WORKLOAD ASSESSMENT
<<FILM APPRECIATION>>

ENGLISH LITERATURE STUDY PROGRAM
FACULTY OF LANGUAGES AND ARTS
UNIVERSITAS NEGERI SURABAYA

WORKLOAD ASSESMENT

Film Appreciation

Academic Year 2018/2019

Coordinator:

Ali Mustofa

Team:

ENGLISH LITERATURE STUDY PROGRAM
FACULTY OF LANGUAGES AND ARTS
UNIVERSITAS NEGERI SURABAYA

CONTENTS

A. Lesson Plan and Course Assessment

	UNIVERSITAS NEGERI SURABAYA FACULTY OF LANGUAGES AND ARTIS ENGLISH LITERATURE STUDY PROGRAM		Document Code
	RENCANA PEMBELAJARAN SEMESTER		

Course		Course Code	Course Cluster	Credit (sks)		Semester	Compilation Date
Film Appreciation		7920202070	Literature	T=?	P=?	Odd	
AUTHORIZATION		Lesson Plan Developer	Course Cluster Coordinator			Head of Study Programme	
		Ali Mustofa	Ali Mustofa			Pratiwi Retnaningdyah	

Learning Outcomes (CP)	**Programme Learning Outcomes (PLO)-Study Programme imposed on courses**		
	CPL2	Being able to comprehend, analyze, and interpret literary and non-literary works in various genres and modes of communication	
	CPL6	Being able to create sound academic or non-academic works both oral and written for various audiences and purposes	
	CPL7	Being able to demonstrate English language proficiency as indicated by an English proficiency achievement equivalent to minimum CEFR level B2.	
	CPL8	Being able to demonstrate integrative and independent thinking, originality, imagination, experimentation, problem solving, ethical decision making, or risk taking in thought, expression, or intellectual engagement	
	Course Learning Outcomes (CLO)		
	CPMK1	Being able to apply the basic concepts of various critical theories of culture and literature to reveal cultural phenomena in literature, culture and media studies to asses and reflect gender issues (CLO-2)	
	CPMK2	Being able to reflect the personal responses to reveal cultural issues in various works of literature and media studies to response to gender issues (CLO-2)	
	CPMK3	Being able to use appropriate language in conveying opinions and personal response in both verbally and in writing, to relate selective literature to reveal cultural issues	

	CPMK4	Being able to respect in thought, expression, and intellectual engagement to differences of opinions and personal response
Brief description of the course		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.
Study Materials: Learning Materials		Along with the literary elements such as **plot, setting, characterization, structure, and theme**, which make up the text or screenplay, there are many different film techniques used to tell the story or narrative. Attention is paid to **sound, music, lighting, camera angles, and editing**
References	**Main reference :**	
	Benyahia, S. Casey, Gaffney, F, and White, J. 2006. *As Film Studies: The Essential Introduction.* London and New York: Routledge.	
	Supplementary reading :	
	1. Barry, Peter. 2009. *Beginning Theory: An Introduction to Literary and Cultural Theory*, 3rd Edition. Manchester: Manchester University Press 2. Leitch, Vincent, ed. 2001. *The Norton Anthology of Theory And Criticism* . Norton 3. Macey, David. 2001. *Dictionary of Critical Theory* . NY: Penquin 4. Mulvey, Laura. 2009. *Visual and Other Pleasure* 2nd Edition. New York: Palgrave Macmillan. 5. Tyson, Lois. 2006. *Critical Theory Today* : *A User- Friendly Guide*. London: Garland Publishing	
Lecturer (s)		Ali Mustofa
Course requirements		Introduction to Literature; Intrinsic Approaches to Literature; Extrinsic Approaches to Literature

Meetings	Learning Objectives	Indicators	Materials	Approach/Model/Method/Learning Strategy	Learning Source/Media	Time Allotment	Learning Experience
1-2	By the end the sessions, students will be able to identify the nature of Film Studies: Why do we need to study films?	1.　To define the nature of Film Studies: Why do we need to study films? 2.　To distinguish some film construction 3.　To be able to distinguish the meaning of narrative cinema	1.　Introduction to Film Studies 2.　Intro to Narrative Cinema 3.　Laura Mulveys Visual Pleasure and Narrative Cinema 4.　The elements of Cinematography	1.　Lecturing 2.　Discussion 3.　In class reading for providing the gap of definitions and ideas of the topic 4.　Problem based approach 5.　Q and A	1.　References: 1, 2,　3, 4, 5 2.　LMS 3.　PPT 4.　Internet sources	2x50'	1.　Engaging communicative and inter... way, students define the ... of film studies and why d... need to study film 2.　Engaging collaborative way, stu... synthesize some v... definitions of film constru... to define the meaning o... and moving graphic picture... 3.　Doing discussion, students are a... distinguish the meanin... narrative cinema and... relationship with litera... cultural studies
3-5	By the end of this session, the students will be able to differentiate film narrative, genre film, and how to do things with film appreciation	1.　To define the concepts and ideas of film narrative 2.　To determine the genre of film 3.　To be able to organize the ideas in doing film appreciation	1.　Film narrative 2.　Genre of film 3.　Cinematography: Language of Cinema and Narrative Cinema 4.　Miss en scene etc 5.　Shots 6.　Angles, crane, CU, ECU, LS, ELS etc	1.　Lecturing 2.　Discussion 3.　Group presentation and discussion 4.　In class reading	References: 1, 2, 3, 4 2.　LMS 3.　Handouts and PPT 4.　Internet sources	2x50'	1.　Engaging communicative and inter... way, students define... concepts of narrative film... 2.　Engaging in discu... and sharing, students dete... the film genre 3.　Doing sharing discussion, students are co... the ideas of any part... approach in film studies... things with film studies... appreciation

			7. The application on vlogs and video clips				
6-7	In the end of the sessions in each meeting, students are able to prepare video production in the form of presentation.	1. To prepare and present the video production 2. To apply the concept of film production in terms of narrative cinema, lighting, costume, angles, and any other particular objects which help making the film into live show	1. Review on Language of Cinema 2. Symbols and other things 3. How to make use of them in producing short film.	1. Lecturing 2. discussion and sharing 3. In class reading 4. Group discussion and presentation 4. Problem based approach **5.** Q and A	1. Refences 1,2,3,4 2. PPT 3. Students' handouts 4. Internet sources 5. LMS	2x50' each session	1. Engaging communicative way, studen able to prepare film maki their practical exercis applying basic concepts o studies **2.** Discussing the co of film as product of c based on some different of view and guidelines
8	Mid-term : paper work and short movie [film production]	1. To apply the concepts of film appreciation and film studies 2. To apply the concepts film genre 3. To apply the concepts of narrative cinema 4. To produce a short movie with respect to some guidelines of film appreciation which encompass the narrative cinema, setting, lighting, costume, angles, distance, etc	1. all the concepts and guideline from the meeting 1-7	Take home exam	1. References 1,2,3,4 2. Handouts 3. PPT 4. LMS 5. Internet sources	2x50'	1. Students apply the conce film studies and appreciati their individual paper 3 Students apply the conce film studies in film prod cooperatively .
9-10	In the end of the sessions, students are able to define: film genre and its formula	1. To distinguish the nature of genre in film studies 2. To define the romance and comedy	5. Genre: What and How? 6. Comedy 7. Romance + comedy	1. Lecturing 2. Presentation and discussion 3. In class reading	1. Referenc es: 1, 2, 3, and 4 2. PPT 3. LMS	2x50' each session	1. Engaging collaborative excha students identify the natu genres of films/movies

		genre in film studies 3. To distinguish the nature of detective genre 4. To determine the formula of detective formula	8. The formula of romance + comedy 9. Genre: Detective 10. The formula of Detective Movie	4. Problem based approach 5. Q and A	4. Internet sources		2. By doing discussion and sharing, stu determine the history o development of comedy romance 3. Engaging collaborative way, stu identify and apply the form comedy and romance 4. Doing indi reading, the students are a define detective genre ar mode or motifs 5. Doing discussion sharing ideas, the stu distinguish the formul detective movie
11-12	. In the end of the session, the students are able to distinguish the nature of detective and horror genres. They are also able to determine the formula of detective and horror films	1. To apply the concepts of detective and horror films 2. To analyse the elements and formula of detective film: practical analysis on Basic Instinct film 3. To apply and formula of detective and horror films with respect to fear effect, lighting, and setting	1. Detective Genre: Basic Instinct Movie Analysis 2. Genre: Horror Movies 3. The formula of Horor Movies 4. Fear and Setting 5. Lighting and Setting for Horror Genre	1. Lecturing 2. Group discussion 3. In class reading 4. Q and A	1. References 1,2,3,4 2. PPT 3. Film Basic Instinct 4. LMS 5. Internet Sources	2x50'	1. Engaging in collaborativ way, students discuss the na of film genre 2. Doing group discussion, students work cooperativel define the horror genre 3. Actively engaging in classroom discussion and sharing, students identify th formula of horror films. 4. Engaging in group discu students determine and app concepts of fear and setting film analysis 5. Doing in class discussion students distinguish the ele of lighting and setting in h genre

Week	Learning Outcome	Indicators	Topics	Methods	Media/References	Time	Learning Experience
13-14	In the end of the session, the students are able to apply the concept of horror genre and distinguish its formula in film analysis	1. To apply the concepts of horror genre 2. To define the formula of horror genre in film analysis	3. Review on Horror Genre: *Poltergesit* and *Exorcist* 4. The formula 5. How to do things with Horror Movies	1. Lecturing 2. Group discussion 3. In class reading 4. Problem based approach 5. Q and A	1. References 1,2,3,4 2. *Poltergeist* and *Exorcist* Movies 3. PPT 4. LMS 5. Internet sources	2x50'	1. Engaging in group discu students identify the nature horror genre 2. Exchanging ideas in collaborative way, students identify the formula of hor genre 3. Doing group discussion sharing ideas among friends/peers, students appl concept of horror genre and formula to *Poltergeist* and *Exorcist* films 4. Actively participating in making more sense of the i being discussed, students participate to apply the con of horror genre and its forn to other horror films for the understanding and enjoyme
15	In the end of the session, students are able to distinguish and to define classical and modern films with respect to their art and economic productions. They are also able to apply the concepts of cultural studies in doing film analysis	1.	1. Classic and Modern Genre 2. Cultural Studies on Film analysis	1. In class reading 2. Problem based learning 3. Lecturing and discussing the topics 4. Q and A	1. References: 1,2,3,4 2. Students' handouts 3. PPT 4. LMS 5. Internet Sources	**2x50'**	1. Engaging in collabo way, students define determine the natu classic and modern fil their mode of producti 2. Doing group discu students identify purpose/the aims of cu studies on film analy their account to unde the mode and motif o film production
16	**Final Term**	----	----	----	----	2x50'	----

B. Course Evaluation and Development

1. **Calculation of Student Workload**

Credit Unit (CU)	ECTS	Meeting Hours	Structured Assignments	Independent Study
2	2 CU (Credit Units) x 1,59 = 3,18 ECTS (European Credit Transfer System)	MK 2 sks > ((2 x 110) + (2 x 60)) x 15) : 60 = ((220 + 120) x 15) : 60 = 85 hours	- Individual and Group Presentation - In class reading - Paper Assignments	60x2=120 minutes 120:60=2x14= 28 hours

2. **Program Learning Outcome (PLO):**

PLO 2: Being able to comprehend, analyze, and interpret literary and non-literary works in various genres and modes of communication.

PLO 6: Being able to create sound academic or non-academic works both oral and written for various audiences and purposes

PLO 7: Being able to demonstrate English language proficiency as indicated by an English proficiency achievement equivalent to minimum CEFR level B2.

PLO 8: Being able to demonstrate integrative and independent thinking, originality, imagination, experimentation, problem solving, ethical decision making, or risk taking in thought, expression, or intellectual engagement

3. **Course Learning Outcome (CLO):**

1. Being able to apply the basic concepts of various critical theories of culture and literature to reveal cultural phenomena in literature, culture and media studies to asses and reflect gender issues (CLO-2)
2. Being able to reflect the personal responses to reveal cultural issues in various works of literature and media studies to response to gender issues (CLO-2)
3. Being able to use appropriate language in conveying opinions and personal response in both verbally and in writing, to relate selective literature to reveal cultural issues, and
4. Being able to respect in thought, expression, and intellectual engagement to differences of opinions and personal response

4. Assessment of PLO

STUDENT PERFORMANCE
UNDERGRADUATE ENGLISH LITERATURE STUDY PROGRAM
COURSE   : EXTRINSI
CLASS   : 2017
CREDIT   : 2
ACADEMIC YEAR   : 2017

NO	NIM	Nama Mahasiswa	Angkatan	Kehadiran	Part	Tugas	UTS	UAS	NA	Huruf	PLO2	PLO6	PLO7	PLO8	PLO2	PLO6	PLO7	PLO8
1	16020154082	LALU ZULHI YAMAMIARTHA	2016	100%	68	65	62	64	64,7	C+	60.6	60.6	60.6	60.6	G	G	G	G
2	17020154003	MUHAMMAD WAHYU FIRMANSYAH	2017	100%	75	78	78	80	78	B+	76.6	78.6	78.6	78.6	G	G	G	G
3	17020154004	MOH FAIDURROHMAN	2017	100%	75	78	78	80	78	B+	79	79	79	79	G	G	G	G
4	17020154006	IMTA DAMANIS	2017	100%	80	78	80	82	80	A-	81.6	81.6	81.6	81.6	E	E	E	E
5	17020154009	CUCYLIYA ERNIA DEVA	2017	100%	80	80	80	82	80,6	A-	81.6	81.6	81.6	81.6	E	E	E	E
6	17020154010	FADILA RAMADHANI	2017	100%	80	78	80	82	80	A-	81.6	81.6	81.6	81.6	E	E	E	E
7	17020154011	SIWI TRI MAWARNI	2017	100%	75	78	80	82	79	B+	79.6	79.6	79.6	79.6	G	G	G	G
8	17020154012	FARAH LARISSA ARYANTI	2017	100%	80	85	84	85	83,8	A-	81.6	81.6	81.6	81.6	E	E	E	E
9	17020154013	FIRDA AYUNINGTIYAS	2017	100%	80	82	82	84	82,2	A-	81.6	81.6	81.6	81.6	E	E	E	E
10	17020154015	DINI CANDRA PURNAMA SARI	2017	100%	80	78	80	82	80	A-	81.5	81.5	81.5	81.5	E	E	E	E
11	17020154017	RINI USWATUN HASANAH	2017	100%	75	72	66	72	71,4	B	68.6	68.6	68.6	68.6	G	G	G	G
12	17020154018	DANU ILHAM AKBAR	2017	100%	80	80	82	84	81,6	A-	80.6	80.6	80.6	80.6	E	E	E	E
13	17020154019	ARTANTI EKA ELLASARI PUTRI	2017	100%	75	78	78	82	78,6	B+	79.6	79.6	79.6	79.6	G	G	G	G
14	17020154020	PUTRI MISWA SAFINURISKA	2017	100%	67	70	66	68	68	B-	64..2	63.2	64.2	62.2	E	E	E	E
15	17020154021	JIHAN AURDANIA SUNARDI	2017	100%	80	78	80	82	80	A-	81.2	81.2	81.2	81.2	E	E	E	E

No	NIM	Nama	Tahun	%	N1	N2	N3	N4	Rata	Nilai	K1	K2	K3	K4	P1	P2	P3	P4	Akhir
16	17020154024	ANNISA FIRDAUSY	2017	100%	80	80	82	84	81,6	A-	81.8	81.8	81.8	81.8	E	E	E	E	81.8
17	17020154025	MAYA NUR LINDASARI	2017	100%	75	78	78	80	78	B+	79.6	79.6	79.6	79.6	G	G	G	G	
18	17020154027	VIRA NABILA NURSIDIK	2017	100%	80	78	80	82	80	A-	81.8	81.8	81.8	81.8	E	E	E	E	81.8
19	17020154028	ANNISA AYU ELFHARIYANTI	2017	100%	72	70	68	70	70	B	68.6	68.6	68.6	68.6	G	G	G	G	
20	17020154029	ISMI MAULINA UTAMI	2017	100%	75	75	78	80	77,1	B+	79.6	79.6	79.6	79.6	G	G	G	G	
21	17020154031	LAILY RAMADHANI	2017	100%	75	78	78	82	78,6	B+	79.6	79.6	79.6	79.6	G	G	G	G	
22	17020154034	GUIDO LAKSMONO	2017	100%	72	70	68	70	70	B	68.6	68.6	68.6	68.6	G	G	G	G	
23	17020154035	KHARISMA MEGA SAPUTRA	2017	100%	75	78	80	82	79	B+	79.6	79.6	79.6	79.6	G	G	G	G	
24	17020154036	HAYA LATUL QODARAIN U.R	2017	100%	72	70	68	70	70	B	68.6	68.6	68.6	68.6	G	G	G	G	
25	17020154038	ANGGIE YULIA MIFTAHUL JANNAH	2017	100%	80	80	83	84	81,8	A-	81.2	81.2	81.2	81.2	E	E	E	E	E
26	17020154039	LINGGA GUMILANG	2017	100%	75	80	78	82	79,2	B+	79.6	79.6	79.6	79.6	G	G	G	G	
27	17020154046	ARNI EKA PUTRI WIRJAYANTI	2017	100%	80	78	82	84	81	A-	80.6	80.6	80.6	80.6	E	E	E	E	E
28	17020154048	SOFISTA LILLA SAFERIA	2017	100%	75	78	80	81	78,7	B+	79.6	79.6	79.6	79.6	G	G	G	G	
29	17020154050	IVI MEICCEL VIDIA	2017	100%	80	80	80	83	80,9	A-	81.2	81.2	81.2	81.2	E	E	E	E	E
30	17020154054	RAMA WIDYAPUTRA BAKHRONI	2017	100%	75	78	78	80	78	B+	79.6	79.6	79.6	79.6	G	G	G	G	
31	17020154056	FANIA HASRI FITRANTI	2017	100%	75	78	80	81	78,7	B+	79.6	79.6	79.6	79.6	G	G	G	G	
32	17020154057	PUJI RAHAYU	2017	100%	75	78	80	82	79	B+	79.6	79.6	79.6	79.6	G	G	G	G	
33	17020154059	NIESKE TIARA SABILA	2017	100%	72	72	68	70	70,6	B	68.6	68.6	68.6	68.6	G	G	G	G	
34	17020154060	FITRI YUNIAR SANTOSO	2017	100%	75	78	78	80	78	B+	79.6	79.6	79.6	79.6	G	G	G	G	
35	17020154065	YULIA EKA PRISTIANA	2017	100%	72	72	68	72	71,2	B	68.6	68.6	68.6	68.6	G	G	G	G	
36	17020154067	YUNIA ANINDYA	2017	100%	68	68	66	68	67,6	B-	70..2	70.2	72.2	72.2	E	E	E	E	E
37	17020154073	NADA NOVITA SINTA ULI SIAGIAN	2017	100%	72	72	70	72	71,6	B	68.6	68.6	68.6	68.6	G	G	G	G	
38	17020154074	DEINDA RATIH MACHMUDAH	2017	100%	72	72	68	70	70,6	B	68.6	68.6	68.6	68.6	G	G	G	G	
39	17020154075	BERLIAN PUSPA NEGARA	2017	100%	72	72	70	72	71,6	B	68.6	68.6	68.6	68.6	G	G	G	G	

| 40 | 17020154082 | LAVELIEA DINDA RAMADHANTY | 2017 | 100% | 72 | 72 | 70 | 72 | 71,6 | B | 68.6 | 68.6 | 68.6 | 68.6 | G | G | G | G |
| 29 | 17020154050 | IVI MEICCEL VIDIA | 2017 | 100% | 80 | 80 | 80 | 83 | 80,9 | A- | 81.2 | 81.2 | 81.2 | 81.2 | E | E | E | E |

Assessment Plan

| RPS 022	<Course Name>	PLO 1	PLO 2	PLO 5	PLO 7	PLO 8
1	A5. Students are able to show honest, responsible, caring, and independent characters in financial management work activities at companies and as entrepreneurs.	0	0	0	0	Partisication
2	C4. Students are able to properly relate the basic concepts of financial management with science and technology and financial information.	Mid-term Exam, Participation	0	Assignment	End-term Exam	0
3	C3. Students are able to make strategic decisions well based on analysis of financial information and data.	0	End-term Exam, Participation	0	End-term Exam, Assignment	0

Student Performance

	Scoring	PLO 1	PLO 2	PLO 5	PLO 7	PLO 8	Total
Participation	20%	7%	7%	0%	0%	7%	20%
Assignment	30%	0%	0%	15%	15%	0%	30%
Mid-term Examination	20%	20%	0%	0%	0%	0%	20%
End-term Examination	30%	0%	15%	0%	15%	0%	30%
		27%	22%	15%	30%	7%	100%

Student Performance

	PLO2	PLO6	PLO7	PLO8
Excellent	40	40	40	40
Good	29	29	29	29
Fair	3	3	3	3
Fail	2	2	2	2
	74	74	74	74

Student Performance				
	PLO2	PLO6	PLO7	PLO8
Excellent	76%	54%	54%	54%
Good	18%	39%	39%	39%
Fair	4%	4%	4%	4%
Fail	3%	3%	3%	3%

PLO Achievement in Financial Course
ODD Semester
Academik Year 2019/2020
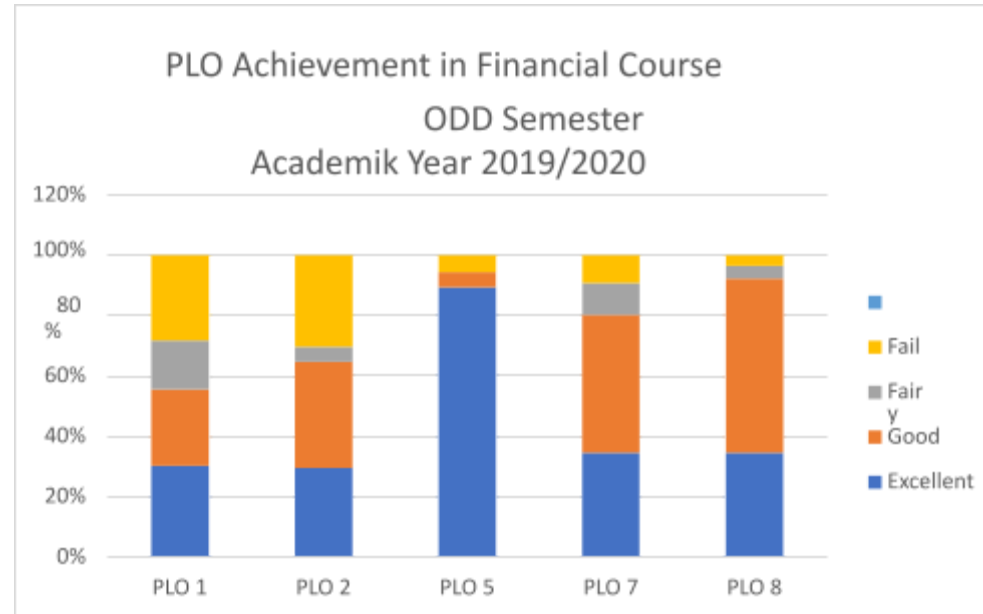
APPENDICES

APPENDIX 1 ASSESSMENT RUBRIC
 Course Assessment
   A. Assessment Rubric
      1) Attitudes/Affective Domain
         In this domain, the evaluation of student participation in class includes communication skills, discipline and responsibility. The rubrics used are as follows:

Criteria	Score
Communicate effectively, appreciate others' opinions; always attend the class on time; always submit the assignment on time; and always participate in the completion of group assignment	$85 \leq SA \leq 100$
Communicate effectively, appreciate others' opinions; 80% of attendance; submit 90% of the assignment; and often participate in the completion of group assignment.	$70 \leq SA < 85$
Communicate ineffectively, appreciate others' opinions; 75% of attendance; submit the 70% of assignment on time; and participate in the completion of group assignment.	$55 \leq SA < 70$
Communicate ineffectively, do not appreciate others' opinions; rarely attend the class; rarely submit the assignment; and rarely participate in the completion of group assignment	$\leq SA < 55$

2) Knowledge/Cognitive Domain

The students' knowledge is assessed through assignments (individual and group) and tests (mid-term and End-term tests).

a. Assignment Rubric

The criteria of assignment according to Assignment Rubrics:

No	Aspects	Max. Score
1	**Choosing an Interesting/Doable/Researchable Topic(s):** a. Ideas and Topics are collected from reputable source (Excellent = 3, Good = 2, Fair = 1)	3
	Finding the appropriate method of analysis: b. The data are analyzed through reliable method: (Excellent = 3, Good = 2, Fair = 1)	3
2	**Description of the finding/result** Make a description about the calculated result and explain the meaning of the calculation result (Excellent = 3, Good = 2, Fair = 1)	3
3	**Conclusion** Make a conclusion including a suggestion for a better performance for the company according to the analysis (Excellent = 3, Good = 2, Fair = 1)	3
4	**Assignment result paper** a. Systematic report (Excellent = 3, Good = 2, Fair = 1)	3
5	**Assignment result paper** b. Language use (Excellent = 3, Good = 2, Fair = 1)	3
6	**Assignment result paper** c. Presentation (Excellent = 3, Good = 2, Fair = 1)	3

b) Test (mid-term and End-term tests)

The criteria of mid-term and End-term tests in this course are:

1. The ability to give answers correctly according to the key and rubrics;
2. The ability to provide robust argumentation according to theory;
3. The ability to provide systematic explanations; and
4. **The ability to apply the essential concepts in a particular situation comprehensively.**

B. Universitas Negeri Surabaya's Grading System

University students are considered to be competent and pass if at least get 40% of the maximum End-term grade. The End-term grade (NA) is calculated based on the following weight:

Assessment Components	Percentage
Participation (including attitudes/affective)	20%
Assignment	30%
Mid-term test	20%
End-term test	30%

Scoring Conversion

Scoring Interval (out of 100)	Point	Grade
$85 \leq NA \leq 100$	4.00	A
$80 \leq NA < 85$	3.75	A-
$75 \leq NA < 80$	3.50	B+
$70 \leq NA < 75$	3.00	B
$65 \leq NA < 70$	2.75	B-
$60 \leq NA < 65$	2.50	C+
$55 \leq NA < 60$	2.00	C
$40 \leq NA < 55$	1.00	D
$0 \leq NA < 40$	0	E

APPENDIX 2 COURSE ACTIVITIES RECORDS

a. **Sample of Student Attendance**

KEMENTERIAN PENDIDIKAN, KEBUDAYAAN, RISET DAN TEKNOLOGI

UNIVERSITAS NEGERI SURA AYA

Jl. Lidah Wetan, Surabaya 60213
Telepon : +6231-9942493
Faksimile : +6231-9942493
e-mail : bakpk@unesa.

PRESENSI KULIAH
Periode 2020/2021 Gasal

Mata Kuliah : **Film Appreciation**   **Dosen** : Dr. Ali Must
Kelas : 2017A
Prodi : S1 Sastra Inggris

No	NIM	Nama Mahasiswa	Pertemuan Ke										
			1	2	3	4	5	6	7	8	9	10	11
			17 Sep 20	24 Sep 20	01 Oct 20	08 Oct 20	15 Oct 20	22 Oct 20	29 Oct 20	05 Nov 20	12 Nov 20	19 Nov 20	26 Nov 20
1.	16020154082	LALU ZULHI YAMAMIARTHA	H	H	H	H	H	H	H	H	H	H	H
2.	17020154003	MUHAMMAD WAHYU FIRMANSYAH	H	H	H	H	H	H	H	H	H	H	H
3.	17020154004	MOH FAIDURROHMAN	H	H	H	H	H	H	H	H	H	H	H
4.	17020154006	IMTA DAMANIS	H	H	H	H	H	H	H	H	H	H	H
5.	17020154009	CUCYLIYA ERNIA DEVA	H	H	H	H	H	H	H	H	H	H	H
6.	17020154010	FADILA RAMADHANI	H	H	H	H	H	H	H	H	H	H	H
7.	17020154011	SIWI TRI MAWARNI	H	H	H	H	H	H	H	H	H	H	H

No.	NIM	Nama											
8.	17020154012	FARAH LARISSA ARYANTI	H	H	H	H	H	H	H	H	H	H	H
9.	17020154013	FIRDA AYUNINGTIYAS	H	H	H	H	H	H	H	H	H	H	H
10.	17020154015	DINI CANDRA PURNAMA SARI	H	H	H	H	H	H	H	H	H	H	H
11.	17020154017	RINI USWATUN HASANAH	H	H	H	H	H	H	H	H	H	H	H
12.	17020154018	DANU ILHAM AKBAR	H	H	H	H	H	H	H	H	H	H	H
13.	17020154019	ARTANTI EKA ELLASARI PUTRI	H	H	H	H	H	H	H	H	H	H	H
14.	17020154020	PUTRI MISWA SAFINURISKA	H	H	H	H	H	H	H	H	H	H	H
15.	17020154021	JIHAN AURDANIA SUNARDI	H	H	H	H	H	H	H	H	H	H	H
16.	17020154024	ANNISA FIRDAUSY	H	H	H	H	H	H	H	H	H	H	H
17.	17020154025	MAYA NUR LINDASARI	H	H	H	H	H	H	H	H	H	H	H
18.	17020154027	VIRA NABILA NURSIDIK	H	H	H	H	H	H	H	H	H	H	H
19.	17020154028	ANNISA AYU ELFHARIYANTI	H	H	H	H	H	H	H	H	H	H	H
20.	17020154029	ISMI MAULINA UTAMI	H	H	H	H	H	H	H	H	H	H	H
21.	17020154031	LAILY RAMADHANI	H	H	H	H	H	H	H	H	H	H	H
22.	17020154034	GUIDO LAKSMONO	H	H	H	H	H	H	H	H	H	H	H
23.	17020154035	KHARISMA MEGA SAPUTRA	H	H	H	H	H	H	H	H	H	H	H
24.	17020154036	HAYA LATUL QODARAIN U.R	H	H	H	H	H	H	H	H	H	H	H
25.	17020154038	ANGGIE YULIA MIFTAHUL JANNAH	H	H	H	H	H	H	H	H	H	H	H
26.	17020154039	LINGGA GUMILANG	H	H	H	H	H	H	H	H	H	H	H
27.	17020154046	ARNI EKA PUTRI WIRJAYANTI	H	H	H	H	H	H	H	H	H	H	H
28.	17020154048	SOFISTA LILLA SAFERIA	H	H	H	H	H	H	H	H	H	H	H
29.	17020154050	IVI MEICCEL VIDIA	H	H	H	H	H	H	H	H	H	H	H
30.	17020154054	RAMA WIDYAPUTRA BAKHRONI	H	H	H	H	H	H	H	H	H	H	H
31.	17020154056	FANIA HASRI FITRANTI	H	H	H	H	H	H	H	H	H	H	H
32.	17020154057	PUJI RAHAYU	H	H	H	H	H	H	H	H	H	H	H

No.	NIM	Nama											
33.	170201540 59	NIESKE TIARA SABILA	H	H	H	H	H	H	H	H	H	H	H
34.	170201540 60	FITRI YUNIAR SANTOSO	H	H	H	H	H	H	H	H	H	H	H
35.	170201540 65	YULIA EKA PRISTIANA	H	H	H	H	H	H	H	H	H	H	H
36.	170201540 67	YUNIA ANINDYA	H	H	H	H	H	H	H	H	H	H	H
37.	170201540 73	NADA NOVITA SINTA ULI SIAGIAN	H	H	H	H	H	H	H	H	H	H	H
38.	170201540 74	DEINDA RATIH MACHMUDAH	H	H	H	H	H	H	H	H	H	H	H
39.	170201540 75	BERLIAN PUSPA NEGARA	H	H	H	H	H	H	H	H	H	H	H
40.	170201540 82	LAVELIEA DINDA RAMADHANTY	H	H	H	H	H	H	H	H	H	H	H
	Tanda Tangan Dosen / Asisten												

b. Sample of Course Log Book

c. Sample of Assignment:

A. For your individual assignment, watch the film *Basic Instinct* (1994). Write a paper about the film by applying the elements of film analysis. Distinguish the nature and formula of the film by incorporating the basic concepts of detective genre as we have discussed them during the sessions.

B. Your paper must be written in academic English encompassing: introduction, theoretical review, discussion of the findings and conclusion. Do not forget to complete your paper with list of references you have cited throughout your paper.

C. Your paper should be written in A4 type of paper, 12 times new roman font, not more than 3500 words.

d. Sample of Mid-term Test

1. Choose the film you want to analyze and watch it; making sure to take good notes on how a variety of cinematic elements convey meaning, and a list of possible five-minute scenes that you might want to use for your extract. Remember we have studied all three films this half semester (Forest Gump, Call Me by Your Name, and Erin Brokoviczh) so you have information on each in previous lessons that you can look at to help you decide.
2. Identify two factors of cultural context and two film elements that you want to focus on.
3. Research the two factors of cultural context and find relevant and appropriate sources that can add to the critical perspectives explored in your work. Don't forget to also look at the information provided to you about these films in previous lessons.

Rubric:

1. Organization of the Paper   : 25 points
2. Theoretical Framework   : 25 points
3. Previous Studies/References   : 25 points
4. Research Gap and Authenticity   : 25 points
                                    100 (NA)

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e. Sample of End-term Test

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UJIAN AKHIR SEMESTER GASAL 2020/2021

MATA KULIAH	: Film Appreciation
KODE MATA KULIAH	: 7920202070
JUMLAH SKS	: 2 SKS
PRODI/ ANGKATAN	: Sastra Inggris/2017
HARI/TANGGAL	: Senin/4 Januari 2021
ALOKASI WAKTU	: 90 Menit
DOSEN	: Ali Mustofa

Paper Assignment

Directions:

1. Choose the film you want to analyze and watch it; making sure to take good notes on how a variety of cinematic elements convey meaning, and a list of possible five-minute scenes that you might want to use for your extract. We have watched and discussed some films from different genres (horror, thriller, comedy, sci-fi, romance, and so on) so you have information on each in previous lessons that you can look at to help you decide which film you really want to investigate for your final exam.

2. Then, use the following guidelines to carry out your investigation:
   a. Identify some movie elements which differentiate them for their genres
   b. Identify the pattern(s) of the genre you want to focus on.
   c. Elaborate some cultural elements which generate the understanding of the production of the movies

2. Then, use the following guidelines to carry out your investigation:
   a. Identify some movie elements which differentiate them for their genres
   b. Identify the pattern(s) of the genre you want to focus on.
   c. Elaborate some cultural elements which generate the understanding of the production of the movies
   d. Identify the movie elements which are incorporated in those genres, and why they differ from each other
   e. Once again, research the two factors of cultural context and find relevant and appropriate sources that can add to the critical perspectives explored in your work. Don't forget to also look at the information provided to you about these films in previous lessons
   f. Last but not least, the theme is also an important element in the making of the movie no matter what genre the movie has. Elaborate your ideas and contrast with the elements of the movie(s).

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KEMENTERIAN PENDIDIKAN DAN KEBUDAYAAN
UNIVERSITAS NEGERI SURABAYA
FAKULTAS BAHASA DAN SENI
JURUSAN BAHASA DAN SASTRA INGGRIS
Kampus Lidah, Jalan Kampus Lidah Unesa, Surabaya 60213

f.   **Sample of Student's Answer to Assignment, Mid-term, and End-term Test**

1. **Sample of Student's Answer to Assignment :**

Basic Instinct (1992)

"These 'psycho femmes' elicit a different response from male characters than their usual urge to dominate over sexy, blonde, female characters. Men in these films are intrigued, often frightened, and always controlled by these dangerously powerful women" (Greenhill and Tye 140).

Director, producer, and stars at the Cannes Film Festival 1992

Basic Instinct is an American erotic thriller, directed by Paul Verhoeven and written by Joe Eszterhas.

Cast

Michael Douglas......Detective Nick Curran

Detective Nick Curran

Sharon Stone..........Catherine Tramell

Catherine Tramell

George Dzundza…………..Gus

Gus

Jeanne Tripplehorn..........Dr. Beth Garner

Dr. Beth Garner

Leilani Sarelle.............Roxy

Roxy

Plot Summary

The film's protagonist is police detective Nick Curran, who is investigating the murder of a wealthy former rock star. Johnny Boz, the rock star, was killed during a sexual encounter, when the woman he was with stabbed him multiple times with an ice pick while climaxing (a really graphic scene is shown of this). Catherine Tramell becomes involved in the crime as the star suspect. The beautiful and seductive Tramell is a wealthy crime writer, who often writes about crimes before they are committed. Catherine not only wrote about the rock star's murder in the same way that it occurred in reality, she was actually having a sexual relationship with the rock star during her writing!

Nick leads the case and has to have a lot of personal contact with Tramell, which begins their very intense sexual relationship. Tramell begins to write a novel about a detective who gets killed—needless to say, Curran is scared for his life! However, Curran cannot seem to let go of Tramell and is drawn in by her wit, charm, beauty, and fearsome seduction.

The plot is further complicated by a variety of characters. Tramell has had a tumultuous affair with a woman named Roxy, who becomes very jealous of Nick for his relationship with Tramell. On the same note, Curran is having a sexual relationship with his therapist, Beth, who later turns out to have had a homosexual affair with Tramell in college. Then for comic relief, Curran's best friend Gus has lively banter with Curran about leaving Tramell alone.

Tramell makes the movie even more of an excitement. One cannot forget the famous interrogation scene where she flashes the police her naked crotch. The whole way through, Tramell's fearsome demeanor has the audience believing that she committed the murder. On the same note, Tramell has always been surrounded by death—her parents were killed, her lover/college professor was stabbed with an ice pick, and her boxer boyfriend was killed in the ring. However, by the end of the movie, Curran shoots his therapist believing that she is the true murderer. The audience is somewhat content with this outcome—until the end of the film. Here Tramell looks under the bed and lays with Curran talking about their future together. The audience believes the film to be over, until the film does a double take and we see that it is actually an ice pick under the bed!

Controversy of the film

The film struck a nerve with various groups and has been the subject of much controversy. The film, which was originally labeled NC-17 for its graphic violence and sexuality before the director "tweaked the angles," has been criticized for its depictions of sexuality and violent murder scenes.

However, the film got the most backlash from the gay and lesbian community who were angered by the film's depiction of women who engage in same-sex relationships as accused or actual psycho-murderers. However, other prominent members of the gay, lesbian, or bisexual community have stood by the film.

Advertising for the film

Trailer for Basic Instinct

Film Poster and Cover for Basic Instinct

The movie's advertising clearly focuses on the cultural intrigue surrounding femmes fatales. This is clearly shown through an examination of the poster. Stone's menacing yet alluring eyes are the central focus of the poster, while we can only see half of Douglas' face. Not only that, the poster highlights Stone's clawlike fingers that are clenching Douglas' back. Clearly, Stone is supposed to be both the temptation for the audience and the source of fear. The trailer works to the same effect. The most interesting parts of the film are when Stone is shown, in all of her seductive glory. When Douglas' is the central focus, it is only to move the trailer along to the more desirable character–Sharon Stone.

2. **Sample of Student's Answer to Mid Term:**

The Student's Paper work:

Erin Brockovich Analysis

The film "*Erin Brockovich*" was an informative and insightful movie that brought to light major problems with big companies using chemicals to clean our drinking water and to also cover-up attempts that followed. The director, Steven Soderbergh, took a true story about a working class mother named Erin Brockovich, who was a committed individual into a blockbuster hit. Soderbergh shaped Brockovich's character to not only to relate to the individuals that were affected but also to the audience that was watching the film. He used her motherly instinct to create a relatable character as seen in the first scene when Erin was asked what qualifications made her prepared for this job and she quickly responded that she was a mother. Throughout the movie Soderbergh stresses the importance of this attribute by contrasting the character of Brockovich and the young female lawyer.

Award winning actress, Julia Roberts, stars as Erin Brockovich and later won an Oscar for her roll in the film. Her wittiness and passion that she portrayed while staring in this film kept the audience engaged and filled with different emotions throughout the movie. Roberts' co-star, Albert Finney, played the roll of a small firm attorney, Ed Masry, who assisted Brockovich in attaining justice for the people of Hinkley, California. As the effects of contamination to a city's water source are revealed throughout the movie the viewers are reminded how much water influences their everyday lives. The themes directly correlated to this film include water and health, water and wealth, and water and trust.

The "*Erin Brockovich*" movie was based on the story of a struggling mother who finds herself as a legal assistant for Ed Masry. Together they worked hard to bring down a powerful gas and electric company in California who was polluting the water in the low-income city of Hinkley. With the help of a major law firm, Erin and Ed received a settlement from Pacific Gas and Electric for $333 million, which was the largest settlement awarded in a direct-action lawsuit in the history of the United States.

While working at Ed Masry's law firm filing paperwork for a case, Erin stumbles upon unusual papers that she ends up doing some more investigating on. After researching, she is convinced that there are unsafe levels of Chromium VI in the city of Hinkley's water system. She informs Ed Masry of her findings and asks him to help her file a lawsuit against the giant cooperation responsible for the contamination. Reluctant at first, Masry agrees to team up with Brockovich to gain justice for the citizens of Hinkley.

Learning that most of the diseases and complications that the people are having can be directly related to over exposure of Chromium VI, they continue to talk to the citizens discovering that Pacific Gas & Electric (PG&E) has made multiple generous offers the residents, in order to convince them to move. PG&E misinformed the residents by telling them that Chromium IV was harmless, never warning them that they will be at risk. Unaware of the side effects of exposure to Chromium VI, residents declined their offers and continued to live in constant exposure. After meeting with many of the residents, Brockovich then goes out to find more hard evidence to take down PG&E. She visits the board of water in the city in search of water quality reports that would prove that the company knew they were violating public health safety by exposing citizens to too much of Chromium VI. Not long after, with Brockovich's hesitation, her and Masry collaborated with a big time attorney firm in Los Angeles. As a result, a direct-action lawsuit was formed against the company…

3.   Sample of Student's Answer to Final Term:

Cultural Studies Analysis in Rian Johnson's "Knives out

By: Fadilla R (…010)

Knives out is an American mystery-detective movie that was produced in 2019 and directed by filmmaker Rian Johnson. The movie features a talented stars Hollywood including Daniel Craig, Chris Evans, Ana de Armas, Jamie Lee Curtis, Michael Shannon, Don Johnson, Toni Collette, Lakeith Stanfield, Katherine Langford, Jaeden Martell, and Christopher Plummer. Released on November 27, 2020, *Knives Out* is a modern spoof of the old 'whodunit' mystery genre.

Knives Out had its world premiere at the 2019 Toronto International Film Festival on September 7 and released in the United States on November 27, 2019, by Lionsgate. The film received critical acclaim, particularly for its screenplay, direction, and acting, that having grossed $309.2 million worldwide against a $40 million budget. At the 77th Golden Globe Awards, the film received three nominations in the Musical or Comedy category: Best Motion Picture, Best Actor for Craig, and Best Actress for de Armas. It received Best Original Screenplay nominations at the 73rd British Academy Film Awards and 92nd Academy Awards. It was selected by the American Film Institute and the National Board of Review as one of the top ten films of 2019.

Knives Out is categorized as whodunit film. This is an acronym for "Who has done it" or "Who did it". Basically whodunit is a murder mystery film that focuses on its case resolution method. In the process of searching for answers to the puzzle of this murder, the audience is invited to get involved to think who is the mastermind behind this murder. That's why in the Whodunit film, clues are spread throughout the film so that the audience is invited to guess who the killer is. Not all murder mystery movie do this. In general, whodunit films have a basic structure that starts with the murder incident until the detective or one of the witnesses carries out an investigation. Then, it was followed by an investigation in which we sought evidence and statement from witnesses. Gradually, the detective will test the evidence that has been collected, whether to get a motive for the murder or the misleading statement of witnesses. Finally, it always ends with a sequence of explanations from the detective, who the culprit is, what the mode is, and what is the motive. Of course, a whodunit-a type of plot subgenre of a detective, crime, or mystery-type story like Knives Out. This film work that way. Whodunit stories will usually bring out the murderer at the end of the film. The fake climax in a

quarter of the film that Johnson gives to trick the audience, is a testament to his skill in arranging the plot so neatly.

Knives Out tells the story of a main detective, Benoit Blanc (Daniel Craig), who investigates the death of a famous and wealthy novelist, Harlan Thrombey (Christopher Plummer). The day before being found dead, the writer invited his family to his mansion in Massachusetts for his 85th birthday party. The next day, Harlan's housekeeper, Fran (Edi Patterson) finds him dead, with his throat slit. The story gets even more interesting when Harlan's family, who had gathered for the author's birthday, became suspects the day before. In order to solve the mystery of Harlan's death, the detective starts talking to the whole family who has come. Harlan's family starts from Lind (Jamie Lee Curtis), Walt (Michael Shannon), Joni (Toni Collete), to Martha (Ana de Armas) Harlan's personal nurse. He sorts even the smallest clues to find the mastermind behind the murder of the famous novelist. All of them tell with passion and tell everything is fine except Marta Cabrera. The first meeting with detective Benoit Blanc, she is dug deeper about the information of each family members, because of his habit that she cannot lie, even if she says lies or thinks about lies then he will puke out. That is made detective Benoit Blanc told hier to accompany the investigation for 2 days ahead. This is where Martha Cabrera was introduced as the heart of the film.

Rian Johnson as director and producer of *Knives Out* presents a cliché premise that makes the audience rush to conclude who the real killer or culprit is. It starts Thrombey's family is reunited because of the death of their father, a famous crime novelist who is found committing suicide in his room. The premise is did their father commit suicide or was murdered? All these questions were raised from the start, especially with the arrival of Detective Benoit Blanc who was invited by someone who wants him investigating this case. Everyone gathered and everyone could also be the culprit. Starting with the discovery of the corpse of a rich man who committed suicide but was allegedly murdered. This was followed by interrogation and confessions from those closest to the victim, which exactly turned out to be full of lies. They could all be suspects.

However, this lie after lie is not hidden like a detective film in general, but it is exposed openly. It seems a drama, you can tell what's inside the evil one's head because the voice of his heart is heard. In the end, you will even be wondering, what do you want this detective film to do? It's like Detective Benoit Blanc said, The case is like a doughnut. Everything is related but there is a hole in the middle. So, when you feel like the film is going to end quickly, you just touch the surface! You see, as you go deeper, the true holes will be revealed.

Each actor acts honestly with their character. Interestingly, this lie that is deliberately presented like a drama has turned out to be an intriguing twist. Without trying a dime, Rian Johnson even directed the actors to be their craziest version. Daniel Craig is a detective who looks elegant, but turns out to be more "messy" than other people think. Chris Evans as Ransom at the end of the film becomes a greedy and ungrateful bitch. Michael Shannon is the youngest child who does not realize that his business success is a gift from his father. His son, Jaeden Martell, is also a fan of conspiracy theories that depict millennial nowadays. Jamie Lee Curtis is the first child who doesn't want to admit that his business success is also the intervention of his father who provides a large capital loan. In fact, Toni Collette has become a lifestyle teacher who teases influencers with all their fake faces.

They were all easy targets for investigation because of the obvious motive for the murder. Everything is a parasite for Harlan Thrombey, except Marta Cabrera, played by Ana de Armas, Harley's hilarious personal nurse and closest friend. All this silliness and madness, when properly directed, makes for a neat piece of work.

Knives Out starts with shooting Harlan Thrombey's mansion from a distance. It depicts that the owner of the mansion is absolutely wealthy. The shot continues by exploring every corner and interior of the room

which is full of objects with artistic elements such as masks, statues, furniture, and so on. Rain Johnson such a clever director of the movie introduces the owner of the mansion by shooting literary works made by the owner of the mansion which is Harlan Thrombey. It leads the audience to sum up that the mansion is lived by someone who is rich and loves literary works. It is proven by some books is written by Harlan Thrombey in the cover.

Harlan Thrombey's death left a plenty of legacies. After Harlan's funeral was over the family members held a meeting over the division of inheritance rights. Unexpectedly, all the inheritance of Harlan Thrombey was given by Martha Cabrera, his personal nurse. Suddenly all the family members were shocked and accused Martha. They insult Marta with overwhelming chaos until she eventually run out into her car. Unfortunately, the gas engine of her car doesn't work which leads to him being surrounded by Thrombey family's members. Outside the window, Ransom, Linda and Richard's son, waved their hands as if a signal to Martha to get into Ransom's car. Seeing this opportunity to escape, Martha get out of her car and get into Ransom's car. Ransom quickly take Martha away to a restaurant. They are having a lunch in order to make Marta calm.

Starting from Ransom who helps Marta to runaway, Rian Johnson before this scene creates *Foreshadowing.* First, during Harlan Thrombey's birthday party, Ransom argue a lot with him and it makes he left the party. Second, Ransom does not come to Harlan Thrombey's funeral but he comes to the announcement of the will. Third, Ransom take Marta to the restaurant and having their conversation over

lunch. Fourth, Great Nana which is Harlan Thrombey's mother, sees Marta coming down from the top of the house outside the window by saying "Ransom, you back again.". Lastly, Ransom being the culprit behind the fire in the evidence laboratorium building.

      Knives Out is not only giving the audiences plot twist who the real culprit is but also the clue to solve the puzzle every problems of Thrombey family. For example, when Marta & Benoit Blanc met for the first time, he immediately noticed the spot of blood on her shoe. It made Blanc Benoit wanting to Marta accompany him. Then, The muddy road leading to Harlan's house was found with footprints but Marta deliberately eliminated them by walking on them. When the dog arrived at the yard, the broken wood that Martha had discarded was taken and brought back by the dog and handed over to Blanc Benoit. Then Blanc matched the broken wood with the one outside the house. And it turns out that there is a secret window that leads to Harlan's room. Then they traced the carpet along the secret window to Harlan's room and found dry mud. Out from the context of murder, there is a baseball that leads to a truth. The event is when Richard throws the baseball out of the window after he sees the letter that Harlan wrote for Linda seemingly blank. Benoit Blanc finds the ball and throws it to the dog later. Then, the dog gives the ball to Linda and returns it to the office Harlan's office, where she finds the note. The letter would have gone unnoticed if Richard hadn't thrown the ball. In the final scene, Linda, Harlan's daughter, receives a blank note that reveals that her husband Richard is actually cheating on her.

      At the end of the movie, It is finally discovered that the grandson of Harlan Thrombey, Hugh Ransom Drysdale (Chris Evans), really wanted him to be murdered. With a lethal dose of morphine, Ransom turns off the normal Harlan's injection. He plans to include Harlan's nurse, Marta, in the murder, since she is the one who receives the entire heritage of Harlan. So, the debate that occurs in Harlan's room during his birthday party is Ransom, the only person who knows all Harlan's inheritance will be given to Marta. Hearing this,

Ransom begin to plan in order to make the legacy mine.But Ransom fails and, in fact, Harlan is killing himself. But Ransom still hires Blanc to investigate Marta and make her the suspect.

Marta injects Harlan with what she feels is a fatal morphine dose. She tells Harlan he's going to die and begins to panic. In reality, Harlan and Marta are close friends and Harlan knows Marta will never try to kill him intentionally. Harlan decides to split his neck and commit suicide to protect Marta.

Blanc then puts the whole sequence of events altogether. He shows Marta gave Harlan the proper morphine dosage, but she thought that she But Ransom, who knows Marta's inheritance from Harlan, hires Blanc to include Marta in the killing. But Fran mentions that Ransom was the one who tried to conceal evidence and realizes that he was the actual killer (indirectly). This leads to more uncertainty but Ransom is finally captured after Marta and Blanc make his confession. Fran attempts to blackmail Ransom, but instead of the letter going to him, the letter is passed to Marta. This leads to more uncertanty but Ransom is finally recorded after Marta and Blanc mde him confess.

The extreme liberalism of Hollywood, especially when playing a narrative about the problem of illegal migrants, is known as "Anti-Trump." With the movie Knives Out Marta's character as a low-income Latino immigrant, who works for a white family, naturally takes the most cliché aspect. Thus, Marta is, of course, engaged in a work relationship that has been treated like her own family and that includes many members of the Harlan family in revealing Marta's immigrant family status. In addition, Marta is involved in the production of the next novel. A variety of satirical dialogs between the Conservative Party and the Extreme Right and the Liberals and the Far Left often show contemporary political parodies. The satire was sharp and struck in the form of words like "Nazi".

This detective plot also has a xenophobic concept. Xenophobia is a term to describe the fear of outsiders or peoples other than themselves by a person. Xenophobia is a form of bigotry and not treated as a psychiatric illness. This type of prejudice is illustrated by Rian Johnson by slipping into America's political circumstances, divided into two by Donald Trump's presidency, a little satire. In a discussion also, Johnson portrayed Richard Thrombey and Walt Thrombey as a xenophobic side of the Americans. Johnson suggested that the fate of refugees, including Marta, was never genuinely concerned by the wealthy white families like the Thrombleys. This indifference was identified by Johnson in several Thrombley families who named Marta from Uruguay and from Brazil. The public will never know from which part Marta and her family are from

Latin America. In addition to satire the right-wing community in the United States, Johnson satirized so-called safe life stylists through the marketing of Joni Thrombey pseudo-scientific health goods.

The whodunit for the Trump age is reinvented by Knives Out. The ingenious mystery of Rian Johnson's assassination doubles as a parody of our moment. In the least of their domestic information of their experiences, the class difference between the rotten, ignorant Thrombeys and their complicated "help" household in fun and cool ways is exposed. Marta's mother is an illegal immigrant who faces deportation if her daughter gets involved with the police and who we meet at an early stage to witness a murder. The Thrombey family's Trump support side subsequently argues on immigration policy for their desired liberal side. Their discussions are conducted without sanctimony or righteous indignation; all of the Thrombeys concentrate more on land and the accumulation of capital than on consequences of social change.

The estate of Thrombey is a glimpse of the glory of New England's murder crime: borgoon brick walls, dark gray pinnate and the still, dropping atmosphere matching aesthetics. Any space filled with antiques: portraits, painting, lamps, candlesticks, glasses, books and small drinks, is even more elegant in the interior, and is full of antiques. Crafted fabrics curtain wide windows, with the floors decorated with red and green oriental rugs. Each nook and cranny has been magnificently built, leaving not one unfolding room. *Knives Out* of Rian Johnson (2019) is pleased with the esthetic of its whodunit. The film is well made – the comment track of Johnson reveals his sophisticated structure. Careful editing, lighting, and the show create a beautifully thrilling plot, which takes on and casts the familiar murder mystery in contemporary times.

The contemporary world of Knives-Out is, however, the root of its problems. As Johnson says, the whodunit genre is great at catching and still entertaining class distinction. A class-critique is sewn into the very fabric of this genre without "slowing down and describing; it is organized around a "microcosm of society in which [a] murder occurs." At its bare-bones, the community – all of whose people are suspect– reflects a gradient of class, from high to low. Thanks to Agatha Christie, Johnson seeks to bend his well-trained muscle in a 2019 America. But while Johnson insists that the film "is powerful, you know, not heavy-handed – not like a moral movie, a lesson film or anything, it doesn't wave its fingers against you," the film's satirical basis gets lost in the moral way.

Marta's in relation to the Thrombeys therefore two things: she's a refugee, and she's fine. Knives Out criticizes the affluent white upper class – and in a way, it succeeds. The film is amusing at the confusion of the Thrombeys with Marta – one says Ecuador, another one says Paraguay. But no cultural specificities are ever granted to her. Then she becomes the Other's figure. She's immigrant. immigrant. Where did that come from? Who knows that. Who knows. Knives's biggest thing is that Marta doesn't behave like Thrombeys.
The film portrays in warm light Marta and her immigrant family. Their picturesque home faces the freezing weather of the grand mansion in Thrombey. This dualism is afforded by the architecture and light. The home of Marta is small and comfortable and exudes comfort while the home of the Thrombey is needlessly big and full of stuff but without a sense of simplicity. This romanticizes and essentialists the circumstances of the Cabrera. They become an immigrant model in America; they are "Latino" but not really matter even this homogenization. Marta won the game: she is refused by any criminal allegation because she was manipulated into killing Harlan by Ramson (Chris Evans), a black sheep from the family of the Thrombey. She is the owner of all the Thrombeys, including her home that she has ever owned. The final win is this material acquisition (though it is also something she approaches with reluctance). In the end, the family looks up on the balcony of the room, holding a wafer in her hand with the following words: "MY HOUSE, MY RULES, MY COFFEE!!"

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