

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

ABSTRAK

Frenzia, Angela. 2010. *Proses Kreatif Karya Sinematografi Film Pendek “Lampu-Lampu Ampera”*. Tugas Akhir Strata 1 (S-1). Yogyakarta : Program Studi Sastra Indonesia, Jurusan Sastra Indonesia, Fakultas Sastra Indonesia, Universitas Sanata Dharma.

Tugas Akhir karya sinematografi ini memaparkan proses kreatif pembuatan film pendek karya penulis yang berjudul “Lampu-Lampu Ampera”. Tugas akhir ini bertujuan menjabarkan proses pembuatan karya sinematografi mulai dari tahap awal atau pra produksi, tahap pengambilan gambar atau produksi dan tahap editing atau pasca produksi, hingga menjadi suatu karya utuh film pendek “Lampu-Lampu Ampera”.

Proses pembuatan karya sinematografi film pendek “Lampu-Lampu Ampera” ini melewati beberapa tahapan yaitu (1) tahap pra produksi atau perencanaan kegiatan seperti penciptaan skenario, pembuatan *Script Breakdown*, *Storyboard* dan *Breakdown Budget* pembentukan tim inti, perekrutan pemain, pencarian lokasi *shooting*, tata ruang, juga tata rias dan properti, (2) tahap produksi seperti *shooting* film pendek meliputi penetapan skenario akhir, penetapan lokasi *shooting*, persiapan peralatan *shooting*, peran dan tugas kru, juga pemain film pendek, (3) tahap pasca produksi seperti proses editing gambar, editing suara, dan tata musik.

Film pendek “Lampu-Lampu Ampera” menceritakan seorang transmigran remaja jalanan bernama Ilham yang sangat ingin rumahnya dialiri listrik agar dapat merasakan cahaya lampu di rumahnya. Keinginan Ilham ini dilatarbelakangi oleh berkilanya kota Palembang oleh lampu listrik, namun tidak di rumahnya. Ilham mencoba mencari jawaban atas pertanyaan-pertanyaan yang ada di benaknya kepada emaknya. Namun emak yang juga tidak tahu banyak, membuat Ilham jengkel dan pergi dari rumah. Di tengah kekecewaan karena Ilham tidak menemukan titik terang, Ilham menemukan koran yang terdapat berita mengenai PLN dan Ampera. Akhirnya Ilham memberanikan diri untuk pergi ke kantor PLN. Sesampainya di kantor PLN, Ilham malah ciut melihat beberapa satpam. Namun seseorang perempuan membantu Ilham dan memberikan informasi, Melihat keadaan kantor yang sepi, Ilham mencoba memasuki sebuah ruangan. Di ruangan itu ia bertemu dengan salah satu karyawan. Mereka pun berbincang-bincang. Melihat ada peluang baik, Ilham meminta karyawan tersebut membantunya memindahkan lampu yang ada di Ampera ke rumah Ilham. Hal itu tidak disambut baik, Ilham justru diusir. Ilham gagal, namun ia tidak menyerah. Di otaknya masih tersimpan cara lain untuk mendapatkan lampu. Pada saat itu, Ilham bertemu dengan Agus, sahabatnya dan menceritakan kejadian di PLN. Ilham mengutarakan niatnya untuk mencongkel lampu lalu lintas yang baru dibuat di perempatan jalan karena menurut Ilham lampu itu bisa hidup tanpa listrik. Ternyata lampu itu sama sekali tidak menyala. Digantungnya lampu di langit-langit rumahnya dengan harapan akan menyala walau sedikit. Lampu tetap tidak menyala. Keesokannya Ilham mencoba peruntungan dengan meminta lampu di kantor DPRD. Hal itu ia lakukan karena sebelumnya ia mendengar bahwa semua orang melakukan demo dan meminta banyak hal di kantor DPRD tersebut.

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

Sesampainya di kantor DPRD, Ilham dan Agus justru bingung akan meminta kepada siapa. Mereka pun pulang setelah menunggu berjam-jam. Keesokannya, lampu curian itu dibuang Ilham dan Ilham pun sadar bahwa terlalu sulit baginya untuk menyicipi cahaya lampu listrik.

Setelah melalui kegiatan pengambilan gambar, hasil yang didapat dari proses tersebut adalah (1) film pendek berjudul “Lampu-Lampu Ampera” berbentuk *Video Compact Disc* dan *Digital Video Disc*, (2) sebuah laporan akhir pertanggungjawaban karya sinematografi film pendek “Lampu-Lampu Ampera” yang menjabarkan proses pembuatan karya sinematografi film pendek “Lampu-Lampu Ampera.”

Kemudian, penulis menyimpulkan bahwa film pendek “Lampu-Lampu Ampera” merupakan visualisasi dari realita kesenjangan sosial yang ada di kota Palembang. Selain sebagai pembelajaran untuk dapat menghasilkan karya yang lebih baik nantinya, film pendek “Lampu-Lampu Ampera” tersirat bebrapa kritikan terhadap pemerintah kota Palembang dalam membuat kebijakan. Penulis memilih untuk mengangkat fenomena listrik di kota Palembang dan memberi judul film pendek ini ”Lampu-Lampu Ampera” karena menurut penulis, lampu-Lampu Ampera yang banyak mewakili banyak permasalahan di kota Palembang. Dalam membuat film pendek “Lampu-Lampu Ampera” ini, bukanlah dana yang besar yang menjadi pegangan, melainkan sikap mau berproses hingga sebuah hasil karya film yang artistik dan bermakna.

ABSTRACT

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This Final Paper on cinematography exposed the creative process in making a short movie, “Lampu-Lampu Ampera” written by the paper writer. This Final Paper aimed at the explanation of the process in making the cinematograph started from the first stage or pre-production, filming process or production, editing process or post-production, to a complete work of short movie entitled “Lampu-Lampu Ampera”.

The process in making the cinematograph had gone through some stages. The first stage was (1) pre-production. This stage included script creating process, planning and storyboarding, crew and team recruitment, characters development and audition process, fund raising, filming locations, planning for the settings, sound system, make up and properties, (2) production stage was about the production or filming process. It included script revision, the final plan of locations, the fixed plan of tools and equipments using, team works, and the performance of actors and actresses, (3) editing stage was about the post-production. It contained of the editing process for the film, sound, and music.

Short movie “Lampu-Lampu Ampera” tells a story about Ilham, a young transmigrator who wanted to see the lights of electricity lamps in his house. The gap between the luxury lights of Palembang City and his dark house was the reason of his desire. He tried to find the answers of the questions stressed his mind by asking his mother. His mother’s lacks of answers and resignation made him mad. He went out then to find the answers somewhere. In his desperation, he decided to cut his hair off to get rid of his bad luck. By doing this, he wished to get what he wanted. Soon as his hair cut, he found a newspaper which posted an article about The State Electricity Enterprise (PLN) and The Ampera Bridge. He also read an article about electricity and PLN. He forced himself to go to the PLN office. As he arrived there, he almost lost his guts seeing some security officers. A woman helped him by giving some information which rebuilt his confidence. He walked into the office without any doubt and fear. Seeing that there was nobody there, he straightly entered a room. He met an officer there. The officer asked him why he was there. They had a small talk then. Seeing that there was a good chance, Ilham asked the officer to help him taking the lights at the Ampera Bridge and placed them in his house. The officer was angry and asked him to leave the office. He failed but he did not give up. He still had another idea in his mind to get the lights. At the same time, he met his friend, Agus. He told Agus about what had happened in the office before. After busking in the street, he uttered his plan to steal a new traffic light at a crossroad. He thought that the lamp could catch a light without the electricity. Indeed, he was completely wrong; no light came from the lamp. Nevertheless, he believed that there would be a miracle. He hung the lamp on the roof and expected that it would catch a light. He found that it was

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

still a lamp with no light. The next morning, he tried his luck by coming to Indonesian Legislative Assembly (DPRD) office to ask another lamp. He often saw many people arranged demonstrations and asked many things there. When he and Agus arrived at the office, they did not know what they should do there. Finally, they went home after waiting for hours. A day later, Ilham threw the stolen lamp away. Finally he realized that it was just too difficult to get electricity and saw its lights.

The results after the filming process were (1) a short movie entitled “Lampu-Lampu Ampera” in the *Compact Disc* and *Digital Video Disc* format, (2) a Final Report of a short movie entitled “Lampu-Lampu Ampera” which exposed and revealed the process in making the short movie.

The writer concludes that a short movie is one way to keep the existence of local movies. It is an educative process to produce a better work in the future. A short movie has a close relationship with literature because it reflects the integrity of the filmmaker in expressing human life and his idea which is represented in the script acted by the actors. A short movie is the expression of an artwork that delivers certain message. It is conveyed to audience through the combination of pictures and sounds. In the process of making a short movie, the most important thing is not about the budget but the will to learn and involve in the process to make an artistic and meaningful work.