

MODULE/COURSE HANDBOOK

Textile Craft						
Module/ Course Title		Student Workload	Credits (ECTS)	Semester	Frequency	Duration
Textile Craft		3 Credits x 16 meetings x 170 / 60 = 136 hours/ Semester	3 Credits x 1.59 = 4,77 ECTS	3	16 meetings (include Mid-term Exam and Final Exam)	16 meetings
1	Type of course ● Experience ● Lecture-Lab ● Studio		Practice Lecture 28,55 x (3 Credits x 1.59) = 136,18 hours/Semester			Class size 30 students
2	Prerequisites for participation (if applicable) Decorative Motif Image Minimum C					
3	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 the principles and procedures for making textile crafts. CLO 2 Students are able to design and produce textile craft works by considering aesthetic value, function, and development opportunities as learning media or entrepreneurial products.					
4	Subject aims/content This course discusses the principles and procedures for making textile craft works of art through various forms and techniques, with a theoretical and practical approach. Students will learn the basic concepts of textile craft, exploration materials, and traditional and contemporary production techniques. Learning includes innovation in textile design, utilization of technology in textile craft, and development of creative industry-based products. In addition, students will understand marketing strategies and entrepreneurial opportunities in the field of textile craft in order to develop works that have aesthetic and functional value according to market needs. Students are expected to be able to analyze the principles and procedures for making textile craft works and design the creation of works based on considerations of the function of expression and the function of the beginning of learning. This course also emphasizes the principle of cessation and utilization of environmentally friendly materials in the development of innovative and applicable textile crafts. Students will be guided to apply an experimental approach in the creation of textile craft works and understand the relevance of textile crafts in the creative industry and art education.					
5	Teaching methods Interactive lecture, project-based learning , role plays and simulations Guided instruction, project based learning					
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 Fera Rataningrum, S.Pd., M.Pd. Utari Anggita Shanti, S.Pd., M.Pd.
9	Reference Major 1. Kurniati, M. S., & Nurhijrah, S. P. (2024). <i>KRIYA TEKSTIL</i> . Lombok Tengah: Penerbit P4I. 2. Kusrianto, A. (2024). <i>Batik filosofi, motif dan kegunaan</i> . Penerbit Andi. 3. Wulandari, A. (2022). <i>Batik Nusantara: Makna filosofis, cara pembuatan, dan industri batik</i> . Penerbit Andi. 4. Suliyanthini, D. (2021). <i>Ilmu Tekstil-Rajawali Pers</i> . Depok: PT. Raja Grafindo Persada. 5. Fachrizal, Moch Ricky. (2021). <i>AYO MEMBUAT KERAJINAN TEKSTIL</i> . CV. Media Edukasi Creative 6. Kusrianto, Adi. (2020). <i>Fashion Tekstil, Pengetahuan Tentang Tekstil Dan Produk Teks</i> . Andi Offset 7. Bennett, J. (2019). 'Ilm or fashion?: The question of identity in the batik designs of Java. In S. Akkach (Ed.), <i>Ilm: Science, Religion and Art in Islam</i> (pp. 157–180). University of Adelaide Press. http://www.jstor.org/stable/j.ctvb4bt41.18 8. Des Doyle. (2009). Collectible Craft. <i>Irish Arts Review</i> (2002-), 26(4), 118–118. http://www.jstor.org/stable/40421391 9. Hanley, J. (2012). The art of batik. <i>Irish Arts Review</i> (2002-), 29(1), 118–119. http://www.jstor.org/stable/41505667 10. Holmberg, A. (2022). Traces of a Texile Tradition. In T. Westerlund, C. Groth, & G. Almevik (Eds.), <i>Craft Sciences</i> (pp. 208–228). Kriterium. http://www.jstor.org/stable/j.ctv2ngx5xd.13 11. McDermott, H. T. (2010). Meiji Kyoto Textile Art and Takashimaya. <i>Monumenta Nipponica</i> , 65(1), 37–88. http://www.jstor.org/stable/40983181 12. Speelberg, F. (2015). Fashion & Virtue: TEXTILE PATTERNS AND THE PRINT REVOLUTION 1520–1620. <i>The Metropolitan Museum of Art Bulletin</i> , 73(2), 1–48. http://www.jstor.org/stable/43824744 Minor 1. Susanto, Sewan. 1983. <i>Seni Kerajinan Batik Indonesia</i> . Jakarta: Departemen Perindustrian. 2. Hamzuri. 1981. <i>Batik Klasik</i> . Jakarta: Jambatan. 3. Djoemena, Nian S. 1986. <i>Ungkapan Sehelai Batik</i> . Jakarta: Djambatan. 4. Helinga, Rens, Harmen C Veldhuisen. 2000. <i>Fabric of Enchantment, Batik from the North Coast of Java</i> . New York: The Los Angeles Country Museum of Art. 5. Hitchcock, Michael. 1999. <i>Indonesian Textiles</i> . Singapore: Periplus Edition. 6. Wardhani, Cut Kamaril dan Ratna Panggabean. 2005. <i>Tekstil</i> . Jakarta: Desantara Utama 7. Roojen, Pepin van. 2004. <i>Ikat, Pattern from Indonesia, Malaysia, and India</i> . Amsterdam: The Pepin Press. 8. Kartiwa, Suwarti. 2007. <i>Ragam Kain Tradisional Indonesia, Tenun Ikat</i> . Jakarta: PT Gramedia Pustaka Utama 9. Karloque, Viona. 2004. <i>The Book of Batik</i> . Singapore, Archipelao Press. 10. Hastuti, Ratu Sri. 2005. <i>Teknik Dasar Sulam</i> . Surabaya: Trubus Agrisana

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| | <ol style="list-style-type: none">11. Hastuti, Ratu Sri. 2006. Ragam Sulam Benang. Surabaya: Trubus Agrisana12. Zulkarnaen, Yossi. 2006. Sulam Benang Motif Bunga. Jakarta: Puspaswara13. Yuliati, Ida. 2006. Sulam Pita. Surabaya: Trubus Agrisana.14. Seri BIPIK 28. Zat Warna dan Zat Pembantu dalam Pembatikan. Jakarta: Departemen Perindustrian |
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Link

1. <https://www.youtube.com/watch?v=j3C2r-mNj5g>
2. <https://www.youtube.com/watch?v=wylWYSHkzoQ>
3. <https://www.youtube.com/watch?v=60IqChYeAbE&t=311s>
4. <https://www.youtube.com/watch?v=uiYn1X6pkNQ>