



**Universitas Negeri Surabaya**  
**Faculty of Languages and Arts**  
**Undergraduate Study Program in Indonesian Language and Literature**  
**Education**

Document Code

**SEMESTER LEARNING PLAN**

Courses	CODE	Course Family	Credit Weight			SEMESTER	Compilation Date
Ecranization ***	8820102036	Compulsory Study Program Subjects	T=2	P=0	ECTS=3.18	7	July 18, 2024
AUTHORIZATION	SP Developer	Course Cluster Coordinator			Study Program Coordinator		
	-	-			Prof. Dr. Anas Ahmadi, S.Pd., M.Pd.		

<b>Learning model</b>	Case Studies
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<b>Program Learning Outcomes (PLO)</b>	<b>PLO study program that is charged to the course</b>																																																		
	PLO-5	Contribute to improving the quality of life of the community, nation and state as well as progressing changes based on Pancasila																																																	
	<b>Program Objectives (PO)</b>																																																		
	PO - 1	-																																																	
	<b>PLO-PO Matrix</b>																																																		
	<table border="1"> <tr> <td>P.O</td> <td>PLO-5</td> </tr> <tr> <td>PO-1</td> <td></td> </tr> </table>		P.O	PLO-5	PO-1																																														
P.O	PLO-5																																																		
PO-1																																																			
<b>PO Matrix at the end of each learning stage (Sub-PO)</b>																																																			
<table border="1"> <tr> <td rowspan="2">P.O</td> <td colspan="16">Week</td> </tr> <tr> <td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td><td>16</td> </tr> <tr> <td>PO-1</td> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> </table>		P.O	Week																1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	PO-1																
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PO-1																																																			

<b>Short Course Description</b>	Able to develop mastery of the essence of ecranization, the basic concepts of ecranization in the relationship between prose and film, the process of ecranization which refers to the phenomenon of transformation of vehicles from fiction such as poetry, folk tales, short stories, novels and dramas to films, both for broadcast on television and in big screen cinemas and apply it to compare literary works with films and vice versa (context transfer), both in the same or different languages, through structured and independent activities to produce products (articles/simple films/documentaries) that are presented
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<b>References</b>	<b>Main :</b>	
		<ol style="list-style-type: none"> <li>Ajidarma, Seno Gumira. 2000. Layar Kata: Menengok 20 Skenario Pemenang Citra FFI 1973—1992 . Yogyakarta: Bentang.</li> <li>Basral, Akmal dan Ekky Imanjaya. 2003. Andai Ia Tahu: Kupas Tuntas Proses Pembuatan Film . Jakarta: Lavie Publishing.</li> <li>Budiman, Eriyandi. 1996. Pembahasan Novel dan Film: Ekranisasi . Bandung: Theme 76.</li> <li>Damono, Sapardi. 2005. Pegangan Penelitian Sastra Bandingan . Jakarta: Pusat Bahasa.</li> <li>Effendy, Heru.2002. Mari Membuat Film . Panduan: Yogyakarta.</li> <li>Eneste, Pamusuk. 1991. Novel dan Film . Flores: Nusa Indah.</li> <li>Hutcheon, Linda. 2006. Theory of Adaptation . New York: Roudledge.</li> <li>Iskandar, Eddy D. 1987. Mengenal Perfilman Nasional . Bandung: Rosda.</li> <li>Saptaria, Rikrik El. 2006. Panduan Praktis Aktng untuk Film dan Teater: Acting Handbook . Bandung: Rekeyasa Sains.</li> </ol>
	<b>Supporters:</b>	
		1. -

<b>Supporting lecturer</b>	Rahmi Rahmayati, S.Pd., M.Pd.
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Week	Final abilities of each learning stage (Sub-PO)	Evaluation		Help Learning, Learning methods, Student Assignments, [ Estimated time]		Learning materials [ References ]	Assessment Weight (%)
		Indicator	Criteria & Form	Offline ( offline )	Online ( online )		
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)

1	Understand the history and basic concepts of transfer from fiction to film. Apply the basics of history and concepts of transfer from prose to film	Explains the history and basic concepts of transferring vehicles from fiction to film	<b>Criteria:</b> 1.4: correct description 2.3: the description is generally correct, there is one aspect where the explanation is incorrect 3.2: the description is generally correct, there is more than one aspect where the explanation is incorrect 4.1: the description is wrong  <b>Form of Assessment :</b> Participatory Activities	Discussion 2 X 45		<b>Material:</b> - <b>References:</b> <i>Ajidarma, Seno Gumira. 2000. Screen Words: Looking at 20 Winning Scenarios for FFI Image 1973—1992. Yogyakarta: Bentang.</i>	2%
2	Utilizing science and technology as a tool to help master the relationship between film and literary genres Mastering current film and literary genres, screenplays, film and literature history, and types of film Able to identify current film and literary genres, screenplays, film and literature history, and types type	Understand current film and literary genres, screenplays, film and literature history, and types	<b>Criteria:</b> 1.Score 2.Rubric 3.4 4.Articles according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a> , each component is written according to the rules according to article development guidelines, articles are developed from preliminary research with steps according to instructions, there is evidence of consultation at least 4 times. 5.3 6.Article according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a> , each component is written according to the rules according to the article development guidelines (but there are a maximum of 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there is evidence consult at least 3 times. 7.2 8.Article according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a> , each component is written according to the rules according to the article development guidelines (but there are more than 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there are proof of consultation at least 2 times. 9.1 10.The article was written, but did not match the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a> .  <b>Form of Assessment :</b> Participatory Activities	Discussion and assignment 2 X 50		<b>Material:</b> - <b>References:</b> <i>Iskandar, Eddy D. 1987. Getting to know National Film. Bandung: Rosda.</i>	2%

3	Utilizing science and technology as a tool to help master the relationship between film and literary genres Mastering current film and literary genres, screenplays, film and literature history, and types of film Able to identify current film and literary genres, screenplays, film and literature history, and types	Understand current film and literary genres, screenplays, film and literature history, and types	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Score</li> <li>2. Rubric</li> <li>3.4</li> <li>4. Articles according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to article development guidelines, articles are developed from preliminary research with steps according to instructions, there is evidence of consultation at least 4 times.</li> <li>5.3</li> <li>6. Article according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to the article development guidelines (but there are a maximum of 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there is evidence consult at least 3 times.</li> <li>7.2</li> <li>8. Article according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to the article development guidelines (but there are more than 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there are proof of consultation at least 2 times.</li> <li>9.1</li> <li>10. The article was written, but did not match the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>.</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Discussion and assignment 2 X 50		<p><b>Material: -</b> <b>Bibliography:</b> <i>Saptaria, Rikrik El. 2006. A Practical Guide to Acting for Film and Theatre: Acting Handbook. Bandung: Science Engineering.</i></p>	2%
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4	Utilizing science and technology as a tool to help master the relationship between film and literary genres Mastering current film and literary genres, screenplays, film and literature history, and types of film Able to identify current film and literary genres, screenplays, film and literature history, and types	Understand current film and literary genres, screenplays, film and literature history, and types	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Score</li> <li>2. Rubric</li> <li>3.4</li> <li>4. Articles according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to article development guidelines, articles are developed from preliminary research with steps according to instructions, there is evidence of consultation at least 4 times.</li> <li>5.3</li> <li>6. Article according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to the article development guidelines (but there are a maximum of 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there is evidence consult at least 3 times.</li> <li>7.2</li> <li>8. Article according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to the article development guidelines (but there are more than 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there are proof of consultation at least 2 times.</li> <li>9.1</li> <li>10. The article was written, but did not match the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>.</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Discussion and assignment 2 X 50		<p><b>Material: -</b> <b>References:</b> <i>Basral, Akmal and Ekky Imanjaya. 2003. If He Knew: A Comprehensive Review of the Film Making Process. Jakarta: Lavie Publishing.</i></p>	2%
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5	Utilizing science and technology as a tool to help understand fiction as material for feature films Mastering the material of poetry, short stories, novels, dramas, folk tales as material for feature films Able to identify the process of poetry, short stories, novels, dramas, folk tales as material for feature films	Determine changes in material from poetry, short stories, novels, dramas, folk tales as material for feature films	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Score</li> <li>2. Rubric</li> <li>3.4</li> <li>4. Articles according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to article development guidelines, articles are developed from preliminary research with steps according to instructions, there is evidence of consultation at least 4 times.</li> <li>5.3</li> <li>6. Article according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to the article development guidelines (but there are a maximum of 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there is evidence consult at least 3 times.</li> <li>7.2</li> <li>8. Article according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to the article development guidelines (but there are more than 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there are proof of consultation at least 2 times.</li> <li>9.1</li> <li>10. The article was written, but did not match the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>.</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Discussion and Performance Assessment 2 X 50		<p><b>Material: -</b> <b>References:</b> <i>Damono, Sapardi. 2005. Guide to Comparative Literature Research. Jakarta: Language Center.</i></p>	2%
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6	Utilizing science and technology as a tool to help understand fiction as material for feature films Mastering the material of poetry, short stories, novels, dramas, folk tales as material for feature films Able to identify the process of poetry, short stories, novels, dramas, folk tales as material for feature films	Determine changes in material from poetry, short stories, novels, dramas, folk tales as material for feature films	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Score</li> <li>2. Rubric</li> <li>3.4</li> <li>4. Articles according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to article development guidelines, articles are developed from preliminary research with steps according to instructions, there is evidence of consultation at least 4 times.</li> <li>5.3</li> <li>6. Article according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to the article development guidelines (but there are a maximum of 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there is evidence consult at least 3 times.</li> <li>7.2</li> <li>8. Article according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to the article development guidelines (but there are more than 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there are proof of consultation at least 2 times.</li> <li>9.1</li> <li>10. The article was written, but did not match the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>.</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Discussion and Performance Assessment 2 X 50		<p><b>Material: -</b> <b>Bibliography:</b> <i>Budiman, Eriyandi. 1996. Discussion of Novels and Films: Ecranization. Bandung: Theme 76.</i></p>	2%
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8	Midterm exam	Midterm exam	<b>Criteria:</b> Midterm exam	Midterm Exam 2 X 50		<b>Material: -</b> <b>References:</b> Iskandar, Eddy D. 1987. <i>Getting to know National Film</i> . Bandung: Rosda.	6%

9	Utilizing science and technology as a tool to help understand the transformation from fiction to screenplay (film pre-production), production, and film post-production. Understanding the transformation from fiction to screenplay (film pre-production), production, and film post-production	Explains the transformation from fiction to screenplay (film pre-production), production, and film post-production	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Score</li> <li>2. Rubric</li> <li>3.4</li> <li>4. Articles according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to article development guidelines, articles are developed from preliminary research with steps according to instructions, there is evidence of consultation at least 4 times.</li> <li>5.3</li> <li>6. Article according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to the article development guidelines (but there are a maximum of 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there is evidence consult at least 3 times.</li> <li>7.2</li> <li>8. Article according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to the article development guidelines (but there are more than 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there are proof of consultation at least 2 times.</li> <li>9.1</li> <li>10. The article was written, but did not match the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>.</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Discussion and Product Assessment 2 X 50		<p><b>Material: -</b>  <b>References:</b>  <i>Iskandar, Eddy D. 1987. Getting to know National Film. Bandung: Rosda.</i></p>	5%
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10	Utilizing science and technology as a tool to help understand the transformation from fiction to screenplay (film pre-production), production, and film post-production. Understanding the transformation from fiction to screenplay (film pre-production), production, and film post-production	Explains the transformation from fiction to screenplay (film pre-production), production, and film post-production	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Score</li> <li>2. Rubric</li> <li>3.4</li> <li>4. Articles according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to article development guidelines, articles are developed from preliminary research with steps according to instructions, there is evidence of consultation at least 4 times.</li> <li>5.3</li> <li>6. Article according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to the article development guidelines (but there are a maximum of 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there is evidence consult at least 3 times.</li> <li>7.2</li> <li>8. Article according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to the article development guidelines (but there are more than 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there are proof of consultation at least 2 times.</li> <li>9.1</li> <li>10. The article was written, but did not match the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>.</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Discussion and Product Assessment 2 X 50		<p><b>Material: -</b> <b>References:</b> <i>Effendy, Heru.2002. Let's Make a Movie. Guide: Yogyakarta.</i></p>	0%
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11	Utilizing science and technology as a tool to help understand the transformation from fiction to screenplay (film pre-production), production, and film post-production. Understanding the transformation from fiction to screenplay (film pre-production), production, and film post-production	Explains the transformation from fiction to screenplay (film pre-production), production, and film post-production	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Score</li> <li>2. Rubric</li> <li>3.4</li> <li>4. Articles according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to article development guidelines, articles are developed from preliminary research with steps according to instructions, there is evidence of consultation at least 4 times.</li> <li>5.3</li> <li>6. Article according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to the article development guidelines (but there are a maximum of 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there is evidence consult at least 3 times.</li> <li>7.2</li> <li>8. Article according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to the article development guidelines (but there are more than 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there are proof of consultation at least 2 times.</li> <li>9.1</li> <li>10. The article was written, but did not match the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>.</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Discussion and Product Assessment 2 X 50		<p><b>Material: -</b> <b>Bibliography:</b> <i>Eneste, Pamusuk. 1991. Novels and Films. Flores: Nusa Indah.</i></p>	0%
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12	Utilizing science and technology as a tool to help understand the scheme of approaches that can be used to analyze, semiotic approaches and intertextual approaches Able to identify	Explains the scheme of approaches that can be used to analyze, semiotic approaches and intertextual approaches	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Score</li> <li>2. Rubric</li> <li>3.4</li> <li>4. Articles according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to article development guidelines, articles are developed from preliminary research with steps according to instructions, there is evidence of consultation at least 4 times.</li> <li>5.3</li> <li>6. Article according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to the article development guidelines (but there are a maximum of 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there is evidence consult at least 3 times.</li> <li>7.2</li> <li>8. Article according to the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>, each component is written according to the rules according to the article development guidelines (but there are more than 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there are proof of consultation at least 2 times.</li> <li>9.1</li> <li>10. The article was written, but did not match the template format <a href="http://www.ejournal.unesa.ac.id">www.ejournal.unesa.ac.id</a>.</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities</p>	Discussion and performance assessment 2 X 50		<p><b>Material: - Bibliography:</b> <i>Hutcheon, Linda. 2006. Theory of Adaptation. New York: Roudledge.</i></p>	5%
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13	Utilizing science and technology as a tool to help understand the scheme of approaches that can be used to analyze, semiotic approaches and intertextual approaches Able to identify	Explains the scheme of approaches that can be used to analyze, semiotic approaches and intertextual approaches	<b>Criteria:</b> 1.Score 2.Rubric 3.4 4.Articles according to the template format www.ejournal.unesa.ac.id, each component is written according to the rules according to article development guidelines, articles are developed from preliminary research with steps according to instructions, there is evidence of consultation at least 4 times. 5.3 6.Article according to the template format www.ejournal.unesa.ac.id, each component is written according to the rules according to the article development guidelines (but there are a maximum of 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there is evidence consult at least 3 times. 7.2 8.Article according to the template format www.ejournal.unesa.ac.id, each component is written according to the rules according to the article development guidelines (but there are more than 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there are proof of consultation at least 2 times. 9.1 10.The article was written, but did not match the template format www.ejournal.unesa.ac.id.  <b>Form of Assessment :</b> Participatory Activities, Practice/Performance	Discussion and performance assessment 2 X 50	<b>Material: -</b> <b>References:</b> <i>Iskandar, Eddy D. 1987. Getting to know National Film. Bandung: Rosda.</i>	5%
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14	Mastering the practice of studying ecranization through semiotic and intertextual approaches Able to be responsible for presentations/assignments independently/in groups	Skilled in the practice of studying ecranization through semiotic and intertextual approaches	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Score</li> <li>2. Rubric</li> <li>3.4</li> <li>4. Articles according to the template format www.ejournal.unesa.ac.id, each component is written according to the rules according to article development guidelines, articles are developed from preliminary research with steps according to instructions, there is evidence of consultation at least 4 times.</li> <li>5.3</li> <li>6. Article according to the template format www.ejournal.unesa.ac.id, each component is written according to the rules according to the article development guidelines (but there are a maximum of 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there is evidence consult at least 3 times.</li> <li>7.2</li> <li>8. Article according to the template format www.ejournal.unesa.ac.id, each component is written according to the rules according to the article development guidelines (but there are more than 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there are proof of consultation at least 2 times.</li> <li>9.1</li> <li>10. The article was written, but did not match the template format www.ejournal.unesa.ac.id.</li> </ol> <p><b>Form of Assessment :</b> Participatory Activities, Practice/Performance</p>	Discussion and performance assessment 2 X 50		<p><b>Material:</b> - <b>References:</b> <i>Effendy, Heru.2002. Let's Make a Movie. Guide: Yogyakarta.</i></p>	5%
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15	Mastering the practice of studying ecranization through semiotic and intertextual approaches Able to be responsible for presentations/assignments independently/in groups	Skilled in the practice of studying ecranization through semiotic and intertextual approaches	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Score</li> <li>2. Rubric</li> <li>3.4</li> <li>4. Articles according to the template format www.ejournal.unesa.ac.id, each component is written according to the rules according to article development guidelines, articles are developed from preliminary research with steps according to instructions, there is evidence of consultation at least 4 times.</li> <li>5.3</li> <li>6. Article according to the template format www.ejournal.unesa.ac.id, each component is written according to the rules according to the article development guidelines (but there are a maximum of 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there is evidence consult at least 3 times.</li> <li>7.2</li> <li>8. Article according to the template format www.ejournal.unesa.ac.id, each component is written according to the rules according to the article development guidelines (but there are more than 2 components written not according to the guidelines), the article is developed from preliminary research with steps according to the instructions, there are proof of consultation at least 2 times.</li> <li>9.1</li> <li>10. The article was written, but did not match the template format www.ejournal.unesa.ac.id.</li> </ol> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	Discussion and performance assessment 2 X 50		<p><b>Material: -</b> <b>Bibliography:</b> <i>Saptaria, Rikrik El. 2006. A Practical Guide to Acting for Film and Theatre: Acting Handbook. Bandung: Science Engineering.</i></p>	0%
16	UAS	UAS (all indicators)	<p><b>Criteria:</b> UAS</p> <p><b>Form of Assessment :</b> Project Results Assessment / Product Assessment</p>	UAS 2 X 50		<p><b>Material: -</b> <b>Bibliography:</b> <i>Eneste, Pamusuk. 1991. Novels and Films. Flores: Nusa Indah.</i></p>	30%

#### Evaluation Percentage Recap: Case Study

No	Evaluation	Percentage
1.	Participatory Activities	29%
2.	Project Results Assessment / Product Assessment	30%
3.	Practice / Performance	5%
		64%

#### 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.