



**Universitas Negeri Surabaya  
Fakultas Bahasa dan Seni  
Program Studi S1 Sastra Inggris**

Kode  
Dokumen

## RENCANA PEMBELAJARAN SEMESTER

MATA KULIAH (MK)	KODE	Rumpun MK	BOBOT (sks)			SEMESTER	Tgl Penyusunan
Film Appreciation	7920202070	Mata Kuliah Pilihan Program Studi	T=2	P=0	ECTS=3.18	5	13 Agustus 2024
OTORISASI	Pengembang RPS		Koordinator RMK		Koordinator Program Studi		
	Dr. Ali Mustofa, S.S, M.Pd		Ephrilia Noor Fitriana, S.Hum., M.Hum		Dr. Ali Mustofa, S.S., M.Pd.		

Model Pembelajaran	Project Based Learning
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Capaian Pembelajaran (CP)	CPL-PRODI yang dibebankan pada MK		
CPL-3	Mengembangkan pemikiran logis, kritis, sistematis, dan kreatif dalam melakukan pekerjaan yang spesifik di bidang keahliannya serta sesuai dengan standar kompetensi kerja bidang yang bersangkutan		
CPL-6	Mampu memahami, menganalisis, dan menginterpretasikan karya sastra dan non-sastra dalam berbagai genre dan moda komunikasi		
CPL-7	Mampu mengaplikasikan konsep dan teori budaya untuk menganalisis serta merespons fenomena sosial budaya dengan cara yang responsif terhadap budaya		
Capaian Pembelajaran Mata Kuliah (CPMK)			
CPMK - 1	Critically analyze and interpret films		
CPMK - 2	Identify and discuss symbolism and metaphor		
CPMK - 3	Evaluate the use of cinematography and visual storytelling		
CPMK - 4	Analyze the use of sound and music		
CPMK - 5	Understand the cultural and historical context of films		
CPMK - 6	Recognize the contributions of diverse voices and perspectives		
CPMK - 7	Effectively communicate insights and analyses		
CPMK - 8	Engage in meaningful discussions and debates		
CPMK - 9	Develop a deeper appreciation for film as an art form		
Matrik CPL - CPMK			

CPMK	CPL-3	CPL-6	CPL-7
CPMK-1	✓	✓	
CPMK-2		✓	✓
CPMK-3		✓	✓
CPMK-4		✓	✓
CPMK-5		✓	✓
CPMK-6		✓	✓
CPMK-7		✓	✓
CPMK-8		✓	✓
CPMK-9		✓	✓

**Matrik CPMK pada Kemampuan akhir tiap tahapan belajar (Sub-CPMK)**

	CPMK	Minggu Ke															
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
	CPMK-1	✓															
	CPMK-2																
	CPMK-3																
	CPMK-4																
	CPMK-5																
	CPMK-6											✓	✓	✓	✓	✓	
	CPMK-7										✓						
	CPMK-8																
CPMK-9																✓	

**Deskripsi Singkat MK** This course provides an introduction to the basic tools of film analysis. We will examine how elements like mise-en-scène, cinematography, editing and sound work together to create meaning in a range of films. We will also examine how these elements are put together in different types of films – narratives, documentaries and experimental cinema – and how films function in society to circulate ideas and ideologies.

**Pustaka**

**Utama :**

1. Bordwell, David., Thompson, Kristin. 2001. Film Art: An Introduction 6th Edition. New York : McGraw-Hill Book
2. Giannetti, Louis. 1976. Understanding Movies 2nd Edition. Prentice-Hall
3. 3. Geoffrey Nowell-Smith. 1996. The Oxford History of World Cinema. Oxford University Press

**Pendukung :**

1. Benyahia, S. Casey, Gaffney, F, and White, J. 2006. As Film Studies: The Essential Introduction. London and New York: Routledge.
2. Articles and essays from film journals such as Sight & Sound, Film Comment, and Cahiers du Cinéma
3. Doyle, Billy H. 1999. The Ultimate Directory of Film Technicians: a Necrology of Dates and Places of Births and Deaths of More Than 9,000 Producers, screenwriters, Composers, Cinematographers, Art Directors, Costume Designers, Choreographers, Executives, and Publicists. Lanham, Md.: Scarecrow Press
4. Thomson, David. 2002. The New Biographical Dictionary of Film. 4th ed. New York: Knopf
5. Tibbetts, John C. 2002. The Encyclopedia of Filmmakers. New York : Facts on File

**Dosen Pengampu** Dr. Ali Mustofa, S.S., M.Pd.

Mg Ke-	Kemampuan akhir tiap tahapan belajar (Sub-CPMK)	Penilaian		Bantuk Pembelajaran, Metode Pembelajaran, Penugasan Mahasiswa, [ Estimasi Waktu ]		Materi Pembelajaran [ Pustaka ]	Bobot Penilaian (%)
		Indikator	Kriteria & Bentuk	Luring (offline)	Daring (online)		
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
1	1. 2. Being able to identify and apply the narrative structures used in films such as linear, non-linear, episodic, and circular, and evaluate the impact of each structure on the audience's experience.	Define film narrative structure and key elements in film appreciation!	<b>Kriteria:</b> 1. Creativity and Originality 2. Story and Plot 3. Technical Quality 4. Acting and Performance 5. Audience Appeal  <b>Bentuk Penilaian :</b> Aktifitas Partisipatif, Penilaian Hasil Project / Penilaian Produk, Penilaian Portofolio, Penilaian Praktikum, Praktik / Unjuk Kerja, Tes	Offline 2 X 50		<b>Materi:</b> Bordwell, David., Thompson, Kristin. 2001. Film Art: An Introduction 6th Edition. New York : McGraw-Hill Book <b>Pustaka:</b> <hr/> <b>Materi:</b> Giannetti, Louis. 1976. Understanding Movies 2nd Edition. Prentice-Hall <b>Pustaka:</b> <hr/> <b>Materi:</b> Geoffrey Nowell-Smith. 1996. The Oxford History of World Cinema. Oxford University Press <b>Pustaka:</b>	3%

2	<ol style="list-style-type: none"> <li>1.</li> <li>2. Being able to identify and apply the narrative structures used in films such as linear, non-linear, episodic, and circular, and evaluate the impact of each structure on the audience's experience.</li> <li>3. Being able to examine the use of symbolism and metaphor in film to create meaning and depth, and evaluate the impact of these devices on the audience's understanding of the story.</li> </ol>	Identify the narrative structures, symbolism, and metaphors in film works	<p><b>Kriteria:</b></p> <ol style="list-style-type: none"> <li>1. Creativity and Originality</li> <li>2. Story and Plot</li> <li>3. Technical Quality</li> <li>4. Acting and Performance</li> <li>5. Audience Appeal</li> </ol> <p><b>Bentuk Penilaian :</b> Aktifitas Partisipasif, Penilaian Hasil Project / Penilaian Produk, Penilaian Portofolio, Penilaian Praktik / Unjuk Kerja, Tes</p>	Offline 2 X 50		<p><b>Materi:</b> Geoffrey Nowell-Smith. 1996. The Oxford History of World Cinema. Oxford University Press</p> <p><b>Pustaka:</b></p> <hr/> <p><b>Materi:</b> Giannetti, Louis. 1976. Understanding Movies 2nd Edition. Prentice-Hall</p> <p><b>Pustaka:</b></p>	3%
3	<ol style="list-style-type: none"> <li>1.</li> <li>2. Being able to examine the use of symbolism and metaphor in film to create meaning and depth, and evaluate the impact of these devices on the audience's understanding of the story.</li> <li>3. Being able to identify and evaluate the use of different film genres, such as comedy, drama, and horror, and analyze the techniques used to create genre-specific effects.</li> </ol>	Identify and discuss the symbolism and metaphors in different genres of films	<p><b>Kriteria:</b></p> <ol style="list-style-type: none"> <li>1. Relevance to the Genre</li> <li>2. Depth and Complexity</li> <li>3. Visual and Aesthetic Elements</li> <li>4. Character Development</li> <li>5. Narrative Integration</li> <li>6. Cultural and Historical context</li> <li>7. Audience Engagement</li> <li>8. Director's intent</li> <li>9. Comparative Analysis</li> <li>10. Universal vs. Unique Symbols</li> <li>11. Impact on Storytelling</li> <li>12. Emotional Resonance</li> <li>13. Symbolic Evolution</li> <li>14. Interpretation Variety</li> <li>15. Originality and Creativity</li> </ol> <p><b>Bentuk Penilaian :</b> Aktifitas Partisipasif, Penilaian Hasil Project / Penilaian Produk, Penilaian Portofolio, Penilaian Praktikum, Praktik / Unjuk Kerja, Tes</p>	Offline 2 X 50		<p><b>Materi:</b> Geoffrey Nowell-Smith. 1996. The Oxford History of World Cinema. Oxford University Press</p> <p><b>Pustaka:</b></p> <hr/> <p><b>Materi:</b> Giannetti, Louis. 1976. Understanding Movies 2nd Edition. Prentice-Hall</p> <p><b>Pustaka:</b></p> <hr/> <p><b>Materi:</b> Benyahia, S. Casey, Gaffney, F. and White, J. 2006. As Film Studies: The Essential Introduction. London and New York: Routledge.</p> <p><b>Pustaka:</b></p>	3%

4	<ol style="list-style-type: none"> <li>1.</li> <li>2. Being able to examine the use of symbolism and metaphor in film to create meaning and depth, and evaluate the impact of these devices on the audience's understanding of the story.</li> <li>3. Being able to identify and evaluate the use of different film genres, such as comedy, drama, and horror, and analyze the techniques used to create genre-specific effects.</li> </ol>	<ol style="list-style-type: none"> <li>1. Identify and discuss the symbolism and metaphors in different genres of films</li> <li>2. Present your ideas on cinematography, techniques of dramaturgy, symbolism, metaphors in different genres of films in the form of PPT and short lecture</li> </ol>	<p><b>Kriteria:</b></p> <ol style="list-style-type: none"> <li>1. Title and Introduction</li> <li>2. Assessment criteria for cinematography : Clarity of explanation, Use of visual examples, Engagement with the audience</li> <li>3. Assessment criteria for dramaturgy : Clarity in presenting dramatics elements, relevance to different genres, Use of compelling film examples</li> <li>4. Assessment criteria for Symbolism : Clear definition of symbolism, Effective use of film examples, Highlighting variations in symbolism between genres</li> <li>5. Assessment criteria for Metaphors : Concise explanation of metaphors, Illustrative film examples, Emphasize genre-specific metaphorical usage</li> <li>6. Assessment criteria for Applying concepts to genre : Clarity in explaining genre-specific applications, Diversity of genres covered, Relevance of chosen film examples</li> </ol> <p><b>Bentuk Penilaian :</b>  Aktifitas Partisipatif,  Penilaian Hasil Project /  Penilaian Produk,  Penilaian Portofolio,  Praktik / Unjuk Kerja,  Tes</p>	Offline 2 X 50		<p><b>Materi:</b> Geoffrey Nowell-Smith. 1996. The Oxford History of World Cinema. Oxford University Press</p> <p><b>Pustaka:</b></p> <hr/> <p><b>Materi:</b> Giannetti, Louis. 1976. Understanding Movies 2nd Edition. Prentice-Hall</p> <p><b>Pustaka:</b></p> <hr/> <p><b>Materi:</b> Benyahia, S. Casey, Gaffney, F, and White, J. 2006. As Film Studies: The Essential Introduction. London and New York: Routledge.</p> <p><b>Pustaka:</b></p>	3%
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5	<p>1.</p> <p>2. Being able to evaluate the use of lighting and color in film to convey emotion and meaning, and analyze the different techniques used to achieve specific lighting and color effects</p>	<p>Identify the lighting and color techniques which reflect special emotional impacts in film making</p>	<p><b>Kriteria:</b></p> <ol style="list-style-type: none"> <li>1. Mood and Atmosphere</li> <li>2. Visual Cohesion</li> <li>3. Symbolism and Metaphor</li> <li>4. Character Emphasis</li> <li>5. Contrast and Highlight</li> <li>6. Color Psychology</li> <li>7. Lightning Techniques</li> <li>8. Transitions and Progression</li> <li>9. Audience Engagement</li> <li>10. Cinematic Impact</li> <li>11. Genre Relevance</li> <li>12. Directorial Intent</li> <li>13. Comparative Analysis</li> <li>14. Emotional Resonance</li> <li>15. Originality and Creativity</li> <li>16. Critical Reception</li> </ol> <p><b>Bentuk Penilaian :</b> Aktifitas Partisipatif, Penilaian Hasil Project / Penilaian Produk, Penilaian Portofolio, Praktik / Unjuk Kerja, Tes</p>	<p>Offline 2 X 50</p>		<p><b>Materi:</b> Bordwell, David., Thompson, Kristin. 2001. Film Art: An Introduction 6th Edition. New York : McGraw-Hill Book</p> <p><b>Pustaka:</b></p> <hr/> <p><b>Materi:</b> Geoffrey Nowell-Smith. 1996. The Oxford History of World Cinema. Oxford University Press</p> <p><b>Pustaka:</b></p> <hr/> <p><b>Materi:</b> Giannetti, Louis. 1976. Understanding Movies 2nd Edition. Prentice-Hall</p> <p><b>Pustaka:</b></p> <hr/> <p><b>Materi:</b> Benyahia, S. Casey, Gaffney, F, and White, J. 2006. As Film Studies: The Essential Introduction. London and New York: Routledge.</p> <p><b>Pustaka:</b></p>	<p>3%</p>
6	<p>1.</p> <p>2. Being able to examine the use of symbolism and metaphor in film to create meaning and depth, and evaluate the impact of these devices on the audience's understanding of the story.</p> <p>3. Being able to evaluate the use of lighting and color in film to convey emotion and meaning, and analyze the different techniques used to achieve specific lighting and color effects</p>	<p>Compare the use of lighting and color effects in different genres of film to convey emotion and meaning</p>	<p><b>Kriteria:</b></p> <ol style="list-style-type: none"> <li>1. Creativity and Originality</li> <li>2. Technical Quality</li> </ol> <p><b>Bentuk Penilaian :</b> Aktifitas Partisipatif, Penilaian Hasil Project / Penilaian Produk, Penilaian Portofolio, Penilaian Praktikum, Praktik / Unjuk Kerja, Tes</p>	<p>Offline 2 X 50</p>		<p><b>Materi:</b> Benyahia, S. Casey, Gaffney, F, and White, J. 2006. As Film Studies: The Essential Introduction. London and New York: Routledge.</p> <p><b>Pustaka:</b></p> <hr/> <p><b>Materi:</b> Doyle, Billy H. 1999. The Ultimate Directory of Film Technicians: a Necrology of Dates and Places of Births and Deaths of More Than 9,000 Producers, screenwriters, Composers, Cinematographers, Art Directors, Costume Designers, Choreographers, Executives, and Publicists. Lanham, Md.: Scarecrow Press</p> <p><b>Pustaka:</b></p>	<p>3%</p>

7	<ol style="list-style-type: none"> <li>1.</li> <li>2. Being able to examine the use of symbolism and metaphor in film to create meaning and depth, and evaluate the impact of these devices on the audience's understanding of the story</li> <li>3. Being able to identify and evaluate the use of different film genres, such as comedy, drama, and horror, and analyze the techniques used to create genre-specific effects.</li> <li>4. Being able to evaluate the use of lighting and color in film to convey emotion and meaning, and analyze the different techniques used to achieve specific lighting and color effects</li> <li>5. Being able to analyze and evaluate the use of different types of shots, such as close-ups and long shots, to create meaning and convey emotion</li> </ol>	Evaluate the use of different types of shots, symbolism, metaphors and lighting techniques in different genres of film	<p><b>Kriteria:</b></p> <ol style="list-style-type: none"> <li>1. Creativity and Originality</li> <li>2. Story and Plot</li> <li>3. Technical Quality</li> <li>4. Acting and Performance</li> </ol> <p><b>Bentuk Penilaian :</b> Aktifitas Partisipasif, Penilaian Hasil Project / Penilaian Produk, Penilaian Portofolio, Praktik / Unjuk Kerja, Tes</p>	Offline 2 X 50		<p><b>Materi:</b> Metaphor, Shots, Angle, Lightings, and Symbols <b>Pustaka:</b> <i>Benyahia, S. Casey, Gaffney, F, and White, J. 2006. As Film Studies: The Essential Introduction. London and New York: Routledge.</i></p>	3%
8	<ol style="list-style-type: none"> <li>1.</li> <li>2. Being able to analyze and evaluate the use of different types of shots, such as close-ups and long shots, to create meaning and convey emotion</li> <li>3. Being able to identify and evaluate the use of camera angles and movement in film to convey emotion and meaning</li> </ol>	Point out and evaluate the use of camera angles and movement as well as the use of type of shots in different genre of films	<p><b>Kriteria:</b></p> <ol style="list-style-type: none"> <li>1. Creativity and Originality</li> <li>2. Story and Plot</li> <li>3. Technical Quality</li> </ol> <p><b>Bentuk Penilaian :</b> Aktifitas Partisipasif, Penilaian Hasil Project / Penilaian Produk, Penilaian Portofolio, Penilaian Praktikum, Praktik / Unjuk Kerja, Tes</p>	Offline 2 X 50		<p><b>Materi:</b> Camera angle, shots, movements, lightings in many different genres of film(s) <b>Pustaka:</b> <i>Benyahia, S. Casey, Gaffney, F, and White, J. 2006. As Film Studies: The Essential Introduction. London and New York: Routledge.</i></p>	4%
9	<ol style="list-style-type: none"> <li>1.</li> <li>2. Being able to analyze and evaluate the use of different types of shots, such as close-ups and long shots, to create meaning and convey emotion</li> <li>3. Being able to identify and evaluate the use of camera angles and movement in film to convey emotion and meaning</li> </ol>	Point out and evaluate the use of camera angles and movement as well as the use of type of shots in different genre of films	<p><b>Kriteria:</b></p> <ol style="list-style-type: none"> <li>1. Creativity and Originality</li> <li>2. Story and Plot</li> <li>3. Technical Quality</li> </ol> <p><b>Bentuk Penilaian :</b> Aktifitas Partisipasif, Penilaian Hasil Project / Penilaian Produk, Penilaian Portofolio, Penilaian Praktikum, Praktik / Unjuk Kerja, Tes</p>	Offline 2 X 50		<p><b>Materi:</b> Camera angle, shots, movements, lightings in many different genres of film(s) <b>Pustaka:</b> <i>Benyahia, S. Casey, Gaffney, F, and White, J. 2006. As Film Studies: The Essential Introduction. London and New York: Routledge.</i></p>	3%

10	<p>1.</p> <p>2. Being able to identify and apply the narrative structures used in films such as linear, non-linear, episodic, and circular, and evaluate the impact of each structure on the audience's experience</p> <p>3. Being able to analyze the role of editing in creating pacing and tone in film, and evaluate the use of specific editing techniques such as montage and cross-cutting</p>	<p>Discuss and evaluate the use of camera angles and movement as well as the use of type of shots in different genre of films in the form of oral presentation</p>	<p><b>Kriteria:</b></p> <ol style="list-style-type: none"> <li>1. Creativity and Originality</li> <li>2. Story and Plot</li> <li>3. Technical Quality</li> </ol> <p><b>Bentuk Penilaian :</b></p> <p>Aktifitas Partisipatif, Penilaian Hasil Project / Penilaian Produk, Penilaian Portofolio, Penilaian Praktikum, Praktik / Unjuk Kerja, Tes</p>	<p>Offline 2 X 50</p>	<p><b>Materi:</b> Camera angles, shots: close up, long shots, middle shots, helicopter, God's eye, lightings, movements, performance</p> <p><b>Pustaka:</b> 2. <i>Giannetti, Louis. 1976. Understanding Movies 2nd Edition. Prentice-Hall</i></p> <hr/> <p><b>Materi:</b> Camera angles</p> <p><b>Pustaka:</b> 3. <i>Geoffrey Nowell-Smith. 1996. The Oxford History of World Cinema. Oxford University Press</i></p> <hr/> <p><b>Materi:</b> Movements and camera angles</p> <p><b>Pustaka:</b> <i>Benyahia, S. Casey, Gaffney, F, and White, J. 2006. As Film Studies: The Essential Introduction. London and New York: Routledge.</i></p> <hr/> <p><b>Materi:</b> Lightings, and mise en scene</p> <p><b>Pustaka:</b> <i>Articles and essays from film journals such as Sight &amp; Sound, Film Comment, and Cahiers du Cinéma</i></p>	<p>3%</p>
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11	<p>1. 2. Being able to examine the use of symbolism and metaphor in film to create meaning and depth, and evaluate the impact of these devices on the audience's understanding of the story.</p> <p>3. Being able to analyze the role of editing in creating pacing and tone in film, and evaluate the use of specific editing techniques such as montage and cross-cutting</p>	<p>1. Evaluate the use of specific editing techniques such as montage and cross-cutting</p> <p>2. Evaluate the role of editing in creating pacing and tone in film</p>	<p><b>Kriteria:</b></p> <ol style="list-style-type: none"> <li>1. Creativity and Originality</li> <li>2. Story and Plot</li> <li>3. Technical Quality</li> <li>4. Performance Technique</li> <li>5. Audience appeal</li> </ol> <p><b>Bentuk Penilaian :</b> Aktifitas Partisipatif, Penilaian Hasil Project / Penilaian Produk, Penilaian Portofolio, Praktik / Unjuk Kerja, Tes</p>	Offline 2 X 50		<p><b>Materi:</b> Montage, cross cutting</p> <p><b>Pustaka:</b> 3. <i>Geoffrey Nowell-Smith. 1996. The Oxford History of World Cinema. Oxford University Press</i></p> <hr/> <p><b>Materi:</b> Pacing and Tone</p> <p><b>Pustaka:</b> <i>Benyahia, S. Casey, Gaffney, F, and White, J. 2006. As Film Studies: The Essential Introduction. London and New York: Routledge.</i></p> <hr/> <p><b>Materi:</b> Editing, montage, cross cutting</p> <p><b>Pustaka:</b> <i>Articles and essays from film journals such as Sight &amp; Sound, Film Comment, and Cahiers du Cinéma</i></p>	3%
12	<p>1. 2. Being able to examine the use of symbolism and metaphor in film to create meaning and depth, and evaluate the impact of these devices on the audience's understanding of the story</p> <p>3. Being able to identify and evaluate the use of sound elements such as music, dialogue, and sound effects to create atmosphere and emotional impact</p>	Identify and evaluate the use of sound elements such as music, dialogue, and sound effects in different genres of film	<p><b>Kriteria:</b></p> <ol style="list-style-type: none"> <li>1. Creativity and Originality</li> <li>2. Story and Plot</li> <li>3. Technical Quality</li> <li>4. Acting and Performance</li> <li>5. Audience Appeal</li> </ol> <p><b>Bentuk Penilaian :</b> Aktifitas Partisipatif, Penilaian Hasil Project / Penilaian Produk, Penilaian Portofolio, Praktik / Unjuk Kerja, Tes</p>	Offline 2 X 50		<p><b>Materi:</b> Story and Plot</p> <p><b>Pustaka:</b> 2. <i>Giannetti, Louis. 1976. Understanding Movies 2nd Edition. Prentice-Hall</i></p> <hr/> <p><b>Materi:</b> Montage, editing, cutting</p> <p><b>Pustaka:</b> 3. <i>Geoffrey Nowell-Smith. 1996. The Oxford History of World Cinema. Oxford University Press</i></p> <hr/> <p><b>Materi:</b> Acting and Performance</p> <p><b>Pustaka:</b> <i>Benyahia, S. Casey, Gaffney, F, and White, J. 2006. As Film Studies: The Essential Introduction. London and New York: Routledge.</i></p> <hr/> <p><b>Materi:</b> Lighting, costumes, setting, acting and performance</p> <p><b>Pustaka:</b> <i>Articles and essays from film journals such as Sight &amp; Sound, Film Comment, and Cahiers du Cinéma</i></p>	3%



13	<p>1. 2. Being able to examine the use of symbolism and metaphor in film to create meaning and depth, and evaluate the impact of these devices on the audience's understanding of the story</p> <p>3. Being able to identify and evaluate the use of sound elements such as music, dialogue, and sound effects to create atmosphere and emotional impact</p>	Identify the use of sound elements in creating atmosphere and emotional impacts on different genres of films	<p><b>Kriteria:</b></p> <ol style="list-style-type: none"> <li>1. Creativity and Originality</li> <li>2. Story and Plot</li> <li>3. Technical Quality</li> <li>4. Acting and Performance</li> <li>5. Audience Appeal</li> </ol> <p><b>Bentuk Penilaian :</b> Aktifitas Partisipasif, Penilaian Hasil Project / Penilaian Produk, Penilaian Portofolio, Praktik / Unjuk Kerja, Tes</p>		Online 2 X 50	<p><b>Materi:</b> Montague <b>Pustaka:</b> 2. <i>Giannetti, Louis. 1976. Understanding Movies 2nd Edition. Prentice-Hall</i></p> <p><b>Materi:</b> Story and Plot <b>Pustaka:</b> 3. <i>Geoffrey Nowell-Smith. 1996. The Oxford History of World Cinema. Oxford University Press</i></p> <p><b>Materi:</b> Cutting and Editing <b>Pustaka:</b> <i>Benyahia, S. Casey, Gaffney, F, and White, J. 2006. As Film Studies: The Essential Introduction. London and New York: Routledge.</i></p> <p><b>Materi:</b> Sound effects, lighting, angle and space <b>Pustaka:</b> <i>Articles and essays from film journals such as Sight &amp; Sound, Film Comment, and Cahiers du Cinéma</i></p>	5%
14	<p>1. 2. Being able to evaluate the use of special effects and computer-generated imagery (CGI) in film, and analyze the impact of these effects on the audience's experience</p>	Evaluate the use of special effects and computer-generated imagery (CGI) in different genres of films	<p><b>Kriteria:</b></p> <ol style="list-style-type: none"> <li>1. Creativity and Originality</li> <li>2. Story and Plot</li> <li>3. Technical Quality</li> <li>4. Acting and Performance</li> <li>5. Audience Appeal</li> </ol> <p><b>Bentuk Penilaian :</b> Aktifitas Partisipasif, Penilaian Hasil Project / Penilaian Produk, Penilaian Portofolio, Praktik / Unjuk Kerja, Tes</p>		Online 2 X 50	<p><b>Materi:</b> Sound and other effects <b>Pustaka:</b> 3. <i>Geoffrey Nowell-Smith. 1996. The Oxford History of World Cinema. Oxford University Press</i></p> <p><b>Materi:</b> Lighting, angle, movements and shots <b>Pustaka:</b> <i>Benyahia, S. Casey, Gaffney, F, and White, J. 2006. As Film Studies: The Essential Introduction. London and New York: Routledge.</i></p> <p><b>Materi:</b> Sight, Sound, editing, movements, cutting, and audience appeal <b>Pustaka:</b> <i>Articles and essays from film journals such as Sight &amp; Sound, Film Comment, and Cahiers du Cinéma</i></p>	5%

15	1. 2. Evaluate the overall impact of the elements of film language on the audience's emotional response to the film	Evaluate the overall impact of the elements of film language on the audience's emotional response to the film	<b>Kriteria:</b> 1. Creativity and Originality 2. Story and Plot 3. Technical Quality 4. Acting and Performance 5. Audience Appeal  <b>Bentuk Penilaian :</b> Aktifitas Partisipatif, Penilaian Hasil Project / Penilaian Produk, Penilaian Portofolio, Praktik / Unjuk Kerja, Tes	Offline 2 X 50		<b>Materi:</b> Wrap up all materials <b>Pustaka:</b> <i>Articles and essays from film journals such as Sight &amp; Sound, Film Comment, and Cahiers du Cinéma</i>	3%
16	Being able to produce short films with respects to the language of cinema, symbolism, metaphor, cinematography, shots, lighting techniques, symbolism, metaphors, and the use of special techniques to convey the emotional impact on the audience	Produce a short film of specific genre applying the language of cinema, symbolism, metaphors, shots and lighting techniques to convey emotional impact to the audience	<b>Kriteria:</b> 1. Creativity and Originality 2. Story and Plot 3. Technical Quality 4. Acting and Performance 5. Audience Appeal  <b>Bentuk Penilaian :</b> Aktifitas Partisipatif, Penilaian Hasil Project / Penilaian Produk, Penilaian Portofolio, Penilaian Praktikum, Praktik / Unjuk Kerja, Tes	Offline 2 x 50		<b>Materi:</b> All materials which have been discussed during the offline and online sessions <b>Pustaka:</b> <i>Articles and essays from film journals such as Sight &amp; Sound, Film Comment, and Cahiers du Cinéma</i>	50%

#### Rekap Persentase Evaluasi : Project Based Learning

No	Evaluasi	Persentase
1.	Aktifitas Partisipatif	17.7%
2.	Penilaian Hasil Project / Penilaian Produk	17.7%
3.	Penilaian Portofolio	17.7%
4.	Penilaian Praktikum	11.5%
5.	Praktik / Unjuk Kerja	17.7%
6.	Tes	17.7%
		100%

#### Catatan

- Capaian Pembelajaran Lulusan Prodi (CPL - Prodi)** adalah kemampuan yang dimiliki oleh setiap lulusan prodi yang merupakan internalisasi dari sikap, penguasaan pengetahuan dan ketrampilan sesuai dengan jenjang prodinya yang diperoleh melalui proses pembelajaran.
- CPL yang dibebankan pada mata kuliah** adalah beberapa capaian pembelajaran lulusan program studi (CPL-Prodi) yang digunakan untuk pembentukan/pengembangan sebuah mata kuliah yang terdiri dari aspek sikap, ketrampilan umum, ketrampilan khusus dan pengetahuan.
- CP Mata kuliah (CPMK)** adalah kemampuan yang dijabarkan secara spesifik dari CPL yang dibebankan pada mata kuliah, dan bersifat spesifik terhadap bahan kajian atau materi pembelajaran mata kuliah tersebut.
- Sub-CPMK Mata kuliah (Sub-CPMK)** adalah kemampuan yang dijabarkan secara spesifik dari CPMK yang dapat diukur atau diamati dan merupakan kemampuan akhir yang direncanakan pada tiap tahap pembelajaran, dan bersifat spesifik terhadap materi pembelajaran mata kuliah tersebut.
- Indikator penilaian** kemampuan dalam proses maupun hasil belajar mahasiswa adalah pernyataan spesifik dan terukur yang mengidentifikasi kemampuan atau kinerja hasil belajar mahasiswa yang disertai bukti-bukti.
- Kreteria Penilaian** adalah patokan yang digunakan sebagai ukuran atau tolok ukur ketercapaian pembelajaran dalam penilaian berdasarkan indikator-indikator yang telah ditetapkan. Kreteria penilaian merupakan pedoman bagi penilai agar penilaian konsisten dan tidak bias. Kreteria dapat berupa kuantitatif ataupun kualitatif.
- Bentuk penilaian:** tes dan non-tes.
- Bentuk pembelajaran:** Kuliah, Responsi, Tutorial, Seminar atau yang setara, Praktikum, Praktik Studio, Praktik Bengkel, Praktik Lapangan, Penelitian, Pengabdian Kepada Masyarakat dan/atau bentuk pembelajaran lain yang setara.
- Metode Pembelajaran:** Small Group Discussion, Role-Play & Simulation, Discovery Learning, Self-Directed Learning, Cooperative Learning, Collaborative Learning, Contextual Learning, Project Based Learning, dan metode lainnya yg setara.
- Materi Pembelajaran** adalah rincian atau uraian dari bahan kajian yg dapat disajikan dalam bentuk beberapa pokok dan sub-pokok bahasan.
- Bobot penilaian** adalah prosentasi penilaian terhadap setiap pencapaian sub-CPMK yang besarnya proposional dengan tingkat kesulitan pencapaian sub-CPMK tsb., dan totalnya 100%.
- TM=Tatap Muka, PT=Penugasan terstruktur, BM=Belajar mandiri.

Koordinator Program Studi S1  
Sastra Inggris



Dr. Ali Mustofa, S.S., M.Pd.  
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NIDN



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