

WORKLOAD ASSESSMENT
<<EXTRINSIC APPROACHES TO
LITERATURE>>

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

WORKLOAD ASSESSMENT

Extrinsic Approaches to Literature

Academic Year 2018/2019

Coordinator:

Ali Mustofa

Team:

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


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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
Extrinsic Approaches to Literature	7920202241	Literature	T=?	P=?	Odd	
AUTHORIZATION		Lesson Plan Developer	Course Cluster Coordinator		Head of Study Programme	
		Ali Mustofa	Ali Mustofa		Pratiwi Retnaningdyah	
Learning Outcomes (PLO)	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 subject aims at explaining and discussing some critical theories in literary and cultural studies which confront contextual elements of literature. The subject reveals the nature of the critical theories as well as apply their reading methods in literary and cultural analysis. The subject covers: psychological criticism, sociological criticism: Marxist literary criticism & Feminist literary criticism, Eco-Criticism, Eco-Feminism, Postcolonial Criticism, Magical Realism, Gay and Lesbian (Queer) Criticism
Study Materials: Learning Materials	Introduction to Gender Studies; Androcentrism, stereotypes, and discrimination; Gender Mainstream: First, Second, and Third Gender; Between Sex & Gender; Sexual Orientation and Preferences; Body Politics; Domestic Division of Labor; Feminism; Post-Feminism; Gender, Language, and Media; Identity Politics; Race, Ethnicity, and Gender
References	<p>Main reference :</p> <p>Bertens, Hans. 2001. <i>Literary Theory: The Basic</i>. London: Routledge</p> <p>Supplementary reading :</p> <ol style="list-style-type: none"> 1. Barry, Peter. 2009. <i>Beginning Theory: An Introduction to Literary and Cultural Theory</i>, 3rd Edition. Manchester: Manchester University Press 2. Leitch, Vincent, ed. 2001. <i>The Norton Anthology of Theory And Criticism</i> . Norton 3. Macey, David. 2001. <i>Dictionary of Critical Theory</i> . NY: Penquin 4. Tyson, Lois. 2006. <i>Critical Theory Today : A User- Friendly Guide</i>. London: Garland Publishing
Instructor (s)	Ali Mustofa
Course requirements	Intrinsic Approaches to Literature

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 extrinsic approaches in	1. To define the nature of extrinsic	1. The nature as well as the definition	1. Lecturing 2. Discussion	1. References: 1, 2, 3, 4, 5	2x50'	1. Engaging in communicative and interactive way, students define the nature

	literary analysis	<p>approaches in literary studies</p> <p>2. To distinguish some critical lenses under extrinsic approaches in literary analysis</p> <p>3. To be able to define each critical lenses under extrinsic approaches from many different sources</p> <p>4. To be able to determine the reading strategies of extrinsic approaches in literary studies</p>	<p>of extrinsic approaches to literature</p> <p>2. The distinctions of the critical lenses of extrinsic approaches in literary studies</p> <p>3. The definitions of each critical lenses of extrinsic approaches to literature from different sources</p> <p>4. The reading strategies of extrinsic approaches to literature</p>	<p>3. In class reading for providing the gap of definitions and ideas of the topic</p> <p>4. Problem based approach</p> <p>5. Q and A</p>	<p>2. LMS</p> <p>3. PPT</p> <p>4. Internet sources</p>		<p>of extrinsic approaches in literary studies</p> <p>2. Engaging in collaborative way, students synthesize some various definitions of extrinsic approaches in literature</p> <p>3. Doing group discussion, students are able to define each critical lenses under the label of extrinsic approaches in literature</p> <p>4. Doing sharing and discussion, students are able to determine the reading strategies offered by extrinsic approaches in literature</p>
3-5	By the end of this session, the students will be able to differentiate psychological criticism	<p>1. To review the concepts and ideas of psychological criticism: behavioristic, humanistic, and psychoanalysis</p> <p>2. To determine the ideas of Freudian psychoanalysis</p> <p>3. To determine the elements of Jungian Psychoanalysis</p> <p>4. To determine the nature and conceptual frameworks of Lacanian Psychoanalysis</p>	<p>1. The Psychological approaches in literature which are applied to works of literature</p> <p>2. The concept of Freudian Psychoanalysis</p> <p>3. The Concept of Jungian Psychoanalysis</p> <p>4. The Concept of Lacanian Psychoanalysis</p>	<p>1. Lecturing</p> <p>2. Discussion</p> <p>3. Group presentation and discussion</p> <p>4. In class reading</p>	<p>References: 1, 2, 3, 4</p> <p>2. LMS</p> <p>3. Handouts and PPT</p> <p>4. Internet sources</p>	2x50'	<p>1. Engaging in communicative and interactive way, students define the concepts of psychological criticism</p> <p>2. Engaging in discussion and sharing, students determine the definition and the reading strategies of Freudian Psychoanalysis</p> <p>3. Doing sharing and discussion, students are connect the ideas of Freudian and Jungian Psychoanalysis, and examine their interrelations</p> <p>4. Doing sharing and discussing the topics of the day, the students are examining the nature of Lacanian psychoanalysis and how it is</p>

							applied to reading works of literature
6-7	In the end of the sessions in each meeting, students are able to define and to apply the concept of Sociological Criticism and its reading strategies onto the works of literature.	<ol style="list-style-type: none"> To uncover the nature of sociological criticism which covers Marxism: its historical background, its ideas, its critics, and its weaknesses and strengths in literary analysis To define the reading strategy offered by Marxism Literary Criticism To determine the nature of elements of Marxist Literary Criticism and their application in analysing works of literature 	<ol style="list-style-type: none"> The various definitions of Sociological Criticism from different sources, it's historical background, ideas, critics, as well as its strengths and weaknesses The reading strategy offered by Marxist Literary Criticism The elements of Marxist Literary criticism The reading strategies of Marxist Literary Criticism 	<ol style="list-style-type: none"> Lecturing discussion and sharing In class reading Group discussion and presentation Problem based approach Q and A 	<ol style="list-style-type: none"> Refences 1,2,3,4 PPT Students' handouts Internet sources LMS 	2x50' each session	<ol style="list-style-type: none"> Engaging in communicative way, students are able to uncover the nature of sociological criticism Discussing the reading strategies of Marxist Literary criticism on works of literature Reading and evaluating works of literature, students are engaged in applying the strategies of Marxist literary criticism
8	Mid-term : paper work	<ol style="list-style-type: none"> To apply psychological criticism in their account to read works of literature from different genres To apply the concepts of psychoanalysis in their account of literary criticism To apply the concepts of sociological criticism in their accounts to do literary criticism of various literary works from different genres 	<ol style="list-style-type: none"> Psychological criticism Freudian, Jungian and Lacanian Psychoanalysis the Sociological criticism 	Take home exam	<ol style="list-style-type: none"> References 1,2,3,4 Handouts PPT LMS Internet sources 	2x50'	<ol style="list-style-type: none"> Students apply psychological criticism in their paper works Students apply psychoanalysis literary criticism in their paper works Students apply sociological criticism in their paper works .

9-10	In the end of the sessions, students are able to define: Feminist Literary Criticism (Including Post-Marxism): its histories, concepts, developments, the philosophers in Feminist literary criticism, and its reading strategies	<ol style="list-style-type: none"> To identify the aims of Feminist literary criticism To determine the histories of feminist literary criticism and its development To determine the reading strategies offered by Feminist literary criticism 	<ol style="list-style-type: none"> The aims of Feminist literary criticism The histories and development of Feminist literary criticism The philosophers included in feminist literary criticism The reading strategies offered by feminist literary criticism 	<ol style="list-style-type: none"> Lecturing Presentation and discussion In class reading Problem based approach Q and A 	<ol style="list-style-type: none"> References: 1, 2, 3, and 4 PPT LMS Internet sources 	2x50' each session	<ol style="list-style-type: none"> Engaging in collaborative exchanges, students identify the aims of feminist literary criticism By doing group discussion and sharing, students determine the history or the development of feminist literary criticism including its role and functions in social studies Engaging in collaborative way, students identify and apply the reading strategies offered by feminist literary criticism
11-12	In the end of the sessions, students are able to define the nature of eco-criticism and eco-feminism: their aims/goals, histories and developments, philosophers, their reading strategies.	<ol style="list-style-type: none"> To identify the nature and aims of eco-criticism and eco-feminism To define the historical backgrounds and developments of eco-criticism and eco-feminism. To identify the philosophers included in eco-criticism and eco-feminism and their political stand points To determine and to apply the reading strategies offered by eco-criticism and eco-feminism on works of literature 	<ol style="list-style-type: none"> The nature and aims of eco-criticism and eco-feminism The historical backgrounds of eco-criticism and eco-feminism The philosophers of eco-criticism and eco-feminism and their ideological stand points The reading strategies/the reading methods offered by eco-criticism and eco-feminism 	<ol style="list-style-type: none"> Lecturing Group discussion In class reading Q and A 	<ol style="list-style-type: none"> References 1,2,3,4 PPT Short Stories LMS Internet Sources 	2x50'	<ol style="list-style-type: none"> Engaging in collaborative way, students discuss the nature and aims of eco-criticism and eco-feminism Doing group discussion, students work cooperatively to define the historical backgrounds and the developments of eco-criticism and eco-feminism Actively engaging in classroom discussion and sharing, students identify the philosophers included in eco-criticism and eco-feminism to determine their ideological stand points. Engaging in group discussion, students determine and apply the reading methods offered by eco-criticism and eco-feminism to some literary works and films to have better understanding of the ideas

13.	In the end of the session, students are able to identify and to define the nature and aims of postcolonial literary criticism	<ol style="list-style-type: none"> To identify the nature and aims of postcolonial literary criticism To identify the historical background of postcolonial literary criticism To determine the important figures/philosophers in postcolonial literary criticism and their contributions in literary and cultural studies To determine the reading methods offered by postcolonial literary criticism according to their philosophers 	<ol style="list-style-type: none"> The nature and aims of postcolonial literary criticism The historical background of postcolonial literary criticism The important figures/philosophers in postcolonial literary criticism and their contributions in literary and cultural studies The reading methods of postcolonial literary criticism with respect to their philosophers/experts 	<ol style="list-style-type: none"> Lecturing Group discussion In class reading Problem based approach Q and A 	<ol style="list-style-type: none"> References 1,2,3,4 Chinua Achebe's <i>Things Fall Apart</i> PPT LMS Internet sources 	2x50'	<ol style="list-style-type: none"> Engaging in group discussion, students identify the nature and aims of postcolonial literary criticism Exchanging ideas in collaborative way, students identify the historical background of postcolonial literary criticism Doing group discussion and sharing ideas among friends/peers, students determine the important figures/philosophers in postcolonial literary criticism and their special contributions in literary and cultural studies Actively participating in making more sense of the ideas being discussed, students participate to apply the reading strategies/reading methods offered by postcolonial literary criticism according to their philosophers/experts
14	In the end of the session, students are able to distinguish and to define as well as to determine the nature and aims of magical realism in literary and cultural studies.	<ol style="list-style-type: none"> To define and to determine the meaning of magical realism To identify the aims of magical realism by understanding its historical background and development in literary and cultural analysis To determine the philosophers and the important figures in magical realism as well as their ideological stand points in their fields 	<ol style="list-style-type: none"> The meaning of magical realism and its relationship with literary and cultural analysis The purpose/aims of magical realism The reading strategy/methods offered by magical realism 	<ol style="list-style-type: none"> In class reading Problem based learning Lecturing and discussing the topics Q and A 	<ol style="list-style-type: none"> References: 1,2,3,4 Students' handouts PPT LMS Internet Sources 	2x50'	<ol style="list-style-type: none"> Engaging in collaborative way, students define and determine the meaning of magical realism in literary and cultural analysis Doing group discussion, students identify the purpose/the aims of magical realism in literary and cultural studies by examining some related terminologies and concepts Exchanging ideas in collaborative way, students determine and identify the

		4. To identify and to apply the reading method offered by magical realism in literary and cultural studies					<p>philosophers and the important figures in magical realism as well as their ideological stand points in their fields</p> <p>4. Exchanging ideas in collaborative ways, students identify and apply the reading method offered by magical realism in literary and cultural studies</p>
15		<p>1. To determine the nature of gay and lesbian (queer) criticism</p> <p>2. To identify the aims of gay and lesbian (queer) criticism</p> <p>3. To identify the philosophers/the experts in gay and lesbian criticism</p> <p>4. To identify the reading method/strategies in gay and lesbian (queer) criticism</p>	<p>1. The nature of gay and lesbian criticism</p> <p>2. The aims of gay and lesbian criticism</p> <p>3. The philosophers/the important figures in gay and lesbian criticism</p> <p>4. The reading strategies of gay and lesbian criticism</p>	<ul style="list-style-type: none"> - Lecturing, - In class reading - Sharing and Discussion - Problems based learning 	<p>1. Some works of literature including novels and films</p> <p>2. LMS</p> <p>3. References: 1,2,3,4</p> <p>4. Students' handouts and PPT</p> <p>5. Internet sources</p>	2x50' each session	<p>1. Exchanging in mutual way, students determine the nature of gay and lesbian criticism</p> <p>1. Doing collaborative discussion and sharing ideas, students identify the aims of gay and lesbian criticism</p> <p>2. Doing problems based learning, students identify the philosophers/the experts and their ideological stand points in gay and lesbian criticism</p> <p>3. Engaging in active participation, students identify the reading methods offered by gay and lesbian criticism and to apply them into literary and cultural analysis</p>

	Determine and to identify the nature and aims of gay and lesbian (queer) criticism and its application in literary and cultural studies						
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	<ul style="list-style-type: none"> - Individual and Group Presentation - In class reading - Paper Assignments 	60x2=120 minutes 120:60=2x14= 28 hours

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 assess 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 respond 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 : EXTRINSIC APPROACHES TO LITERATURE

CLASS : 2017

CREDIT : 2
 ACADEMIC YEAR : 2017

NO	NIM	Nama Mahasiswa	Angkatan	Kehadiran	Part	Tugas	UTS	UAS	NA	Huruf	PLO2	PLO6	PLO7	PLO8	PLO2	PLO6	PLO7	PLO8
1	17020154009	CUCYLIYA ERNIA DEVA	2017	100%	78	85	85	85	83,6	A-	81.6	81.6	81.6	81.6	E	E	E	E
2	17020154010	FADILA RAMADHANI	2017	100%	78	78	80	82	79,6	B+	79	79	79	79	G	G	G	G
3	17020154013	FIRDA AYUNINGTIYAS	2017	100%	78	78	80	82	79,6	B+	79	79	79	79	G	G	G	G
4	17020154017	RINI USWATUN HASANAH	2017	100%	78	80	81	82	80,4	A-	81.6	81.6	81.6	81.6	E	E	E	E
5	17020154018	DANU ILHAM AKBAR	2017	100%	78	83	84	86	83,1	A-	81.6	81.6	81.6	81.6	E	E	E	E
6	17020154020	PUTRI MISWA SAFINURISKA	2017	100%	78	78	83	84	80,8	A-	81.6	81.6	81.6	81.6	E	E	E	E
7	17020154021	JIHAN AURDANIA SUNARDI	2017	100%	78	80	80	82	80,2	A-	81.6	81.6	81.6	81.6	E	E	E	E
8	17020154025	MAYA NUR LINDASARI	2017	100%	78	78	81	83	80,1	A-	81.6	81.6	81.6	81.6	E	E	E	E
9	17020154027	VIRA NABILA NURSIDIK	2017	100%	78	78	80	83	79,9	B+	80.9	80.9	80.9	80.9	E	E	E	E
10	17020154031	LAILY RAMADHANI	2017	100%	78	78	80	82	79,6	B+	79	79	79	79	G	G	G	G
11	17020154036	HAYA LATUL QODARAIN U.R	2017	100%	78	80	80	81	79,9	B+	79.6	79.6	79.6	79.6	G	G	G	G
12	17020154038	ANGGIE YULIA MIFTAHUL JANNAH	2017	100%	78	78	80	82	79,6	B+	75.5	75.5	75.5	75.5	G	G	G	G
13	17020154039	LINGGA GUMILANG	2017	100%	78	80	80	81	79,9	B+	75.5	75.5	75.5	75.5	G	G	G	G
14	17020154042	RIZKY APRIYANTO	2017	100%	75	75	72	74	74,1	B	68.2	67.2	68.2	68.2	E	E	E	E
15	17020154046	ARNI EKA PUTRI WIRJAYANTI	2017	100%	78	80	81	82	80,4	A-	81.2	81.2	81.2	81.2	E	E	E	E
16	17020154047	ZENI ZANUBA FAZRIYAH	2017	100%	78	80	80	80	79,6	B+	75.5	75.5	75.5	75.5	G	G	G	G
17	17020154049	AZKA NISA SHAFIRA	2017	100%	78	80	80	81	79,9	B+	75.5	75.5	75.5	75.5	G	G	G	G
18	17020154050	IVI MEICCEL VIDIA	2017	93.33%	75	75	78	79	76,8	B+	75.5	75.5	75.5	75.5	G	G	G	G
19	17020154056	FANIA HASRI FITRANTI	2017	93.33%	75	78	78	80	78	B+	75.5	75.5	75.5	75.5	G	G	G	G
20	17020154059	NIESKE TIARA SABILA	2017	100%	78	80	81	82	80,4	A-	81.5	81.5	81.5	81.5	E	E	E	E
21	17020154060	FITRI YUNIAR SANTOSO	2017	100%	78	80	81	82	80,4	A-	81.9	81.9	81.9	81.9	E	E	E	E
22	17020154061	JIHAN NAUROTUR ROYANI	2017	100%	75	75	78	79	76,8	B+	79	79	79	79	G	G	G	G

23	17020154067	YUNIA ANINDYA	2017	100%	78	78	80	82	79,6	B+	75.5	75.5	75.5	75.5	G	G	G	G
24	17020154069	DIAN FEBRIYANTI	2017	100%	78	78	80	81	79,3	B+	79.6	79.6	79.6	79.6	G	G	G	G
25	17020154073	NADA NOVITA SINTA ULI SIAGIAN	2017	100%	78	78	80	81	79,3	B+	75.5	75.5	75.5	75.5	G	G	G	G
26	17020154075	BERLIAN PUSPA NEGARA	2017	100%	78	78	80	81	79,3	B+	75.5	75.5	75.5	75.5	G	G	G	G
27	17020154081	DEWI SAKLINA LASIANA	2017	100%	78	78	80	81	79,3	B+	75.5	75.5	75.5	75.5	G	G	G	G
28	17020154082	LAVELIEA DINDA RAMADHANTY	2017	93.33%	75	78	77	78	77,2	B+	75.5	75.5	75.5	75.5	G	G	G	G

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	Participation
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

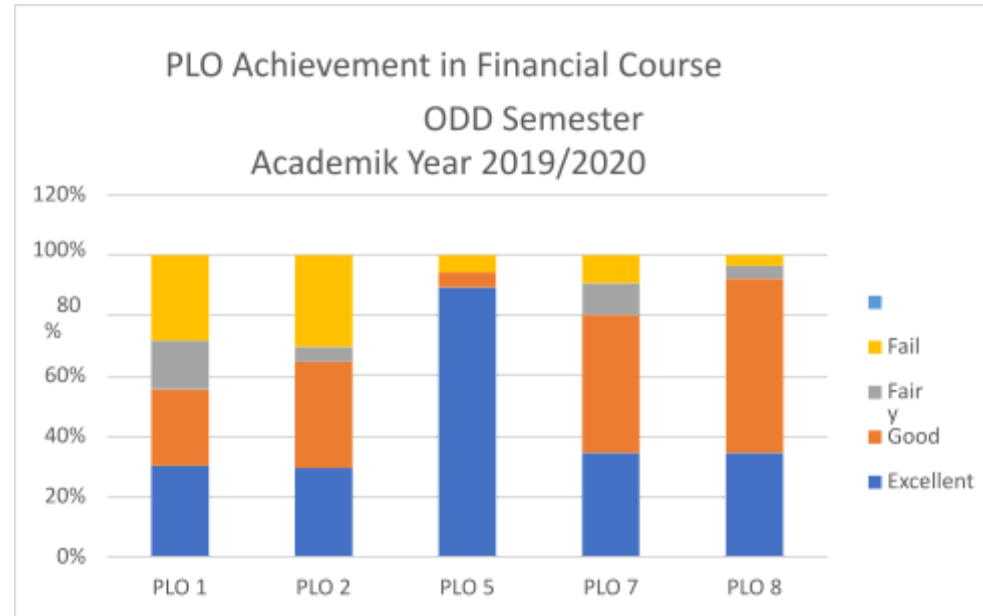
	Scoring	PLO 1	PLO 2	PLO 5	PLO 7	PLO 8	Total
Participation	20%	7%	7%	0%	0%	7%	20%
Assignment	30%	0%	0%	15%	15%	0%	30%
Mid-term Examination	20%	20%	0%	0%	0%	0%	20%
End-term Examination	30%	0%	15%	0%	15%	0%	30%
		27%	22%	15%	30%	7%	100%

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%



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
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b. Sample of Course Log Book

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Aktivitas Perkuliahan

Nama Matakuliah : Extrinsic Approaches to Literature Dosen : ALI MUSTOFA (197506142008011007)
Kelas : 2017C
Jadwal & Ruang : T08.03.03 (13.00 - 14.40) R.

No.	Tanggal	Pertemuan	Topik	Peserta	Status	Dosen
1	03-02-2020	Pertemuan ke 1	1. Introduction to Extrinsic Approaches to Literature: What and How? 2. Where do the theories fall? 3. Sharing and Discussion	28	Terjadwal	Ali Mustofa
2	10-02-2020	Pertemuan ke 2	1. Introduction to Derridean Literary Criticism: what and how? 2. Jacques Derrida and His Followers	28	Terjadwal	Ali Mustofa

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c. Sample of Assignment:

The Assignment is to :

- To uncover the nature of sociological criticism which covers Marxist literary criticism: its historical background, its ideas, its critics, and its weaknesses and strengths in literary analysis
- To define the reading strategy offered by Marxist Literary Criticism

To determine the nature of elements of Marxist Literary Criticism and their application in analysing works of literature

Assignment Instructions:

- Write an analytical essay encompassing the issues of sociological criticism, in this case you may encompass Feminist literary criticism in in one of works of literature you have read before; you may observe how this ideology is produced, reproduced

and preserved in society (in this case the novel, movies, drama, and other works of literature), as well as in the culture from time to time.

2. Your essay should comprise the introduction, theoretical review, analysis, conclusion, and lists of references
3. Use the following guiding questions to have better insights:

Guiding Questions:

1. What social forces and institutions are represented in the work?
2. How are these forces portrayed? What is the author's attitude toward them?
3. What political economic elements appear in the work?
4. How important are they in determining or influencing the lives of the characters?
5. What economic issues appear in the course of the work?
6. How important are economic facts in influencing the motivation and behaviour of the characters?

d. Sample of Mid-term Test

NASKAH UTS EXTRINSIC APP TO LITERATURE SEMESTER GENAP 2020-2021 - Microsoft Word

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1. Write a paper about any issue in works of literature [prose, poems, plays, movies, miniseries, songs or video clips] by encompassing any of the following approach(es): psychological criticism, sociological criticism, Marxist literary criticism, and post-marxist literary criticism.

2. Your paper must comprise the organization as the following: a. introduction, b. theoretical framework, c. Method (if any), d. Analysis and discussion, e. Conclusion, f. List of References

3. Your paper should be typed in times new roman font, 12 pt, double spaced, and comprising 2500-4000 words

4. Your paper will be checked by using Turnitin for similarities; and any conduct of plagiarism will result of the decreasing of the score.

Scoring rubric:
The scoring rubric will follow the following guideline:

- Content and ideas	40%
- Clarity and briefness	20%
- Language which includes diction, idiomatic expression, and metaphor as well	20%
- Grammar and punctuation	20%
100 (Final Score)	

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e. Sample of End-term Test

NASKAH UAS EXTRINSIC APP TO LIT SEMESTER GENAP 2020-2021 [Compatibility Mode] - Microsoft Word

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1. Write an analytical paper using any of the following critical theories: Feminism, Eco-criticism/Eco-feminism, Postcolonialism, Magical Realism, and Gay and Lesbian Criticism.

2. You may use any of the following works from English speaking countries: prose works, poems, plays, songs, video clips, miniseries or movies.

3. Your paper should employ the following sections:

- Introduction
- Theoretical frameworks
- Method
- Result and Discussion
- Conclusion
- References

4. Your paper should be written in times new roman font, 12, double space, A4 type of paper, justified right and left.

5. Your paper should comprise 5000-6000 words at the most.

6. The act of plagiarism will be seriously put into disqualification

Scoring rubric:

- Content and ideas	40%
- Clarity and briefness	20%
- Language which includes diction, idiomatic expression, and metaphor as well	20%
- Grammar and punctuation	20%

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f. Sample of Student's Answer to Assignment, Mid-term, and End-term Test

1. Sample of Student's Answer to Assignment :

MOVIE ANALYSIS
FEMINIST APPROACH

BELLE (2013):
The Way Dido Embrace Her Liberty

In partial fulfillment
of the assignments for the class of
Extrinsic Approach to Literature

by

Cucyliya Ernia Deva
English Language and Literature Department
State University of Surabaya
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April, 2020

BELLE (2013)

The Way Dido Embrace Her Liberty

The Brief Plot of the Movie

Dido Elizabeth Belle Lindsay was born in 1761. She is a daughter of Maria Belle, an enslaved African woman, and Captain Sir John Lindsay, a British Royal Navy officer. After Dido's mother died in 1769, Captain Lindsay takes her from the West Indies slums and entrusts her to his uncle, Lord Mansfield, the Lord Chief Justice, who lives at Kenwood House (Wikipedia, 2020). Lord and Lady Mansfield raise Dido as a free and lovely woman, along with their niece Lady Elizabeth Murray.

When the two cousins reach adulthood, Lord Mansfield demands an oil portrait of their two great-nieces, but Dido is unhappy about it as she is worried that it will portray her as a subordinate which similar to other portraits she has seen depicting aristocrats with black servants.

Dido's father dies and leaves her the generous sum of £2,000 a year that makes her a heiress. By contrast, Lady Elizabeth will have no income from her father because his brother from her new mother has been named as the heir.

Arrangements are made for Elizabeth to have her coming-out to society, but Lord and Lady Mansfield believe no gentleman will agree to marry Dido because of her mixed-race status as a mulatto and because they concern of lower-ranking men only marrying her for her wealth.

The film focuses on the later and more dramatic *Zong* case, set in 1772 when Lord Mansfield first ruled that “chattel slavery was not supported by law”. In 1781, the *Zong*, a congested slave ship, left Africa for Jamaica and after an epidemic on board, a third of the slaves (142 men) were thrown into the sea. The captain intended to claim insurance money on slaves’ lives (at £30 each) and to insist their deaths were inevitable, they would pretend the water had run out (Kellaway, 2020). When it was discovered there was no water shortage the insurers refused to pay up and the case came to court.

Dido helps her uncle after John tells her about the *Zong* case, she begins sneaking out from the house to meet him. Lord

Mansfield and John disagree on the main issue of the case. John is told not to see Dido again, and his apprenticeship is at an end.

Lady Mansfield seeks to steer Dido into engagement with Oliver Ashford, the younger brother of James Ashford. At first, James is interested in Elizabeth but stops counting on her once he discovers she will have no inheritance. Dido later tells Elizabeth of James' true character and says she will give part of her inheritance to her for a dowry so she can find a different match.

Lord Mansfield finds out about Dido's visits to John and confronts both of them. During the confrontation, John professes his love for Dido. Sometime later, Dido meets with Oliver and breaks off their engagement.

After some time, the painting is done. Dido is relieved when the painting is unveiled because it shows herself as Elizabeth's equal. She tells Lord Mansfield that the portrait proves that he can defy convention.

Lord Mansfield sees John and Dido outside after his ruling and says that Dido can only marry a gentleman. Therefore, he agrees to resume John's apprenticeship in law, so that he can become a lawyer. Dido and John share a kiss, both in full acknowledgment of their romantic feelings.

The on-screen text informs the viewer that Dido and John married and had three sons, that Elizabeth also married and had children, and that the painting hung at Kenwood House until 1922 when it was moved to Scone Palace in Scotland, the birthplace of Lord Mansfield.

The Discussion

Film has proven to be one of the most influential, popular, and accessible ways to share ideas and stories over the last few decades. The content of many recent films suggests an increasing awareness and desire for stories that deal with race and gender altogether that allow the idea of intersectionality to gain traction (Bales, 2020). Feminism has traditionally treated gender and race as different forms of oppression whilst interconnected (Taylor, 2018). Ultimately, postfeminist historical women's films suggest that possibilities for social change are dependent upon engagement with, and challenging of, discriminatory and oppressive social and political institutions (Taylor, 2018). Films set in Georgian England, such as *Belle*

(Asante, 2013), is attempting to confront issues of the past and intentionally explore the racial and gender concerns. Nevertheless, the *Belle* movie shares the idea through Dido's view of a woman's liberty is need to fight for whether with or without the support of man's power.

Belle is set in eighteenth-century when Britain participated in the trade in slaves. The main character, Dido Elizabeth Belle Lindsay, is a black aristocratic woman who struggles for her identity to be accepted in society through law and abolition of slavery case at that time (Blonquist, 2017). This depiction of the conflict can be seen as engaging with Black feminist thought, as it features the history of the Black female protagonist who is dealing with both races- *and* gender-based structural and social discrimination.

"Or have I? ((her mind ticks over) Must not a lady marry, even if she is financially secure? For who is she, without a husband of consequence? (she ponders) It seems silly - like a free negro who begs for a master!" (Sagay, 2012, p. 70).

This is the question Dido asks Mr. Davinier about what a woman should do in life with her very circumstances. She is wondering why woman must marry even when she is financially good and can support herself. She is also wondering about the definition of woman, *"Gentlemen's. We women are but the property of gentlemen. That is the way it is, in law and in life, is it not?"* (2012, p. 69). This view of women is the standard of traditional values where women are like home decorations. The social structure gave economic, politic, and power dominance to men, which depended upon the axiom *"a woman's place is in the home."*

One could argue that the movie's bias here is not sexist, but classist, for all the conflicts happens to belong to the socioeconomic strata of society. The belief that race determined class ironically opposed by the existence of aristocrat mulatto, Dido. The colored man is the lowest social status and poor. The white man has a high social and economic status. But in the movie, Dido as a black woman has wealth and high status, meanwhile, Elizabeth (Belle's cousin) as a white woman does not have a penny and unlucky in love. There is a scene where they argue about their life as woman link to their luck in love and class, Dido challenges their sisterhood with a question which Elizabeth has to painfully admit. *"I don't know - but do*

you not see? Have you never been able to see? He would never touch you...!" (2012, p. 81); "...*You...you are....(courage leaves her)...You are illegitimate!!*" (2012, p. 81); "*Have you never wondered why you are not permitted to eat with our guests?*" (2012, p. 82). Dido answers the questions with all the fact that she knows resolutely "*My mother and father never married - you are correct. But my father acknowledged me as his child. (beat) It is yours who refuses to legitimize your position, Bette - that is why you are poor! And that is why it is not me who is beneath Mr James, Bette. It is not me!*" (2012, p. 82).

Whereas the main character is a feminist woman there are other characters that also a feminist. It is Mr. Davinier who can be seen as a feminist man. He has the idea that a woman has her freedom to choose everything she wants. It should not be too surprised, then, to hear him says, "*Is it...what you want?*" (2012, p. 71), implying that woman can have their agency: to choose the man she loves and to be married with, and also woman has to be seen and treated as equal. Lord Mansfield, Belle's uncle, is also considered as a feminist man, he changes his perspective toward Dido despite her color because of Dido's courage and intelligence. "*As though she were created of you and I...(poignant)...And that is why I simply do not want to see her diminished.*"(2012, p. 86), implies that dido's future as a woman and a mulatto is concerned. He tries to make a better life for her in any possible way, in this case, dealing with the Zong case. Eventually, as a symbol of racial equality, the painting of Dido and Elizabeth is going to hang on the house that the prior paintings are depicting Black as a slave is make Dido nervous to be painted, but Lord Mansfield initiate to hang it to show his love to Dido, like he says, "*It will hang at Kenwood.*" (2012, p. 91)

Her uncle, Lord Mansfield, together with the man she loves, John Davinier, contributes to her liberty through defending slave-ship (Zong) case in court. Those two men give support to Dido by revealing the case and give the evidence of traders' crimes against slaves. Man's role and power affect the decision and bring changes in the future. Even Dido herself cannot do more than male characters in the movie and she only can defend herself when she needs it.

Dido cannot voice her opinion freely because of the man domination, for example when Mr. Ashford proposed her, to make her better financial condition, and social status maintains high, she has to accept it even she is not in love with Mr. Ashford.

"I think...well, I know...that we make a rather good match. (he pauses) Father has purchased me a commission in the navy - as colonel - Is that not the rank your blood father first purchased?" (2012, p. 61). But eventually, she cancels her engagement after seeing Mr. Davinier. He changes her perspective that even mulatto deserve to be happy and choose her own choice. Even when Lady Ashford is questioning about Dido's identity, *"Then let me be clear that I have understood. Your charge - your mulatto charge..."* (2012, p. 88); *"...whose unfortunate circumstances of birth, we chose to forgive - has decided she no longer wishes the match with my son - a gentleman and an officer."* (2012, p. 88); *"(poignant and pained) Do you feel I have any lesser need to ensure my child's wellbeing and future than you?...(beat)...Does she still have a tongue?"* (2012, p. 89). Once again, Dido encourages herself to answer those questions to prove that she is a woman with rights and a part of a race with dignity, she answers painfully.

"I have a tongue, Madam. Though yours explains well enough why I may not marry your son...(beat)...You view my circumstances as unfortunate, though I cannot claim even a portion of the misfortune of those to whom I most closely resemble. My greatest misfortune would be to marry into a family who will carry me as their shame - as I have been required to carry my own mother. Her apparent crime, to be born negro, and mine - to be the evidence. (beat) Since I wish to deny her no more than I wish to deny myself, you will pardon me for wanting a husband who feels 'forgiveness' of my bloodline is both unnecessary and without grace." (2012, p. 89)

The *Belle* movie's discomfort with the colonial era where race and gender are values as unequal. The characters, Dido, Lord Mansfield, and Mr. Davinier, as feminists have been proven that women's rights need to fight for to elicit a better life and future. The first thing Dido does is pry the problems dealing with her origin of race link to slavery case. She determines to break the rule to meet Mr. Davinier in secret to give information about the case. The fact that she often sneaks out from home is known by Lord Mansfield and ends up in a great row. Hence, Mr. Davinier conceives Lord Mansfield that he can make the case clear by revealing the evidence that the slaves were killed. To uphold equality among races, and to create space where women and men are equivalent, finally, the slave-ship case (Zong) become the initial movement of the abolition of slavery in

Britain, so that Dido will not be discriminated by the society anymore.

As a reader (audience), this story brings me to a different space where blood can be so intriguing in society. The perfect opposites give me the feeling of satisfaction, like Dido and Elizabeth: black woman who should be poor and low class, here; she becomes an aristocrat; a white woman who should be rich and wealthy, here; become poor and unlucky in love.

There is an important connection between feminist ideology and gender –*and* race. The story tells about how a woman embraces her liberty even with the support of man's power. This study views women's inferior position as the result of class-based capitalism, and because socialist believe that history can be made in the private sphere, not just the public sphere (Barry, 2009).

There are a lot of words and quotes that inspire me; Dido's statements and questions make me think twice of particular ideas I have known before. Even though this movie is based on a true story, the depiction of Dido's characterization is quite good and strong to share the messages to the audience. The ending also gives more explanation about the continuation of the characters' life. It does not make the audience feel hung on or unsatisfied.

[one of the lines that imprint on me; Along the Kenwood's lake at the dusk, Dido ask Lord Mansfield in confusion "*Papaa...how...how may I be too high in rank to dine with the servants and too low to dine with my family?*" (2012, p. 13).]

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

Life and Death Instinct

Life and death in this world must exist. the god who created us as creatures destined to have life or death. we as creatures also have the feeling to feel what life and death are. we can call that feeling as 'instinct'. So we can say that every creatures have instinct about their life and death. Because instinct of those two thing are inseparable or inherent in every being.

[Sigmund Freud's](#) theory of drives evolved throughout the course of his life and work. He initially described a class of drives known as the life [instincts](#) and believed that these drives were responsible for much of our behavior. Freud concluded that all instincts fall into one of two major classes: life instincts or death instincts.

Freud called live instinct as 'eros' and death instinct as 'thanatos'. Life instinct is sometimes referred to as sexual instincts. The life instinct are those we rely on for survival, pleasure and reproduction. The life instincts are a necessity for sustaining both individual and global human existence. The energy created by life instinct is known as 'Libido' the latin word for 'I desire'. Thanatos which is in opposition and balance with Eros is linked to negative emotions such as fear, hate and anger. Freud viewed self destructive behaviour such as attempted suicide, alcohol and drug abuse as an

expression of the energy created by our death instinct. When this energy is directed at others it is expressed as anger and violence. Once Freud introduced his death instinct drive he said 'The goal of all life is death'(Freud,1920).

In literature works such as, novel, drama, prose and poetry, there are some authors that implied kind of social issues to make their works more life or real. For example just like novel **Troubled Sheep** by [Jean-Paul Sartre](#).

Troubled Sleep tells about the fall of France and the Frenchmen's anguished response to the occupation of German. There are two parts in this books. The first part tells about A unit of French soldiers were left leaderless after losing to nazis. As they were waiting for their fate , another French unit arrived. Also without leader but More resistant to fight the nazis. One of the important Character, Mathieu, With his fellow soldiers joined this unit and fought back. They were quickly Outnumbered and lost eventually. Mathieu died from this but happily. Then the second part is about the lives of a group of French prisoners of war who wait in a camp while the Nazis decide what is to be done with them. fighting over food and arguing over whether the Germans are really all that bad. They become angry when one of their group successfully escapes the camp, viewing it as some sort of betrayal of their captor's hospitality! The central character in this segment of the story is Brunet, a communist who busily tries to organize the members of the camp and to collectivize their resources.

According to Sigmund Freud theory, both character Mathieu and Brunet showing their life instinct. Both of them tried to survive and become freely. They don't want surrender to Nazi. They thinking the best way to being survived and get their freedom. Mathieu wants to prove that even he was an individual, he has ultimate power and freedom to act. He rather died for his freedom than dead but no freedom at all. Even now being captured by Nazi, Brunet still working and invite another prisoners to join with him. Get continued resistance from others do not make him gave up to get his freedom. Both characters prove that their willing of freedom live is high. While for French soldiers and French prisoners, they pretend to showing their death instinct. They are very scared about their what their fate. Most of them already gave up on their fate because they already know about what gonna happen to them, waiting to be captured or die. They are no willing to be freedom even they can. The consume of pressured and feared makes them instinctively, pushed them towards to death.

In conclusion, every creatures have their own life instinct and death instinct. those two thing are inseparable or inherent in every being, especially human. Humans had different instincts depending on the situation. Some of them maybe know to handle out anything in any situation or maybe there some who only waiting their fate, while they can do something about their situation. After all, its depending on the human itself.

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<https://philosophy.stackexchange.com/questions/48996/what-are-the-current-theories-about-instinct-in-philosophy-of-the-mind>

<https://www.kirkusreviews.com/book-reviews/a/jean-paul-sartre/troubled-sleep/>

<https://www.verywellmind.com/life-and-death-instincts-2795847>

3. Sample of Student's Answer to Final Term:

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Freedom of Speech Among Women's of 1800 Era in Moira Walley-Beckett's *Anne With an E* series: A Feminist Approach

Nabila Putri R // Final Test of Extrinsic Approach in Literature //17020154071

On 21st century, women are no longer an object for someone else's pleasure. By erasing a stigma under post-patriarchy era, women these days are seeking for equality in every aspect; equal pay check, equal treatments, and freedom to speak up and be heard. Freedom of speech in general terms, is a philosophy which protects the freedom of speech of the opinions and ideas of the person or society without threat of repercussions, censorship or legal penalties (Fee, 1973). As the modern era progresses, the implementation of freedom of speech becomes more contentious as new networking strategies and limitations appear, such as the Golden Shield Project, the project of the Chinese Government Public Protection Ministry that collects possibly inappropriate international data (van Mill, David 2016).

According to Article 19 of the 1948 Universal Declaration of Civil Rights: "This involves freedom to hold views without intervention, and to try, obtain, and exchange information, ideas via all

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