Study Program   : English Literature
Faculty   : Languages and Arts
Course   : Intrinsic Approaches in Literature
Course Code   : 7920202241
Semester/Credit Hours : 2 (two credit hours)
Pre-requisite   : **Passed the (course/s) Introduction to Literature, Prose Appreciation and Criticism, Poetry Appreciation and Criticism, and** Drama Appreciation and Criticism

Lecturer(s)   : Ali Mustofa

Learning Outcomes (CLO) :

1). Can understand the basic concepts of intrinsic elements of fiction, poetry, and drama (CLO-1)
2). Can analyse various intrinsic elements of literature in various literary works (CLO-2)
3). Can understand the basic concepts of various critical theories of literature such as New Criticism, Reader Response Criticism, Structuralism (Including Semiotics), Archetypal Criticism, and Deconstruction (CLO-3)
4). Can use any of the above critical theories in interpreting works of literature and popular culture (CLO-4)

Description   :

Intrinsic Approaches to Literature   introduces students to many of the contemporary theories underpinning the interpretations of and assumptions about literature. Readings and writing assignments emphasize textual interpretation and the examination of the systems (theories, schools, lenses) which are used to arrive at meaning, textuality, and interpretation. The course aims to further students' understanding, enjoyment, and appreciation of literature by examining contemporary literary theories and their various applications in literary and cultural analysis. The course covers Formalist/New Criticism, Reader Response Criticism, Structuralism (including Semiotics), Archetypal Criticism, and Deconstruction.

References   :

1. Barry, Peter. 2009. Beginning Theory: An Introduction to Literary and Cultural Theory, 3rd Edition. Manchester: Manchester University Press
2. Bertens, Hans. 2001. Literary Theory: The Basic. London: Routledge
3. Leitch, Vincent, ed. 2001. *The Norton Anthology of Theory and Criticism*. Norton
4. Macey, David. 2001. *Dictionary of Critical Theory*. NY: Penquin
5. Tyson, Lois. 2006. *Critical Theory Today: A User-Friendly Guide*. London: Garland Publishing

1. Teaching-Learning Activity

Meetings	Learning Objectives	Indicators	Materials	Approach/Model/ Method/Learning Strategy	Learning Source/ Media	Time Allotment	Learning Experience
1-2	By the end the sessions, students will be able to identify the nature of intrinsic and extrinsic approaches in literary analysis	1. To define the nature of intrinsic approaches in literary studies 2. To define the nature of extrinsic approach in literary analysis 3. To be able to synthesize the definition of intrinsic and extrinsic approaches from many different sources 4. To be able to determine the differences and similarities of intrinsic and extrinsic approaches in literary studies	1. The nature as well as the definition of intrinsic approach in literature 2. The definition the nature and the definition of extrinsic approaches in literary studies 3. The definitions of intrinsic and extrinsic approaches in literature from different sources 4. The differences and the similarities of intrinsic and extrinsic approaches in literature	1. Lecturing 2. Discussion 3. In class reading for providing the gap of definitions and ideas of the topic 4. Problem based approach 5. Q and A	1. References: 1, 2, 3, 4, 5 2. LMS 3. PPT 4. Internet sources	2x50'	1. Engaging in communicative and interactive way, students define the nature of intrinsic and extrinsic approaches in literary studies 2. Engaging in collaborative way, students synthesize some various definitions of intrinsic and extrinsic approaches in literature 3. Doing group discussion, students are able to determine the differences and similarities of intrinsic and extrinsic approaches in literature
3-4	By the end of this session, the students will be able to differentiate textual and contextual analysis of works of literature with respect to their forms, structure, and meanings	1. To review the concept and ideas of textual analysis over works of literature with respect to their structure, voice, and meaning. 2. To determine the ideas of contextual analysis of works literature with respect to	1. The concept of textual analysis over works of literature 2. The concept of contextual analysis over works of literature	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. Engaging in communicative and interactive way, students define the concept of textual analysis and its relation with works' structure, sound, and meaning. 2. Engaging in discussion and sharing,

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		their form, voice, and meaning 3. To determine the elements of textual and contextual analysis over works of literature					students determine the definition of contextual analysis over works of literature with respect to the ideas of works' structure, sound [voice], and meaning as well.
3-5	In the end of the sessions in each meeting, students are able to define and to apply the concept of New Criticism and its reading method.	1. To uncover the nature of New Criticism, its historical background, its ideas, its critics, and its weaknesses and strengths in literary analysis 2. To define the reading strategy offered by New Criticism [close reading] 3. To determine the nature of formal elements in New Criticism and their application in analysing works of literature 4. To determine the nature of intentional fallacy as well as affective fallacy	1. The various definitions of New Criticism from different sources, NC's background, ideas, critics, as well as its strengths and weaknesses 2. The reading strategy offered by NC [close reading] 3. The formal elements of works of literature by which NC pays more attention to 4. The intentional fallacy and the affective fallacy	1. Lecturing 2. discussion and sharing 3. In class reading 4. Group discussion and presentation 5. Problem based approach **6.** Q and A	1. Refences 1,2,3,4 2. PPT 3. Students' handouts 4. Internet sources 5. LMS	2x50' each session	1. Engaging in communicative way, students have group presentation of the short stories they read and they discuss the elements of the stories 2. Discussing the elements of the stories they create table charts listing the vocabularies in the stories which contribute to the theme of the stories **3.** Comparing the stories, students engage to verify the theme of the stories
6	In the end of the session, students are able to apply New Criticism in analysing a work of poem of Robert Frost's "Mending Wall"	1. To apply close reading strategy on to Frost's "Mending Wall" 2. To determine the formal elements of the poem 3. To identify the	1. Robert Frost's "Mending Wall" 2. close reading method and its steps and guideline 3. the formal elements which are	1. Lecture and discussion 2. In class reading 3. Problem based approach 4. group discussion and presentation	1. References 1,2,3,4 2. Handouts 3. PPT 4. LMS 5. Internet sources	2x50'	1. Engaging in collaborative way, students read and discuss Frost's "Mending Wall" 2. Engaging in group discussion, students identify the formal

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		paradox, the ambiguity, the tension, and the irony of the work read 4. To be able to analyse the work without being trapped into the two fallacies warned by NC: intentional and affective fallacies.	applied to the poem read and discussed 4. the paradox, the ambiguity, the tension, and the irony 5. some guidelines of being able to avoid the two fallacies	5. Q and A			elements of the work to determine the central idea of the work 3. Doing collaborative work through discovery learning, students identify the paradox, the tension, the ambiguity, and the tension of the work 4. Engaging in group discussion, students analyse the poem by paying more attention on the two fallacies: intentional and affective fallacies, so their analysis will not be misleading
7-8	In the end of the sessions, students are able to define the concept of Reader-Response criticism, its objectives, and its reading strategies in relation with literary analysis	1. To identify the purpose of reader response theory 2. To determine readers' attitude over the work they read 3. To decide whether the readers do agree or do not agree with the author of the text 4. To identify the text's purpose; does it seem to be similar with readers' expectation or not? 5. To determine readers'	1. The purpose of reader response criticism 2. Readers' attitude over the works they read 3. The text purpose which is identified through questionnaire and sample questions provided by lecturer and students 4. Readers' criticisms over the work [such as foreword by experts,	1. Lecturing 2. Group presentation and discussion 3. In class reading 4. Problem based approach 5. Q and A	1. References: 1, 2, 3, and 4 2. PPT 3. LMS **4.** Internet sources	2x50' each session	1. Engaging in collaborative exchanges, students determine the purpose of reader response criticism 2. By doing group discussion and sharing, students identify readers' attitude over the works they have read [including the students themselves] by responding to some sample questionnaire 3. Engaging in collaborative way,

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		[students'] criticism over the text	criticism by newspaper, other criticisms which have been carried out over the works				students identify the text's purpose by comparing some different analysis and criticism which have been carried out before 4. By doing mutual exchange, the students collect and identify some criticisms over the work being read [including newspapers' article, authors' background, foreword by experts, and many other sources
9	**Mid term**	----	----	----	----	2x50'	----
10-11	In the end of the sessions, students are able to define the nature of structuralism, its purpose, its reading strategy, the figures in structuralism, the critics, the opponents, the historical background of structuralism	1. To identify the nature of structuralism and its purpose generally 2. To define the historical background of structuralism and its emergence in responding to literary analysis 3. To identify structuralism's reading strategy in literary analysis 4. To identify the important figures and their influence in structuralism analysis 5. To identify the critics of structuralism as well	1. The nature of structuralism and its general purpose 2. The historical background of the emergence of structuralism 3. The reading strategy offered by structuralism in literary study 4. The important figures of structuralism and their key influence to the development of structuralism	1. Lecturing 2. Group discussion 3. In class reading 4. Q and A	1. Referenes 1,2,3,4 2. PPT 3. Short Stories 4. Internet Sources	2x50'	1. Engaging in collaborative way, students discuss the nature of structuralism and its general purpose in literary studies 2. Doing group discussion, students work cooperatively to define the historical background and the emergence of structuralism in literary and cultural studies 3. Actively engaging in classroom discussion, students identify structuralism's reading strategy in literary

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		as its opponents					analysis 4. Engaging in group discussion, students identify the important figures in structuralism as well as their important contribution on literary and cultural studies
12	In the end of the session, students are able to identify and to define the nature of binary opposition in the structure of universe, which is then adopted into the study of structuralism	1. To identify the nature of binary opposition 2. To define the meaning and the purpose of binary opposition in the structure of text 3. To determine Levi-Strauss' ideas of binary opposition and his intention by delivering such a notion in the study of literary and cultural studies	1. The nature of binary opposition and its function in literary and cultural studies 2. The meaning and the purpose of binary opposition in the structure of text 3. Levi-Strauss' concept of binary opposition and its emergence in literary and cultural studies	1. Lecturing 2. Group discussion 3. In class reading 4. Problem based approach 5. Q and A	1. References 1,2,3,4 2. Chinua Achebe's *Things Fall Apart* 3. PPT 4. LMS 5. Internet sources	2x50'	1. Engaging in group discussion, students identify the nature of binary opposition 2. Exchanging ideas in collaborative way, students define the meaning and the purpose of binary opposition in the structure of the text 3. Doing group discussion and in class reading, students determine Levi-Strauss' ideas of binary opposition and his intention of giving the notion in the study of literary and cultural studies
13	In the end of the session, students are able to : 1. define and determine the meaning of semiotics	1. To define and to determine the meaning of semiotics and its relationship with textual	1. The meaning of semiotics and its relationship with textual analysis	1. In class reading 2. Problem based approach 3. Lecturing and	1. References: 1,2,3,4 2. Students' handouts 3. PPT 4. LMS	2x50'	1. Engaging in collaborative way, students define and determine the

Meetings	Learning Objectives	Indicators	Materials	Approach/Model/Method/Learning Strategy	Learning Source/Media	Time Allotment	Learning Experience
	and its relationship with textual analysis 2. identify the purpose of semiotic study by understanding its own terminology and concepts in textual analysis. 3. analyze, understand and interpret signs, the meanings of signs, and the interaction of signs and sign systems in textual studies	analysis 2. To identify the purpose of semiotic studies by understanding their own terminologies and concepts in textual analysis 3. To analyse in order to come to a comprehensive idea about how to interpret signs, the meanings of signs, and the interaction of signs and sign systems in textual analysis	2. The purpose of semiotic studies which include the terminologies and concepts 3. The reading strategy by using semiotics analysis through interpreting signs, the interactions of signs, and sign systems	discussing the topics 4. Q and A	5. Internet Sources 6. Poems and a Short Story		meaning of semiotics and its relationship with textual analysis 2. Doing group discussion, students identify the purpose of semiotic studies by looking at their own terminologies and concepts in relation with textual analysis 3. Exchanging ideas in collaborative way, students analyze and interpret sighs, the meaning of signs, and the interaction of signs and the sign systems in the text being read together
14-15	In the end of the sessions, students will be able to : 1. Determine the meaning and the nature of deconstruction 2. Define the reading strategy of deconstruction and its purpose of deconstructing the text 3. Identify the stages or	1. To determine the meaning and the nature of deconstruction 2. To define the reading strategy of deconstruction and its purpose of deconstructing the text 3. To identify the stages or the steps in	1. The meaning and the nature of deconstruction 2. The reading strategy of deconstruction as well as its purpose of deconstructing the text 3. The stages and the steps of deconstruction	Lecturig, In class reading, Group sharing and discussion, Discovery learning, Group presentation, Problem based approach, Q and A	1. Poems and stories 2. LCD 3. References: 1,2,3,4 4. Students' handouts 5. Internet sources 5. PPT	2x50' each session	1. Exchanging in mutual way, students determine the meaning and the nature of deconstruction through in class reading and discussion 2. Engaging in collaborative way, students define and determine deconstructive reading method and its purpose in literary and

Meetings	Learning Objectives	Indicators	Materials	Approach/Model/Method/Learning Strategy	Learning Source/Media	Time Allotment	Learning Experience
	the steps in deconstructing the text	deconstructing the text					cultural studies 3. Doing group presentation in collaborative way, students identify the stages and the steps in deconstructing the text
16	**Final Term**	----	----	----	----	2x50'	----

2. Assessment Blue-Print

Indicators	Assessment			
	Forms	**Items**	**Rubric/scoring**	**Weight (%)**
a) To determine the formal elements of a poem b) To identify the central idea of the text c) To identify the purpose of such a text to be written by its author	Quiz on Lewis Carrol's "Jaberwocky"	Questions: 1. What are the elements of the work? Explain! 2. In your best views, what is the central idea of the text? Give examples! 3. Why did Lewis Carrol write such a work? To whom he has intended his poem for? Explain !	- Clarity - Language - Grammar - Analytical	25% 25% 25% 25%
a) To identify the binary opposition in the story being discussed b) To discuss the relationship between the binary opposition and the development of the plot of story. **c)** To identify the meaning of the binaries in the story being analysed	Quiz on Guy de Maupassant's "The Necklace"	Questions: 1. What binaries are found in the story? Explain! 2. Why do those binaries exist? Does the author intentionally put those binaries? Do those binaries have the relationship with the plot development of the story? 3. What is the purpose of the binaries in	- Clarity and briefness - Grammar - Diction - Literariness	25% 25% 25% 25%

Indicators	Assessment			
	Forms	**Items**	**Rubric/scoring**	**Weight (%)**
		the story? Explain!		
To write a critical analysis over a work of literature using one of the following approaches: New Criticism or Reader Response	Paper work [mid term]	1) Write an analytical paper using New Criticism or Reader Response theories on the works you have understood [prose works, poems, plays, songs, or movies]	- Content and ideas - Clarity and briefness - Language which includes diction, idiomatic expression, and metaphor as well - Grammar and punctuation	40% 20% 20% 20%
To write an analytical paper over any literary work(s) or cultural event(s) by using one of the following approaches: structuralism, semiotics, and deconstruction	Paper work [final term]	1) Write a paper about any issue in works of literature [prose, poems, plays, movies, miniseries, songs or videoclips] by using any of the following approach(es): structuralism, semiotics, and deconstruction.	- Content and ideas - Clarity and briefness - Language which includes diction, idiomatic expression, and metaphor as well - Grammar and punctuation	40% 20% 20% 20%

Grading Rubric:

The grading should be based on the university standard as in the following:

A = 94-100	B+ = 87-89	B- = 80-82	C = 73-76	D+ = 67-69	F = 00-59
A- = 90-93	B = 83-86	C+ = 77-79	C- = 70-72	D = 60-66	

Paper Grading Policies:

Your paper will be scored in accordance with the following policies:

- An **A** paper features exceptional insights and flawless presentation. It reflects original thinking and superior effort. It is well structured, clear, coherent, excellently supported through appropriate examples, and completely free of grammar and usage errors.
- A **B** paper features superior insights and presentation. It reflects a thoughtful, understanding grasp of its subject. It is reasonably structured, well supported, and competently written, with virtually no stylistic errors.
- A **C** paper features average effort and execution. It lacks clear focus and organization, its ideas are weak and/or uninteresting, there is inadequate support, and it contains distracting grammar and usage errors.
- A **D** paper reflects substandard work. It has no identifiable purpose, fails to provide the significance of its thesis, is poorly written, and contains many technical errors.
- An **F** paper reflects plagiarized or unacceptable, fatally flawed work.

Surabaya, February 2nd, 2019

Mengetahui,
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