WORKLOAD ASSESSMENT
<<PROSE APPRECIATION>>

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

WORKLOAD ASSESMENT

Prose Appreciation

Academic Year 2019/2020

Coordinator:

Ali Mustofa

Team:

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

CONTENTS

A. Learning Activities Plan and Course Assessment
B. Course Evaluation and Development
C.

1. Calculation of Student Workload

2. Program Learning Outcomes (PLO)

3. Course Learning Outcomes (CLO)

4. Assessment of PLO

Appendices:

1. Assessment Rubric

2. Course Activities Records

   a) Sample of Student Attendance

   b) Course Log Book

   c) Sample of Student Assignment

   d) Sample of Mid-term and End-term Tests

   e) Sample of Student's Answer to Assignment, Mid-term, and End-term Test

A. Lesson Plan and Course Assessment

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

Course		Course Code	Course Cluster	Credit (sks)		Semester	Compilation Date
Prose Appreciation		7920200242	Literature	T=?	P=?	Odd	
AUTHORIZATION		**Lesson Plan Developer**	**Course Cluster Coordinator**			**Head of Study Programme**	
		Ali Mustofa	Ali Mustofa			Pratiwi Retnaningdyah	

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

		relate selective literature to reveal cultural issues
	CPMK4	Being able to respect in thought, expression, and intellectual engagement to differences of opinions and personal response
Brief description of the course		The course examines classical and contemporary literary works and appreciates them for the students account to appreciate the prose fiction works. The course also examines the characteristics of good and bad prose works, as well as investigates those works in terms of their periods, authors, milieu, social background, political background and many other related issues in response to make more critical and applicable projects/works of prose appreciation and criticism
Study Materials: Learning Materials		The course covers Formalist/New Criticism, Existentialism, Marxism, and Psychological Approaches
References	**Main reference :**	
	Bertens, Hans. 2001. Literary Theory: The Basic. London: Routledge	
	Supplementary reading :	
	1. Achebe, Chinua. 1945. Things Fall Apart. London: CUP 2. Barnett, Berman, Burto. 1998. Introduction to Literature: Poetry, Prose and Drama. New York: Harcourt Brace Jovanovich 3. Conrad, Joseph. 1964. Heart of Darkness, in 9 Short Novels (edited by: Richard M. Ludwig and Marvin B. Perry, Jr). Boston: D.C Heath and Company 4. Fokkema, D.W & Kunne-Ibsch, Elrud. 1977. Theories of Literature in the Twentieth Century. London: C Hurst and Company 5. Gide, Andre. 1919. Pastoral Symphony. London: Press 6. Kafka, Franz. 1964. Metamorphosis, in in 9 Short Novels (edited by: Richard M. Ludwig and Marvin B. Perry, Jr). Boston: D.C Heath and Company 7. Knickerbocker & Reninger. 1964. Interpreting Literature. New York: Harcourt Brace Jovanovich 8. Morrison, Toni. 1994. The Bluest Eye. New York: A Plume Book 9. Tyson, Louis. 2006. Critical Theory Today: A User Friendly Gude (Second Edition). New York: Routledge	
Lecturer (s)		Ali Mustofa
Course requirements		Introduction to Literature

Meetings	Learning Objectives	Indicators			Learning Source/ Media	Time Allotment	Learning Experiences
1-2	In the end of the session, the students are : 1. are able to define the meaning of prose fiction 2. are able to differentiate the nature of prose fiction compared to other genre of literature 3. are able to identify the element of prose fiction and they can also apply in the analysis 4. are able to share their ideas about the issues in the crafts they read and disseminate the results with their peers 5. are able to write a critical analysis on the works they read using certain approaches they	1. being able to define the meaning of prose fiction 2. Being able to differentiate the nature of prose fiction compared to other genre of literature 3. Being able to identify the element of prose fiction and they can also apply in the analysis 4. Being able to share their ideas about the the issues in the crafts they read and disseminate the results with their peers 5. Being able to write a critical analysis on the works they read using certain approaches they understand	1. Prose Fiction: Definition 2. The Elements 3. Prose Fiction from Classical to modern 4. Semiotics of Prose Fiction/Narrative Structure 5. How to analyze Prose 6. Point of View and Tone 7. Voice and Symbolism 8. Foreshadowing and Epiphany	2. Lecturing 3. Discussion 4. In class reading for providing the gap of definitions and ideas of the topic 5. Problem based approach 6. Q and A	1. References: 1, 2, 3, 4, 5 2. LMS 3. PPT 4. Internet sources	2x50'	1. Doing cooperative study, students are able to define the meaning of prose fiction 2. Engaging in discussion students are able to differentiate the nature of prose fiction compared to other genre of literature 3. Doing discussion and in class reading, students are able to identify the element of prose fiction and they can also apply in the analysis 4. Engaging in collaborative discussion, students are able to share their ideas about the iissues in the crafts they read and disseminate the results with their peers 5. Doing individual analysis, students are able to write a critical analysis on the works they read using certain approaches they understand

	understand						
3-4	By the end of this session, the students will be able to : 1. identify the formal elements of prose fiction 2. apply the formal elements of prose fiction to the work(s) understudy 3. determine the formal elements of prose fiction in the work(s) they read during their self study 4. reconstruct the formal elements of the stories they read for their better understanding of prose work	1. able to identify the formal elements 2. able to apply the formal elements of prose fiction to the work(s) understudy 3. able to determine the formal elements of prose fiction in the work(s) they read during their self study 4. able to reconstruct the formal elements of the stories the students read	The materials of the session are: 1. Plot 2. Character and characterization 3. Setting 4. Point of view 5. Tone 6. Theme 7. Narrators voice 8. Authors voice 9. Symbolism 10. Epiphany	1. Lecturing 2. Discussion 3. Group presentation and discussion 4. In class reading	1. References: (1, 2, 3, 4) 2. LMS 3. Handouts and PPT 4. Internet sources	2x50'	1. identifying the formal elements of prose fiction 2. applying the formal elements of prose fiction to the work(s) understudy 3. determining the formal elements of prose fiction in the work(s) they read during their self study 4. reconstructing the formal elements of the stories they read for their better understanding of prose work
5-6	In the end of the session, the students are able to : 1. apply the formal elements of prose fiction to	1. The ability to apply the formal elements of prose fiction to the work of Metamorphosis by Frans Kafka 2. the ability to identify the issue of existentialism in	The learning materials are : 1. existentialism by Paul Sartre and Martin Heiddegher	1. Lecturing 2. discussion and sharing 3. In class reading 4. Group discussion and presentation 4. Problem based	1. Refences 1,2,3,4 2. PPT 3. Students' handouts 4. Internet sources 5. LMS	2x50' each session	1. applying the formal elements of prose fiction to the work of Metamorphosis by Frans Kafka 2. identifying the issue of existentialism in Metamorphosis by Frans Kafka 3. relating the formal elements and the issues in the work

	the work of Metamorphosis by Frans Kafka 2. identify the issue of existentialism in Metamorphosis by Frans Kafka 3. relate the formal elements and the issues in the work understudy 4. analyze the issues based on the guideline of the theoretical framework	Metamorphosis by Frans Kafka 3. the competence to relate the formal elements and the issues in the work understudy 4. the intelligence to analyze the issues based on the guideline of the theoretical framework	2. the elements of existentialism 3. the application of existentialism	approach **5.** Q and A			understudy 4. analyzing the issues based on the guideline of the theoretical framework
7	In the end of the session, the students are able to : 1. Determine the foreshadowing in the storie(s) under discuss 2. Identify the symbolism in the storie(s) understudy 3. identify the epiphany in the storie(s) understudy	The successful course is determined by the ability of the students to: 1. Determining the foreshadowing in the storie(s) under discuss 2. Identifying the symbolism in the storie(s) understudy 3. identifying the epiphany in the storie(s) understudy	The materials in the session are: 1. Foreshadowing 2. Epiphany 3. Symbolism	1. Lecture and discussion 2. In class reading 3. Problem based approach 4. group discussion and presentation 5. Q and A	1. References 1,2,3,4 2. Handouts 3. PPT 4. LMS 5. Internet sources	2x50'	In the end of the session, students learn some experiences of : 1. By doing discussion cooperatively, the students learn to determine the foreshadowing in the storie(s) under discuss 2. By Sharing and discussing the topic cooperatively, the students share ideas to Identify the symbolism in the storie(s) understudy 3. By doing small group discussion, students

							engage in discussion to identify the epiphany in the storie(s) understudy
8	**Mid term**	-	-	-	**-**	-	-
9-10	In the end of the session, the students are able to: 1. identify the issues of Marxism in the stories they read 2. determine the elements of Marxism in the stories they read and discuss 3. identify the oppression and exploitation in the stories they study and share 4. present some key points of power relation in Marxists terminologies in their presentation	1. being able to identify the issues of Marxism in the stories they read 2. being able to determine the elements of Marxism in the stories they read and discuss 3. being able to identify the oppression and exploitation in the stories they study and share 4. being able to present some key points of power relation in Marxists terminologies in their presentation	The learning materials of the session are : 1. Marxist Literary Criticism 2. Hegemony 3. Oppression 4. Economic exploitation 5. Commodification	1. Lecture and discussion 2. In class reading 3. Problem based approach 4. group discussion and presentation 5. Q and A	1. References 1,2,3,4 2. Handouts 3. PPT 4. LMS 5. Internet sources	2x50'	In the end of the session, students are supposed to be: 1. working cooperatively, they identify the issues of Marxism in the stories they read 2. presenting some key points in small discussion, they determine the elements of Marxism in the stories they read and discuss 3. sharing some important issues in the story, they identify the oppression and exploitation in the stories they study and share 4. discussing the key points of Marxist literary criticism, they present some key points of power relation in Marxists terminologies in their presentation
11-12	In the end of the session, the students are able to :	The session is successful when the students are having the capabilities to understand:	The learning materials in the session are:	The strategies used in the session are:	1. References 1,2,3,4 2. Handouts 3. PPT 4. LMS	2x50'	In the end of the session, the students learn and apply :

				5. Internet sources		
	1. determine some key points in psychological theories in studying prose fiction 2. identify some important terminologies in psychological theories in reading the work of prose fiction 3. apply the concept of psychology in analyzing works of prose fiction 4. write a critical analysis of some issues in prose fictions using psychological approach	1. some key points in psychological theories in studying prose fiction 2. some important terminologies in psychological theories in reading the work of prose fiction 3. the concept of psychology in analyzing works of prose fiction 4. how to write a critical analysis of some issues in prose fictions using psychological approach	1. Abraham Maslows Humanistic psychology concept 2. The hierarchy of needs 3. Self actualization concept	1. Lecturing 2. Sharing and discussing the topics 3. Presentation 4. Small group discussion 5. Q and A			1. some key points in psychological theories in studying prose fiction 2. some important terminologies in psychological theories in reading the work of prose fiction 3. the concept of psychology in analyzing works of prose fiction 4. the concepts to write a critical analysis of some issues in prose fictions using psychological approach
13-14	In the end of the session, the students are able to : 1. determine the psychological concept by Sigmund Freud/psychoanalysis in the	The session is successful when the students are having the ability to : 1. determine the psychological concept by Sigmund Freud/psychoan	The materials in the session are : 1. the psychological concept by Sigmund Freud/psychoanalysis in the	The strategies used in the session are: 1. Lecturing 2. Sharing and discussing the topics 3. Presentation 4. Small group	1. References 1,2,3,4 2. Handouts 3. PPT 4. LMS 5. Internet sources	2x50'	In the end of the session, the students have the experiences of : 1. following lecture attentively to determine the psychological concept by Sigmund Freud/psychoanalysis

	works they read and discuss 2. identify some key points in Freudian psychoanalysis 3. determine the concepts of consciousness and unconsciousness 4. determine the concepts of id, ego, and superego 5. identify the concepts of Oedipus complex and castration 6. identify the concept of dream and its manifestation in psychoanalysis 7. write a critical analysis by applying psychoanalytic concepts by Sigmund Freud	alysis in the works they read and discuss 2. identify some key points in Freudian psychoanalysis 3. determine the concepts of consciousness and unconsciousness 4. determine the concepts of id, ego, and superego 5. identify the concepts of Oedipus complex and castration 6. identify the concept of dream and its manifestation in psychoanalysis 7. write a critical analysis by applying psychoanalytic concepts by Sigmund Freud	works they read and discuss 2. some key points in Freudian psychoanalysis 3. the concepts of consciousness and unconsciousness 4. the concepts of id, ego, and superego 5. the concepts of Oedipus complex and castration 6. identify the concept of dream and its manifestation in psychoanalysis	discussion 5. Q and A			in the works they read and discuss 2. working cooperatively with other students to identify some key points in Freudian psychoanalysis 3. discussing the topics to determine the concepts of consciousness and unconsciousness 4. investigating the works understudy to determine the concepts of id, ego, and superego 5. debating the topics in cooperative way to identify the concepts of Oedipus complex and castration 6. presenting some key issues through movies and youtube channel to identify the concept of dream and its manifestation in psychoanalysis 7. working individually to write a critical analysis by applying psychoanalytic concepts by Sigmund Freud
15	In the end of the session, the students are able to recall their understanding of the materials they	The session will review the whole topics of the discussion which show that the students are able	The materials of the session are: 1.definition of prose	The strategies used in the session are:	1. References 1,2,3,4 2. Handouts 3. PPT 4. LMS	**2x50'**	The session will share some materials which review the whole topics of the discussion throughout the semester so that

					5. Internet sources		the students will have the experience of :
	have learned and studied before during the meetings 1-14	to : 1.understand the nature of prose fiction 2. apply the formal elements of prose fiction 3. discuss the foreshadowing, symbolism and epiphany in the works they read 4. apply existentialism ideas and concepts in works of prose 4. apply the concepts of Marxist literary criticism 5. apply the concepts of humanistic psychology in doing prose analysis 6. apply psychoanalytic criticism in prose analysis	work 2. formal elements of prose work 3. foreshadowing, symbolism, and epiphany in works of prose 4. existentialism concepts by Sartre Camus, and other existentialists 5. humanistic psychology by Abraham Maslow 6. psychoanalytic theory by Sigmund Freud	1. Lecturing 2. Sharing and discussing the topics 3. Presentation 4. Small group discussion 5. Q and A			1.understanding the nature of prose fiction 2. applying the formal elements of prose fiction 3. discussing the foreshadowing, symbolism and epiphany in the works they read 4. applying existentialism ideas and concepts in works of prose 4. applying the concepts of Marxist literary criticism 5. applying the concepts of humanistic psychology in doing prose analysis 6. applying psychoanalytic criticism in prose analysis
16	**Final Term**	**----**	----	----	----	2x50'	----

B. Course Evaluation and Development

1. Calculation of Student Workload

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

			- Paper Assignments	

2. Program Learning Outcome (PLO):

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

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

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

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

3. Course Learning Outcome (CLO):

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

4. **Assessment of PLO**

STUDENT PERFORMANCE
UNDERGRADUATE ENGLISH LITERATURE STUDY PROGRAM
COURSE   : Prose Appreciation
CLASS   : 2019
CREDIT   : 2
ACADEMIC YEAR   : 2020-2021

NO	NIM	Nama Mahasiswa	Angkatan	Kehadiran	Part	Tugas	UTS	UAS	NA	Huruf	PLO2	PLO6	PLO7	PLO8	PLO2	PLO6	PLO7	PLO8
1	19020154002	RYAN JULIANSYAH FIRDAUS	2019	100%	80	75	77	78	77,3	B+	79	79	79	79	G	G	G	G
2	19020154003	MOCHAMMAD IKHSAN AZIZ	2019	100%	78	75	78	78	77,1	B+	70.6	70.6	70.6	70.6	G	G	G	G
3	19020154004	SILVIA ANDARESTA	2019	100%	78	75	76	78	76,7	B+	79	79	79	79	G	G	G	G
4	19020154005	DIAH AYU VERONIKA	2019	100%	78	75	76	80	77,3	B+	79	79	79	79	G	G	G	G
5	19020154006	RENI MUSPITA SARI	2019	100%	78	75	77	79	77,2	B+	79.3	79.3	79.3	79.3	G	G	G	G
6	19020154007	GUSTI LENA NURLAINI	2019	100%	70	68	63	66	66,8	B-	68.5	68.5	68.5	70.5	E	E	E	E
7	19020154008	DINDA AYU PRATIWI	2019	100%	78	75	77	78	76,9	B+	79.6	79.6	79.6	79.6	G	G	G	G
8	19020154009	MOHAMMAD FAHMI YAHYA	2019	100%	75	68	68	70	70	B	70.5	70.5	70.5	70.5	E	E	E	E
9	19020154010	DINARA ANGELICA CHARLIETA	2019	100%	78	75	77	78	76,9	B+	79.6	79.6	79.6	79.6	G	G	G	G
10	19020154011	DITHA SEFTYN MARSHANDA	2019	100%	75	68	68	70	70	B	70.5	70.5	70.5	70.5	E	E	E	E
11	19020154012	ARDELIA NABILAH FIRA RAMDHANI	2019	100%	75	68	68	70	70	B	70.5	70.5	70.5	70.5	E	E	E	E
12	19020154013	LINTANG NOVITASARI	2019	100%	78	75	77	78	76,9	B+	79.6	79.6	79.6	79.6	G	G	G	G
13	19020154014	NOVIANTI	2019	100%	75	68	68	70	70	B	70.5	70.5	70.5	70.5	E	E	E	E
14	19020154015	CAHYANI ADELIA SAPUTRI	2019	100%	75	75	78	80	77,1	B+	79.6	79.6	79.6	79.6	G	G	G	G

15	19020154016	AQILA KHAIRUNNISA	2019	100%	75	68	68	70	70	B	70.5	70.5	70.5	70.5	E	E	E	E
16	19020154017	CYNTHIA LAILANISA SOEGIONO	2019	100%	75	68	68	70	70	B	70.5	70.5	70.5	70.5	E	E	E	E
17	19020154018	AHMADA HARITS FABIAN ZAMRUDA	2019	100%	68	65	62	62	64,1	C+	60.1	60.8	60.8	61.8	E	E	E	E
18	19020154019	LYSA NUR AZIZAH FITRIANA	2019	100%	75	68	68	70	70	B	70.5	70.5	70.5	70.5	E	E	E	E
19	19020154020	SITI MAULIDATURROKHMAH	2019	100%	75	68	70	70	70,4	B	70.5	70.5	70.5	70.5	E	E	E	E
20	19020154022	SATRIA AKBAR RIANSYAH	2019	100%	65	65	60	0	44,5	D	40.5	40.5	40.5	40.5	E	E	E	E
21	19020154023	BRITNEY CAREN JOSEPH	2019	100%	75	75	77	78	76,3	B+	79.6	79.6	79.6	79.6	G	G	G	G
22	19020154024	ALMIRA WIJI RAHAYU	2019	100%	75	78	78	78	77,4	B+	79	79	79	79	G	G	G	G
23	19020154025	FARHAN ALIBASJAH	2019	100%	75	78	77	79	77,5	B+	79.6	79.6	79.6	79.6	G	G	G	G
24	19020154026	MARGARETA VANIA RENATA	2019	100%	72	70	68	70	70	B	70.5	70.5	70.5	70.5	E	E	E	E
25	19020154027	R. AY. SULTHANIA BILQIS	2019	100%	75	76	77	79	76,9	B+	79.6	79.6	79.6	79.6	G	G	G	G
26	19020154028	RAFI EKA PUTRA	2019	100%	68	70	67	68	68,4	B-	68.5	68.5	68.5	70.5	E	E	E	E
27	19020154029	DIANA NURLAILA	2019	100%	72	70	68	70	70	B	70.5	70.5	70.5	70.5	E	E	E	E
28	19020154030	ALFIA RISMATUL LAILIAH	2019	100%	72	70	70	70	70,4	B	70.5	70.5	70.5	70.5	E	E	E	E
29	19020154031	NILAM RAHMAWATI	2019	100%	70	68	70	71	69,7	B-	68.5	68.5	68.5	70.5	E	E	E	E
30	19020154032	FARHANA ALMIRA ADAWIYAH	2019	100%	70	68	68	69	68,7	B-	68.5	68.5	68.5	70.5	E	E	E	E
31	19020154033	MELLYNA PUTRI DINIAR	2019	100%	70	68	68	70	69	B-	68.5	68.5	68.5	70.5	E	E	E	E
32	19020154034	NAUFAL ARISTO MIVA	2019	100%	70	68	67	70	68,8	B-	68.5	68.5	68.5	70.5	E	E	E	E
33	19020154035	LARASATI DINDA KUSUMA WARDANI	2019	100%	70	68	66	68	68	B-	68.5	68.5	68.5	70.5	E	E	E	E
34	19020154038	SYIFAA KHOIRUNNISAA	2019	100%	70	68	66	68	68	B-	68.5	68.5	68.5	70.5	E	E	E	E
35	19020154039	INAS AMATULLAH MUSYAYYADAH	2019	100%	70	68	68	70	69	B-	68.5	68.5	68.5	70.5	E	E	E	E
36	19020154040	FARRADIFA NATASYA SIDQI	2019	100%	70	68	70	70	69,4	B-	68.5	68.5	68.5	70.5	E	E	E	E

| 37 | 19020154041 | NURUL IZZA MULYANI | 2019 | 100% | 70 | 68 | 68 | 71 | 69,3 | B- | 68.5 | 68.5 | 68.5 | 70.5 | E | E | E | E |
| 38 | 19020154043 | ADITYA RICO MALDINI | 2019 | 100% | 70 | 68 | 66 | 68 | 68 | B- | 68.5 | 68.5 | 68.5 | 70.5 | E | E | E | E |

Assessment Plan

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

Student Performance

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

Student Performance

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

Student Performance

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

PLO Achievement in Financial Course ODD Semester Academik Year
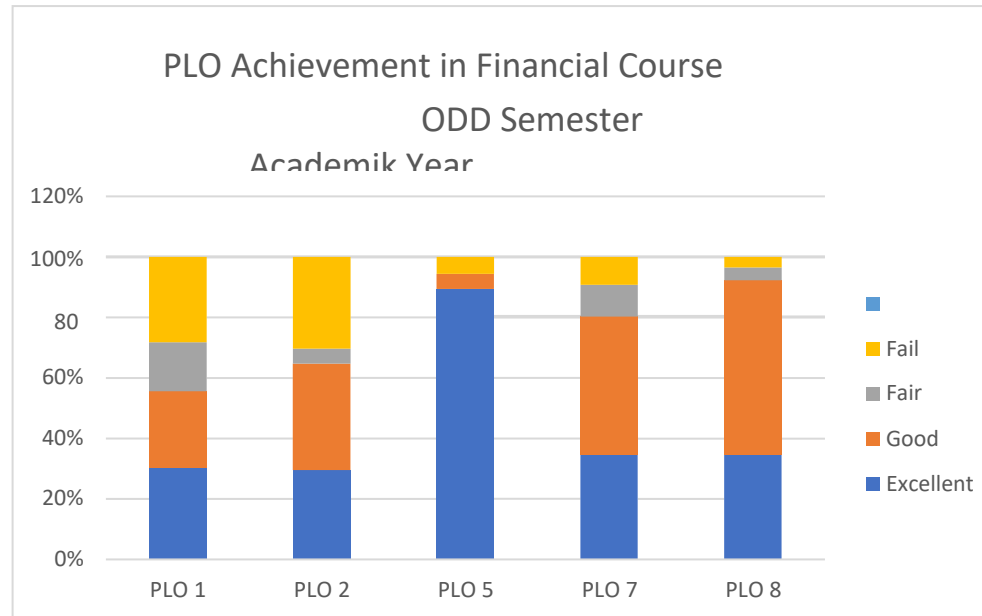
APPENDICES

APPENDIX 1 ASSESSMENT RUBRIC
Course Assessment
    A. Assessment Rubric
        1) Attitudes/Affective Domain

            In this domain, the evaluation of student participation in class includes communication skills, discipline and responsibility. The rubrics used are as follows:

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

2) Knowledge/Cognitive Domain

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

a. Assignment Rubric

The criteria of assignment according to Assignment Rubrics:

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

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

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

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

B. Universitas Negeri Surabaya's Grading System

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

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

Scoring Conversion

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

APPENDIX 2 COURSE ACTIVITIES RECORDS

a. **Sample of Student Attendance**

KEMENTERIAN PENDIDIKAN, KEBUDAYAAN, RISET DAN TEKNOLOGI

Jl. Lidah Wetan, Surabaya – 60213
Telepon   :+6231-99424932
Faksimile :+6231-99424932
e-mail   :bakpk@unesa.ac.id

UNIVERSITAS NEGERI SURABAYA

PRESENSI KULIAH
Periode 2020/2021 Gasal

Mata Kuliah : Prose Appreciation

Kelas : 2019A

Prodi : S1 Sastra Inggris

Dosen : Dr. Ali Mustofa, S.S., M.Pd.
Diana Budi Darma, S.S., M.Pd.

No	NIM	Nama Mahasiswa	1 17 Sep 20	2 24 Sep 20	3 01 Oct 20	4 08 Oct 20	5 15 Oct 20	6 22 Oct 20	7 29 Oct 20	8 05 Nov 20	9 12 Nov 20	10 19 Nov 20	11 26 Nov 20	12 03 Dec 20	13 10 Dec 20	14 17 Dec 20	15 24 Dec 20	%
1.	19020154002	RYAN JULIANSYAH FIRDAUS	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
2.	19020154003	MOCHAMMAD IKHSAN AZIZ	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
3.	19020154004	SILVIA ANDARESTA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
4.	19020154005	DIAH AYU VERONIKA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
5.	19020154006	RENI MUSPITA SARI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
6.	19020154007	GUSTI LENA NURLAINI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
7.	19020154008	DINDA AYU PRATIWI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
8.	19020154009	MOHAMMAD FAHMI YAHYA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
9.	19020154010	DINARA ANGELICA CHARLIETA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
10.	19020154011	DITHA SEFTYN MARSHANDA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
11.	19020154012	ARDELIA NABILAH FIRA RAMDHANI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
12.	19020154013	LINTANG NOVITASARI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
13.	19020154014	NOVIANTI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
14.	19020154015	CAHYANI ADELIA SAPUTRI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %

15.	19020154016	AQILA KHAIRUNNISA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
16.	19020154017	CYNTHIA LAILANISA SOEGIONO	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
17.	19020154018	AHMADA HARITS FABIAN ZAMRUDA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
18.	19020154019	LYSA NUR AZIZAH FITRIANA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
19.	19020154020	SITI MAULIDATURROKHMAH	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
20.	19020154022	SATRIA AKBAR RIANSYAH	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
21.	19020154023	BRITNEY CAREN JOSEPH	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
22.	19020154024	ALMIRA WIJI RAHAYU	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
23.	19020154025	FARHAN ALIBASJAH	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
24.	19020154026	MARGARETA VANIA RENATA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
25.	19020154027	R. AY. SULTHANIA BILQIS	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
26.	19020154028	RAFI EKA PUTRA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
27.	19020154029	DIANA NURLAILA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
28.	19020154030	ALFIA RISMATUL LAILIAH	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
29.	19020154031	NILAM RAHMAWATI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
30.	19020154032	FARHANA ALMIRA ADAWIYAH	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
31.	19020154033	MELLYNA PUTRI DINIAR	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
32.	19020154034	NAUFAL ARISTO MIVA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
33.	19020154035	LARASATI DINDA KUSUMA WARDANI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
34.	19020154038	SYIFAA KHOIRUNNISAA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
35.	19020154039	INAS AMATULLAH MUSYAYYADAH	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
36.	19020154040	FARRADIFA NATASYA SIDQI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
37.	19020154041	NURUL IZZA MULYANI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %
38.	19020154043	ADITYA RICO MALDINI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100 %

b. Sample of Course Log Book

Ke 2	24 September, 2020 **Dosen:** ALI MUSTOFA	1. Introduction to New Criticism 2. Formal elements 3. How to analyze works of prose by using New Criticism 4. Application on John Galsworthys Quality 5. Sharing and Discussion 6. Q and A	Terjadwal	38	Edit		
Ke 3	1 Oktober, 2020 **Dosen:** ALI MUSTOFA	1. Discussion on Quality by John Galsworthy 2. Elements of the story and Some Important Issues in the Story 3. Sharing and Discussion 4. Q and A	Terjadwal	38	Edit		
Ke 4	8 Oktober, 2020 **Dosen:** ALI MUSTOFA	1. Discussion on The Jewel by Guy de Maupassant 2. The elements of the craft 3. How to analyze the story 4. Sharing and discussion 5. Q and A	Terjadwal	38	Edit		
Ke 5	15 Oktober, 2020 **Dosen:** ALI MUSTOFA	1. The elements of The Jewel 2. The Application of NC to the story 3. Sharing and Discussion 4. Q and A	Terjadwal	38	Edit		
Ke 6	22 Oktober, 2020 **Dosen:**	1. Introduction to existentialism 2. Kafkaesque 3. Elements of Existensialism	Terjadwal	38	Edit		

c. Sample of Assignment:

Indicators	Assessment			
	Forms	**Items**	**Rubric/scoring**	**Weight (%**
a) To determine the formal elements of a work of short story b) To identify the central idea of the text (short story) To identify the paradox, irony, ambiguity, and tension in the text	Quiz on John Galsworthy's "Quality"	Questions: 3. What are the formal elements of the work? Explain! 4. In your best views, what is the central idea of the text? Explain! 5. What are the paradox, irony, ambiguity, and tension in the text?	- Clarity - Language - Grammar - Analytical	25% 25% 25% 25%
a) To identify the foreshadowing, the epiphany, and the symbolism in the story b) To discuss the relationship between the foreshadowing, the epiphany, the symbolism and the development of the plot of story. **c)** To identify the overall meaning of the story being analysed	Quiz on Guy de Maupassant's "The Necklace"	Guiding Questions: 1. What are the clues which showing the evidences of the foreshadowing, the epiphany, and the symbolism in the story? Explain! 2. What are the relationship between the foreshadowing, the epiphany, the symbolism and the development of the plot of story. **2.** What is the possible of overall meaning of the story? Explain!	- Clarity and briefness - Grammar - Diction - Literariness	25% 25% 25% 25%

d. Sample of Mid-term Test

1. Get a copy of the novella The Metamorphosis by Franz Kafka from any source you choose
2. Read the novella (The Metamorphosis by Franz Kafka).
3. As you read, complete Parts A & B of this assignment. Typing (Times New Roman, .12, single space) is preferred.
4. Submit your completed Reading Assignment and Essay by the end of this week:

Part A : Reading Assignment

a. Do you have sympathy for Gregor? If so, why and at what times? If not, why not?

b. How does Gregor feel about his job?

c. What evidence in the story reveals his feelings?

d. What is Gregor's role in his family? Why does he have so much responsibility?

e. From Gregor's point of view, what migh be some positive aspects of his metamorphosis into an insect?

f. What does Gregor's father reveal about the family's financial status? What is Gregor's reaction when he learns the truth about their finances?

g. A person changed into an animal or vice versa, is a common theme of fairy tale. In what ways is The Metamorphosis similar to fairy tales you know? In what way different?

h. How does Gregor respond to his sister's violin playing? What might Kafka be implying about Gregor by describing this reaction?

i. The narrator strong implies that Gregor starves himself to death. What other forces may have led to Gregor's death?

j. How does Grete's attitude toward Gregor changed? Why, do you think, has Grete's attitude toward Gregor changed?

e. Sample of End-term Test

1. Get the copies of the novels *Da Vinci Code* (2002) and *Angels and Demons* (2001) by Dan Brown from any source you choose
2. Read the novel carefully.
3. As you read, write an essay which encompasses some theoretical points of view we have studied during the semester: new criticism, existentialism, psychoanalysis (Freudian and Jungian), Personality theories and mythologies.
4. Typing format: Times New Roman, 12 font, double space is preferred (3500-5000 words).
5. Submit your essay by January 9th, 2021 at 23.59:

Rubric:

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

1.   Sample of Student's Answer to Assignment :

New criticism of "Quality" by John Galsworthy
By: Aaaaaaaaa (………….)

This book tells the story of the old Gressler Brothers, 2 traditional German craft men who face the cruelty of today's world. As traditional craftsmen, they always create a product that emphasizes quality. Unfortunately it does not fit into today's market as Mr. Gressler says where the industry is getting success "by advertisement, not work."

The story shows People will prefer to buy industrial goods that are proven to be of low quality and not as comfortable as the writer tells, but because of the good advertisement, people still buy it. In contrast, they think that the works sold by traditional craftsmen take too much time and are less attractive. No one care about traditional craftsmen who sacrifice their health to make a beautiful product that has the best quality. For Gressler brothers, the struggles and the hardships are nothing as long as they keep doing their work even though they didn't deserve to suffer like that.

The ending of the story isn't a happy ending. The old Mr. Gressler died poorly. He dedicated all his time to making boots which he called "works of art" and knowing that people still closing their eyes about that. From that, the writers provides a deep message for the readers to continue to respect and appreciate traditional craftsmen.

Although there are not many characters in this story, the author portrays each character very realistically and relates to the business world that we are facing today.

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

RNS – 19020154xxx

Prose Appreciation and Criticism – midterm test

Alienation and Isolation in *The Metamorphosis* by Franz Kafka

I. Introduction

In this essay, I would like to bring the analysis about famous novella, *The Metamorphosis*. The Metamorphosis is a novella written by Franz Kafka which was originally first published in 1915.It is considered to be one of his best known works. The Metamorphosis deals with an absurd, or wildly irrational, event, which in itself suggests that the story operates in a random, chaotic universe. Alienation is the primary theme in Kafka's "The Metamorphosis." Indeed, much of early twentieth-century literature takes as its basic premises that man is alienated from his fellow humans and forced to work in dehumanizing jobs. Before his metamorphosis, Gregor is alienated from his job, his humanity, his family, and even his body, as we see from the fact that he barely notices his transformation. Perhaps the greatest consequence of Gregor's metamorphosis is the psychological distance it creates between Gregor and those around him. Gregor's change makes him literally and emotionally separate from his family members indeed, from humanity in general and he even refers to it as his "imprisonment." After his transformation he stays almost exclusively in his room with his door closed and has almost no contact with other people. At most, Grete spends a few minutes in the room with him, and during this time Gregor always hides under the couch and has no interaction with her. Furthermore, he is unable to speak, and consequently he has no way of communicating with other people. Lastly, Gregor's metamorphosis literally separates him from the human race as it makes him no longer human. Essentially he has become totally isolated from everyone around him, including those people he cares for like Grete and his mother. But as we learn over the course of the story, this feeling of estrangement actually preceded his transformation. Shortly after waking and discovering that he has become a bug, for example, Gregor

reflects on his life as a traveling salesman, noting how superficial and transitory his relationships have become as a result of his constant traveling. Later, Gregor recalls how his initial pride at being able to support his family faded once his parents began to expect that support, and how he felt emotionally distant from them as a result. There is also no mention in the story of any close friends or intimate relationships outside his family. In fact, the alienation caused by Gregor's metamorphosis can be viewed as an extension of the alienation he already felt as a person. Even his consideration for his family seems to be something alien to him, as he barely notices it when he loses this consideration at the end. Therefore "The Metamorphosis" then, is a powerful indictment of the alienation brought on by the modern social order. In the next discussion is the further explanation about this novella; theoretical review of the issue, analysis and discussion, and conclusion.

II.   Theoretical Review of The Issue

Society creates human attitudes, beliefs, morals, ideals, and thereby creates individual personality. All this developed through interaction with others. One cannot be a normal being in isolation. His nature forces him to live with his fellow. But, human beings can experience alienation in their environment. Alienation can happen in schools, offices, and neighborhood or even in the family. Alienation is widespread and can be seen everywhere. The definition of alienation itself according to Keniston (1965) is the feeling of being isolated from certain aspects of one's environment (p.20).

According to Seenam (1959) alienation is constituted by characteristic like powerlessness, meaninglessness, normlessness, isolation, and self-estrangement. The characteristics are responsible for the loss autonomy of the individual. An alienated person can express his alienation feeling in a variety of ways (p.788).

Wellek and Warren (1956) say that literature repents life and life is social reality and this world becomes the object of literary (p.94). Literature as a work of art is a medium to retell the reality experienced by the author using certain expression.

III.   Analysis and Disscusion

In this novella, Franz Kafta makes Gregor Samsa as a main character. He is a travelling salesman and also he is the protagonist of this story.

> " Above the table, on which an unpacked collection of sample cloth goods was spread out (Samsa was a traveling salesman) hung the picture which he had cut out of an illustrated magazine a little while ago and set in a pretty gilt frame."

Actually Gregor hates his job but he has responsibility to pay off his father's debt and care his family.

> "'O God,' he thought, 'what a demanding job I've chosen! Day in, day out on the road."

> "Anyway, I haven't completely given up that hope yet. Once I've got together the money to pay off the parents' debt to him—that

should take another five or six years—I'll do it for sure."

He has transformed into a large bug and spends the rest of his life in that state. Gregor had been isolated from his family because his new appearance is unlike with other family member.

"He discovered that in bed he had been changed into a monstrous verminous bug. He lay on his armour-hard back and saw, as he lifted his head up a little, his brown, arched abdomen divided up into rigid bow-like sections."

Gregor retains his some of his inner life and struggles to reconcile his lingering humanity with his physical condition. His family treats him like a worthless insect. His family just appreciate his existence as long as he serves the function they desire of him. His father resists contact with his son and prevents him to interact with anyone else. In this situation Mr. Gregor Samsa starts to isolate himself. Because there is no one who wants take care of him. He eat nothing for long time, he let himself starve and just wait in his room until his death.

IV.   Conclusion

Shortly, Franz Kafka examines the alienation from society that turns a human being into a bug. Since Gregor Samsa turns into a giant bug and loss his demanding job. He was being isolated after his family neglect him, because his family has been dependent on Gregor's income only. Gregor is clearly unhappy with his life. If he has not responsibility to pay off his father's debt, he will not be a travelling salesman. By seeing his family who no longer considered himself to be a human. He chose to be alone and wait his death by not eating anything.

References

1. IOSR Journal Of Humanities And Social science (IOSR-JHSS)

Volume 22, Issue 7, ver. 4 (July.2017) PP22-28

e-ISSN: 2279-0837, p-ISSN: 2279-0845.

www.iosrjournals.org

2. http://www2.gvsu.edu/miller90/kafka.pdf
3. https://repository.usd.ac.id/8140/2/111214073_full.pdf

3. Sample of Student's Answer to Final Term

Name: Ryan Juliansyah Firdaus

Final Term Exam

Class: Prose Appreciation 2019 A

Student Number: 19020154002

Extentialism of Animal Farm

Faciticy is a condition where we can not control over our life in the big world. The faciticy almost happens to all animals because they have dominated the farm. The animals will face their new life of taking care of the farm, etc. They are also taught some words by a pig, namely Snowball. *"The reading and writing classes, however, were a great success. By the autumn almost every animal on the farm was literate in some degree. As for the pigs, they could already read and write perfectly. The dogs learned to read fairly well, but were not interested in reading anything except the Seven Commandments. Muriel, the goat, could read somewhat better than the dogs, and sometimes used to read to the others in the evenings from scraps of newspaper which she found on the rubbish heap. Benjamin could read as well as any pig, but never exercised his faculty. So far as he knew, he said, there was nothing worth reading. Clover learnt the whole alphabet, but could not put words together. Boxer could not get beyond the letter D. He would trace out A, B, C, D, in the dust with his great hoof, and then would stand staring at the letters with his ears back, sometimes shaking his forelock, trying with all his might to remember what came next and never succeeding. On several occasions, indeed, he did learn E, F, G, H, but by the time he knew them, it was always discovered that he had forgotten A, B, C, and D. Finally he decided to be content with the first four letters, and used to write them out once or twice every day to refresh his memory. Mollie refused to learn any but the six letters which spelt her own name. She would form these very neatly out of pieces of twig, and would then decorate them with a flower or two and walk round them admiring them"* (around of 7th-8th paragraph of chapter 3)

Anxiety is a condition of feeling nervous or worried that something bad is going to happen. The first anxiety happens to Napoleon, antagonist, he has trained some puppies into some dogs in order to