

## MODULE/COURSE HANDBOOK

Ceramics Craft								
Module/ Course Title	Student Workload	Credits (ECTS)	Semester	Frequency	Duration			
Ceramics Craft	3 Credits x 16 meetings x 170 / 60 = 136 hours/ Semester	3 Credits x 1.59 = 4,77 ECTS	4	16 meetings (include Mid-term Exam and Final Exam)	16 meetings			
1	<b>Type of course</b> <ul style="list-style-type: none"> <li>• Experience</li> <li>• Lecture-Lab</li> <li>• Studio</li> </ul>	<b>Practice Lecture</b> 28,55 x (3 Credits x 1.59) = 136,18 hours/Semester			<b>Class size</b> 30 students			
2	<b>Prerequisites for participation (if applicable)</b>							
3	<b>Learning outcomes (PLO+CLO)</b> PLO 4 Able to develop oneself sustainably and eager to collaborate. PLO 9 Capable of designing, implementing, and developing artistic skills to produce innovative works, media, and learning resources for educational and entrepreneurial purposes.  CLO 1 Students are able to analyze low-fired ceramic manufacturing techniques (pottery), including pinch (press), coil (twist), and slab techniques. CLO 2 Students are able to design and produce ceramic craft works by considering aesthetic value, function, and development opportunities as learning media or entrepreneurial products.							
4	<b>Subject aims/content</b> This course equips students with an understanding of materials, tools, and techniques for making ceramics with low-temperature firing (750°C - 850°C). Students will learn about clay material exploration, material processing, and forming techniques such as pinching, coiling, and slab. In addition, students will explore ceramic decoration techniques and practice low-temperature firing to produce aesthetic and functional works. Learning is carried out through theoretical and practical approaches to develop ceramic craft skills in the context of art, design, and the creative industry. Students are expected to be able to analyze low-fired ceramic making techniques, including pinching, coiling, and slab techniques. In addition, students will design the creation of ceramic craft works by considering the function of expression and the function of supporting learning. This course also encourages innovative innovation in ceramic crafts, including material processing, decoration techniques, application and design in functional and aesthetic products. Students not only understand basic theories and techniques, but are also able to apply them in making ceramic craft works that reflect creative and educational aspects. By considering aesthetic value, functionality, and enjoyment, students are expected to be able to develop ceramic crafts as part of the creative industry and as an effective art learning medium.							
5	<b>Teaching methods</b> Interactive lecture, <b>project-based learning</b> , role plays and simulations Guided instruction, project based learning							

6	<b>Assessment methods</b> Project assessment (Design), portfolios of students work, presentation Project assessment, portfolios of students work, written test, quiz
7	<b>This module is used in the following study program/s as well</b> Undergraduate program
8	<b>Module Coordinator</b> Muchlis Arif, S.Sn., M.Sn. Utari Anggita Shanti, S.Pd., M.Pd.
9	<p><b>Reference</b></p> <p>Major</p> <ol style="list-style-type: none"> <li>1. Hidayati, T. W. (2025). Pengembangan Kaca Sebagai Bahan Dekorasi Pada Keramik Stoneware. <i>Jurnal Senirupa Warna</i>, 13(1), 110-121.</li> <li>2. Lemuel, S. (2025). <i>Visualisasi Bahasa Kasih dalam Karya Kriya</i> (Doctoral dissertation, Institut Seni Indonesia Yogyakarta).</li> <li>3. Subawi, Handoko. &amp; Hartono. (2024). <i>Pengetahuan Material Keramik</i>. Buku Pendidikan Deepublish</li> <li>4. Latanre, T. L. (2023). <i>Penciptaan kriya keramik salted fish sebagai elemen estetik interior non fungsional berciri khas pesisir pasuruan/TENRY LATANRE</i> (Doctoral dissertation, Universitas Negeri Malang).</li> <li>5. Mudra, I. W., Raharja, I. G. M., &amp; Sukarya, I. W. (2021). Estetika visual kriya keramik berornamen wayang khas bali. <i>Gondang</i>, 5(1), 53-63.</li> <li>6. Beauchamp, P. C. (2017). Oriental ceramics: Adeline Dumergue's generous bequest to the Victoria &amp; Albert Museum. <i>The British Art Journal</i>, 17(3), 30–33. <a href="http://www.jstor.org/stable/26450245">http://www.jstor.org/stable/26450245</a></li> <li>7. BUSZEK, M. E. (2011). “Labor is My Medium”: Some Perspective(s) on Contemporary Craft. <i>Archives of American Art Journal</i>, 50(3/4), 66–75. <a href="http://www.jstor.org/stable/23355888">http://www.jstor.org/stable/23355888</a></li> <li>8. Lincoln, S. (2019). Design: Ceramics. <i>Irish Arts Review</i> (2002-), 36(4), 60–60. <a href="http://www.jstor.org/stable/45223390">http://www.jstor.org/stable/45223390</a></li> <li>9. Norcross, C., &amp; Angell, B. (2016). Of Ceramics, Art, and Nature. <i>The Botanical Artist</i>, 22(4), 30–31. <a href="http://www.jstor.org/stable/45219920">http://www.jstor.org/stable/45219920</a></li> </ol> <p>Minor</p> <ol style="list-style-type: none"> <li>1. Clark, Kenneth. 1996. <i>The Potters Manual</i>. London.</li> <li>2. Hoge, Elisabeth and Horn, Jane. 1998.</li> <li>3. Glenn, Nelson. 1960. <i>Cermics</i>. USA.</li> <li>4. RA. Razak. <i>Industri Keramik</i>. Jakarta: Balai Pustaka</li> </ol> <p>Link</p> <ol style="list-style-type: none"> <li>1. <a href="https://www.youtube.com/watch?v=5QgEoJZBMJQ">https://www.youtube.com/watch?v=5QgEoJZBMJQ</a></li> <li>2. <a href="https://www.youtube.com/watch?v=X6dP95YnyUc">https://www.youtube.com/watch?v=X6dP95YnyUc</a></li> </ol>