



**Universitas Negeri Surabaya**  
**Faculty of Languages and Arts**  
**Bachelor of Visual Communication Design 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>																																																																			
ILLUSTRATION	9024104064	Advanced Visual Communication Design	T=4 P=0 ECTS=6.36	3	July 17, 2024																																																																			
<b>AUTHORIZATION</b>	<b>SP Developer</b>		<b>Course Cluster Coordinator</b>	<b>Study Program Coordinator</b>																																																																				
	Hendro Aryanto, S.Sn, M.Si		Marsudi, S.Pd., M.Pd.	Marsudi, S.Pd., M.Pd.																																																																				
<b>Learning model</b>	Case Studies																																																																							
<b>Program Learning Outcomes (PLO)</b>	<b>PLO study program that is charged to the course</b>																																																																							
	<b>PLO-3</b>	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																																																																						
	<b>PLO-10</b>	Able to study Visual Communication Design work that is oriented to a theoretical and contextual approach by following the latest technological developments.																																																																						
	<b>Program Objectives (PO)</b>																																																																							
	<b>PO - 1</b>	- Students are able to apply images as a tool in graphic design. - Students are able to understand various stories in the field of illustration. - Students are able to effectively translate ideas or messages into creative illustrations in graphic design. - Students are able to draw illustrations.																																																																						
	<b>PO - 2</b>	- Students are able to apply images as a means of visual communication design.																																																																						
	<b>PLO-PO Matrix</b>																																																																							
		<table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td>P.O</td> <td>PLO-3</td> <td>PLO-10</td> </tr> <tr> <td>PO-1</td> <td style="text-align: center;">✓</td> <td></td> </tr> <tr> <td>PO-2</td> <td></td> <td style="text-align: center;">✓</td> </tr> </table>					P.O	PLO-3	PLO-10	PO-1	✓		PO-2		✓																																																									
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	PO-1	✓																																																																						
PO-2		✓																																																																						
<b>PO Matrix at the end of each learning stage (Sub-PO)</b>																																																																								
	<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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<b>Short Course Description</b>	This course explains the role of drawing as a means of communication to develop ideas and concepts. Students are skilled at developing basic ideas and illustrations manually and digitally.																																																																							
<b>References</b>	<b>Main :</b>																																																																							
	<ol style="list-style-type: none"> <li>1. Dreyfuss, Henry. 1972. Symbol Sourcebook . New York: Mc Graw Hill.</li> <li>2. Huygne, Rene. Ideas and Imagen in World Art . New York: Harry N. Abrams Inc.</li> <li>3. Lamb, Lynton. 1962. Drawing for Illustration . Oxford: University Pres.</li> <li>4. Jennings, Simon. 1987.The Complete Guide To Advace Illustration and Design. New Jersey: Chartwel Books Inc.</li> <li>5. Work Book. 1996. The National Directory of Creative Talent . Los Angeles: Scott an DaughternPublishing Inc.</li> </ol>																																																																							
	<b>Supporters:</b>																																																																							
<b>Supporting lecturer</b>	Hendro Aryanto, S.Sn., M.Si.																																																																							
<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	Able to understand the meaning of illustration images.	1.1. Can describe the meaning and principles of illustration art 2.2. Can describe illustration art images	<b>Criteria:</b> Understanding illustrative images  <b>Form of Assessment :</b> Participatory Activities	Lectures and questions and answers. 4 X 50		<b>Material:</b> Introduction and Basic Principles of Illustration Drawing <b>Library:</b> <i>Work Book. 1996. The National Directory of Creative Talent. Los Angeles: Scott and Daughter Publishing Inc.</i>	0%
2	Able to master the principles of drawing illustrations of human and animal anatomical movement patterns	Can describe the basic forms of anatomical movement patterns of humans and animals	<b>Criteria:</b> Understand the basic forms of anatomical movement patterns in humans and animals  <b>Form of Assessment :</b> Participatory Activities	Lecture and Practice 4 X 50		<b>Material:</b> Human and animal anatomical movement patterns. <b>Reference:</b> <i>Jennings, Simon. 1987. The Complete Guide To Advance Illustration and Design. New Jersey: Chartwel Books Inc.</i>	0%
3	Able to improve the ability to draw the art of illustrating various facial and finger expressions.	Can describe facial and finger expressions.	<b>Criteria:</b> Understand various expressions as interactions arise.  <b>Form of Assessment :</b> Participatory Activities, Practice/Performance	Lecture and Practice 4 X 50		<b>Material:</b> Facial Expressions and Hand Movements (fingers) <b>Reference:</b> <i>Jennings, Simon. 1987. The Complete Guide To Advance Illustration and Design. New Jersey: Chartwel Books Inc.</i>	0%
4	Able to improve the ability to draw the art of illustrating simple scenes (interaction) between humans and animals.	Improve the ability to draw art illustrations of simple scenes (interactions) between humans and animals.	<b>Criteria:</b> Simple composition of SMS objects, supporting objects and background objects  <b>Form of Assessment :</b> Practice / Performance	Lecture and Practice 4 X 50		<b>Material:</b> Interaction of Humans and Small Animals <b>Reference:</b> <i>Jennings, Simon. 1987. The Complete Guide To Advance Illustration and Design. New Jersey: Chartwel Books Inc.</i>	10%
5	Able to master illustration drawings from a normal eye perspective.	Can describe the art of illustrative images from a normal eye perspective.	<b>Criteria:</b> Understand the point of view of objects through the normal eye.  <b>Form of Assessment :</b> Participatory Activities	Lecture and Practice 4 X 50		<b>Material:</b> Everyday life atmosphere (normal eye perspective) <b>References:</b> <i>Jennings, Simon. 1987. The Complete Guide To Advance Illustration and Design. New Jersey: Chartwel Books Inc.</i>	0%
6	Able to master illustration drawings from a normal eye perspective. Diagonal shading technique.	Can describe the art of illustrative images from a normal eye perspective.	<b>Criteria:</b> Understand the point of view of objects through the normal eye.  <b>Form of Assessment :</b> Participatory Activities	Lecture and Practice 4 X 50		<b>Material:</b> Everyday life atmosphere (normal eye perspective) <b>References:</b> <i>Jennings, Simon. 1987. The Complete Guide To Advance Illustration and Design. New Jersey: Chartwel Books Inc.</i>	0%
7	Able to master illustration drawing from a frog's eye perspective.	Can describe the art of illustrative images from a frog's eye perspective.	<b>Criteria:</b> Understand the point of view of objects through the eyes of a frog.  <b>Form of Assessment :</b> Participatory Activities	Lecture and Practice 4 X 50		<b>Material:</b> Everyday life atmosphere (bird's eye perspective) <b>References:</b> <i>Jennings, Simon. 1987. The Complete Guide To Advance Illustration and Design. New Jersey: Chartwel Books Inc.</i>	0%
8	MIDTERM EXAM	MIDTERM EXAM	<b>Criteria:</b> MIDTERM EXAM  <b>Form of Assessment :</b> Project Results Assessment / Product Assessment	MID SEMESTER EXAMINATION 3 X 50		<b>Material:</b> Midterm Exam <b>References:</b> <i>Lamb, Lynton. 1962. Drawing for Illustration. Oxford: University Pres.</i>	20%
9	Able to master illustration drawing from a bird's eye perspective.	Can describe the art of illustrative images from a bird's eye perspective.	<b>Criteria:</b> Understand the point of view of objects through a bird's eye.  <b>Form of Assessment :</b> Practice / Performance	Lecture and Practice 4 X 50		<b>Material:</b> Role Changing, Reversing Roles of Humans and Animals <b>Library:</b> <i>Huygne, Rene. Ideas and Imagery in World Art. New York: Harry N. Abrams Inc.</i>	10%

10	Able to master the principles of symbolic fantasy illustration drawing	Can describe the principle of Role Transfer.	<b>Criteria:</b> Applying the principle of Role Transfer.  <b>Form of Assessment :</b> Participatory Activities	Lecture and Practice 4 X 50		<b>Material:</b> Role Changing, Reversing Roles of Humans and Animals <b>Library:</b> Huygne, Rene. <i>Ideas and Imagery in World Art.</i> New York: Harry N. Abrams Inc.	0%
11	Able to master the principles of symbolic fantasy illustration drawing	Can describe the principle of Role Transfer.	<b>Criteria:</b> Applying the principle of Role Transfer.  <b>Form of Assessment :</b> Practice / Performance	Lecture and Practice 4 X 50		<b>Material:</b> Role Changing, Reversing Roles of Humans and Animals <b>Library:</b> Huygne, Rene. <i>Ideas and Imagery in World Art.</i> New York: Harry N. Abrams Inc.	10%
12	Able to master symbolic fantasies about LOVE/ROMANCE	. Principles surrounding LOVE/ROMANCE	<b>Criteria:</b> Process visual ideas about popular expressions about LOVE/ROMANCE  <b>Form of Assessment :</b> Participatory Activities	Lecture and Practice 4 X 50		<b>Material:</b> Symbolic Fantasy about LOVE, ROMANCE, AFFECTION <b>Bibliography:</b> <i>Huygne, Rene. Ideas and Imagery in World Art.</i> New York: Harry N. Abrams Inc.	0%
13	Able to master symbolic fantasies about LOVE/ROMANCE	. Principles about LOVE/ROMANCE 2. Process visual ideas about popular expressions about LOVE/ROMANCE	<b>Criteria:</b> 1. Conformity with the theme. 2. Unique and interesting 3. Composition, 4. Coloring Technique, 5. Execution  <b>Form of Assessment :</b> Participatory Activities	Lecture and Practice 4 X 50		<b>Material:</b> Symbolic Fantasy about LOVE, ROMANCE, AFFECTION <b>Bibliography:</b> <i>Huygne, Rene. Ideas and Imagery in World Art.</i> New York: Harry N. Abrams Inc.	0%
14	Able to translate human symbolic fantasy into the world of plants and small animals	Can describe the symbolic fantasy of humans entering the world of plants and small animals	<b>Criteria:</b> 1. Conformity with the theme. 2. Unique and interesting 3. Composition, 4. Coloring Technique, 5. Execution  <b>Form of Assessment :</b> Portfolio Assessment, Practice / Performance	Lecture and Practice 4 X 50		<b>Material:</b> Symbolic Fantasy Humans enter the world of plants and small animals. <b>Reader:</b> Jennings, Simon. 1987. <i>The Complete Guide To Advance Illustration and Design.</i> New Jersey: Chartwel Books Inc.	10%
15	Able to master the principles of CARICATURE	1. Can describe the principles of CARICATURE 2. Apply the principles of CARICATURE	<b>Criteria:</b> 1. Conformity with the theme. 2. Unique and interesting 3. Composition, 4. Coloring Technique, 5. Execution  <b>Form of Assessment :</b> Practice / Performance	Lecture and Practice 4 X 50		<b>Material:</b> Drawing caricatures of CHARACTERISTICS, IDOL ARTISTS juxtaposed with caricatures of yourself. <b>Literature:</b> Lamb, Lynton. 1962. <i>Drawing for Illustration.</i> Oxford: University Pres.	10%
16	Final exams	Final exams	<b>Criteria:</b> 1. Conformity with the theme. 2. Unique and interesting 3. Composition, 4. Coloring Technique, 5. Execution  <b>Form of Assessment :</b> Project Results Assessment / Product Assessment			<b>Material:</b> Final Semester Exam <b>Reader:</b> Lamb, Lynton. 1962. <i>Drawing for Illustration.</i> Oxford: University Pres.	30%

#### Evaluation Percentage Recap: Case Study

No	Evaluation	Percentage
1.	Project Results Assessment / Product Assessment	50%
2.	Portfolio Assessment	5%
3.	Practice / Performance	45%
		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.