson-Guption.</i></p>	6%
12	<p>Able to create sketches with coastal environmental objects, fishermen, boats/ships</p>	<p>Produce sketches with coastal environmental objects, fishermen, boats/ships</p>	<p>Criteria:</p> <p>1.Criterion.0-54.=D. 55-65 =C. 67-79. B. 80-100= A</p> <p>2.busy atmosphere at the port</p> <p>Form of Assessment : Participatory Activities</p>	<p>Demonstration and assignment 3 X 50</p>		<p>Material: the dense atmosphere of a traditional harbor. References: <i>Feldman, Edmun Burke. 1967. Art As Image And Idea. Prentice Hall, Englewood Cliffs. New Jersey.</i></p>	6%

13	Able to create sketches with traditional vehicle objects	Produce sketch work with traditional vehicle objects	Criteria: Criterion.0-54.=D. 55-65 =C. 67-79. B. 80-100= A Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment	Demonstration and assignment 6 X 50		Material: vehicle details References: <i>Feldman, Edmun Burke. 1967. Art As Image And Idea. Prentice Hall, Englewood Cliffs. New Jersey.</i>	5%
14	Able to create sketches with traditional vehicle objects	Produce sketch work with traditional vehicle objects	Criteria: Criterion.0-54.=D. 55-65 =C. 67-79. B. 80-100= A Form of Assessment : Project Results Assessment / Product Assessment	Demonstration and assignment 6 X 50		Material: sketches with objects References: <i>Hill, Adrian. 1984. How to draw, : Space.</i>	5%
15	Able to create a sketch of a fruit market atmosphere	Produce a sketch of a fruit market atmosphere	Criteria: Able to create a sketch of a fruit market atmosphere Form of Assessment : Project Results Assessment / Product Assessment	Demonstration and assignment 3 X 50		Material: atmosphere sketch Reader: <i>Loomis, Andrew. Drawing The Head & Hands. New York: The Viking Press.</i>	8%
16	1.FINAL EXAMS 2.Students are able to produce sketches of the busy atmosphere of the campus canteen on the spot	Students are able to produce sketches of the busy atmosphere of the campus canteen on the spot	Criteria: Students are able to produce sketches of the busy atmosphere of the campus canteen on the spot Form of Assessment : Project Results Assessment / Product Assessment	individual independent on-the-spot sketches		Material: sketch of a crowd. Reference: <i>Loomis, Andrew. Drawing The Head & Hands. New York: The Viking Press.</i>	15%

Evaluation Percentage Recap: Project Based Learning

No	Evaluation	Percentage
1.	Participatory Activities	21%
2.	Project Results Assessment / Product Assessment	53%
3.	Portfolio Assessment	26%
		100%

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** 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.
- 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.

