



Universitas Negeri Surabaya
Faculty of Languages and Arts
Bachelor of Visual Communication Design Study Program

Document Code

SEMESTER LEARNING PLAN

Courses	CODE	Course Family	Credit Weight	SEMESTER	Compilation Date
Visual Overview	9024103073	Compulsory Study Program Subjects	T=3 P=0 ECTS=4.77	3	May 11, 2023
AUTHORIZATION	SP Developer		Course Cluster Coordinator	Study Program Coordinator	
	Muh Ariffudin Islam, S.Sn., M.Sn.		Muh Ariffudin Islam, S.Sn., M.Sn.	Marsudi, S.Pd., M.Pd.	

Learning model	Case Studies
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Program Learning Outcomes (PLO)	PLO study program that is charged to the course							
	Program Objectives (PO)							
	PO - 1	Able to understand the Scope of Visual Communication Design.						
	PO - 2	Able to understand and be able to apply stages and points of view in reviewing design work.						
	PO - 3	Able to master the theory of Semiotics, Rhetoric and Postmodern aesthetic idioms.						
	PO - 4	Able to implement the theories above in looking for hidden intentions/messages from visual communication design works, which are then expected to be able to reconstruct the work in accordance with the concepts and themes raised.						
	PO - 5	Able to discover and study social phenomena and realities within the scope of interdisciplinary thinking in the realm of Visual Communication Design.						
	PLO-PO Matrix							
		<table border="1" style="margin: auto;"> <tr><td>P.O</td></tr> <tr><td>PO-1</td></tr> <tr><td>PO-2</td></tr> <tr><td>PO-3</td></tr> <tr><td>PO-4</td></tr> <tr><td>PO-5</td></tr> </table>	P.O	PO-1	PO-2	PO-3	PO-4	PO-5
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PO-1								
PO-2								
PO-3								
PO-4								
PO-5								

PO Matrix at the end of each learning stage (Sub-PO)																																																																																																																							
	<table border="1" style="margin: auto;"> <thead> <tr> <th rowspan="2">P.O</th> <th colspan="16">Week</th> </tr> <tr> <th>1</th><th>2</th><th>3</th><th>4</th><th>5</th><th>6</th><th>7</th><th>8</th><th>9</th><th>10</th><th>11</th><th>12</th><th>13</th><th>14</th><th>15</th><th>16</th> </tr> </thead> <tbody> <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> <tr><td>PO-3</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-4</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-5</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> </tbody> </table>	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																
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Short Course Description	This course discusses the stages and points of view in reviewing visual communication design work including various concepts of basic understanding of design, problems, fields of study, historical aspects, as well as the Premodern, Modern and Postmodern eras in design. This course also connects the subject of social phenomena and realities developing in society and explains the implementation of postmodern and contemporary semiotic, rhetorical and aesthetic idiom concepts within the scope of interdisciplinary thinking in the realm of Visual Communication Design.
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References	<p>Main :</p> <ol style="list-style-type: none"> 1. Arief Adityawan dan Tim Litbang Concept.2010.Tinjauan Desain Grafis. Concept Media. 2. Budiman, K. (2011). Semiotika Visual: Konsep, Isu, dan Problem Ikonositas. Yogyakarta: Jalasutra 3. Heskett, John. (2005). Design: A Very Short Introduction. New York: Oxford University Press 4. Sunarto, W. (2013). Gaya Desain: Tinjauan Sejarah. Jakarta: Pascasarjana IKJ 5. Piliang, Y.A. (2003). Hipersemiotika: Tafsir Cultural atas Matinya Makna. Yogyakarta: Jalasutra 6. Piliang, Y.A., Jaelani, J. (2017). Teori Budaya Kontemporer: Penjelajahan Tanda dan Makna. Jakarta: Aurora. <p>Supporters:</p>
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1. Sachari, Agus.1996. Paradigma Desain Indonesia . Jakarta: CV. Rajawali.
2. Bryony Gomez dan Armin Vit.2009.Graphic Design Referenced.Rockport Publishers Inc.

Supporting lecturer Muh Ariffudin Islam, 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	Understand the direction of the Visual Review lecture achievements from the start to the end meeting.	Attitude: understand the lecture contract, Knowledge: understand the concept of text and Design context, Skills: Look for information related to the Design Review, such as media, information, discourse, and so on.	Criteria: Understand lecture contracts, assignment models, and learning outcomes Form of Assessment : Participatory Activities, Tests	Lectures, Presentations, Questions and Answers 3 X 50		Material: a. Introduction to the Design Review course, b. Design Taxonomy: text and context Design Library: <i>Arief Adityawan and Concept R&D Team. 2010. Graphic Design Overview. Concept Media.</i>	5%
2	Understand the viewpoints and stages of design review	Attitude: Selecting Design works: Formalistic-Expressive-Instrumentalistic, Knowledge: understanding the main points of view and stages in the process of reviewing design work, Skills: Gathering information regarding the relationship between points of view and stages of design review	Criteria: Understand the flow and point of view in criticism/review of work Form of Assessment : Participatory Activities	1. Lecture 2. Group discussion 3. Presentation 4. Question and answer 3 X 50		Material: a. Design work point of view: Formalistic-Expressive-Instrumentalistic, b. Design Review Stages: Descriptive-Formal Analysis- Interpretation- Evaluation Literature: <i>Arief Adityawan and Concept R&D Team. 2010. Graphic Design Review. Concept Media.</i> Material: c. The relationship between viewpoints and stages of design review. Reference: <i>Heskett, John. (2005). Design: A Very Short Introduction. New York: Oxford University Press</i>	5%
3	Understand the stages of Descriptive and Formal Analysis Case study: Premodern and Modern design	Attitude: Classifying Premodern and Modern era design works, Knowledge: Identifying Premodern and Modern era design works, Skills: Gathering information about the descriptive stages and formal analysis of Premodern and Modern design works	Criteria: Understand the flow and point of view in criticism/review of work Form of Assessment : Participatory Activities, Project Results Assessment / Product Assessment	Self-assessment, participation, Structured assignment: compose papers according to the distribution of topics in groups of 3 X 50		Material: a. Concepts of thought, basic principles, and results of design work from the Premodern and Modern eras Library: <i>Arief Adityawan and Concept R&D Team. 2010. Graphic Design Overview. Concept Media.</i> Material: b. Implementation of descriptive stages and formal analysis in Premodern and Modern design works Library: <i>Heskett, John. (2005). Design: A Very Short Introduction. New York: Oxford University Press</i>	5%

4	Mastering the Interpretation and Evaluation stages	1.a. understand description and formal analysis of design work 2.b. Implement the Interpretation and Evaluation stages	Criteria: able to interpret and evaluate one of the posters of international works Form of Assessment : Participatory Activities, Project Results Assessment / Product Assessment	Performance, Brainstorming, Discussion 3 X 50		Material: a. Introduction to Semiotics and Rhetorics in relation to the Interpretation and Evaluation of design work Library: <i>Arief Adityawan and Concept R&D Team. 2010. Graphic Design Overview. Concept Media.</i> Material: b. Meaning and Value in Library Design Work: <i>Sunarto, W. (2013). Design Styles: A Historical Overview. Jakarta: IKJ Postgraduate</i>	5%
5	Understanding Semiotic Theory: Charles Sanders Peirce and Ferdinand De Saussure	able to understand the differences between the concepts of Peirce's semiotic theory and Saussure's semiology	Criteria: able to analyze works based on the concepts of Peirce and de Saussure Form of Assessment : Participatory Activities	1) Lecture 2) Group discussion 3) Presentation Question and answer 3 X 50		Material: a. Basic semiotics as a reference for interpreting Design Work, b. Denotation and Connotation, c. Iconical, Indexical, and Symbolical, d. Bibliographic Markers and Signifiers : <i>Piliang, YA (2003). Hypersemiotics: Cultural Interpretation of the Death of Meaning. Yogyakarta: Jalasutra</i>	5%
6	1.a. Understanding Myth and Ideology Theory: Roland Barthes' Semiotics 2.b. Able to present Semiotics theory in reviewing design work	Able to analyze design works in each Semiotic theory	Criteria: analysis of works developed abroad and social media Form of Assessment : Participatory Activities, Project Results Assessment / Product Assessment	1) Lecture 2) Group discussion 3) Question and answer 3 X 50		Material: a. Multilevel Marking (first Order Signification, second Order Signification, and so on) References: <i>Piliang, YA (2003). Hypersemiotics: Cultural Interpretation of the Death of Meaning. Yogyakarta: Jalasutra</i> Material: b. Myth: Reality, Signs, and Cultural (historical) Background Reference: <i>Sunarto, W. (2013). Design Styles: A Historical Overview. Jakarta: IKJ Postgraduate</i> Material: c. Test material Interpretation and Evaluation of design work Library: <i>Arief Adityawan and Concept R&D Team. 2010. Graphic Design Overview. Concept Media.</i>	5%

7	<p>1.a. Understanding Myth and Ideology Theory: Roland Barthes' Semiotics</p> <p>2.b. Able to present Semiotics theory in reviewing design work</p>	Able to analyze design works in each Semiotic theory	<p>Criteria: analysis of works developed abroad and social media</p> <p>Form of Assessment : Participatory Activities, Project Results Assessment / Product Assessment</p>	<p>1) Lecture 2) Group discussion 3) Question and answer 3 X 50</p>		<p>Material: a. Multilevel Marking (first Order Signification, second Order Signification, and so on) References: Piliang, YA (2003). <i>Hypersemiotics: Cultural Interpretation of the Death of Meaning</i>. Yogyakarta: Jalasutra</p> <hr/> <p>Material: b. Myth: Reality, Signs, and Cultural (historical) Background Reference: Sunarto, W. (2013). <i>Design Styles: A Historical Overview</i>. Jakarta: IKJ Postgraduate</p> <hr/> <p>Material: c. Test material Interpretation and Evaluation of design work Library: Arief Adityawan and Concept R&D Team. 2010. <i>Graphic Design Overview. Concept Media</i>.</p>	5%
8	UTS - Evaluation	Able to solve UTS questions well and correctly	<p>Criteria: Able to solve UTS questions well and correctly and on time</p> <p>Form of Assessment : Test</p>	3 X 50		<p>Material: Understanding the flow and point of view in criticizing/reviewing works. Reader: Arief Adityawan and Concept R&D Team. 2010. <i>Graphic Design Review. Concept Media</i>.</p> <hr/> <p>Material: understand the concept of semiotics as a scalpel for analyzing References: Budiman, K. (2011). <i>Visual Semiotics: Concepts, Issues, and Problems of Iconosity</i>. Yogyakarta: Jalasutra</p>	10%
9	Able to master Introduction to Visual Language Rhetoric	understand the use of rhetoric from verbal concepts to visual concepts	<p>Criteria: skills in applying rhetoric from verbal concepts to visual concepts</p> <p>Form of Assessment : Participatory Activities</p>	<p>1) Lecture 2) Group discussion 3) Question and answer 3 X 50</p>		<p>Material: a. Introduction to Rhetoric, b. Visual language rhetoric: Figures of Speech: transition from verbal to visual References: Piliang, YA, Jaelani, J. (2017). <i>Contemporary Cultural Theory: An Exploration of Signs and Meaning</i>. Jakarta: Aurora.</p>	5%

10	<p>1.a. Understanding Visual Rhetoric: Classification of figures of speech</p> <p>2.b. Understand the analysis of visual works using figures of speech</p> <p>3.c. able to reconstruct the works raised</p>	<p>1.a. Know the classification of figures of speech, as well as their implementation in Graphic Design work</p> <p>2.b. able to analyze visual works using figures of speech and able to reconstruct works that are raised.</p>	<p>Criteria: Participation, communication, sensitivity of theoretical analysis</p> <p>Form of Assessment : Participatory Activities</p>	<p>Discussion, brainstorming, and Inquiry 3 X 50</p>		<p>Material: Figures of speech for comparison, contradiction, linkage and repetition.</p> <p>Literature: Piliang, YA (2003). <i>Hypersemiotics: Cultural Interpretation of the Death of Meaning</i>. Yogyakarta: Jalasutra</p> <hr/> <p>Material: Test material for figure of speech content in Graphic Design works.</p> <p>Library: Piliang, YA, Jaelani, J. (2017). <i>Contemporary Cultural Theory: An Exploration of Signs and Meaning</i>. Jakarta: Aurora.</p>	10%
11	<p>1.a. Understanding Visual Rhetoric: Classification of figures of speech</p> <p>2.b. Understand the analysis of visual works using figures of speech</p> <p>3.c. able to reconstruct the works raised</p>	<p>1.a. Know the classification of figures of speech, as well as their implementation in Graphic Design work</p> <p>2.b. able to analyze visual works using figures of speech and able to reconstruct works that are raised.</p>	<p>Criteria: Participation, communication, sensitivity of theoretical analysis</p> <p>Form of Assessment : Participatory Activities</p>	<p>Discussion, brainstorming, and Inquiry 3 X 50</p>		<p>Material: Figures of speech for comparison, contradiction, linkage and repetition.</p> <p>Literature: Piliang, YA (2003). <i>Hypersemiotics: Cultural Interpretation of the Death of Meaning</i>. Yogyakarta: Jalasutra</p> <hr/> <p>Material: Test material for figure of speech content in Graphic Design works.</p> <p>Library: Piliang, YA, Jaelani, J. (2017). <i>Contemporary Cultural Theory: An Exploration of Signs and Meaning</i>. Jakarta: Aurora.</p>	10%
12	<p>Understand the meaning of postmodern as a whole</p>	<p>a. Knowing the background of Postmodern concepts in design, b. Able to identify works from that era.</p>	<p>Criteria: identify works in the postmodern era</p> <p>Form of Assessment : Participatory Activities, Tests</p>	<p>Inquiry, Discussion, Brainstorming 3 X 50</p>		<p>Material: a. Comparison of Postmodern thought concepts with Premodern and Modern concepts, b. General terms contained in Postmodern thought</p> <p>Library: Piliang, YA, Jaelani, J. (2017). <i>Contemporary Cultural Theory: An Exploration of Signs and Meaning</i>. Jakarta: Aurora.</p>	5%

13	understand Deconstruction and Hyperreality	a. Students understand the concepts of Deconstruction and Hyperreality which are implemented in Graphic Design works b. Able to identify works from that era	<p>Criteria: Understand the concepts of Deconstruction and Hyperreality implemented in the work</p> <p>Form of Assessment : Participatory Activities, Tests</p>	Discussion, Inquiry, and Brainstorming 3 X 50		<p>Material: a. Deconstruction: Understanding Binary Oppositions Bibliography: <i>Piliang, YA (2003). Hypersemiotics: Cultural Interpretation of the Death of Meaning. Yogyakarta: Jalasutra</i></p> <hr/> <p>Material: b. Difference, c. Hyperreality: Representation-Simulation Bibliography: <i>Piliang, YA, Jaelani, J. (2017). Contemporary Cultural Theory: An Exploration of Signs and Meaning. Jakarta: Aurora.</i></p>	5%
14	1.a. Understanding Postmodern Aesthetic Idioms 2.b. Able to analyze and apply Postmodern aesthetic idioms in works	Understand the types of Postmodern aesthetic idioms and their use in Graphic Design/Visual communication works	<p>Criteria: 1. understand the types of Postmodern aesthetic idioms 2. understand the use of idioms in Graphic Design/Visual communication work</p> <p>Form of Assessment : Participatory Activities, Tests</p>	Discussion, Inquiry, and Brainstorming 3 X 50		<p>Material: a. Eclecticism, Intertextuality, Pastiche, Parody, and Schizophrenia Bibliography: <i>Piliang, YA, Jaelani, J. (2017). Contemporary Cultural Theory: An Exploration of Signs and Meaning. Jakarta: Aurora.</i></p> <hr/> <p>Material: b. Test material Interpretation and Evaluation of design work Library: <i>Piliang, YA (2003). Hypersemiotics: Cultural Interpretation of the Death of Meaning. Yogyakarta: Jalasutra</i></p>	5%
15	1.a. Understanding Postmodern Aesthetic Idioms 2.b. Able to analyze and apply Postmodern aesthetic idioms in works	Understand the types of Postmodern aesthetic idioms and their use in Graphic Design/Visual communication works	<p>Criteria: Understanding the types of Postmodern aesthetic idioms</p> <p>Form of Assessment : Participatory Activities, Tests</p>	Discussion, Inquiry, and Brainstorming 3 X 50		<p>Material: a. Eclecticism, Intertextuality, Pastiche, Parody, and Schizophrenia Bibliography: <i>Piliang, YA, Jaelani, J. (2017). Contemporary Cultural Theory: An Exploration of Signs and Meaning. Jakarta: Aurora.</i></p> <hr/> <p>Material: b. Test material Interpretation and Evaluation of design work Library: <i>Piliang, YA (2003). Hypersemiotics: Cultural Interpretation of the Death of Meaning. Yogyakarta: Jalasutra</i></p>	5%

16	<p>1.a. Understanding Postmodern Aesthetic Idioms</p> <p>2.b. Able to analyze and apply Postmodern aesthetic idioms in works</p>	Understand the types of Postmodern aesthetic idioms and their use in Graphic Design/Visual communication works	<p>Criteria: able to understand the type of Postmodern aesthetic idiom in a work</p> <p>Form of Assessment : Participatory Activities, Tests</p>	Discussion, Inquiry, and Brainstorming 3 X 50		<p>Material: a. Eclecticism, Intertextuality, Pastiche, Parody, and Schizophrenia</p> <p>Bibliography: <i>Piliang, YA, Jaelani, J. (2017). Contemporary Cultural Theory: An Exploration of Signs and Meaning. Jakarta: Aurora.</i></p> <hr/> <p>Material: b. Test material Interpretation and Evaluation of design work</p> <p>Library: <i>Piliang, YA (2003). Hypersemiotics: Cultural Interpretation of the Death of Meaning. Yogyakarta: Jalasutra</i></p>	10%
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Evaluation Percentage Recap: Case Study

No	Evaluation	Percentage
1.	Participatory Activities	62.5%
2.	Project Results Assessment / Product Assessment	10%
3.	Test	27.5%
		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.**