



Universitas Negeri Surabaya
Faculty of Languages and Arts
English Literature Undergraduate Study Program

Document Code

SEMESTER LEARNING PLAN

Courses	CODE	Course Family	Credit Weight			SEMESTER	Compilation Date
Film Appreciation	7920202070	Study Program Elective Courses	T=2	P=0	ECTS=3.18	6	April 28, 2023
AUTHORIZATION	SP Developer		Course Cluster Coordinator			Study Program Coordinator	
	Dr. Ali Mustofa, S.S, M.Pd		Ephrilia Noor Fitriana, S.Hum., M.Hum			Dr. Ali Mustofa, S.S., M.Pd.	

Learning model	Project Based Learning
----------------	------------------------

Program Learning Outcomes (PLO)	PLO study program that is charged to the course	
	PLO-5	Being able to demonstrate integrative and independent thinking, originality, imagination, experimentation, problem solving, or risk taking in thought, expression, or intellectual engagement
	PLO-6	Being able to create sound academic or non-academic works for various audiences and purposes
	PLO-9	Be able to understand and apply basic research methods in language/literature, including research design, data analysis, and interpretation.

Program Objectives (PO)	
PO - 1	Critically analyze and interpret films
PO - 2	Identify and discuss symbolism and metaphor
PO - 3	Evaluate the use of cinematography and visual storytelling
PO - 4	Analyze the use of sound and music
PO - 5	Understand the cultural and historical context of films
PO - 6	Recognize the contribution of diverse voices and perspectives
PO - 7	Effectively communicate insights and analysis
PO - 8	Engage in meaningful discussions and debates
PO - 9	Develop a deeper appreciation for film as an art form

PLO-PO Matrix				
	P.O	PLO-5	PLO-6	PLO-9
PO-1				
PO-2				
PO-3				
PO-4				
PO-5				
PO-6				
PO-7				
PO-8				
PO-9				

PO Matrix at the end of each learning stage (Sub-PO)

	<table border="1"> <tr> <th rowspan="2">P.O</th> <th colspan="16">Week</th> </tr> <tr> <th>1</th><th>2</th><th>3</th><th>4</th><th>5</th><th>6</th><th>7</th><th>8</th><th>9</th><th>10</th><th>11</th><th>12</th><th>13</th><th>14</th><th>15</th><th>16</th> </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></tr> <tr><td>PO-2</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> <tr><td>PO-3</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> <tr><td>PO-4</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> <tr><td>PO-5</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> <tr><td>PO-6</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> <tr><td>PO-7</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> <tr><td>PO-8</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> <tr><td>PO-9</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																PO-2																PO-3																PO-4																PO-5																PO-6																PO-7																PO-8																PO-9															
	P.O	Week																																																																																																																																																																																															
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16																																																																																																																																																																																
	PO-1																																																																																																																																																																																																
	PO-2																																																																																																																																																																																																
	PO-3																																																																																																																																																																																																
	PO-4																																																																																																																																																																																																
	PO-5																																																																																																																																																																																																
	PO-6																																																																																																																																																																																																
	PO-7																																																																																																																																																																																																
	PO-8																																																																																																																																																																																																
PO-9																																																																																																																																																																																																	

Short Course Description This course provides an introduction to the basic tools of film analysis. We will examine how elements such as 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.

References

Main :

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. Geoffrey Nowell-Smith. 1996. The Oxford History of World Cinema. Oxford University Press

Supporters:

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

Supporting lecturer Dr. Ali Mustofa, S.S., M.Pd.

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	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!	Criteria: 1. Creativity and Originality 2. Story and Plot 3. Technical Quality 4. Acting and Performance 5. Audience Appeal Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practical Assessment, Practical / Performance, Test	Offline 2 X 50		Material: Bordwell, David., Thompson, Kristin. 2001. Film Art: An Introduction 6th Edition. New York : McGraw-Hill Book Library: ----- Material: Giannetti, Louis. 1976. Understanding Movies 2nd Edition. Prentice-Hall Library: ----- Material: Geoffrey Nowell-Smith. 1996. The Oxford History of World Cinema. Oxford University Press Bibliography:	3%

2	<ol style="list-style-type: none"> 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. 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. 	Identify the narrative structures, symbolism, and metaphors in film works	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Creativity and Originality 2. Story and Plot 3. Technical Quality 4. Acting and Performance 5. Audience Appeal <p>Forms of Assessment :</p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance, Tests</p>	Offline 2 X 50		<p>Material: Geoffrey Nowell-Smith. 1996. The Oxford History of World Cinema. Oxford University Press</p> <p>Bibliography:</p> <hr/> <p>Material: Giannetti, Louis. 1976. Understanding Movies 2nd Edition. Prentice-Hall</p> <p>Library:</p>	3%
3	<ol style="list-style-type: none"> 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. 3. Be 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. 	Identify and discuss the symbolism and metaphors in different genres of films	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Relevance to the Genre 2. Depth and Complexity 3. Visual and Aesthetic Elements 4. Character Development 5. Narrative Integration 6. Cultural and Historical context 7. Audience Engagement 8. Director's intent 9. Comparative Analysis 10. Universal vs. Unique Symbols 11. Impact on Storytelling 12. Emotional Resonance 13. Symbolic Evolution 14. Interpretation Variety 15. Originality and Creativity <p>Forms of Assessment :</p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practical Assessment, Practical / Performance, Test</p>	Offline 2 X 50		<p>Material: Geoffrey Nowell-Smith. 1996. The Oxford History of World Cinema. Oxford University Press</p> <p>Bibliography:</p> <hr/> <p>Material: Giannetti, Louis. 1976. Understanding Movies 2nd Edition. Prentice-Hall</p> <p>Library:</p> <hr/> <p>Material: Benyahia, S. Casey, Gaffney, F, and White, J. 2006. As Film Studies: The Essential Introduction. London and New York: Routledge.</p> <p>References:</p>	3%

4	<ol style="list-style-type: none"> 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. 3. Be 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. 	<ol style="list-style-type: none"> 1. Identify and discuss the symbolism and metaphors in different genres of films 2. Present your ideas on cinematography, techniques of dramaturgy, symbolism, metaphors in different genres of films in the form of PPT and short lecture 	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Title and Introduction 2. Assessment criteria for cinematography: Clarity of explanation, Use of visual examples, Engagement with the audience 3. Assessment criteria for dramaturgy: Clarity in presenting dramatic elements, relevance to different genres, Use of compelling film examples 4. Assessment criteria for Symbolism : Clear definition of symbolism, Effective use of film examples, Highlighting variations in symbolism between genres 5. Assessment criteria for Metaphors: Concise explanation of metaphors, Illustrative film examples, Emphasize genre-specific metaphorical usage 6. Assessment criteria for Applying concepts to genre : Clarity in explaining genre-specific applications, Diversity of genres covered, Relevance of chosen film examples <p>Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance, Tests</p>	Offline 2 X 50		<p>Material: Geoffrey Nowell-Smith. 1996. The Oxford History of World Cinema. Oxford University Press</p> <p>Bibliography:</p> <hr/> <p>Material: Giannetti, Louis. 1976. Understanding Movies 2nd Edition. Prentice-Hall</p> <p>Library:</p> <hr/> <p>Material: Benyahia, S. Casey, Gaffney, F, and White, J. 2006. As Film Studies: The Essential Introduction. London and New York: Routledge.</p> <p>References:</p>	3%
---	--	---	---	-------------------	--	--	----

5	<ol style="list-style-type: none"> 1. 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 	Identify the lighting and color techniques which reflect special emotional impacts in film making	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Mood and Atmosphere 2. Visual Cohesion 3. Symbolism and Metaphor 4. Character Emphasis 5. Contrast and Highlights 6. Color Psychology 7. Lighting Techniques 8. Transitions and Progressions 9. Audience Engagement 10. Cinematic Impact 11. Genre Relevance 12. Directorial Intent 13. Comparative Analysis 14. Emotional Resonance 15. Originality and Creativity 16. Critical Reception <p>Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance, Tests</p>	Offline 2 X 50		<p>Material: Bordwell, David., Thompson, Kristin. 2001. Film Art: An Introduction 6th Edition. New York : McGraw-Hill Book</p> <p>Library:</p> <hr/> <p>Material: Geoffrey Nowell-Smith. 1996. The Oxford History of World Cinema. Oxford University Press</p> <p>Bibliography:</p> <hr/> <p>Material: Giannetti, Louis. 1976. Understanding Movies 2nd Edition. Prentice-Hall</p> <p>Library:</p> <hr/> <p>Material: Benyahia, S. Casey, Gaffney, F, and White, J. 2006. As Film Studies: The Essential Introduction. London and New York: Routledge.</p> <p>References:</p>	3%
6	<ol style="list-style-type: none"> 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. 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 	Compare the use of lighting and color effects in different genres of film to convey emotion and meaning	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Creativity and Originality 2. Technical Quality <p>Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practical Assessment, Practical / Performance, Test</p>	Offline 2 X 50		<p>Material: Benyahia, S. Casey, Gaffney, F, and White, J. 2006. As Film Studies: The Essential Introduction. London and New York: Routledge.</p> <p>References:</p> <hr/> <p>Material: 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>Bibliography:</p>	3%

7	<ol style="list-style-type: none"> 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 3. Be 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. 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 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 	Evaluate the use of different types of shots, symbolism, metaphors and lighting techniques in different genres of film	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Creativity and Originality 2. Story and Plot 3. Technical Quality 4. Acting and Performance <p>Forms of Assessment :</p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance, Tests</p>	Offline 2 X 50		<p>Material: Metaphor, Shots, Angle, Lightings, and Symbols</p> <p>Bibliography: Benyahia, S. Casey, Gaffney, F, and White, J. 2006. <i>As Film Studies: The Essential Introduction.</i> London and New York: Routledge.</p>	3%
8	<ol style="list-style-type: none"> 1. 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 3. Being able to identify and evaluate the use of camera angles and movement in film to convey emotion and meaning 	Point out and evaluate the use of camera angles and movement as well as the use of types of shots in different genres of films	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Creativity and Originality 2. Story and Plot 3. Technical Quality <p>Forms of Assessment :</p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practical Assessment, Practical / Performance, Test</p>	Offline 2 X 50		<p>Material: Camera angles, shots, movements, lightings in many different genres of film(s)</p> <p>Reference: Benyahia, S. Casey, Gaffney, F, and White, J. 2006. <i>As Film Studies: The Essential Introduction.</i> London and New York: Routledge.</p>	4%

9	<ol style="list-style-type: none"> 1. 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 3. Being able to identify and evaluate the use of camera angles and movement in film to convey emotion and meaning 	Point out and evaluate the use of camera angles and movement as well as the use of types of shots in different genres of films	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Creativity and Originality 2. Story and Plot 3. Technical Quality <p>Forms of Assessment :</p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practical Assessment, Practical / Performance, Test</p>	Offline 2 X 50		<p>Material: Camera angles, shots, movements, lightings in many different genres of film(s)</p> <p>Reference: <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	<ol style="list-style-type: none"> 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 3. Become 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 	Discuss and evaluate the use of camera angles and movement as well as the use of type of shots in different genres of films in the form of oral presentation	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Creativity and Originality 2. Story and Plot 3. Technical Quality <p>Forms of Assessment :</p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practical Assessment, Practical / Performance, Test</p>	Offline 2 X 50		<p>Material: Camera angles, shots: close up, long shots, middle shots, helicopter, God's eye, lightings, movements, performance</p> <p>References: 2. <i>Giannetti, Louis. 1976. Understanding Movies 2nd Edition. Prentice-Hall</i></p> <hr/> <p>Material: Camera angles</p> <p>References: 3. <i>Geoffrey Nowell-Smith. 1996. The Oxford History of World Cinema. Oxford University Press</i></p> <hr/> <p>Material: Movements and camera angles</p> <p>References: <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>Material: Lightings, and mise en scene</p> <p>Bibliography: <i>Articles and essays from film journals such as Sight & Sound, Film Comment, and Cahiers du Cinéma</i></p>	3%

11	<ol style="list-style-type: none"> 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. 3. Become 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 	<ol style="list-style-type: none"> 1. Evaluate the use of specific editing techniques such as montage and cross-cutting 2. Evaluate the role of editing in creating pacing and tone in film 	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Creativity and Originality 2. Story and Plot 3. Technical Quality 4. Performance Technique 5. Audience appeal <p>Forms of Assessment :</p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance, Tests</p>	Offline 2 X 50		<p>Material: Montage, cross cutting Library: 3. Geoffrey Nowell-Smith. 1996. <i>The Oxford History of World Cinema</i>. Oxford University Press</p> <hr/> <p>Material: Pacing and Tone Bibliography: Benyahia, S. Casey, Gaffney, F, and White, J. 2006. <i>As Film Studies: The Essential Introduction</i>. London and New York: Routledge.</p> <hr/> <p>Material: Editing, montage, cross cutting Reference: Articles and essays from film journals such as <i>Sight & Sound</i>, <i>Film Comment</i>, and <i>Cahiers du Cinéma</i></p>	3%
12	<ol style="list-style-type: none"> 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 3. Be able to identify and evaluate the use of sound elements such as music, dialogue, and sound effects to create atmosphere and emotional impact 	Identify and evaluate the use of sound elements such as music, dialogue, and sound effects in different genres of film	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Creativity and Originality 2. Story and Plot 3. Technical Quality 4. Acting and Performance 5. Audience Appeal <p>Forms of Assessment :</p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance, Tests</p>	Offline 2 X 50		<p>Material: Story and Plot Bibliography: 2. Giannetti, Louis. 1976. <i>Understanding Movies 2nd Edition</i>. Prentice-Hall</p> <hr/> <p>Material: Montage, editing, cutting Bibliography: 3. Geoffrey Nowell-Smith. 1996. <i>The Oxford History of World Cinema</i>. Oxford University Press</p> <hr/> <p>Material: Acting and Performance Bibliography: Benyahia, S. Casey, Gaffney, F, and White, J. 2006. <i>As Film Studies: The Essential Introduction</i>. London and New York: Routledge.</p> <hr/> <p>Material: Lighting, costumes, setting, acting and performance Reference: Articles and essays from film journals such as <i>Sight & Sound</i>, <i>Film Comment</i>, and <i>Cahiers du Cinéma</i></p>	3%

13	<ol style="list-style-type: none"> 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 3. Be able to identify and evaluate the use of sound elements such as music, dialogue, and sound effects to create atmosphere and emotional impact 	Identify the use of sound elements in creating atmosphere and emotional impacts on different genres of films	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Creativity and Originality 2. Story and Plot 3. Technical Quality 4. Acting and Performance 5. Audience Appeal <p>Forms of Assessment :</p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance, Tests</p>		Online 2 X 50	<p>Material: Montague</p> <p>Bibliography: 2. <i>Giannetti, Louis. 1976. Understanding Movies 2nd Edition. Prentice-Hall</i></p> <hr/> <p>Material: Story and Plot</p> <p>Bibliography: 3. <i>Geoffrey Nowell-Smith. 1996. The Oxford History of World Cinema. Oxford University Press</i></p> <hr/> <p>Material: Cutting and Editing</p> <p>Bibliography: <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>Material: Sound effects, lighting, angle and space</p> <p>Bibliography: <i>Articles and essays from film journals such as Sight & Sound, Film Comment, and Cahiers du Cinéma</i></p>	5%
14	<ol style="list-style-type: none"> 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 	Evaluate the use of special effects and computer-generated imagery (CGI) in different genres of films	<p>Criteria:</p> <ol style="list-style-type: none"> 1. Creativity and Originality 2. Story and Plot 3. Technical Quality 4. Acting and Performance 5. Audience Appeal <p>Forms of Assessment :</p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance, Tests</p>		Online 2 X 50	<p>Material: Sound and other effects</p> <p>References: 3. <i>Geoffrey Nowell-Smith. 1996. The Oxford History of World Cinema. Oxford University Press</i></p> <hr/> <p>Material: Lighting, angles, movements and shots</p> <p>References: <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>Material: Sight, Sound, editing, movements, cutting, and audience appeal</p> <p>Library: <i>Articles and essays from film journals such as Sight & 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	Criteria: 1.Creativity and Originality 2.Story and Plot 3.Technical Quality 4.Acting and Performance 5.Audience Appeal Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance, Tests	Offline 2 X 50		Material: Wrap up all materials Library: <i>Articles and essays from film journals such as Sight & Sound, Film Comment, and Cahiers du Cinéma</i>	3%
16	Being able to produce short films with respect for 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	Criteria: 1.Creativity and Originality 2.Story and Plot 3.Technical Quality 4.Acting and Performance 5.Audience Appeal Forms of Assessment : Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practical Assessment, Practical / Performance, Test	Offline 2 x 50		Material: All materials which have been discussed during the offline and online sessions Library: <i>Articles and essays from film journals such as Sight & Sound, Film Comment, and Cahiers du Cinéma</i>	50%

Evaluation Percentage Recap: Project Based Learning

No	Evaluation	Percentage
1.	Participatory Activities	17.7%
2.	Project Results Assessment / Product Assessment	17.7%
3.	Portfolio Assessment	17.7%
4.	Practical Assessment	11.5%
5.	Practice / Performance	17.7%
6.	Test	17.7%
		100%

Notes

- 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.
- 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.
- 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.
- 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.
- 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.
- 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.
- Forms of assessment:** test and non-test.
- 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.
- 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.
- Learning materials** are details or descriptions of study materials which can be presented in the form of several main points and sub-topics.
- 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%.
- TM=Face to face, PT=Structured assignments, BM=Independent study.