



## Discourse in curriculum: A focus on film, television, and media studies

Firdaus Noor<sup>1</sup>, Nuril Ashivah Misbah<sup>2</sup>, Dede Suprayitno<sup>3</sup>, Putrawan Yuliandri<sup>4</sup>

<sup>1,2,3,4</sup>Universitas Pembangunan Nasional "Veteran" Jakarta, Indonesia<sup>1, 2, 3, 4</sup>

[firdausnoor@upnvj.ac.id](mailto:firdausnoor@upnvj.ac.id)<sup>1</sup>, [nurilashivahmisbah@upnvj.ac.id](mailto:nurilashivahmisbah@upnvj.ac.id)<sup>2</sup>, [dedesuprayitno@upnvj.ac.id](mailto:dedesuprayitno@upnvj.ac.id)<sup>3</sup>,  
[putrawawanyuliandri@upnvj.ac.id](mailto:putrawawanyuliandri@upnvj.ac.id)<sup>4</sup>

### ABSTRACT

This article using discourse theory, popularized by Foucault, is used to examine the production and use of knowledge and practices relevant to the discourse that applies to the film, television, and media studies study program curriculum. This research uses the interpretive phenomenology method (Interpretative Phenomenological Analysis), and the classification and framing of data are carried out through focused group discussions. The purposeful sampling technique was chosen through a maximum variation sampling strategy involving eight research subjects to understand the various experiences of campuses that already have similar programs and are considered the most "oriented" stakeholders. The result is that the curriculum discourse produces four themes: scientific vision and mission, graduate profile, learning outcomes, and curriculum structure. In the experience model, participants express discourse themes with actual social reality. In the end, how discourse speaks is expected to be a critical dimension in forming the Film, Television, and Media Studies program curriculum.

### ARTICLE INFO

#### Article History:

Received: 29 Dec 2023

Revised: 14 Mar 2024

Accepted: 16 Mar 2024

Available online: 21 Mar 2024

Publish: 22 May 2024

#### Keyword:

Discourse curriculum; film, television, and media Studies; foucault; interpretative phenomenology

Open access 

Inovasi Kurikulum is a peer-reviewed open-access journal.

### ABSTRAK

Artikel ini menggunakan teori Diskursus yang dipopulerkan oleh Foucault digunakan dengan tujuan untuk melihat produksi dan penggunaan pengetahuan dan praktiknya yang relevansinya dengan wacana yang berlaku untuk kurikulum prodi kajian film, televisi, dan media. Penelitian ini menggunakan metode fenomenologi interpretatif (Interpretative Phenomenological Analysis), klasifikasi dan pembingkai data dilakukan melalui kegiatan diskusi terpumpun/Focus Group Discussion. Teknik purposeful sampling dipilih melalui strategi maximal variation sampling dengan melibatkan delapan subjek penelitian untuk memahami beragam pengalaman dari kampus-kampus yang sudah memiliki program serupa dan dianggap paling "berorientasi" sebagai pemangku kepentingan. Hasilnya bahwa diskursus kurikulum menghasilkan empat tema yaitu visi misi keilmuan, profil lulusan, capaian pembelajaran, dan struktur kurikulum. Model pengalaman, partisipan mengungkapkan tema wacana dengan realitas sosial yang sesungguhnya. Pada akhirnya cara diskursus berbicara diharapkan menjadi dimensi kunci dalam pembentukan kurikulum pada program studi Kajian Film, Televisi, dan Media.

**Kata Kunci:** Diskursus kurikulum; fenomenologi interpretatif; foucault; kajian film, televisi, dan media

### How to cite (APA 7)

Noor, F., Misbah, N. A., Suprayitno, D., & Yuliandri, P. (2024). Discourse in curriculum: A focus on film, television and media studies. *Inovasi Kurikulum*, 21(2), 621-634.

### Peer review

This article has been peer-reviewed through the journal's standard double-blind peer review, where both the reviewers and authors are anonymised during review.

Copyright 

2024, Firdaus Noor, Nuril Ashivah Misbah, Dede Suprayitno, Putrawan Yuliandri. This an open-access is article distributed under the terms of the Creative Commons Attribution-ShareAlike 4.0 International (CC BY-SA 4.0) <https://creativecommons.org/licenses/by-sa/4.0/>, which permits unrestricted use, distribution, and reproduction in any medium, provided the original author, and source are credited. \*Corresponding author:

[firdausnoor@upnvj.ac.id](mailto:firdausnoor@upnvj.ac.id)

## INTRODUCTION

Discourse must begin with language. In the discourse on film, television, and media studies, the focus is on these forms of communication as important and contemporary forms that play a very influential role in society. The language of film, television, and media is considered to have its own rules in formulating dynamic discourse. Discourse is a specific method of utilizing language. However, discourse is not merely a method of language but has a more essential connection with the implementation of language itself and the underlying social relations (Drianus, 2021). Discourse as a form of practice is related to history and time. Discourse is related to the use of language in a particular era, time, and place. Michael Foucault, a French thinker, in Rajib (2021) uses the term discourse differently. According to Foucault, discourse is a collection of ideas, thoughts, and images that form a culture's ideas. Discourse is formed based on broad prerequisites that reflect the characteristics of conversations among individuals in a particular group. In this context, "discourse" no longer refers solely to the formal aspects of language but to institutionalized knowledge patterns reflected in disciplinary structures and functions through connections between knowledge and power (Rajib, 2021).

Film, television, and media studies are branches of knowledge, facts, and practices whose discursive relationships will be analyzed. The analysis of these relationships signifies a holistic approach that encompasses the subjects (filmmakers, producers, and audiences), objects (films, television programs, and other media), the knowledge applied and produced, the spatial connections that enable the production and consumption of these works, as well as the power dynamics involved behind the works and their interconnections that influence one another. Over the past year, the name "film, television, and media studies" has been applied to establish an undergraduate program in communication science under the applied sciences branch (Justin, 2023). Higher education laws define applied studies as a field of knowledge and technology that examines and explores applications for human life. Almer (2019), in his research, explains the discourse on film and television education, stating that not everyone wants to or should become a filmmaker, TV producer, or even a skilled animator. This is because most people are considered to have better things to do. In the following decades, society became part of the consumer and producer of moving image media. Visual-based platforms such as Instagram, Snapchat, and TikTok are examples of routine image creation by the public. However, video platforms such as YouTube and Vimeo also show increased interest in amateur moving image works, although these platforms cover various forms that may not fit into the film category (Nunn, 2020).

In Indonesia, the report of the 2023 National Film Day conference and workshop in Jakarta recommended an ecosystem for Indonesian cinema that includes elements of creation, production, distribution, and exhibition, as well as education and appreciation (Batubara, 2020). Appreciation is an activity that values films, in its simplest form: watching and appreciating films or understanding the themes and messages conveyed by films. In addition to involving filmmakers and film industry professionals, this ecosystem also includes film schools and courses, regional film commissions, and audiences. At its core, there should be an integrated film data center and film archive, while at the outer layer, there are media and investment industries. According to the report, this ecosystem operates within the public sphere, which involves both the public and the government, and is regulated by government regulations. Education, which is expected to be the foundation for the availability of human resources with industry-standard qualifications, still faces various challenges. The overlapping curricula at the applied bachelor's degree level result in counterproductive outcomes regarding the National Qualification Framework or *Kerangka Kualifikasi Nasional Indonesia* (KKNI) for the film production sector. Another issue is the similarity in scope, which often results in overlapping learning outcomes between bachelor's degree programs in film creation and diploma programs in film production, even at the diploma level. By the end of 2020, at least 21 higher

education institutions in Indonesia offered film studies programs or focused on film production (Batubara, 2020).

One effort to address these issues is the establishment of a single nomenclature that unifies film studies with television and media. This is not only due to the continuous growth of technology and business but also the increasing variety of film types, durations, and formats. The emergence of various over-the-top (OTT) media platforms, both domestic and international, has led to a high demand for film workers (Batubara, 2020). Film school graduates can explore many possibilities related to filmmaking. In this context, efforts must continue to improve the quality of education, one of which is through curriculum reform. The curriculum is understood as a plan for learning experiences, a program of an educational institution that is manifested in a document and accompanied by the implementation of the document that has been prepared (Silalahi *et al.*, 2021).

Previous studies have identified and validated the primary objectives of film curriculum discourse through a pedagogical approach, emphasizing filmmaking as a cognitive, collaborative, and constructivist activity (Baxter, 2020; Spatioti, 2022; Wijaya, 2019). Additionally, findings from a taxonomic approach to media language reveal that media communication extends beyond verbal communication through an interdisciplinary perspective (Alhayat & Arifin, 2023; Gilmour, 2023; Iversen, 2020), efforts to explore new teaching practices in film studies in the form of technical challenges in creating video essays by analyzing specific topics or themes related to film and television (Bell *et al.*, 2019), and discourse on building film and television production education in the future (Nunn, 2020). The findings leave a gap that needs to be bridged with more comprehensive arguments through further research to understand the quality of the curriculum, particularly in the fields of film, television, and media studies. Based on the above description, this article examines the production and use of knowledge and its relevance to the discourse on the curriculum in film, television, and media studies.

## LITERATURE REVIEW

### Discourse

Discourse is the desire to continue; in other words, discourse maintains the canon of thought regarding truth, but truth does not lie outside of discussion (Tandi, 2019). This means that the processes of understanding, speaking, learning, and thinking take place within a particular discussion, and this discussion determines what truth will be found, thus describing it as a desire for truth. Discourse is a part of language closely related to social practices and everyday life. Balsey in Jasminka (2020) defines discourse as a linguistic area and “a certain way of speaking, writing, and thinking.” It is a dense theory full of “critics of curiosity” that demands a change in attitude (Moosavinia, 2019). Foucault uses the term discourse in various ways, the most relevant being when Foucault focuses on the structures and rules that form a discourse rather than the texts and utterances produced within it (Ball, 2019).

Discourse is the condition under which certain statements are considered valid. When considering the term “discourse,” discourse is what limits or enables writing, speaking, and thinking. Foucault called discourse the “unconscious domain of knowledge” (Mattioni, 2021). For Michel Foucault, the idea of the archaeology of knowledge became inevitable in his epistemology; every knowledge must be dug up from its depths, in the thickness of its archaeological layers, so as not to be left behind in superficial knowledge, and to try to find the location of the formation of the episteme; this is a special method for local discursivity. Although Michel Foucault did not dedicate himself to analyzing media, in *Microphysics of Power*, when discussing the 18th century, he stated that reformers were unaware of the real conditions of opinion and media, namely a materiality that followed the mechanisms of the economy and power in the form of the press, publishing, and later film and television (Rajib, 2021). There was an unconsciousness that “through these media” they were controlled by economic and political interests.

## Curriculum

From an etymological perspective, the word "curriculum" originates from the Greek word "*curere*," which means "*to run*," describing the distance a runner must travel from start to finish. In Arabic, the term used for "curriculum" is "*al-manhaj*," which means "the clear path" that humans follow in their lives. (Arifin, 2021). The Oxford Advanced Learner's Dictionary of Current English states that a curriculum is a set of subjects included in a program of study or taught at a school, college, or other educational institution (Heuberger, 2020). This indicates that a curriculum is a collection of subjects included in a program of study or taught at a particular educational institution.

In a broader sense, "curriculum" refers to all planned learning, the knowledge required to achieve specific goals (outcomes) in the teaching-learning process. According to Booyse in Pillay (2019), older and narrower definitions state that when studying a curriculum, one must look at the curriculum plan, which is a document that sets out the intent of what, how, and why something should be taught. In this definition, the curriculum is a "study program." A narrow definition fosters the conception of curriculum change as a limited and primarily technical exercise.

Peraturan Menteri Pendidikan dan Kebudayaan Nomor 3 Tahun 2020 tentang Standar Nasional Pendidikan Tinggi explains that a curriculum is a set of plans and arrangements regarding the objectives, content, and subject matter, and the methods used as guidelines for conducting learning activities to achieve the objectives of Higher Education (Nurmansyah, 2023). The curriculum aims to improve the quality of human resources and enhance the education system in Indonesia. As a unique field of study, the curriculum has a unique history, a complex present, and an uncertain future. Teaching imparts knowledge while learning leads to understanding, where known things become part of a person's knowledge and are assessed (Arefin, 2021). Understanding the background of the curriculum is important for interpreting subsequent discourse covering teaching planning and curriculum structure that enables learning to take place. In addition, understanding the context, policies, place of knowledge, and applied science is essential to encourage the emergence of an optimal learning environment, fair relationships, and sustainability embraced in developing a postmodern curriculum.

## Film, Television, and Media Studies

A word that does not follow established or commonly used grammatical rules is a word that is known and used by scientists/scholars in scientific works and is widely absorbed from foreign/regional languages (Reniwati, 2022). The word "kajian" has a semantic relationship (similar meaning) with the word "study," which means examination, investigation, checking, thinking, learning, and scientific research. In the Oxford dictionary, the word "study" means "a detailed investigation and analysis of a subject or situation," while "studies" is defined as "to observe or read." In short, kajian is defined as a logical and systematic activity of thinking and action to discover, develop, or compile knowledge and/or actions useful for human life.

In film studies, a growing scientific interest emerged as a response to the discourse on disintegration (Simanjuntak, 2021). The widespread sense of uncertainty and inequality regarding the future of film studies accompanying the proliferation of forms and cultures of moving images has led to consolidation and a clear identity often implied by the conventional history of film studies being challenged by the fragmented nature of the field of film studies in the past (Fedorov, 2022). The professionalization of academia and the commercialization of film education in an attempt to reconstruct a past in which theory and practice were often interdependent and mutually reinforcing aspects of the educational process as an "important reminder" (Bora, 2020). In the leading monograph on the history of the discipline in the UK, Terry Bolas' *Screen Education* in Nunn (2020), there is almost no mention of the universities that had the

first film departments in the country. Established in 1960, the Slade Film Department is located at the Slade School of Fine Art, University College London. The implied image of the Slade Film Department as tied to tradition, non-theoretical, representing the intellectual and ideological heritage of the film community, and hostile to commercial cinema is not entirely refuted by more sympathetic observers (Simanjuntak, 2021). In important ways, particularly, it is open to 'screen media' that goes far beyond the features of fiction and documentary. This development has led to new perspectives on teaching and learning in film studies. First, for new approaches to teaching, especially in the humanities, traditional educational films are less relevant, and film educators are not designed for educational purposes, let alone film education. Second, there is a need to recognize that in feature films, visual communication techniques must be the most expressive and imaginative (Fussalam, 2019).

Another approach in the United States categorizes film education in higher education in the United States in three ways, namely a) Historical: relying on a series of historical film texts with a strong focus on important names and dates. This survey approach is often used to examine important periods of filmmaking in various countries. b) Comparative: such as the fusion of music and film aesthetics, politics and film, culture and film, c) Functional: considering film as a unique art form. The primary focus of this survey is how films (and individual films) operate, i.e., how they are structured and why they use certain types of content, approaches, and structural strategies (Stentiford, 2021). Expanding on the knowledge and understanding of the needs for the use of film, television, and media, and most importantly and most commonly as the primary means of mass cultural communication, this is because these media have much to offer and also because communication in the 21st century is increasingly moving toward visual communication (Fitria, 2023).

Just as material from other media can help understand films, films can also highlight other types of material, thereby proving the validity and importance of films, television, and media both as channels of information and as part of the cultural environment. A film is not merely used as a stimulus for discussing general issues. If a film raises a general issue, such as the ethics of resistance during the war, the discussion must be based on the evidence provided: How does the film raise the issue? What does it say about it? These questions can only be answered by constantly referring to the discussion about what happens in the film, its form and style, its choice of images, its use of sound and music, and so on. This procedure may be similar to that applied in other teaching as a separate subject, but the motivation is different. Here, the primary motivation is not aesthetic but thematic, which establishes the principle that, regardless of other things, films are related to life and the world in which humans live (Nushur, 2021).

In television studies, this can be understood as a reverse panopticon, as people want to see what is happening on the screen. The development of mediated communication has enabled many people to gather information about a few individuals. At the same time, a few individuals can appear and be seen by many people. In its convergence, video-sharing platforms like YouTube have emerged as a new way to appear before the world. However, at its core, journalism is a fundamental 19th-century invention that embodies the utopian character of this entire political perspective (Wong, 2021). Therefore, the way Foucauldian theory can help understand media, particularly journalism, in developing individual sensitivity is referred to as the culture of feeling, and the second is the manipulation of language skills (Mattioni, 2021).

In the context of Media Studies, the term "media education" first appeared in Soviet publications around 1975. The first person to use the term was Victor Stelmah, one of the Soviet Union's experts at UNESCO during that period, actively collaborating with media educators from other countries in a series of media studies initiatives outside the Soviet Union itself (Sudarmo, 2021). The media played a significant role in the development of the Soviet state, namely the role of the media in propaganda to spread communist ideas throughout Russia and the world. Professional training in media, particularly in the Soviet Union, has a long history, beginning in 1919. The Soviet government established journalism education in Russia,

aimed at training journalists to promote the development of Soviet magazines, and then, in the 1950s, the first journalism faculties began to emerge in Soviet universities. In 1919, the Moscow Film School was also established, the world's first film education institution training professional cinematographers, and in 1930, this school was transformed into the All-Union Institute of Cinematography. The presence of this education reflects the high level of development of media education within the country, both theoretically and technically; there were approximately thirty Candidate theses (equivalent to a Master's degree) defended since 1966.

Building on work related to media education, several major research groups have been active in this field in Moscow, Tallinn, Leningrad, Minsk, Kyiv, Kurgan, and other cities. Then, in the mid-1980s, media education formed a new pedagogy, and this need led to the establishment of the Film and TV Education Laboratory at the Soviet Union's Institute of Aesthetic Education in Moscow. After several years of experimentation under the leadership of Yuri Ussov and others, researchers at the Institute created a school called "Audiovisual Culture" (Sudarmo, 2021). There are several reasons why this initiative took place. First, the Soviet government was satisfied with the legitimacy of media education as part of "counter-propaganda" activities. Second, the Soviet government decided to actively develop critical thinking among the public through a counter-propaganda campaign, which resulted in a paradoxical situation: the development of critical thinking (which is important in justifying media education in Western countries) was taken over to a certain extent as the primary goal of the Soviet propaganda machine. Third, in media education, a strong tradition was embedded in efforts to defend national culture from the information imperialism of the United States and other developed countries (Sudarmo, 2021). However, compared to the somewhat different development of media education in Western countries, the most significant progress in social awareness did not result from specific curriculum initiatives but rather from aspirations toward a more substantive form of democracy. At the same time, media critics in British newspapers assume that the goal of all media education, whether theoretical or practical, is essentially to prepare professional communicators (Kuswoyo, 2019).

However, there is a difference between a curriculum that teaches media theory and practice (or other subjects) to prepare students for work in the media production market and a curriculum that teaches them to develop what can be called a critical disposition towards the media (or more broadly towards popular culture). On the other hand, supporters of market-oriented modalities assume that the primary goal of higher education is to provide students with the knowledge necessary to compete for jobs in various fields of media production. This also explains why they organize their teaching and learning based on various forms of realist teaching theory (Kuswoyo, 2019). Speaking in this way—in terms of media theory that guides media practice—is tantamount to promoting the erroneous principle of subordination characteristic of positivist applied sciences in general. Rather than promoting integration, curriculum descriptions such as "theory and practice of media" conceal a discursive silence that treats media production as "skills," i.e., as instructional discourse, articulated implicitly as though it were the governing discourse.

## METHODS

This study adopts qualitative research with a phenomenological interpretation approach. According to Cresswell, Denzin, Lincoln, and Guba and Lincoln, as cited in Antoni (2021), the essence of qualitative research is a method for exploring phenomena that are not only on the surface but also beneath the surface or hidden. In qualitative research, the author prohibits manipulating the natural setting (environment, situation, conditions, interpersonal relationships, values, culture, mindset). The *Central Phenomenon*, the concept explored in-depth, is the focus of this study, which is the discourse on the curriculum that focuses on the study of film, television, and media. Jonathan Smith first developed the Interpretative Phenomenological Analysis (IPA) method. IPA is related to the in-depth exploration of human life experiences and aims to understand these experiences as much as possible through the

subjects' expressions in their terms, not according to a predetermined category system (Tumangkeng, 2022). Based on these considerations, the interpretative phenomenological analysis (IPA) method will be used in this study to explore the objectives of understanding the curriculum discourse of the film, television, and media studies program.

This study uses semi-structured interviews and document studies to collect primary and secondary data. Semi-structured interviews allow for dialogue between the researcher and participants, where questions can be adjusted according to the participants' answers. In addition, this form of interview can explore interesting and important aspects that arise during the interview (Rose, 2019). The interviews were conducted through focus group discussions to gather various information from different perspectives. The discussions and dialogues were directed at discussions on the film, television, and media studies curriculum, each lasting between 45 and 90 minutes. The purposeful sampling method was chosen using the maximal variation sampling strategy (Antoni, 2021) by involving eight participants to understand the diverse experiences of campuses that already have similar programs and are considered the most "oriented" as stakeholders. By highlighting the discourse on film, television, and media studies curricula, the author directly engages in broader discourse to address the fundamental principles of curriculum development through an interdisciplinary approach encompassing aesthetic, economic, social, and political dimensions. The results of the FGD will be transcribed into written form, themed appropriately, and analyzed through a coding process, with conclusions drawn in the final stage. Maintaining credibility, reliability, and validity will be focused on through triangulation techniques in relevant literature.

Data interpretation efforts are also carried out to remain impartial. To understand the curriculum discourse from historical and social products and from the facts that emerge, the author emphasizes the presence and importance of subjective phenomenology in creating meaning in social life. The testing does not use "strict laws" or logical deductions from classical positivists. The explanation the author intends is more of an estimation of how different structures produce various events and discourses. In this case, the author wants to emphasize that discourses in real events are more than mere records of their stages. The author seeks to uncover the social-cultural or individual processes behind the discourse produced, a mechanism, a structure at the core of events that can be extracted to provide a description of cause and effect and the functional and comprehensive contributions of various factors, and as the strength of the study. More explicitly, the author wishes to convey that the position chosen and determined in crafting the presentation of this article is grounded in the position of transcendental realism. Transcendental realism asserts both the explanation of cause and effect, the comprehensive contribution of factors, and the evidence to demonstrate that every presence or event is an integral part of that explanation (Hidayatullah, 2022).

## **RESULTS AND DISCUSSION**

This section presents qualitative research findings and will be analyzed using Foucault's discourse theory. Discourse categorization is used as a reference for artifacts to inform and shape the curriculum (Ball, 2019). Furthermore, Ball explains that practices, events, and discursive texts shape discourse in the curriculum implementation process. The discourse on curriculum will focus on data and generate four themes. The discussion will address the formulation of academic vision and mission, graduate profiles, learning outcomes, and curriculum structure. Several steps of the discourse framework will be interpreted using the IPA method to identify relationships between themes emerging from interview texts and discuss them within the cross-curricular discourse pattern.

## Academic Vision and Mission

From the data collected, it was found that, in essence, the scientific vision statement of television and media studies is a statement about scientific philosophy and ideal goals that align with the university's vision. Meanwhile, the mission statement is a description of the commitments made by the study program in order to achieve its vision. These vision and mission statements help align decisions and policies with the program's philosophy and objectives. The academic vision and mission are generally aligned with the identity of the higher education institution. Therefore, the vision and mission statements are not rigid; they can be revised to ensure that the film, television, and media studies program remains relevant over time.

*"... Dan saya pikir bela negara itu sangat luas untuk kemudian difokuskan pada bidang-bidang film..., Di wilayah nasionalisme berbasis bela negara, turun ke daerah-daerah terluar, ambil produksi audio visualnya. Misal di GAM itu ya, untuk jadi kameramennya, itu list-nya panjang banget. Itu sangat spesifik dan bisa diisi..., Kajian-kajian yang berkaitan dengan kebencanaan, perang, dll, misalnya. Jadi bukan hanya orang yang paham sinematografi, tapi dalam konteks nasionalisme ..."*

Participants emphasized the importance of academic vision, particularly in film, in fostering pride in the campus's national defense identity and playing a significant role in social solidarity. This includes concepts of nationalism closely tied to regional identity and culture, unity, and "documenting" regions with a national defense focus to strengthen national sovereignty and reinforce nationalist sentiments.

*"... tema dan topik tugas mahasiswa harus arahnya ke situ, bela negara dan nasionalisme. Kreativitasnya terserah, tapi framingnya di situ. Bahwa tema-tema yang akan digarap itu terkait dengan bela negara dan nasionalisme. Itu pagarnya..., Bela negara bukan berarti membela rezim dan status quo yang berkuasa, Bela negara adalah kritis mencari yang terbaik untuk negara ini."*

Participants view the application of national defense identity in academic vision and mission as involving a sense of love and dedication to the nation and a critical awareness of seeking the best for the nation.

Participants believe integrating film, television, and media studies in establishing academic vision and mission can be done implicitly or explicitly. It can be linked to broader and more general vision and mission statements. The mission statement is broken down into more practical missions and incorporates the national defense perspective through keywords. Several keywords emphasize the position of film, television, and media studies related to national defense issues in the curriculum. These include nationalism, political culture, patriotism, diversity, local wisdom, and positive propaganda perspectives.

*"... ini kata kuncinya: mencintai Indonesia (mencintai lingkungan sekitar mereka, mencintai rakyat Indonesia, mengkritik yang membangun)..., Budaya politik bisa menjadi alternatif ciri khas untuk prodi baru..., Output yang bisa diciptakan dari prodi: Bagaimana menumbuhkan rasa cinta kepada Indonesia..., Lulusan harus bisa menciptakan trending topics sendiri."*

## Graduate Profile

The graduate profile theme was formulated based on an analysis of labor market needs in the fields of Film, Television, and Media (market signals), social needs analysis, and studies conducted by the study program related to developments in the scientific vision of the field of study (Fetricia, 2023). Participants observed high demand for graduates in the film and television industry, in Indonesia and globally.

*"... Ada 350 ribu orang film yg dibutuhkan tapi institusi pendidikan tidak bisa menjawab itu. Bukan kuantitasnya namun karena kualitasnya masih kurang.." -- "...Mahasiswa yang bekerja sebelum lulus cukup banyak, bahkan ketika ujian mahasiswa harus cuti dulu dari tempat bekerja. Serapan mahasiswa dalam dunia industri bisa lebih tinggi ..."*

Participants emphasized the urgent social need for film, television, and media programs to improve the quality of graduates who understand theory and possess skills in film and television technology.

*"... lulusan harus menciptakan SDM yang berkualitas dan tidak disetir dengan teknologi, akrab, dan tidak salah mengaplikasikan setiap platform tersebut ...".*

In the context of research, participants view research as having a broader meaning, with graduates able to become professionals in both industrial and non-industrial fields, such as Media Centers, Film Censorship Boards, Visual Analysis, Bureaucracy, TV Programming, and R&D (research & development).

*"... Kalau kita bicara dua kutub antara penciptaan dan kajian, penciptaan itu pasti bicara soal produksi. Kalau kajian itu malah lebih luas, bisa masuk di non-industri dan industri. Misalnya setiap lembaga pemerintah punya media centre, itu bukan industri (non industri) dan bisa diisi oleh lulusan kajian film dan media. Kajian-kajiannya sebuah prodi pasti kan ada kuliah produksi, bagaimana mahasiswa bisa bercerita lewat gambar. Kajian tidak selalu jadi dosen. Seorang anak kajian, misalnya dia jadi lembaga sensor film. Itu penting. Dia pasti sudah punya kemampuan mengkaji untuk menganalisa film apakah itu layak, apa dampaknya, dst. Itu anak kajian. Seringkali kajian itu dilihat sebagai sesuatu yang sempit. Gak harus semua jadi seniman. Tapi bagaimana modal pengetahuan dari prodi Anda itu dikembangkan dikuatkan, sudah selesai.... bikin film, ya itu gak harus bagus, tapi bagaimana menerapkan teori dalam produksi film. Eksperimen. Didukung hasil penelitian..., ... Bagaimana memvisualisasi sebuah peristiwa dari sebuah rekaman, kan yang paham orang visual. Jadi, kajian itu luas..... Saya sering bilang ke mahasiswa, misalnya kamu jadi PNS, kamu tetap bisa buat film, ikuti festival. Saya sering merekomendasi mahasiswa saya untuk menjadi PNS, mengisi ruang-ruang media yang masih kosong, belum diisi orang media....., Bila kajian film, tv dan media, industri melihat cocok dimana? Programming, R&D. Untuk menganalisis sebuah program. Bisa untuk decision maker daripada creator."*

Participants explicitly shared the graduate profile statement based on their experience with the Film and Television program.

*"... Kreator film dan televisi, supervisor bidang teknik audio visual, manajer bidang teknik kekhususan departemen film dan televisi..., Peminatan yang kami buka: penulis skenario, penyutradaraan, manajemen produksi, kamera, editing, sound, artistik, kajian media, dokumenter, fotografi, animasi, dan musik..., Profesional dalam bidang film dan TV seperti tata kamera, tata suara, tata artistik, penulisan skenario, pemeran, manajemen produksi, film dokumenter, casting, penata laga, tata cahaya, grip, penyutradaraan, visual effect, Asisten Peneliti/ profesional dalam bidang film dan TV, seperti kurator, kritikus, jurnalis, pengamat hukum dan etika, Entrepreneur di bidang film dan TV."*

## **Learning Outcomes**

The formulation of Learning Outcomes must take into account the Graduate Competency Standards or *Standar Kompetensi Lulusan* (SKL) outlined in the National Higher Education Standards (SN Dikti) and level 6 (six) of the National Qualifications Framework (KKNI) that are currently in effect. For this reason, the role of study program associations is crucial in formulating CPL, particularly in formulating specific knowledge and skills as formal components of curriculum document development. Explicit statements from participants indicate that there are 15 primary competencies and 119 other competencies related to the film industry.

"... Sertifikasi kompetensi profesi ada 15 untuk film: penyutradaraan, penata laga, animasi, penulis skenario, tata cahaya, tata suara, casting, animasi, visual effect, tata artistik, penulis skenario, dokumenter, manajemen produksi, pemeran film, editor, production design, grip, Kalau dijabarkan lagi dari sertifikasi kompetensi itu, bisa sampai 119 kompetensi di dalam perfilman."

Responding to topics students can study to help them achieve CPMK, participants answered that the primary focus should be quality content, shifts in audience patterns, and media convergence integration.

"... Ada tantangan dan tuntutan untuk menghasilkan konten berkualitas tinggi,... Media konvergensi memungkinkan berbagai teknologi saat ini menjadi satu. Hal ini perlu menjadi perhatian dan mengerti kondisi mahasiswa kelak,... Ada pergeseran pola penonton yang berubah dari cara mereka menikmati tayangan audio visual,... Sekarang bukan lagi berpikir landscape tapi juga portrait untuk visual audio ponsel dengan dimensi 9:16 dan juga 16:9."

In the context of knowledge and skill development, participants mentioned the need to have aesthetic skills and interdisciplinary knowledge in analyzing film elements.

"... Kajian film adalah bidang interdisipliner: ada analisis unsur film, sering kali ada analisis bidang ilmu lain, seperti psikologi, antropologi, dll,... Estetika adalah keputusan teknis yang membantu penonton untuk setiap adegan sehingga pikiran dan perasaan penonton bisa dikendalikan sepenuhnya,... Praktek membuat film adalah metodologi untuk menjawab penelitian mahasiswa."

## Curriculum Structure

This theme contains the curriculum structure, which includes details about the course list. Participants describe the curriculum structure of their study program from the first semester to the final semester.

"... Semester 1 & 2 mata kuliah umum dan pengantar, semester 3 praktika (secara berkelompok mulai mengklaster mahasiswa masuk ke peminatan tertentu. Sudah masuk ke awal penentuan tugas akhir), semester 4 dan 5 peminatan, semester 6 peminatan dan magang, semester 7 peminatan dan seminar..., Magang harus linear dengan peminatan, tidak boleh cross."

Another perspective emphasizes the requirement to produce a documentary film in semester 3 to enhance students' portfolios.

"... Film dokumenter menjadi wajib ada di semester 3, Kajian media Film dan TV di semester 4, semester 5 ada kritik media dan animasi, Harus ada seleksi untuk masuk mata kuliah pilihan. bukan hanya soal peminatan namun juga berdasarkan portofolio dia sebelumnya."

The formation of courses is applied within the framework of achieving CPL and realizing the graduate profile that has been formulated.

"... Kelompok mata kuliah terbagi menjadi mata kuliah umum, mata kuliah kekhasan universitas, mata kuliah karakteristik fakultas dan Mata Kuliah Keahlian Inti Program Studi, Fotografi menjadi mata kuliah dasar yang penting,... Mengkurasi tulisan dari bidang kajian media perlu rumah khusus semacam website untuk memfasilitasi, Metodologi hadir di awal, untuk menjadi panduan bagaimana mereka akan turun di lapangan,... Setiap mata kuliah terintegrasi, semiotika, metodologi, voley scoring (sound design) ini semua akan berkolaborasi ..."

In the context of television and media courses, there is an opportunity to create a forum for discussion focused on theory, practice, and ethics in integrating multimedia technology.

*"... Konteks TV adalah multimedia, Irisan media dan tv adalah multi sistem, kekuatan dari sisi multimedia, kreativitas, dan kemampuan Live , mata kuliah yang dibutuhkan manajemen produksi, penyutradaraan TV, directing program TV, tata cahaya, tata kostum, Harus ada etika dalam penyiaran yang harus diketahui, seperti adegan perkhelahian, sadis, ngilu."*

## **Discussion**

Based on the study's results, there is a critical need to balance the rapid growth of the creative industry with a critical understanding of film, television, and media studies. The term "study" is a logical, systematic, and systematic activity of thinking and action to discover, develop, or compile knowledge and/or actions useful for human life. With the inclusion of 'film, television, and media' in the discourse of this study program's curriculum, it will be used to reveal an argument in translating reality into moments of openness of 'screen media' as the primary means of mass communication. This is because this media offers many valuable things, and communication in this century has become increasingly visual. The motivation for creating the curriculum is aesthetic and thematic, establishing the principle that, regardless of other factors, "screen media" is related to the life lived and/or the world in which humans live (Sudarmo, 2021).

Therefore, preparing the curriculum requires realistic teaching theory and practice and a critical disposition to foster awareness as a driving factor for creativity. Film, television, and media as cultural products have played a strategic role, not only as tools for mass communication and entertainment but also in enlightening the nation, strengthening cultural and national resilience, improving public welfare, and as a medium for promoting Indonesia internationally (Ball, 2019). In summary, this paper has explored and analyzed how various aspects of curriculum discourse influence film and television studies programs and how existing education responds and continues to produce its curriculum discourse through the implementation of certain artifacts. Related to the curriculum discourse found in the theme, there is a connection between discourse and reality. There is an idea about curriculum discourse that is visible in the policy control exercised by the 'Studies' discourse and the discursive responses of the Scientific Vision. This means that every educational system is a political tool for maintaining or modifying the use of discourse with the knowledge and power it possesses (Nunn, 2020).

## **CONCLUSION**

Higher education institutions are one of the institutions whose functions include preserving or reproducing discourse. Through an experiential model, participants express curriculum discourse concerning real-world social realities. The discourse provided becomes a key dimension in forming the curriculum platform, particularly for the Film, Television, and Media Studies program. In conclusion, investigating meaningful curriculum discourse and questioning means seeking knowledge to build it together through experience and reading texts from a learning process. The author argues that the essence is not to achieve consensus on basic principles—this is impossible and should not happen. Instead, the value of this text (read: curriculum discourse) lies in the subjective and dialogic representation of the perspectives of those who live and work in the field, contributing to the curriculum. The theories and practices applied in the curriculum are constantly constructed and bound by the personal, social, and discursive contexts used to articulate them. Seeking permanent and central principles that limit the field is fundamentally at odds with what it means to be free in realizing the curriculum. This is how discourse 'speaks'. Therefore, future research should be able to investigate participants' experiences through phenomenological approaches or comparative studies at the global/international level.

## AUTHOR'S NOTE

The author declares that no potential conflict of interest is related to this article's research, writing, and/or publication. The author also confirms that the data and content of this article are free from plagiarism. The author would like to express gratitude to the Fakultas Film dan Televisi IKJ, Prodi Film dan Televisi UPI, Pengkaji Film Indonesia (KAFEIN), Perkumpulan Program Studi Film dan Televisi Indonesia (PROSFISI), and Sutradara Televisi Indonesia (STI) for their participation as sources. Their critical insights, questions, and experiences were invaluable to the findings presented in this article.

## REFERENCES

- Alhayat, A., & Arifin, Z. (2023). Evaluation of science curriculum: A literature study. *Inovasi Kurikulum*, 20(2), 239-250.
- Allmer, T. (2019). Academic labour, digital media and capitalism. *Critical Sociology*, 45(4-5), 599-615.
- Antoni, D., Herdiansyah, M. I., Akbar, M., & Sumitro, A. (2021). Pengembangan infrastruktur jaringan untuk meningkatkan pelayanan publik di Kota Palembang. *Jurnal Media Informatika Budidarma*, 5(4), 52-59.
- Arefin, M. A., Nabi, M. N., Sadeque, S., & Gudimetla, P. (2021). Incorporating sustainability in engineering curriculum: a study of the Australian universities. *International Journal of Sustainability in Higher Education*, 22(3), 576-598.
- Arifin, A. (2021). Diskursus kurikulum pendidikan islam, konsep dan implementasinya. *Journal of Islamic Education Research*, 2(1), 87-104.
- Ball, S. J. (2019). A horizon of freedom: Using Foucault to think differently about education and learning. *Power and Education*, 11(2), 132-144.
- Batubara, T. (2020). Memutar sejarah "Gambar Idoep" masa silam: Industri perfilman dan dampaknya di Medan pada era Kolonial Belanda sampai orde baru. *Warisan: Journal of History and Cultural Heritage*, 1(1), 14-19.
- Baxter, J., Cepeda, A., & McLean, H. (2020). Experiencing education through film: Behind the scenes of the CIES film festivalette. *Comparative Education Review*, 6(4), 780-788.
- Bell, A., Potter, S., Morris, L.-A., Strbac, M., Grundy, A., & Yawary, M. Z. (2019). Evaluating the process and product of a student-staff partnership for curriculum redesign in film studies. *Innovations in Education and Teaching International*, 6(2), 40-50.
- Bora, A. (2020). Cinema as a tool for health and risk communication: Issues and challenges. *Global Media Journal-Indian Edition*, 12(2), 1-13.
- Drianus, O. (2021). The existential-spiritual of development of elderly: Thematic review & Islamic interpretation of Al-Ashr. *Counselle Journal of Islamic Guidance and Counseling*, 1(1), 1-19.
- Fedorov, A., & Levitskaya, A. (2022). Theoretical concepts of film studies in cinema art journal: 1945-1955. *International Journal of Media and Information Literacy*, 7(1), 71-109.
- Fetricia, F., Soekamto, H., Soelistijo, D., & Utomo, D. H. (2023). Model problem based learning berbantuan video berita: Pengaruhnya terhadap kemampuan berpikir kritis pada siswa SMA. *Jurnal Integrasi dan Harmoni Inovatif Ilmu-Ilmu Sosial*, 3(7), 741-752.

- Fitria, T. N. (2023). Augmented reality (AR) and virtual reality (VR) technology in education: Media of teaching and learning: A review. *International Journal of Computer and Information System (IJCIS)*, 4(1), 14-25.
- Fussalam, Y. E., Lestari, R., & Anggelia, R. Y. (2019). A study of listening skills through movie: a review of the current literature. *Journal of Language Education and Development (JLed)*, 1(2), 158-168.
- Gilmour, P. M. (2023). Enhancing research collaboration within a large university department. *Innovations in Education and Teaching International*, 10(2), 1-14.
- Heuberger, R. (2020). Monolingual online dictionaries for learners of English and the opportunities of the electronic medium: A Critical Survey. *International Journal of Lexicography*, 33(4), 404-416.
- Hidayatullah, R. (2022). Desain penelitian musik di era digital (sebuah tinjauan studi literatur). *Virtuoso: Jurnal Pengkajian dan Penciptaan Musik*, 5(1), 28-40.
- Iversen, S. M., & WILINSka, M. O. N. I. K. A. (2020). Ageing, old age and media: Critical appraisal of knowledge practices in academic research. *International Journal of Ageing and Later Life*, 14(1), 121-149.
- Jasminka, K., & Ristevska, M. (2020). Development of effective critical thinking among students through social work education. *International Journal of Education-Teacher*, 10(19), 31-39.
- Justin, E., & Supratiknya, A. (2023). Reorientasi program profesi psikologi. *Suksma: Jurnal Psikologi Universitas Sanata Dharma*, 4(1), 84-106.
- Kuswoyo, H., & Rido, A. (2019). Process types of transitivity system in engineering lecture introduction: A pedagogic discourse. *Lingua: Jurnal Bahasa dan Sastra*, 19(2), 85-96.
- Mattioni, F. C., Nakata, P. T., Dresh, L. C., Rollo, R., Brochier, L. S. B., & Rocha, C. F. (2021). Health promotion practices and Michel Foucault: A scoping review. *American Journal of Health Promotion*, 35(6), 45-52.
- Moosavinia, S. R., Racevskis, K., & Talebi, S. (2019). Edward Said and Michel Foucault: Representation of the notion of discourse in colonial discourse theory. *Journal of Research in Applied Linguistics*, 10(2), 182-197.
- Nunn, C. (2020). Film (making) education for all? British cultural policy and film education. *Film Education Journal*, 3(2), 1-12.
- Nurmansyah, G. R. (2023). Analysis of nationalism in kurikulum merdeka. *Inovasi Kurikulum*, 20(1), 105-116.
- Nushur, R. D., & Astutie, D. D. (2021). Producing documentary film as a project on project based learning approach in improving critical thinking. *JESS (Journal of Education on Social Science)*, 5(1), 11-23.
- Pillay, P. (2019). Curriculum design: reflections on the design of the curriculum for intermediate phase students at a rural-based comprehensive university with special reference to English Language education modules. *Gender and Behaviour*, 17(1), 12493-12505.
- Rajib, M. S. U. (2021). A Review on Michel Foucault in accounting research. *The Jahangirnagar Journal of Business Studies*, 10(1), 77-92.
- Reniwati, R., & Khanizar, K. (2022). Leksikon nama peralatan rumah tangga masyarakat Minangkabau: Gambaran dinamika masyarakat. *Ranah: Jurnal Kajian Bahasa*, 11(1), 141-152.

- Rose, J., Malik, K., Hirata, E., Roughan, H., Aston, K., & Larkin, M. (2019). Is it possible to use interpretative phenomenological analysis in research with people who have intellectual disabilities?. *Journal of Applied Research in Intellectual Disabilities*, 13(2), 7-17.
- Silalahi, H., Widiastuti, M., Sari, A. N. P., & Nababan, D. (2021). Desain pengembangan kurikulum prodi Teologi dalam upaya menghasilkan lulusan berdasarkan kebutuhan jemaat. *Syntax Literate ; Jurnal Ilmiah Indonesia*, 6(2), 61-68.
- Simanjuntak, M. B., Barus, I. R. G., & Resmayasari, I. (2021). Analysis of Violence in City of God film directed by Fernando Meirelles. *Journal of Advanced English Studies*, 4(1), 1-6.
- Spatioti, A. G., Kazanidis, I., & Pange, J. (2022). A comparative study of the ADDIE instructional design model in distance education. *Information*, 13(9), 1-20.
- Stentiford, L., & Koutsouris, G. (2021). What are inclusive pedagogies in higher education? A systematic scoping review. *Studies in Higher Education*, 6(1), 245-261.
- Sudarmo, S., Arifin, A., Pattiasina, P. J., Wirawan, V., & Aslan, A. (2021). The future of instruction media in Indonesian education: Systematic review. *Al-Ishlah: Jurnal Pendidikan*, 13(2), 1302-1311.
- Tandi, S. (2019). Postmodern thinkers and higher education: A Sociological Study. *International Journal of All Research Writings*, 2(2), 22-33.
- Tumangkeng, S. Y. L., & Maramis, J. B. (2022). Kajian pendekatan fenomenologi: Literature review. *Jurnal Pembangunan Ekonomi dan Keuangan Daerah*, 23(1), 14-32.
- Wijaya Mulya, T., & Aditomo, A. (2019). Researching religious tolerance education using discourse analysis: A case study from Indonesia. *British Journal of Religious Education*, 14(4), 446-457.
- Wong, A., Ho, S., Olusanya, O., Antonini, M. V., & Lyness, D. (2021). The use of social media and online communications in times of pandemic COVID-19. *Journal of the Intensive Care Society*, 22(3), 255-260.