

9_-_2015_-_ISOLA

by I Ketut Sunarya

Submission date: 18-Jun-2020 09:49PM (UTC+0700)

Submission ID: 1345988555

File name: 9_-_2015_-_ISOLA.pdf (2.43M)

Word count: 3418

Character count: 18642



2nd INTERNATIONAL SYMPOSIUM ON LANGUAGE AND ARTS EDUCATION UiTM-UNY-UPI 2015

Language and Arts Education in the 21st Century: New Trends and Experiences



10 DECEMBER 2015 (THURSDAY)
ANJUNG SRI BUDIMAN/ANNEX HALL
UiTM SHAH ALAM SELANGOR
MALAYSIA

hosted by
FAKULTI PENDIDIKAN
UNIVERSITI TEKNOLOGI MARA (UiTM)

main organizers
FAKULTI PENDIDIKAN,
UNIVERSITI TEKNOLOGI MARA (UiTM)

FAKULTAS BAHASA DAN SENI,
UNIVERSITAS NEGERI YOGYAKARTA (UNY)

FAKULTAS PENDIDIKAN SENI DAN DESAIN,
UNIVERSITAS PENDIDIKAN INDONESIA (UPI)

ATURCARA PROGRAM PAGI
2ND INTERNATIONAL SYMPOSIUM ON LANGUAGE AND ARTS EDUCATION
UITM-UNY-UPI 2015 (ISOLA 2015)

7.30 - 8.15 pagi	Ketibaan Pembentang dan Peserta serta Pendaftaran
8.15 - 8.30 pagi	Ketibaan Tetamu Kehormat
8.30 - 8.45 pagi	Bacaan Doa Nyanyian Lagu Negaraku Nyanyian Lagu Wawasan Setia Warga UiTM
8.45 - 9.00 pagi	Ucapan Selamat Datang Yang Berusaha Encik Badrul Isa Pengarah ISOLA 2015
9.00 - 9.15 pagi	Ucaptive 1 Yang Berbahagia Prof. Dr. Haji Mohd Mustafa Mohd Ghazali Dekan Fakulti Pendidikan Universiti Teknologi MARA (UiTM)
9.15 - 9.30 pagi	Ucaptive 2 Yang Berbahagia Prof. Dr. Suminto A. Sayuti Wakil Dekan Fakultas Bahasa dan Seni Universitas Negeri Yogyakarta (UNY)
9.30 - 9.45 pagi	Ucaptive 3 Yang Berbahagia Dr. Zakaria Soeteja Dekan Fakultas Pendidikan Seni dan Desain Universitas Pendidikan Indonesia (UPI)
9.45 - 10.10 pagi	Minum Pagi & Pameran Poster, Seni Rupa ASEAN & Fotografi
10.30 - 11.30 pagi	Sesi Selari 1 Tingkat 7, Bangunan Menara Sultan Salahuddin Abdul Aziz Shah
11.30 - 12.30 pagi	Sesi Selari 2 Tingkat 7, Bangunan Menara Sultan Salahuddin Abdul Aziz Shah
12.30 - 2.00 tengahari	Makan Tengahari/Solat/Rehat/ Pameran Poster, Seni Rupa ASEAN & Fotografi

ATURCARA PROGRAM PETANG (1)
2ND INTERNATIONAL SYMPOSIUM ON LANGUAGE AND ARTS EDUCATION
UiTM-UNY-UPI 2015 (ISOLA 2015)

2.00 - 2.15 petang	Ketibaan Tetamu Kehormat dan Peserta
2.15 - 2.30 petang	Bacaan Doa Nyanyian Lagu Negaraku Nyanyian Lagu Wawasan Setia Warga UiTM
2.30 – 2.35 petang	Ucapan Pengerusi ISOLA 2015 Yang Berbahagia Professor Dr. Haji Mohd Mustafa Mohd Ghazali Dekan Fakulti Pendidikan UiTM
2.35 – 2.50 petang	Ucapan Tetamu Kehormat Pelancaran Sekretariat Pendidikan Budaya, Keseniaan, Sastera dan Warisan Universiti-Universiti ASEAN Majlis Pelancaran Buku <i>21st Century Skills: Language and Arts Education through the Lens of Culture and Heritage</i>
2.50 - 3.00 petang	Penyampaian Hadiah Manuskrip Terbaik (Akademik), Manuskrip Terbaik (Pelajar), Pembentangan Poster Terbaik oleh Yang Berbahagia Professor. Dr. Ir. Ari Purbayanto Atase Pendidikan Kedutaan Besar Republik Indonesia di Kuala Lumpur
3.00 - 3.10 petang	Penyampaian sijil Duta Nikon dan hadiah Pertandingan Fotografi Kemerdekaan oleh Yang Berusaha Encik Mahfooz Nabi Rasool Senior Manager Nikon (Malaysia) Berhad
3.10 - 3.20 petang	Penyampaian hadiah pertandingan <i>Food Innovation and Product Design</i> oleh Yang Berbahagia Professor Dr. Haji Khudzir Hj Ismail Dekan Fakulti Sains Gunaan UiTM
3.20 - 3.25 petang	Penyampaian Cenderahati oleh Professor Dr. Haji Mohd Mustafa Mohd Ghazali Pengerusi ISOLA 2015
3.25 - 3.30 petang	Penyerahan Simbolik Penganjuran ISOLA 3 (Universitas Pendidikan Indonesia, Bandung, 2016) dan Sesi Fotografi
3.30 - 3.40 petang	Persembahan Kebudayaan Sekolah Kebangsaan Anglo Chinese School (ACS), Klang
3.40 - 4.00 petang	Lawatan ke Pameran Poster dan Fotografi, serta Jualan Keusahawanan Kreatif

ATURCARA PROGRAM PETANG (2)
PERASMIAN PAMERAN DI GALERI CREATIVE MEDIA & TECHNOLOGY HUB (CMT UITM)

4.00 - 4.10 petang	Ketibaan Tetamu Kehormat dan Peserta
4.10 - 4.20 petang	Persembahan Kebudayaan Sekolah Kebangsaan Seksyen 7, Shah Alam
4.20 – 4.45 petang	<p>Pameran Pendidikan Seni Rupa ASEAN anjuran Fakulti Pendidikan dan Creative Media and Technology Hub (CMT UITM) UITM dirasmikan oleh Yang Berbahagia Professor. Dr. Ir. Ari Purbayanto Atase Pendidikan Kedutaan Besar Republik Indonesia di Kuala Lumpur</p> <p>Pameran fotografi sempena kemerdekaan anjuran Creative Media and Technology Hub (CMT UITM) dan Fakulti Senilukis dan Senireka dirasmikan oleh Yang Berusaha Encik Mahfooz Nabi Rasool Senior Manager Nikon (Malaysia) Berhad</p> <p>Food Innovation and Product Design anjuran Fakulti Sains Gunaan, UITM dirasmikan oleh Yang Berbahagia Professor Dr. Haji Khudzir Hj Ismail Dekan Fakulti Sains Gunaan UITM</p>
4.45 petang	Minum Petang
5.00 petang	Program Tamat



KEMENTERIAN RISET, TEKNOLOGI, DAN PENDIDIKAN TINGGI
UNIVERSITAS NEGERI YOGYAKARTA
Alamat : Jl. Colombo No. 1, Karangmalang, Yogyakarta 55281
Gedung Rektorat Sayap Barat Lantai 2, Telp./Fax: (0274) 568168
Home Page: www.uny.ac.id E-mail: rochmat_wb@uny.ac.id

SURAT PENUGASAN
Nomor: 891/UN34/LN/2015

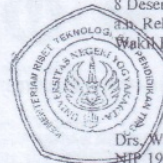
Menindaklanjuti surat rekomendasi dari Fakultas Bahasa dan Seni, Universitas Negeri Yogyakarta, tertanggal 18 November 2015 mengenai permohonan izin dan surat undangan dari Fakultas Pendidikan Universiti Teknologi MARA (UiTM) tertanggal 2 November 2015 mengenai 'The 2nd International Symposium on Language and Arts Education UiTM-UNY-UPI 2015', Rektor Universitas Negeri Yogyakarta menugaskan:

Nama : Drs. I Ketut Sunarya, M.Sn.
NIP : 19581231 198812 1 001
Pangkat/Gol. : Pembina Utama Muda/IV-c
Jabatan : Lektor Kepala
Unit Kerja : Pendidikan Pendidikan Seni Rupa Kerajinan FBS UNY
Keperluan : Mengikuti Seminar Internasional 'The 2nd International Symposium on Language and Arts Education UiTM-UNY-UPI 2015'
Tempat : Malaysia
Waktu : 9 s.d 12 Desember 2015
Keterangan : Bantuan pembiayaan ditanggung oleh DIPA UNY tahun 2015 melalui kegiatan Kantor Urusan Internasional dan Kemitraan

Surat ini diberikan untuk dilaksanakan dengan sebaik-baiknya dan setelah selesai agar melaporkan hasilnya.

8 Desember 2015

Wakil Rektor,
Wakil Rektor I,



Drs. Wardan Suyanto, M.A., Ed.D. *[Signature]*
NIP 19540810 197803 1 001

Tembusan:

1. Wakil Rektor I,II,IV
2. Dekan FBS
3. Kepala Kantor Urusan Internasional dan Kemitraan

**CRAFT EDUCATION
THE CREATOR OF CREATIVE ECONOMY WORKS CREATOR
GENERATION IN ADHILUHUNG WORKS¹**

I Ketut Sunarya (ketut_sunarya@uny.ac.id)
Craft Education Study Program, Language and Art Faculty
Yogyakarta State University

Abstract

The development of human resources in craft field is a fundamental problem and is needed a lot of attention. It isn't only about human's right for the better living, but also the continuance of a nation, human resources, culture resources, natural resources and it involves human in their nature. Understanding that industrial development of Craft in Indonesia is very rapid, so that it's a responsibility for Craft Education Study Program to fix themselves, take a stand in determining the direction of study program so that it not crushed by the times. Study program is not enough only to give a birth of a generation absorbed in the world of work, relevant to an uptake, and comfortable in their profession, but also a quality generation in keeping a culture's nation. A generation that has a spiritual intelligent, moral, emotional, intellectual, and also social intelligent, so that their presence in the midst of the community provides a benefit for the environment.

Keywords: Craft Education Study Program, Responsibility.

A. Foreword

Craft Education Study Program is a part in art education which is ruled by the Language and Arts Faculty, Yogyakarta State University. These courses previously named Skills Craft Education, renamed again become Craft Art Studies Program and lawfully within the Language and Arts Faculty. Now (2015) Craft Art Studies Program changed again with the name of Craft Education Program with nomenclature 61604030201 (codification Study Program on Higher Education and Permendikbud No. 154 of 2004).

Those names changing of Craft Education Study Program is responsible to give a birth of generation of craft capable in the field both as educators in formal and non-formal. Generation who understand, comprehend, and be able to create works of arranging required in human life. Therefore it is not enough craft based on the nature of industrious, diligent, patient, but also a craftsman is required to have a high craftsmanship. This demand shows the expertise in the process of creativity, taste, and work. Creating is more emphasis on the demands of creativity, cultivate the next generation wide style craft forward. Cultivate a sense of contextual on craftsman appreciation for others, avoiding nature's own ego or wants. Rework intention means work which emphasizes the value of the function or arranging the work, in this context, the demands of the craft is safe and comfortable for the wearer. Because the craft is a work that spoils the wearer toward physical functions in addition to the beauty so that a high craftsmanship in presenting of the craft is a requirement. This also related to the task of craftsman as preachers that is expressing in a unique way, sometimes

¹ Makalah disajikan pada *International Symposium on Language and Arts Education UiTM-UNY-UPI 2015 (ISOLA 2015)*, tanggal 10 Desember 2015 di Anjung Budiman (Annex Hall), UiTM Shah Alam, Malaysia.

odd, eccentric but beautiful and full of meaning. Sudjoyono (2000) art is *jiwa ketok*, and art is expression of the soul, soul's writing in herald one's purpose to others. Therefore, in this case the craft arts is there and held for yield intact nature of the interest of human life, arts that meet human needs, both material and non-material. In this context that education becomes an important skill, in addition to responsible dissect and arrange or re-arrange the *adhiluhung* craft archipelago, this institution is also expected to connect and convey the intent and purpose of art was created. Therefore, there should be a craft education and always appear in front of those in his charge.

B. Education Craft, Adhiluhung Craft, and Society

Adhiluhung craft is the predicate provided by experts on the Indonesia past work, which means the work that has the main properties, honorable, and should be kept or preserved existence. When UNESCO recognize that the craft of batik as *adhiluhung* craft in this case confirmed as non-material world heritage, Indonesia's work that is full of meaning. *Adhiluhung* craft legacy that is created by Indonesian ancestors thousands of years ago and until now its spirituality in capturing the mystical nature of the universe which is still reflected in each work. Bronze pieces they wrought, hard object collision sound is the song of nature as a companion spirits (I Ketut Sunarya, 2012: 181-182). *Inkognita* nature is not hinders, subtle touches of fingers moving melting soil into pottery, stone becomes an ax and bronze became *nekara* who is still in the village of Pejeng Gianyar Bali. If enjoying his work can be read that when the indefinitely universe with everything in it is not an enemy to be watched, and open space is actually protective of his life. Properties with character wise *adhiluhung* (honor) that has now become a model of education in many schools in developed countries as evidenced by learning outdoors. Education is familiar with its environment, understanding, loving, nurturing, hospitality, and effort being one with nature.

In Indonesian Education Law No. 20 of 2003 on National Education System explained that education is a conscious and planned effort to create an atmosphere of learning and the learning process so that learners are actively developing the potential for him to have the spiritual power of religion, self-control, personality, intelligence, noble morals, as well as the skills that he, the society, the nation, and the state needed. Outlines the government's effort in education legislation provides fresh air for people. Although to date there is still a shortage of it is the fairness, because construction is underway towards that yet to be touched. Nationwide development of the intellectual life of the nation which is mandated by law in tune with the spirit of expanding educational opportunities and problems of educating the nation's children will not stop as long as people are alive and fills this universe.

Likewise, the presence of Craft Education Program which is the agency responsible for the next generation conservers, developers and creators of crafts for the future. Conservationist's responsibility fixated on excavation and maintenance *adhiluhung* craft heritage of the nation that has such deep meaning. While the birth of a generation of developers and creators of an answer to the responsibility of creating a variety of styles craft forward. The generation that is always ready to meet human needs, which is based on the *adhiluhung* (honor) character of the nation. Craft attached to human life, since centuries ago transdental craft has a function and is always present in any community activities. Craft is the root of Indonesian art, and the forerunner of art or art Indonesia. This is evident from the purpose of the craft's presence in the midst of society, namely the pragmatic purpose, magic and entertainment. In a pragmatic purpose, are presented as a means to sustain human life, such as hunting equipment, war, farming and others. While the purpose of that is to do with the magical belief in forces beyond man himself, like a mask magical, religious statues, agate and other magic. Craft last birth as entertainment product or products that were born while their spare time and in the current development of an industrial society product. The third goal over the presence of craft in presenting an era of color in addition to the reflection patterns of thought and behavior of the people of his time, so that in each of his birth has a role of its own.

As a result of man's creation, craft is a fact of human or cultural facts in addition to the semiotic facts. Craft has distinguishing existence of other human facts. It is also not detached that this art is built on two aspects: the outside and inside aspect. Thus the presence of the craft has a double existence, which is the first in the world of the senses and the world's second non empiric awareness. The first aspect of existence that can be captured by the human senses, means the work of craft has a form consisting of a concave-convex, *krawangan*, *krawingan*, line taps, inlay coarse, fine and others. Overall it is a specific code that can be understood together. Because the code is any "form" that implies, and this is related to aspects of the craft non empiric. This fact also proves that the craft tend to attach great importance to the aesthetic quality, in the sense of beauty as well as skill (craftsmanship).

C. Education Craft and Creative Industries in Indonesia

In UUD 1945 Indonesia listed 32 asserts that (1) the state to promote national culture of Indonesia in the middle of world civilization to guarantee the freedom of the public in

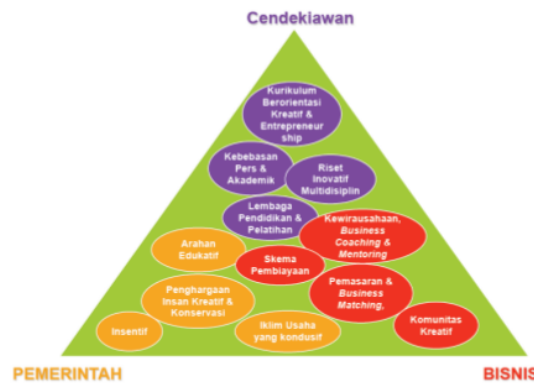
maintaining and developing the cultural values, and (2) the State to respect and preserve local languages as national cultural treasures. This article refers to Indonesian people are very diverse with a complex cultural diversity. Reinforced more about the culture of the nation is the result of human effort as cultivation efforts of the Indonesian people fully and completely, both old and original as peaks in areas throughout Indonesia. It means that culture must be civilized towards progress and unity, by not rejecting the new materials from foreign cultures can enrich national culture gayaragam and heightens the degree of humanity of the Indonesian nation. On the way to the future of all the children of the nation have to move forward to answer today's life and move forward. Rose and filled every inch of the legislation in the form of new work in the destination ritual, social, expression, and economy forward. Indonesia gave birth to a creative work, unique, and interesting as well as a branding Indonesia. Given the wealth of our abundant untapped optimally as confirmed by Wijoyo in writing power pointnya entitled “*Mensejahterakan Masyarakat melalui Pengembangan Industri Kreatif Sektor Kerajinan*” stated that Indonesia's creative industries are industries based on individual creativity, skill, and talent who have the potential increase in welfare as well as the creation of employment by creating and exploit resources become creative with HaKi requirements. Let make Indonesia as the world center of creative industries. Make Indonesia as an expression of creativity potential and reliable so that the economic growth of rural communities into a rose. Indonesia's wealth of cultural resources (SDB), human resources (HR), nature resources (NR), the creativity in a social context, history, and culture is a movement open up new opportunities which is also used as a stepping stone towards a prosperous new.

Likewise, the Ministry of Trade of the Republic of Indonesia to provide information that the creative industries need to be developed in Indonesia, given various reasons said in schematic form the image below.



Source: Departemen Perdagangan RI (2008)

Therefore, the challenges ahead of Craft Studies Program needs to reform itself by affirming that the institution is able to ensure all learners struggles and to fill the rise of development of the nation. Students invited to the dialogue that development is a shared task is not sufficiently addressed to the government alone. Educators future is a man armed with the appropriate knowledge accelerated development of science in society (Muhadjir, 2012: 5). The program of study must always be ready to give birth to a qualified educator, changing the educational process and the development of craft that had been considered stagnant, steady toward flexible education. Make campuses are not only academic issues, but also issues of character in order to encourage the growth of the creative industries in the future. Because the campus is one of the scholars creator of creative industries which in this case are a craft education courses described by the Department of Commerce in the form of a triangle as follows.



Source: Departemen Perdagangan RI (2008)

Piliang (2015) further asserts that there are three models of the creative system called the 3 (three) creative field is a creative field closed (closed field), the creative field of transitional (transitional filed), and creative open terrain (open filed). The first creative field

closed (closed field) is a very strong field is tied to the values of customs, traditions, habits, conservation, and the status quo, so that only minor changes or partial tolerate. Creative field closed filed in Craft Education Program is a strong foundation towards the next fields or in the creation of further works. Mack (2013) mentions the local arts is the crystallization of the nature, strength and soul of the nation itself, so it is important exhumed and revived as life fundamental in society. Types of art from the West could become teaching materials and reference sources of origin previously developed prior mental representation strong foundation in the local arts. Both fields of creative transitional (transitional filed) namely terrain creative start to introduce changes, but still attached to traditional values and cultural that exist in the context of the study craft program contained in the concept development, namely to develop craft *adhiluhung*, and the third field is creatively open (open filed), which is a creative field that is dynamic, comprehensives and opening up to a variety of radical change.

The third concept of Piliang in Craft Program is depicted on final artwork featuring the works of art with the demands of creative works are preferred. To declare his original work, the work is accounted in front of the board of examiners and individual exhibitions for 3 (three) days as illustrated below.



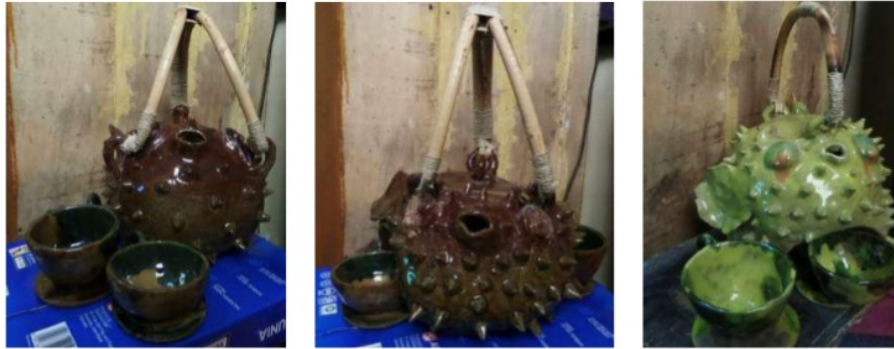
Craft Shoes with Jute bags material decorated with batik work of Ayu Nisa Under The Guidance Eni M.Sn. exhibited and presented at the Final Project Exam Work of Art in 2015, to achieve a Bachelor's degree in Craft Education Studies Program S1 Yogyakarta State University



Craft Shoes with Jute bags material decorated with batik work of Ayu Nisa Under The Guidance Eni M.Sn. exhibited and presented at the Final Project Exam Work of Art in 2015, to achieve a Bachelor's degree in Craft Education Studies Program S1 Yogyakarta State University



Buntal fish as a Ceramic model for Farihin's work, and Farihin are forming clay.



Teapot Ceramic took ideas from *buntal* fish works of Moh. Farihin, led by Drs. Muhajirin. S.Sn., M.Pd. Exam exhibited and presented at the Final Project Art Works 2015 to a bachelor's degree in Craft Education Studies Program S1 Yogyakarta State University



Danti, a Student of Craft is *mencanting* Batik



Danti, a Student of Craft is coloring Batik



Casual Clothing Batik craft with *Malioboro* as an idea source
Danti's work under the guidance of Dr. I Ketut Sunarya, M.Sn. exhibited /
demonstrated and presented to a bachelor's degree in Craft Education Studies Program S1
State University of Yogyakarta

A small part of the display of craft products above are proves of responsibility. Craft Study Program Yogyakarta University is tied with the challenge of the creative industry development lately. First shoes product with *lantung* wood skin and jute bags material by Dwi Astuti and Ayu with classical characteristics. The success of small and smoothes hands that isn't worried to work with a waste of wood skin and jute bags to be an elegance and high class, exclusive work. The drawn of *batik* ornament on the shoes made the works are unique, interesting, and still with its *Nusantara* characteristics. Both teapot ceramic by Farihin took an idea from *buntal* fish with sphere shape (*buntal*) puffing out its thorns. With its shapes Farihin is tempted to make it a teapot (water place) from clay. His skillful hands supported by his creative imagination finally he was able to create some pitcher named family pitcher.

Third batik works of Danti, when *Malioboro* is the belle of tourists to find evening entertainment in Yogyakarta, then the other is done by Danti's sister. She captured the mood with glamorous Malioboro's light, transportation tools such as carriage, rickshaws and motorized vehicles are around while entertained by street buskers in front of the street vendors. It's not in vain her hard work, her *batik* creations appear attractive, with regular *nitik*, *klowongan* scratch softly translucent, smooth average light bulb is connected as well as the color that is set in such a way to make it attractive and exclusive. The work is an early success and future possibilities that Danti's name will be parallel to the other *batik-batik* archipelagos.

Works display is a small part of Craft Study Program student and the beginning of a long journey of study program in the picture of responsibility as an institution that gave birth to generations of keepers, developers, and creator of the craft forward and a creative generation ready working hard to fill the universe.

D. Closing

Awareness of the unlimited of human resources, nature resources, and culture resources and have not been able to be processed optimally, the creator of the craft forward, both formal and informal must always look back or always grounded in *adhiluhung* work so that the coming generations always produce work that is grounded in the earth as a relay survival craft reached. Craft is identity, and is the root of the art of the archipelago with the characteristics of the audience is part of it and is able to deliver the people towards better. Craft Study Program is in its duty to develop and also to educate human resources in craft field is a fundamental problem: it's not only tied with human right for a better living, but also the survival of the nation, human resources in all the human potential and characteristics of nature in the universe.

Important points that must be achieved by Craft Education Program is to produce graduates who are not only able to read the times as the basis for the creation of the work, but also to fill and open up a new era, especially in the field of craft that craftsman relay in both the formal and non-formal level.

Bibliography

Djohar. 2003. *Pendidikan Strategik Alternatif Untuk Pendidikan Masa Depan*, Yogyakarta: LESFI. Djoharnurani, Sri. 1999. "Seni dan Intertekstualitas, Sebuah Perspektif", *Pidato Ilmiah*, Yogyakarta: Dies Natalis ke XV, Institut Seni Indonesia.

Goldberg, Merryl. 1997. *Arts and Learning. An Integrated Approach to Teaching and Learning in Multicultural and Multilingual Settings*, New York: Longman.

- Kamarin, Cut. 2000. "Pendidikan Seni Antara Harapan dan Kenyataan (Suatu Tinjauan dan Alternatif Pendekatan dalam Pendidikan Seni)", *Makalah*, Jabar: Forum Ilmiah Fakultas Bahasa dan Seni.
- Mack, Dieter. 2013. "Pengembangan Model Pembelajaran Kesenian di Sekolah", *Paper International Seminar Cultural Arts Education 2013*. Surakarta: Visual Art Education.
- Muhadjir, Noeng. 2012. "Redisain Sistem Pendidikan Guru dan Sistem Manajemen Guru", Yogyakarta: Ikatan sarjana Pendidikan Indonesia bekerjasama dengan UNY.
Peran Pemerintah dan Masyarakat di Industri Kreatif, Sunday May 2009, Published by van tw.
- Piliang, Yasraf Amir. 2015. "Peran Strategis Budaya Visual dalam Membangun Kota Kreatif". *Peran Strategis Seni dan Budaya dalam Membangun Kota Kreatif*. Malang: Universitas Negeri Malang.
- Revisi SK Dirjen Dikti No. 163 tahun 2007 tentang Penataan dan Kodefikasi Program Studi pada Perguruan Tinggi dan Permendikbud No. 154 tahun 2004 tentang Rumpun Ilmu Pengetahuan dan Teknologi Serta-Gelar Lulusan Perguruan Tinggi).
- Sudjojono, S. 2000. *Seni Lukis, Kesenian dan Seniman*. Yogyakarta: Yayasan Aksara.
- Sunarya, I Ketut. 2012. "Pendidikan Tinggi Seni Berkarakter Budaya Adhilihung Estafet Generasi Kreatif Berkelanjutan", *Jurnal Pendidikan Karakter*, Yogyakarta: Lembaga Pengembangan dan Penjaminan Mutu Pendidikan (LPPMP). Universitas Negeri Yogyakarta.
- _____, 2015. "Pendidikan Kriya Antara Tanggung jawab, Kenyataan dan Harapan di Masa Datang", *Bahasa, Sastra, Seni dan Pengajarannya*, Yogyakarta: Panitia Dies ke 52 Fakultas Bahasa dan Seni.
- Undang-undang nomor 20 tahun 2003 tentang Sistem Pendidikan Nasional.
- Wahyono, Bayu. 2013. "Relevansi Pendidikan Kritis di Indonesia", Siswanto, Dwi. (Editor). *Pendidikan Untuk Pencerahan dan Kemandirian Bangsa*, Yogyakarta: Fakultas Ilmu Pendidikan Universitas Negeri Yogyakarta.
- Wijoyo, Evan Tjondro (kode 21060004). Ekonomi Kreatif Mensejahterakan Masyarakat Melalui Pengembangan Industri Kreatif-Sektor Kerajinan (Tulisan dalam bentuk Power Point)

ORIGINALITY REPORT

5%

SIMILARITY INDEX

4%

INTERNET SOURCES

3%

PUBLICATIONS

4%

STUDENT PAPERS

PRIMARY SOURCES

- | | | |
|---|---|-----|
| 1 | M Putra, A Fauzi, Ratnawulan. "Development of the science learning tools for junior high school based on group investigation with skill process approach in heat and the movement learning materials", Journal of Physics: Conference Series, 2019
Publication | 2% |
| 2 | Submitted to President University
Student Paper | 1% |
| 3 | Submitted to University of Perpetual Help Las Pinas System Delta
Student Paper | 1% |
| 4 | www.slideshare.net
Internet Source | <1% |
| 5 | ukmsarjana.ukm.my
Internet Source | <1% |
| 6 | www.scribd.com
Internet Source | <1% |
| 7 | Submitted to Padjadjaran University | |

Exclude quotes Off

Exclude matches Off

Exclude bibliography On

FINAL GRADE

/100

GENERAL COMMENTS

Instructor

PAGE 1

PAGE 2

PAGE 3

PAGE 4

PAGE 5

PAGE 6

PAGE 7

PAGE 8

PAGE 9

PAGE 10

PAGE 11

PAGE 12

PAGE 13

PAGE 14

PAGE 15

PAGE 16
