MODULE/COURSE HANDBOOK

<table>
<tr><td colspan="7">Metal Craft</td></tr>
<tr><td colspan="2">Module/ Course Title

Metal Craft</td><td>Student Workload

3 Credits x 16 meetings x 170 / 60 = 136 hours/ Semester</td><td>Credits (ECTS)

3 Credits x 1.59 = 4,77 ECTS</td><td>Semester

4</td><td>Frequency

16 meetings (include Mid-term Exam and Final Exam)</td><td>Duration

16 meetings</td></tr>
<tr><td>1</td><td colspan="2">Type of course
● Experience
● Lecture-Lab
● Studio</td><td colspan="3">Practice Lecture

28,55 x (3 Credits x 1.59) = 136,18 hours/Semester</td><td>Class size

30 students</td></tr>
<tr><td>2</td><td colspan="6">Prequisites for participation (if applicable)
Image of Ornamental Variety at least C</td></tr>
<tr><td>3</td><td colspan="6">Learning outcomes (PLO+CLO)
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 can analyze materials, tools, techniques, and procedures for making metal craft works.
CLO 2 Students are able to design and produce metal craft works by considering aesthetic value, function, and development opportunities as learning media or entrepreneurial products.</td></tr>
<tr><td>4</td><td colspan="6">Subject aims/content
This course equips students with knowledge and skills in making metal crafts, including an understanding of materials, tools, techniques, and manufacturing procedures. Students will learn various metal processing techniques, such as etching and pressing, to produce two-dimensional metal crafts that have aesthetic and functional value. Learning is carried out through theoretical and practical approaches, including understanding the characteristics of metal materials, design planning, and execution in making metal crafts with appropriate techniques.
Students are expected to be able to analyze materials, tools, techniques, and procedures for making metal crafts in depth. In addition, students will design the creation of metal crafts by considering the function of expression and the function of supporting learning. This course also encourages innovative innovation in metal crafts, both in terms of design, decoration techniques, and exploration of materials and forms, to produce works that have high quality in terms of aesthetics and functionality.
Through a combination of theory and practice, students not only understand the basic concepts of metal crafts, but are also able to apply them in making creative and applicable works. By considering the values of expression, function, and desire, students are expected to be able to develop metal crafts as part of the creative industry and as an effective art learning medium.</td></tr>
<tr><td>5</td><td colspan="6">Teaching methods
Interactive lecture, project-based learning, role plays and simulations
Guided instruction, project based learning</td></tr>
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6	**Assessment methods** Project assessment(Design), portfolios of students work, presentation 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** Dra. Indah Chrysanti Angge, M.Sn.
9	**Reference** Major 1. Mutaqin, M. (2025). *Kepompong Ulat Jati pada Perhiasan Logam* (Doctoral dissertation, Institut Seni Indonesia Yogyakarta). 2. Sugianto, A. (2024). *Burung Phoenix Dalam Karya Logam* (Doctoral dissertation, Institut Seni Indonesia Yogyakarta). 3. Almajid, R. (2024). *Sugar Glider Sebagai Ide Penciptaan Kriya Logam* (Doctoral dissertation, Institut Seni Indonesia Yogyakarta). 4. Setiawan, Deni (2022). Seni Kriya Nusantara. Semarang: Cahya Ghani Recovery 5. Lassen, U. H. (2022). Making Instructions: Developing Learning Resources in the Craft of Timber Framing. In T. Westerlund, C. Groth, & G. Almevik (Eds.), Craft Sciences (pp. 68–86). Kriterium. http://www.jstor.org/stable/j.ctv2ngx5xd.7 6. Thane, G. (2022). Understanding Through Blacksmithing Techniques. In T. Westerlund, C. Groth, & G. Almevik (Eds.), Craft Sciences (pp. 334–348). Kriterium. http://www.jstor.org/stable/j.ctv2ngx5xd.19 7. HOWELL, J. S. (2013). The Patternmaker's Art: Innovation within a Traditional Craft. APT Bulletin: The Journal of Preservation Technology, 44(4), 13–16. http://www.jstor.org/stable/23596188 8. Mishra, L. K. (2009). METALS, METALLURGY AND METAL CRAFT IN ORISSA SINCE EARLY TIMES. Proceedings of the Indian History Congress, 70, 1062–1073. http://www.jstor.org/stable/44147751 9. Indah Chrysanti Angge. 2002. KERAJINAN LOGAM. Surabaya: UPRESS 10. Indah Chrysanti Angge. 2016. DASAR-DASAR KRIYA LOGAM. Surabaya: UPRESS 11. Timbul Haryono. 2002. LOGAM & PERADABAN MANUSIA DALAM PERSPEKTIF HISTORIS ARKEOLOGIS. Yogyakarta: Universitas Gadjah Mada Minor 1. Harun AR, George. 1986. TEORI & PRAKTEK KERJA LOGAM. Jakarta: Erlangga 2. Sukani. 1985. PENGETAHUAN BAHAN & ALAT LOGAM. Yogyakarta : ISI Jurusan Desain Kriya 3. Richard Hughes & Michael Rowe. 1994. THE COLOURING, BRONZING & PATINATION OF METALS. London: Thames & Hudson Link 1. https://www.youtube.com/watch?v=7Z_VtH5CDn0 2. https://www.youtube.com/watch?v=6d0n1G-vcRM 3. https://www.youtube.com/watch?v=-r5-7pxolPE&pp=ugMICgJpZBABGAE%3D