



Novel Ecranization of Santri Pilihan Bunda for Film Director Angling Sagaran and Lesson Plan

Afrida Lailatul Zahro^{1*}, Nilna Indriana², Devi Eka Diantika³

^{1,2,3}Prodi Bahasa dan Sastra Arab, Universitas Nahdlatul Ulama Sunan Giri, Jawa Timur, Indonesia

*E-mail: nilna@unugiri.ac.id

ABSTRACT

This study aims to describe: 1) the results of ecranization in the adaptation of the novel Santri Pilihan Bunda by Salsyabila Falensia into a film entitled Santri Pilihan Bunda directed by Angling Sagaran; 2) the procedure for planning the implementation of learning from the results of equalization in the adaptation of the novel Santri Pilihan Bunda by Salsyabila Falensia into a film entitled Santri Pilihan Bunda directed by Angling Sagaran using a constructivist approach and a copying task technique via the Google Form media with the file upload option. The focus of this study is to identify and explain the forms of reduction, addition, and changes in character aspects that occur during the equalization process and the implementation of the learning plan for students enrolled in the Literary Theory course. This study employs a qualitative descriptive method with a comparative literature approach, drawing on the organization theory proposed by Pamusuk Eneste. The research data for the organization adaptation of the novel Santri Pilihan Bunda by Salsyabila Falensia into a film entitled Santri Pilihan Bunda, directed by Angling Sagaran, is limited to the character aspect. The focus of the study is the reduction, addition, and change in character traits between the novel and the film. The results of the study showed: 1) there was a reduction of 13 novel characters in the film scene; there was an addition of 9 new characters in the film, and there were seven characters in the film who experienced a change in the role; 2) the procedure for planning the implementation of organization learning in the adaptation of the novel Santri Pilihan Bunda by Salsyabila Falensia into a film entitled Santri Pilihan Bunda directed by Angling Sagaran which used a constructivist approach and a copying task technique via the Google Form media with the file upload option for the Literary Theory course involved 27 core activities. This study contributes to understanding the organization of short stories into novels and contributes to the learning plan.

Keywords: novel, ecranization, film, lesson plan

Ekranisasi Novel Santri Pilihan Bunda terhadap Film Sutradara Angling Sagaran dan Rencana Pelaksanaan Pembelajaran

ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan: 1) hasil ekranisasi dalam adaptasi novel Santri Pilihan Bunda karya Salsyabila Falensia menjadi film dengan judul Santri Pilihan Bunda yang disutradarai oleh Angling Sagaran; 2) prosedur perencanaan pelaksanaan pembelajaran hasil ekranisasi dalam adaptasi novel Santri Pilihan Bunda karya Salsyabila Falensia menjadi film dengan judul Santri Pilihan Bunda yang disutradarai oleh Angling Sagaran yang menggunakan pendekatan konstruktivisme dan teknik tugas menyalin melalui media google form opsi file upload. Fokus penelitian ini adalah mengidentifikasi dan menjelaskan bentuk pengurangan, penambahan, serta perubahan aspek tokoh yang terjadi dalam proses ekranisasi serta rencana pelaksanaan pembelajaran pada mahasiswa yang mengikuti mata kuliah Teori Sastra. Penelitian ini menggunakan metode deskriptif kualitatif dengan pendekatan sastra bandingan, mengacu pada teori ekranisasi yang dikemukakan oleh Pamusuk Eneste. Data penelitian ekranisasi novel Santri Pilihan Bunda karya Salsyabila Falensia menjadi film dengan judul Santri Pilihan Bunda yang disutradarai oleh Angling Sagaran terbatas pada aspek tokoh. Fokus kajian adalah pengurangan, penambahan, dan perubahan watak tokoh antara novel dan film. Hasil penelitian menunjukkan: 1) adanya pengurangan 13 tokoh novel pada adegan film; adanya penambahan 9 tokoh baru di film, dan adanya 7 tokoh di film yang mengalami perubahan peran; 2) prosedur perencanaan pelaksanaan pembelajaran ekranisasi dalam adaptasi novel Santri Pilihan Bunda karya Salsyabila Falensia menjadi film dengan judul Santri Pilihan Bunda yang disutradarai oleh Angling Sagaran yang menggunakan pendekatan konstruktivisme dan teknik tugas menyalin melalui media google form opsi file upload untuk mata kuliah Teori Sastra melibatkan 27 kegiatan inti. Studi ini memberikan kontribusi dalam memahami ekranisasi cerpen ke novel dan berkontribusi terhadap rencana pelaksanaan pembelajaran.

Kata Kunci: ekranisasi, novel, santri pilihan bunda, film, rencana pelaksanaan pembelajaran

Submitted
25/6/2025

Accepted
28/6/2025

Published
14/6/2025

Citation	Rani, N. U. A. M., & Hashim, Z. (2025). Novel Ecranization of Santri Pilihan Bunda for Film Director Angling Sagaran and Lesson Plan. <i>Jurnal Pembelajaran Bahasa dan Sastra</i> , Volume 4, Nomor 3, Mei 2025, 487-496. DOI: https://doi.org/10.55909/jpbs.v4i3.787
----------	---

Publisher
Raja Zulkarnain Education Foundation

INTRODUCTION

Literature has been one of the art forms closest to humans since ancient times. Among the various genres in literature, novels are one of the most popular mediums because of their ability to present in-depth stories. However, technological developments and changes in the era have shifted the way people enjoy stories in novels. Instead of reading books, modern society is more interested in films, an audiovisual medium that provides a more instant and concrete visual and emotional experience. (Eneste, 1991)

The study of equalization has attracted the attention of many researchers because it provides insight into how film adaptations of novels affect the way audiences view a story. Several previous studies have shown that changes in story elements in films are often influenced by the director's vision and market demands, as well as the scenes. Scenes considered irrelevant to the film are cut because they convey no moral message. "The researcher is interested in making the novel and film "Santri Pilihan Bunda" by Salsyabila Falensia as the subject of research. The book "Santri Pilihan Bunda" is one of the best-selling novels and is based on a religious drama (Lestari, 2019). This work was adapted into a film by director Angling Anggaran. This novel focuses on the life of a pesantren as the primary setting of the story, with an emphasis on Islamic values ??conveyed through main characters such as Aliza and Kinan (

Needham's five-phase constructivist approach is one of the methods that many teachers have recently employed in various subjects. This approach is a type of inductive learning, a learning method that does not present the primary learning material at the beginning of the learning process. First, through the orientation phase, the teacher facilitates students' ability to express ideas orally and in writing. The idea is entirely unrelated to the learning objectives. Through image media, for example, students are motivated to express their ideas (Yamin & Faridah, 2023; Jasin & Shaari, 2012). Second, during the idea generation phase,

students are facilitated to answer questions and/or express their ideas about the learning material. In this context, the teacher has not yet conveyed the learning material to the students (Niswanti et al., 2023; Nair & Muthiah, 2005). Third, during the idea reconstruction phase, students are guided by the teacher to connect the ideas presented in the second phase with the ideas or learning materials introduced by the teacher, either verbally or in written special teaching materials (Putrayasa, 2010; Reduzan & Idris, 2013). Usually, the ideas presented in the second phase regarding learning objectives are not aligned with the available learning materials. In this condition, students are asked to mention new ideas related to the learning materials. In other words, during this phase, the teacher delivers the learning materials to the students. Fourth, during the idea application phase, students are guided by the teacher to work on questions that align with the indicators (Barlia, 2015; Wibisono & Annisah, 2023). In other words, students practice answering questions to apply the learning materials available in the third phase. Fifth, the reflection phase involves reviewing the ideas presented in the second phase, drawing on ideas sourced from the teaching materials in the idea reconstruction phase (Jusmardi et al., 2019).

Based on the description above, this article involves two problem formulations. First, what are the results of the adaptation of the novel Santri Pilihan Bunda by Salsyabila Falensia into a film entitled Santri Pilihan Bunda, directed by Angling Sagaran? Second, how is the procedure for planning the implementation of learning from the results of the organization in the adaptation of the novel Santri Pilihan Bunda by Salsyabila Falensia into a film entitled Santri Pilihan Bunda directed by Angling Sagaran using a constructivist approach and the technique of copying assignments via the Google Form media with the file upload option?

Intrinsic elements in literary works such as novels include characters, story settings, language style, themes, and messages (Nurgiyantoro, 2000; Ramadhanti, 2018). "The intrinsic elements that are



the study of the organization of novels into films are limited to only one intrinsic element. The intrinsic elements in question are the characters in the story, as well as the roles they play.

First, to describe the results of equalization in adapting the novel Santri Pilihan Bunda by Salsyabila Falensia into a film entitled Santri Pilihan Bunda, directed by Angling Sagaran. Second, to describe the planning procedure for implementing learning from equalization in the adaptation of the novel Santri Pilihan Bunda by Salsyabila Falensia into a film entitled Santri Pilihan Bunda directed by Angling Sagaran using a constructivist approach and a copying task technique via the Google Form media with the file upload option in the Literary Theory course. Those are the two objectives of research on literature and literature learning plans.

The novel comes from the word novella, which means a small new item, and is then interpreted as a short story in prose (Tarigan, 2010; Nurgiyantoro, 2000), divided into fiction and nonfiction.

Fiction novels are imaginative works in the form of fictional stories about human life. Nurgiyantoro (2000), Ramadhanti (2018), and . Structurally, novels are formed from intrinsic and extrinsic elements. The intrinsic elements of a novel include characters, characterization, plot, time setting, place setting, language style, central character, theme, and message. Extrinsic elements refer to various aspects of life that are the subject of the story, including social, cultural, economic, legal, and psychological factors.

The Balai Pustaka generation is the most productive group of authors in publishing romances or novels. For example, Marah Rusli with the title Siti Nurbaya (1922), Merari Siregar with the title Azab dan Sengsara (1920). and Abdul Muis with the title Salah Asuhan (1928).

A film is a work of art that combines visual and auditory elements to convey a story or message to its audience. Film is not just entertainment but also an important medium that can educate and provoke the minds of the audience (Sumarno,

1996; Denim, 2010).“Relevant articles are often found in online journals. The articles in question include:

- 1) Aini, N., Najmi, M. Karyadi, Y. (2023). Analisis Eekranisasi Novel ke Film Surat Kecil untuk Tuhan. Cinelook: Journal of Film, Television and New Media, 3(1), 1-11, DOI : 10.26887/cl.v1i01.3459.
- 2) Aderia, P., WS, H. and Zulfadhl (2013). Ekransasi Novel Ke Film Surat Kecil Untuk Tuhan', JBS: Jurnal Bahasa dan Sastra, 1(2), 46-59, DOI: <https://doi.org/10.24036/89290>,
- 3) Kartika, W. K., & Firmansyah, D. (2023). Kajian Ekransasi: Analisis Novel Serendipity Karya Erisca Febriani ke Film Serendipity Karya Indra Gunawan. Literasi: Jurnal Penelitian Bahasa dan Sastra Indonesia dan Pengajarannya, 7(2), 264-273,. DOI: <http://dx.doi.org/10.25157/literasi.v7i2.11715>.

METHOD

This study uses a qualitative descriptive research method with a comparative literature approach to analyze the changes that occur when a novel is adapted into a film (Ratna, 2009; Sugiyono, 2013).

The primary data in this study comes from two types of literary works. First, the novel Santri Pilihan Bunda by Salsyabila Falensia. This novel was published in 2021 by Cloudsbooks Publishing,, located in Jakarta. The pages are 320, 14 x 20.5 cm.

Second, the film Santri Pilihan Bunda was directed by Angling Angaran. This film was first shown on the video application on the account. <https://vid.id/ad02fb>; berdurasi 394 menit.

First, the researcher, as a reader of the novel "Santri Pilihan Bunda" by Salsyabia Falensia, observed the novel's contents through the observation guideline instrument by reading it intensively. The characters and their characters were carefully recorded on the observation guideline sheet. Other things recorded in the observation guideline included the setting, place, and time, point of view, storyline, central theme and supporting themes, central message, and supporting addresses. Second, the researcher watched the film "Santri Pilihan Bunda," directed by Angling. The activities carried out as a result of watching the film were similar to those carried out in reading activities. Second, the researcher watched the film. This activity aims to identify and record the intrinsic elements that are visible and audible in each scene of the film in detail. Based on the novel script and film screenings, an understanding can be gained about whether there is a reduction and/or addition of intrinsic elements from the novel into the film screening (Eneste, 1991). That is how to get data.

RESULTS

1. Novel Ecranization into Film

1.1 Novel Ecranization into Film Aspect of Character Reduction

The reorganization of the shrinking aspect of the novel Santri Pilihan Bunda by Salsyabia Falensia into the film Santri Pilihan Bunda, directed by Angling Angaran, features as many as 13 characters. This article presents the 13 characters who were shrunk in order from the first page to the last. For example, Zena is the first character listed on page 11 of the novel who is no longer in the film. Lintang is the thirteenth character listed on page 212 of the novel who is not in the film. The characters in the novel who experienced shrinking are presented in full in the table below.

Table 1
Ecranization of the Novel into the Film Santri Pilihan Bunda Aspect of Shrinking

No.	Names of Characters in the Novel	Pages in the Novel
1	Zena	11
2	Fany	12
3	Pak Farhan	57
4	Mbak Kasir	65
5	Dito	53
6	Ayas DKK	73
7	Bu Suha	78
8	Bu Angel	79
9	Oma	117
10	Malia	118
11	Ibu Malia	118
12	Kak Bian/Baska	157
13	Lintang	212

1.2 Ecranisasi Novel ke Film Aspek Penambahan Tokoh

The addition of characters from the novel Santri Pilihan Bunda by Salsyabia Falensia to the film Santri Pilihan Bunda, directed by Angling Angaran, is 13 characters. This article presents nine additional characters. This means that characters who were not originally in the novel appear as new characters in the film. The presentation of extra characters is based on the order from the first page to the last page. First, Kinaan is given the role of a boutique employee whose name is the same as the main character, Kinaan. Second, Vario plays the role of Zero's best friend. Third, Bibi plays the role of a maid in Aliza's family. Fourth, Om Genit plays the role of The uncles who trapped Kanaya and Aliza. Fifth, Ali plays the role of Kinan's best friend in the Orion gang. Sixth, a lecturer who plays the role of lecturer who guides Aliza's final research. Seventh, Orion plays the role of Jasmine's child. Eighth is a young man who plays the role of



Jasmine's father and Jasmine's husband, who plays the role of a patient and caring man. The matrix is presented in the following table.

Table 2
 Ecranization of Novels into Films Santri Bunda's Choice Additional Aspects

No.	New Characters in the Film	Eps & Time	Characters in the Film
1	Kinaan	Eps 1 (22.09)	a boutique employee whose name is the same as the main character Kinan
2	Vario	Eps 1 (27.05)	Zero's best friend
3	Bibi	Eps 2 (36.08)	maid in Aliza's family
4	Om Genit	Eps 1 (02.07)	The uncles who trapped Kanaya and Aliza
5	Ali	Eps 4 (01.24)	Kinan's best friend in the Orion gang
6	Dosen pembimbing	Eps 2 (25.09)	lecturer who guided Aliza's final research
7	Orion	Eps 7 (34.04)	Jasmine's child
8	Pemuda	Eps 7 (36.29)	Jasmine's father
9	Jasmine's husband	Eps 7 (36.41)	a patient and caring man

1.3 Novel Ecranization into Film Aspects of Character Changes

The transformation of the behavioral change aspect of the characters in the novel Santri Pilihan Bunda by Salsyabia Falensia into the film Santri Pilihan Bunda, directed by Angling Angaran, consists of 7 characters. First, Aliza, as a high school student in the novel, changes into an undergraduate student in the film. Second, Kinan, a cleric at an Islamic boarding school in the novel, changes into a boutique owner in the movie. Third,

Zero, as the head of the interschool student organization in the novel, changes into a lecturer in the film. Fourth, Nora plays a devoted student in the novel but changes into a boutique employee in the movie. Fifth, Jasmine, who plays Kinan's friend in the Orion Gang in the novel but changes into Kinan's ex-boyfriend. Sixth, Kahfi, who plays Kinaan's friend, becomes an ustad at the boarding school in the novel but changes into Kinaan's friend in the Orion Gang, who becomes a boutique employee in the film. Seventh, Kenzie, who plays Kinaan's friend in the Orion Gang in the novel, changes her role to become a boutique employee who didn't know Kinan before.

Table 3
 Ecranization of Novel into Film Santri Choice of Bunda Aspect of Character Behavior Change

No.	Names of Characters	Characters in the Novel	Characters in the Film
1	Aliza	high school students	undergraduate student
2	Kinaan	clerics at Islamic boarding schools	boutique owner
3	Zero	head of interschool student organizations	lecturer
4	Nora	devoted students	boutique employee
5	Jasmine	Kinan's friends in the Orion gang	Kinan's ex-boyfriend
6	Kafi	Kinan's friends become ustadz at the boarding school	Kinan's friend in the Orion gang who became a boutique employee
7	Kenzie	Kinan's friends in the Orion gang	boutique employee who didn't know Kinan before

2. The Lesson Plan

The adaptation of literary works has the potential to be taught at various levels of education, such as in high school and/or college (Budianta, 2002; Saputra, 2020). This point is presented to answer the second problem formulation of this article. The learning implementation plan for the study of adapting the novel *Santri Pilihan Bunda* by Salsyabila Falensia into a film, entitled *Santri Pilihan Bunda*, employs a constructivist approach and utilizes a copying assignment technique via Google Forms, which offers a file upload option for the Language and Literature Education study program in the Literary Theory course. However, the learning implementation plan is only presented for core activities. Learning procedures

- 1) The lecturer facilitates students to enter the Google form
- 2) The lecturer facilitates students to fill in the attributes of name, class, and WA number in section 1 to the Google form
- 3) The lecturer facilitates students to be in section 2 of the Google form about the orientation phase in learning literary organization
- 4) Students are facilitated by the lecturer to freely express their opinions about the cover of the novel book section 2 Google form about the cover of the novel book *Santri Pilihan Bunda* in the orientation phase
- 5) Students are facilitated by the lecturer to freely express their opinions about the cover of the video version of the film album in section 2 of the Google form in the orientation phase
- 6) The lecturer facilitates students to be in section 3 of the Google form about the idea generation phase in learning literary organization
- 7) The lecturer instructs students to work on one unit of multiple choice questions about the name of the character in the novel *Santri Pilihan Bunda* in the idea generation phase in section 3
- 8) The lecturer instructs students to work on one unit of multiple choice questions about the role of the character in the novel *Santri Pilihan Bunda* in the idea generation phase in section 3
- 9) The lecturer instructs students to work on one unit of multiple choice questions about the name of the character in the film *Santri Pilihan Bunda* in the idea generation phase in section 3
- 10) The lecturer instructs students to work on one unit of multiple choice questions about the role of the character in the film *Santri Pilihan Bunda* in the idea generation phase in section 3
- 11) The lecturer instructs students to work on one unit of multiple choice questions about the character in the novel who is not in the film *Santri Pilihan Bunda* in the idea generation phase in section 3
- 12) The lecturer instructs students to work on one unit of multiple choice questions about the character in the novel who is added in the film *Santri Pilihan Bunda* in the idea generation phase in section 3
- 13) The lecturer instructs students to work on one unit of multiple choice questions about novel characters who change roles in the film *Santri Pilihan Bunda* in the idea generation phase in section 3
- 14) The lecturer facilitates students to be in section 4 of the idea reconstruction phase about teaching materials
- 15) students pay attention to the lecturer presenting a synopsis of the novel *Santri Pilihan Bunda* through OHP media¹⁶⁾
students pay attention to the lecturer presenting a video clip of the film *Santri Pilihan Bunda* through OHP media
- 17) The lecturer facilitates students to copy the first teaching guide about the meaning of novel-to-film equalization on blank



paper, take a photo, and upload it to Google form in section 4

18) the lecturer facilitates students to copy the second teaching guide about the organization of aspects of novel characters to film on blank paper, take a photo, and upload it to Google form in section 4

19) the lecturer facilitates students to copy the third teaching guide about the organization of aspects of novel character reduction to film on paper blank, take a photo, and upload it to Google form in section 4

20) The lecturer facilitates students to copy the fourth teaching guide on the equalization of aspects of adding novel characters to films on blank paper, take a photo, and upload it to Google form in section 4

21) The lecturer facilitates students to copy the fifth teaching guide on the equalization of aspects of changing the role of novel characters to films on blank paper, take photos, and upload them on Google form

22) the lecturer facilitates students to be in section 5 of the idea application phase, namely implementing teaching guides in working on multiple-choice questions

23) the lecturer instructs students to work on a set of tests on aspects of shrinking novel characters in the film *Santri Pilihan Bunda*, directed by Angling Angaran, on blank paper, take photos, and upload them on Google form in section 5

24) the lecturer instructs students to work on a set of tests on aspects of adding novel characters in the film *Santri Pilihan Bunda*, directed by Angling Angaran, on blank paper, take photos, and upload them on Google form in section 5

25) the lecturer instructs students to work on a set of tests on aspects of changing the role of novel characters in the film *Santri Pilihan Bunda*, directed by Angling Angaran, on blank paper, take photos, and upload them on Google form in section 5

role of novel characters in the film *Santri Pilihan Bunda*, directed by Angling Angaran, on blank paper, take photos, and upload them on Google form in section 5

26) Students and lecturers reflect on all phases of the approach to constructivism

27) The lecturers facilitate students to carry out learning activities according to the procedures as a requirement for submitting to the Google form

DISCUSSION

The technical adaptation of the character reduction aspect of the novel *Santri Pilihan Bunda* to the film *Santri Pilihan Bunda* is indeed unavoidable. The novel is described as relatively long, namely 344 pages. If adapted into a movie, the opportunity for reducing the number of characters will arise. The director has a powerful bargaining position for each novel that will be transformed into a film. The director is the subject of the activity, while the novel writer is the object of the activity. The director is believed to adapt the novel into a film, interpreting the theme of the novel accordingly.

The implementation of the novel *Santri Pilihan Bunda* in the film *Santri Pilihan Bunda* requires more than 2 hours of classroom activities. Students are encouraged to participate in learning activities, but they are not required to do so in class. This means that the seventh to thirteenth learning procedures must be carried out outside of face-to-face time. This is done on the basis that students are first directed to proceed to the sixth step in the idea generation phase.

The same thing also happens in learning in the idea reconstruction phase. Initially, the lecturer facilitates students to be in the fourth section (fourteenth procedure). The lecturer continues with the activity of displaying a synopsis of the novel. This synopsis is also available on the google form in the relevant section. After that, the lecturer facilitates the students' understanding of the film's synopsis. Activities seventeen to twenty-first must be carried out outside of face-to-face hours.

The twenty-third procedure is the first core activity in the learning process. Outside the classroom, students are asked to confirm the name of the novel character who has been reduced in the film. This work takes a relatively long time because it involves writing on blank paper, photographing it, and uploading it.

The twenty-fourth procedure is the second core activity in the learning process. Outside the classroom, students are asked to confirm the name of the novel character who has been added to the film. This work takes a relatively long time because it involves writing on blank paper, photographing it, and uploading it.

The twenty-fifth procedure is the third core activity in the learning process. Outside the classroom, students are asked to confirm the name of the novel character who has changed roles in the film. This work takes a relatively long time because it involves writing on blank paper, photographing it, and uploading it.

The use of the copying task technique in learning helps ensure that students are reading. They copy the organization's teaching materials, meaning they read the teaching materials about equalization (Razak, 2020). This organization's learning relies heavily on reading activities; without these activities, the implementation of Google Forms with the file upload option is unlikely. Harjasujana & Damainti (2013) and Razak (2000).

The learning implementation plan above relies on Google Forms media. Through this medium, students are free to engage in learning activities outside the classroom. Their validation occurs after students successfully submit to the Google Form. The success of submitting to Google Forms is marked by the entry of the student's account in the lecturer's Excel application.

Learning media that are relevant to learning objectives help lecturers and students in carrying out the teaching and learning process both in class and outside the classroom. The role of Google Forms in media learning is supported by scientific

articles (Permana & Kurniawan, 2024; Karisma & Azizah, 2023; Yuniarti et al., 2023; Zazuli et al., 2023).

CONCLUSION

Here are two conclusions of the study. First, there was a reduction of 13 novel characters in the film scene; an addition of 9 new characters was made in the film, and seven characters in the film experienced a change in role. Second, the procedure for planning the implementation of organization learning in the adaptation of the novel *Santri Pilihan Bunda* by Salsyabila Fallesia into a film entitled *Santri Pilihan Bunda* directed by Angling Sagaran, which uses a constructivist approach and a copying task technique via the media google form file upload option for the Literary Theory course involves 14 core activities.

The twenty-third procedure is the first peak activity that students must do outside of class. The lecturer instructs them to work on a set of tests on aspects of reducing novel characters in the film *Santri Pilihan Bunda*, directed by Angling Angaran, on blank paper, take photos, and upload them to the Google form in Section 5. Physical evidence of them engaging in this activity is the entry of photo files in the lecturer's Excel document.

REFERENCES

Aderia, P., WS, H., & Zulfadhl, Z. (2013). *Ekranisasi Novel ke Film Surat Kecil untuk Tuhan*, JBS: Jurnal Bahasa dan Sastra, 1(2), 46-59, DOI: <https://doi.org/10.24036/89290>

Aini, N., Najmi, M., & Karyadi, Y. (2023). Analisis Eekranisasi Novel ke Film Surat Kecil untuk Tuhan. Cinelook: Journal of Film, Television and New Media, 3(1), 1-11, DOI : 10.26887/cl.v1i01.3459.

Barlia, L. (2015). Konstruktivisme dalam Pembelajaran Sains di SD: Tinjauan Epistemologi, Ontologi, dan Keraguan dalam Praksisnya. Jurnal Cakrawala Pendidikan, 3(3). <https://doi.org/10.21831/cp.v3i3.4200>



Budianta, M. (2002). *Membaca Sastra: Pengantar Memahami Sastra untuk Perguruan Tinggi*. Magelang: Indonesia Tera.

Damono, S. D. (2015). *Pegangan Penelitian Sastra Bandingan*. Jakarta: Gramedia.

Eneste, P. (1991). *Novel dan Film*. Ende, Flores. Nusa Indah.

Falensia, S. (2021). *Novel Santri Pilihan Bunda*. Jakarta: Noktah.

Harjasujana, A. S., & Damaianti, V. S. (2013). *Membaca dalam Teori dan Praktik*. Bandung: Mutiara.

Jasin, Z. M. & Shaari, A. S. (2012). Keberkesanan Model Konstruktivisme Lima Fase Needham dalam Pembelajaran Komsas Bahasa Melayu. *Jurnal Pendidikan Bahasa Melayu, Malay Language Education Journal (MyLEJ)*. 1(1), 79-92.

Jusmardi, J., Syah, N., & Irfan, D. (2019). Pengembangan Modul Pemrograman Web Berbasis Konstruktivisme di Akademi Komunitas Pesisir Selatan. *Jurnal Ilmiah Pendidikan dan Pembelajaran*, 3(3), 323–331. <https://doi.org/10.23887/jipp.v3i3.21842>

Karisma, B., & Azizah, N. (2023). Teknik Tes File Upload dan Multiple Choice di Google Form dalam Pembelajaran Membaca Teks Eksposisi. *Jurnal Pembelajaran Bahasa dan Sastra*, 2(6), 775–786. <https://doi.org/10.55909/jpbs.v2i6.548>

Kartika, W. K., & Firmansyah, D. (2023). Kajian Ekranisasi: Analisis Novel Serendipity Karya Erisca Febriani ke Film Serendipity Karya Indra Gunawan. *Literasi: Jurnal Penelitian Bahasa dan Sastra Indonesia dan Pengajarannya*, 7(2), 264-273,. DOI: <http://dx.doi.org/10.25157/literasi.v7i2.11715>

Lestari, H. F. (2019). Transformasi Novel Dear Nathan Karya Erisca Febriani ke Film Dear Nathan Karya Indra Gunawan (Sebuah Kajian Sastra Bandingan). *Eprints. Undip.Ac.Id*, 1–20.

Nair, S. & Muthiah, M. (2005). Penggunaan Model Konstruktivisme Lima Fase Needham dalam Pembelajaran Sejarah. *Jurnal Pendidik dan Pendidikan*, Volume 20, Nomor 2, 2005, 21-41.

Niswanti, S., Novmarennga, M. Y., & Asahy, F. (2023). Efektivitas Pendekatan Konstruktivisme melalui Media LKPD dalam Pembelajaran Pengetahuan Struktur dan Skema Teks Deskripsi Profetik. *Jurnal Pembelajaran Bahasa dan Sastra*, 2(5), 683–692. <https://doi.org/10.55909/jpbs.v2i5.527>

Nurgiyantoro, B. (2000). *Teori Pengkajian Fiksi*. Yogyakarta: Gajah Mada University Press.

Permana, D., & Kurniawan, O. (2024). Keterampilan Membaca Paragraf Prosedur dalam Pembelajaran Berbasis Google Form melalui Teknik Tugas Menyalin dan Teknik Tes. *Jurnal Pembelajaran Bahasa dan Sastra*, 3(6), 745–760. <https://doi.org/10.55909/jpbs.v3i6.643>

Putrayasa, I. B. (2010). Penerapan Model Konstruktivisme Berpendekatan Inkuiiri dalam Pembelajaran Bahasa Indonesia. *Jurnal Pendidikan dan Pengajaran*, 43(1). 36-45

Ramadhanti, D. (2018). *Buku Ajar Apresiasi Prosa Indonesia*. Yogyakarta: Deepublish.

Ratna, N. K. (2009). *Teori, Metode, dan Teknik Penelitian Sastra*. Yogyakarta: Pustaka.

Razak, A. (2000). *Membaca Pemahaman: Teori dan Aplikasi Pengajaran*. Pekanbaru: Ababil Press.

Razak, A. (2020). *How to Teach Your Student to Write: Student Worksheets Bank in Learning to Write in Junior High School*. Pekanbaru: Yayasan Pendidikan Raja Zulkarnain.

Reduzan, N. H., & Idris, M. R. M. (2013). Penggunaan Model Konstruktivisme dalam Pengajaran Pembelajaran Bahasa Melayu. *Jurnal Peradaban Melayu*, 8, 207-218. <https://ejournal.upsi.edu.my/index.php/JPM/article/view/3247>

Saputra, N. (2020). *Ekranisasi Karya Sastra dan Pembelajarannya*. Surabaya: Jakad Media Publishing

Tarigan, H. G. (2010). *Prinsip-prinsip Dasar Sastra*. Bandung: Angkasa.

Wibisono, T. S., & Annisah, R. (2023). The Effect of Using Constructivism Approach through Special Student Worksheet Media in Learning Reading Skills. *DISCUSSANT: Journal of Language and Literature Learning*, 1(3), 121–134. <https://doi.org/10.55909/dj3l.v1i3.14>

Yamin, M. & Faridah, F. (2023). Peningkatan Keterampilan Menemukan Pokok Pikiran Paragraf Profetik melalui Pendekatan Konstruktivisme Menggunakan LKPD. *Jurnal Pembelajaran Bahasa dan Sastra*, 2(2), 203–212. <https://doi.org/10.55909/jpbs.v2i2.251>

Yuniarti, L., Putria Yanti, Z., & Gusriani, A. (2023). The Relationship between Reading Skills of Online Journal Articles and Writing Skills Reduction of Online Journal Article Findings. *DISCUSSANT: Journal of Language and Literature Learning*, 1(1), 13–22. <https://doi.org/10.55909/dj3l.v1i1.7>

Zazuli, M. Z., Auzar, & Faizah, H. (2023). The Student Assessment of the Use of Online Journal-Based Google Form Media in Learning to Write Procedure Texts. *DISCUSSANT: Journal of Language and Literature Learning*, 1(2), 85–98. <https://doi.org/10.55909/dj3l.v1i2.10>