MODULE/COURSE HANDBOOK

Art Appreciation					
Module/Course Title Art Appreciation	**Student Workload** 2 Credits x 16 meetings x 170 /60 = 90, 6 hours/Semester	**Credits (ECTS)** 2 Credits x 1.59 = 3,18 ECTS	**Semester** 4	**Frequency** 16 meetings (include Mid-term Exam and Final Exam)	**Duration** 16 meetings
1	**Type of course** ● Experience		**Contact hours** 50/170 x 28,55 x (2 Credits x 1.59) = 26,70 **Structured Assignment** 60/170 x 28,55 x (2 Credits x 1.59) = 32,04	**Independent study** 60/170 x 28,55 x (2 Credits x 1.59) = 32,04	**Class size** 30 students
2	**Prequisites for participation (if applicable)**				
3	**Learning outcomes (PLO+CLO)** PLO 7 Capable of conducting research in the subject of visual arts education and disseminating the findings through scientific writing. PLO 9 Capable of designing, implementing, and developing artistic skills to produce innovative works, media, and learning resources for educational and entrepreneurial purposes. CLO 7 Students are able to conduct critical reviews of works of art, both orally and in writing, using appropriate terminology and conveying arguments supported by in-depth analysis. CLO 9 Students are able to apply knowledge of fine arts reviews to create innovative works of art, media, or learning resources that are relevant to learning needs.				
4	**Subject aims/content** This course enhances students' critical and appreciative understanding of fine art through the study of history, aesthetics, and philosophy, with a focus on Post-Impressionism to World War II. Study materials include the development of modern art movements such as Fauvism, Expressionism, Cubism, Futurism, Dadaism, and Surrealism, as well as art theories from thinkers such as Clive Bell, Clement Greenberg, and Walter Benjamin. Learning is carried out through discussions, theoretical studies, and field trips to museums and galleries. Students will analyze the symbolism, expression, and techniques of art, and understand the relationship of art to social, economic, and political contexts. Case studies strengthen insights into how art movements are formed and developed. Indicators produced include critical analysis in essays or presentations, field trip reports, and research on modern art. Students are also expected to produce written reflections that demonstrate an understanding of the relationship between art and society and apply their insights in a deeper appreciation of art.				
5	**Teaching methods** Interactive lecture, **project-based learning**, role plays and simulations				

	Interactive lecture, direct instruction, **problem-based learning,** Presentation Interactive lecture **problem-based learning**-Paper Writing and Presentation
6	**Assessment methods** Project assessment, portfolios of students work, written test, quiz
7	**This module is used in the following study program/s as well** Undergraduate program
8	**Module Coordinator** Dr. Djuli Djatiprambudi, M.Sn. Pungki Siregar, S.Pd., M.A.
9	**Reference** Major 1. Suryajaya, M. (2024). Pemetaan Tren Riset Seni Rupa di Jurnal Terindeks Scopus 1928 – 2023. *Jurnal Senirupa Warna*, *12*(2), 142–157. https://doi.org/10.36806/jsrw.v12i2.219 2. Mujiyono. (2021). *Seni Rupa Kontemporer: Lintasan Sejarah dan Estetika*. Semarang: Cipta Prima Nusantara 3. Wiratno, Tri Aru. (2020). *Kritik Seni Rupa Berbasis Budaya Kritis*. Surabaya: Scopindo Media Pustaka 4. Putra, G. L. A. K., & Yasa, G. P. P. A. (2020). *Estetika Karakter Animasi Pada Media Komunikasi Sosial Dengan Kategori Audience Remaja.* Jurnal Bahasa Rupa. https://doi.org/10.31598/bahasarupa.v4i1 .576 5. Patriansah, M. (2020). Kajian Strukturalisme dalam Melahirkan Sebuah Karya Seni. Besaung: Jurnal Seni Desain dan Budaya, 5(2), 99-104. 6. Hadirman (2018). Dialek Visual: Perbincangan Seni Rupa Bali dan yang Lainnya. Depok: Rajawali Pers 7. Gomaa, S. (2012). Visual Rhetorical Analysis: The Case of Smokey Bear. JAC, 32(1/2), 354–361. http://www.jstor.org/stable/41709687 8. Huss, E., & Maor, H. (2014). Toward an Integrative Theory for Understanding Art Discourses. Visual Arts Research, 40(2), 44–56. https://doi.org/10.5406/visuartsrese.40.2.0044 9. Knochel, A. D. (2013). Assembling Visuality: Social Media, Everyday Imaging, and Critical Thinking in Digital Visual Culture. Visual Arts Research, 39(2), 13–27. https://doi.org/10.5406/visuartsrese.39.2.0013 10. Kraut, R. (2015). Art and Art-Attempts. Analysis, 75(4), 668–675. http://www.jstor.org/stable/24671327 11. Neary, J. (2014). Representational Static: Visual Slave Narratives of Contemporary Art. MELUS, 39(2), 157–187. http://www.jstor.org/stable/44392742 Minor 1. Gombrich, E.H. (1995). The Story of Art. London: Phaidon. 2. Suryana, Jajang. (2015). Tinjauan Seni Rupa. Yogyakarta: Graha Ilmu. 3. Naam, Fakhrihun. (2020). Dasar Seni Dan Desain. Yogyakarta: Gramedia. 4. Soedarso, SP. (2006). Trilogi Seni: Penciptaan Eksistensi dan Kegunaan Seni. Yogyakarta: BPI ISI Yogyakarta. 5. Panofsky, Erwin. 1995. Meaning in the Visual Arts, 1995. 6. Kristine Stiles, Peter Selz. 1996. Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings. 7. Fisher, Fiona. 2019. The Routledge Companion to Design Studies, London: Routledge. 8. Karlholm, Dan. 2018. Time in the History of Art: Temporality, Chronology and Anachrony, London: Routledge. 9. Brown, Kathryn. 2019. The Routledge Companion to Digital Humanities and Art History, London: Routledge.

Link
1. https://www.youtube.com/watch?v=8Mn3TZbNoFE
2. https://www.youtube.com/watch?v=yq1jOrRNp-Y
3. https://www.youtube.com/watch?v=gxLGUFenUiE
4. https://www.youtube.com/watch?v=xBvbyWTvz6w