



**Universitas Negeri Surabaya**  
**Faculty of Social and Legal Sciences**  
**Communication Science Bachelor Study Program**

Document Code

**SEMESTER LEARNING PLAN**

<b>Courses</b>	<b>CODE</b>	<b>Course Family</b>	<b>Credit Weight</b>	<b>SEMESTER</b>	<b>Compilation Date</b>																																	
Filmology	7020103094		T=3 P=0 ECTS=4.77	5	July 17, 2024																																	
<b>AUTHORIZATION</b>	<b>SP Developer</b>		<b>Course Cluster Coordinator</b>		<b>Study Program Coordinator</b>																																	
	.....		.....		Dr. Anam Miftakhul Huda, S.Kom., M.I.Kom.																																	
<b>Learning model</b>	Case Studies																																					
<b>Program Learning Outcomes (PLO)</b>	<b>PLO study program that is charged to the course</b>																																					
	<b>PLO-6</b>	Able to develop concepts of rules, research and processes in communication strategies related to the fields of marketing communications and media management.																																				
	<b>Program Objectives (PO)</b>																																					
	<b>PLO-PO Matrix</b>																																					
		<table border="1" style="margin: auto;"> <tr> <td style="width: 50px;">P.O</td> <td style="width: 50px;">PLO-6</td> </tr> </table>				P.O	PLO-6																															
P.O	PLO-6																																					
	<b>PO Matrix at the end of each learning stage (Sub-PO)</b>																																					
	<table border="1" style="margin: auto;"> <tr> <td rowspan="2" style="width: 50px;">P.O</td> <td colspan="16" style="text-align: center;">Week</td> </tr> <tr> <td style="width: 20px;">1</td> <td style="width: 20px;">2</td> <td style="width: 20px;">3</td> <td style="width: 20px;">4</td> <td style="width: 20px;">5</td> <td style="width: 20px;">6</td> <td style="width: 20px;">7</td> <td style="width: 20px;">8</td> <td style="width: 20px;">9</td> <td style="width: 20px;">10</td> <td style="width: 20px;">11</td> <td style="width: 20px;">12</td> <td style="width: 20px;">13</td> <td style="width: 20px;">14</td> <td style="width: 20px;">15</td> <td style="width: 20px;">16</td> </tr> </table>					P.O	Week																1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
P.O	Week																																					
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16																						
<b>Short Course Description</b>	This course explains film science starting from the history of Western film and its relation to socio-cultural developments in the world and in Indonesia, the map of film in Asia, the relationship between film and communication studies, the rise of film in Indonesia and the construction of Indonesian film.																																					
<b>References</b>	<b>Main :</b>																																					
	<ol style="list-style-type: none"> <li>1. Brown, Blain. 2012. Cinematography : Theory and Practice : Image Making for Cinematographers and Directors . Focal Press. Burlington.</li> <li>2. Walker, Elsie. 2015. Understanding Soundtrack Through Film Theory. Oxford University Press. Oxford.</li> <li>3. Elsaesser, Thomas, Malte Hagener. 2010. Film Theory: An Introduction Through The Senses . Routledge. New York.</li> <li>4. Stam, Robert. 2004. Film Theory : An Introduction . Blackwell Publishing Ltd. Victoria.</li> <li>5. Hall, Stuart .(1997, Representation: Cultural Representation and Signifying Practices, Sage Publications, London</li> </ol>																																					
	<b>Supporters:</b>																																					
<b>Supporting lecturer</b>	Vinda Maya Setianingrum, S.Sos., M.A. Tsuroyya, S.S., M.A. Herma Retno Prabayanti, S.E., M.Med.Kom. Aditya Fahmi Nurwahid, S.I.Kom., M.A.																																					
<b>Week</b>	<b>Final abilities of each learning stage (Sub-PO)</b>	<b>Evaluation</b>		<b>Help Learning, Learning methods, Student Assignments, [ Estimated time]</b>		<b>Learning materials [ References ]</b>	<b>Assessment Weight (%)</b>																															
		<b>Indicator</b>	<b>Criteria &amp; Form</b>	<b>Offline ( offline )</b>	<b>Online ( online )</b>																																	
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)																															
1	Understanding RPS	Explain the overview of the course	<b>Criteria:</b> value 10  <b>Form of Assessment :</b> Participatory Activities	lecture 3 X 50			4%																															

2	Able to understand the history of film both world and Asia	Explaining the History of Film both World and Asia	<b>Criteria:</b> max value 10  <b>Form of Assessment :</b> Participatory Activities	3 X 50 lecture discussions		<b>Material:</b> Able to understand the history of film, both world and Asia. <b>Reader:</b> <i>Brown, Blain. 2012. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors. Focal Press. Burlington.</i>	4%
3	Understanding film concepts is linked to socio-cultural developments	Explaining the concept of film in relation to socio-cultural developments. Identifying the development of film in the world and Asia	<b>Criteria:</b> value 10  <b>Form of Assessment :</b> Participatory Activities	3 X 50 discussion		<b>Material:</b> Understanding the concept of film in relation to socio-cultural developments <b>Reader:</b> <i>Walker, Elsie. 2015. Understanding Soundtrack Through Film Theory. Oxford University Press. Oxford.</i>	4%
4	Identify the map and situation of cinema in the world and Asia. Identify the dominance of Hollywood films. Understand the development of films in Asia	Identify the map and situation of cinema in the world and Asia. Identify the dominance of Hollywood films. Explain the development of films in Asia	<b>Criteria:</b> max value 10  <b>Form of Assessment :</b> Participatory Activities	lecture discussion 3 X 50		<b>Material:</b> Identifying the map and situation of cinema in the world and Asia Identifying the dominance of Hollywood films Understanding the development of films in Asia <b>Readers:</b> <i>Elsaesser, Thomas, Malte Hagener. 2010. Film Theory: An Introduction Through The Senses. Routledge. New York.</i>	4%
5	Understand the relationship between films and communication studies	Explain the relationship between films and communication studies	<b>Criteria:</b> maximum value 10  <b>Form of Assessment :</b> Participatory Activities	lecture discussion 3 X 50		<b>Material:</b> Understanding the relationship between films and the study of communication. <b>Literature:</b> <i>Brown, Blain. 2012. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors. Focal Press. Burlington.</i>	4%

6	Understanding the rise of film in Indonesia Identifying films produced in Indonesia	Explain the rise of film in Indonesia. Identify films produced in Indonesia	<b>Criteria:</b> max value 20  <b>Form of Assessment :</b> Participatory Activities	lecture discussion listening watching the film 3 X 50		<b>Material:</b> Understanding the relationship between film and communication studies. <b>Reference:</b> Hall, Stuart. (1997). <i>Representation: Cultural Representation and Signifying Practices</i> , Sage Publications, London  <b>Material:</b> Understanding the rise of film in Indonesia Identifying films produced in Indonesia <b>Reader:</b> Elsaesser, Thomas, Malte Hagener. 2010. <i>Film Theory: An Introduction Through The Senses</i> . Routledge. New York.	4%
7	Understanding Indonesian film construction.	Explaining the construction of Indonesian films.	<b>Criteria:</b> max value 30  <b>Form of Assessment :</b> Participatory Activities, Project Results Assessment / Product Assessment	3 X 50 discussion		<b>Material:</b> Understanding Indonesian film construction <b>Reader:</b> Walker, Elsie. 2015. <i>Understanding Soundtrack Through Film Theory</i> . Oxford University Press. Oxford.	18%
8	U.S.S	Taking Sub Summative Exams	<b>Criteria:</b> max value 100  <b>Form of Assessment :</b> Test	the history of Western cinema and its relation to socio-cultural developments in the world and in Indonesia, the map of film in Asia, the relationship between film and communication science studies, the revival of film in Indonesia and the construction of Indonesian film. 3 X 50			10%
9	1. Analyzing film culture and its relationship to national identity. Identifying issues regarding films and national cultural identity 2. Understanding ideology in film texts	Explaining film culture and its relationship to national identity. Identifying issues about films and national cultural identity. Understanding ideology in film texts	<b>Criteria:</b> maximum value 20  <b>Form of Assessment :</b> Participatory Activities	lecture discussion 3 X 50		<b>Material:</b> Analyzing Film Culture and its relation to national identity Identifying issues regarding films and national cultural identity <b>References:</b> Elsaesser, Thomas, Malte Hagener. 2010. <i>Film Theory: An Introduction Through The Senses</i> . Routledge. New York.	4%
10	1. Understanding universality in stories (films). Understanding the narrative function of structuralism and narrative codes 2. Understanding Genre Conventions 3. Make film reviews and film analysis/studies	1. Analyzing universality in stories (films) 2. Explain the function of narrative structuralism and narrative codes 3. Explaining Genre Conventions 4. Make film reviews and film analysis/studies	<b>Criteria:</b> maximum value 20  <b>Form of Assessment :</b> Participatory Activities	lecture discussion analysis/review of the film 3 X 50		<b>Material:</b> Making film reviews and film analysis/studies <b>References:</b> Stam, Robert. 2004. <i>Film Theory: An Introduction</i> . Blackwell Publishing Ltd. Victoria.	4%

11	Understanding universality in stories (films) Understanding the narrative function of structuralism and narrative Codes Understanding Genre Conventions Making film reviews and analysis/study of films	1.Analyzing universality in stories (films) 2.Explain the function of narrative structuralism and narrative codes 3.Explaining Genre Conventions 4.Make film reviews and film analysis/studies	<b>Criteria:</b> maximum value 20  <b>Form of Assessment :</b> Participatory Activities	lecture discussion analysis/review of the film 3 X 50		<b>Material:</b> Analyzing universality in stories (films) <b>References:</b> <i>Elsaesser, Thomas, Malte Hagener. 2010. Film Theory: An Introduction Through The Senses. Routledge. New York.</i>	4%
12	1.Understand scientific writing related to film phenomena 2.Understand criticism of a film from a social, economic and political perspective	Create scientific writing related to film phenomena. Criticize a film from a social, economic and political perspective	<b>Criteria:</b> maximum value 20  <b>Form of Assessment :</b> Participatory Activities	discussiontask 3 X 50		<b>Material:</b> Understanding scientific writing related to film phenomena. <b>Reference:</b> <i>Hall, Stuart. (1997, Representation: Cultural Representation and Signifying Practices, Sage Publications, London</i>	4%
13	1.Understand scientific writing related to film phenomena 2.Understand criticism of a film from a social, economic and political perspective	Create scientific writing related to film phenomena. Criticize a film from a social, economic and political perspective	<b>Criteria:</b> maximum value 20  <b>Form of Assessment :</b> Participatory Activities	discussiontask 3 X 50		<b>Material:</b> Understanding criticism of a film from a social, economic and political perspective. <b>Reference:</b> <i>Hall, Stuart. (1997, Representation: Cultural Representation and Signifying Practices, Sage Publications, London</i>	4%
14	1.Understanding film as an industry 2.Understanding film as a social institution in society 3.Understand the role and function of films in developing countries, including Indonesia 4.Understand film development strategies outside of Hollywood 5.Understanding the aesthetic approach to film 6.Understanding the realistic approach in film	Explaining film as an industry Explaining film as a social institution in society Explaining the role and function of film in developing countries including Indonesia Explaining film development strategies outside Hollywood Explaining the aesthetic approach to film Explaining the realistic approach in film	<b>Criteria:</b> maximum value 30  <b>Form of Assessment :</b> Participatory Activities	lecturediscussiongroup presentation 3 X 50		<b>Material:</b> Understanding the realistic approach in films <b>References:</b> <i>Walker, Elsie. 2015. Understanding Soundtrack Through Film Theory. Oxford University Press. Oxford.</i>	4%
15	Understanding film as an industry Understanding film as a social institution Understanding the role and function of film in developing countries including Indonesia Understanding film development strategies outside Hollywood Understanding the aesthetic approach to film Understanding the realistic approach in film	Explaining film as an industry Explaining film as a social institution in society Explaining the role and function of film in developing countries including Indonesia Explaining film development strategies outside Hollywood Explaining the aesthetic approach to film Explaining the realistic approach in film	<b>Criteria:</b> maximum value 30  <b>Form of Assessment :</b> Participatory Activities, Project Results Assessment / Product Assessment	lecturediscussiongroup presentation 3 X 50		<b>Material:</b> Understanding the realistic approach in films <b>References:</b> <i>Stam, Robert. 2004. Film Theory: An Introduction. Blackwell Publishing Ltd. Victoria.</i>	4%
16	US Summative Exam	Doing US questions	<b>Criteria:</b> max value 100  <b>Form of Assessment :</b> Test	written test 3 X 50			20%

**Evaluation Percentage Recap: Case Study**

No	Evaluation	Percentage
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1.	Participatory Activities	59%
2.	Project Results Assessment / Product Assessment	11%
3.	Test	30%
		100%

#### Notes

1. **Learning Outcomes of Study Program Graduates (PLO - Study Program)** are the abilities possessed by each Study Program graduate which are the internalization of attitudes, mastery of knowledge and skills according to the level of their study program obtained through the learning process.
2. **The PLO imposed on courses** are several learning outcomes of study program graduates (CPL-Study Program) which are used for the formation/development of a course consisting of aspects of attitude, general skills, special skills and knowledge.
3. **Program Objectives (PO)** are abilities that are specifically described from the PLO assigned to a course, and are specific to the study material or learning materials for that course.
4. **Subject Sub-PO (Sub-PO)** is a capability that is specifically described from the PO that can be measured or observed and is the final ability that is planned at each learning stage, and is specific to the learning material of the course.
5. **Indicators for assessing** ability in the process and student learning outcomes are specific and measurable statements that identify the ability or performance of student learning outcomes accompanied by evidence.
6. **Assessment Criteria** are benchmarks used as a measure or measure of learning achievement in assessments based on predetermined indicators. Assessment criteria are guidelines for assessors so that assessments are consistent and unbiased. Criteria can be quantitative or qualitative.
7. **Forms of assessment:** test and non-test.
8. **Forms of learning:** Lecture, Response, Tutorial, Seminar or equivalent, Practicum, Studio Practice, Workshop Practice, Field Practice, Research, Community Service and/or other equivalent forms of learning.
9. **Learning Methods:** Small Group Discussion, Role-Play & Simulation, Discovery Learning, Self-Directed Learning, Cooperative Learning, Collaborative Learning, Contextual Learning, Project Based Learning, and other equivalent methods.
10. **Learning materials** are details or descriptions of study materials which can be presented in the form of several main points and sub-topics.
11. **The assessment weight** is the percentage of assessment of each sub-PO achievement whose size is proportional to the level of difficulty of achieving that sub-PO, and the total is 100%.
12. TM=Face to face, PT=Structured assignments, BM=Independent study.