WORKLOAD ASSESSMENT
<<GENDER STUDIES>>

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

WORKLOAD ASSESMENT

Gender Studies

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
Gender Studies	7920202075	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 contemporary gender relations in contemporary literary and cultural studies. It also examines the practices of gender in society, everyday lives, the school, the workplace, and the home. To what extent these relations can be explained in terms of women's and men's choices and to what extent in terms of masculinities and femininities, laws and institutions, and the distribution of power and resources in contemporary society, are key issues to be explored in classes of the course. The ways that ethnicity, 'race' and class modify and give meaning to gender debates in a specific territory and also in an international context will also be a central concern. Gender is encountered in every aspect of people's lives. It informs public debate, legislation, how much money can be earned, the victim of gender inequalities, the possibilities to be exposed to risk and sexual violences in society are also concerns of the course
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	**Main reference :**	
		Pilcher, J. and Whelehan, I**.** 2004. *Fifty Key Concepts in Gender Studies*. London: Sage Publications
	Supplementary reading :	
		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
Lecturer (s)		Ali Mustofa
Course requirements		-

Meetings	Competence	Indicator	Topics	Methods	Sources	Time allotment	Learning exper
1-2	By the end the sessions, students will be able to identify the nature of gender studies in literary and cultural studies	1. To define the nature of gender and its relation to other studies 2. To distinguish gender divisions 3. To be able to define gender and sex and their connections to literary and cultural studies	1. Introduction to gender studies, 2. gender divisions, and 3. gender and sex	1. Lecturing 2. Discussion 3 In class reading for providing the gap of definitions and ideas of the topic 4. Problem-based learning	1. References: 1, 2 2. LMS 3. PPT 4. Internet sources.	2x50'	1. Engaging in cor and interactive way, stu the nature of gender and i other critical studies sucl and cultural studies 2. Engaging in discussion, students synt various definitions of ge divisions 3. Doing group online, students are abl gender and sex and their to other critical studies
3-4	By the end of this session, the students will be able to differentiate gender, androcentrism, stereotypes, and gender based-discrimination	1. To be able to distinguish the concepts and ideas of gender and its position in society, 2. To be able to define the concept of androcentrism and its role in shaping the thoughts of people in certain culture 3. To be able to identify the problems of stereotyping and its	1. Gender 2. Androcentris m 3. Stereotypes, and Discrimination	1. Lecturing 2. Discussion 3. In class reading	1. All References and handhouts 2. LMS 3. PPT Internet sources	2x50' each session	1.Doing two ways com students are to dist concepts and ideas of its position in society, 2.Engaging in fruitful students are able to concept of androcentr role in shaping the people in certain cultur 3.Reading the handouts a Youtube channel, stuc identify the prol stereotyping and its

		sense in developing cultural communication and social relationship, 4. To be able to define the problems of discrimination in the society upon gender roles					developing cultural cor and social relationship, 4.Discussing the issues channel and TV shows, able to define the p discrimination in the s gender roles
5	In the end of the session, students are able to define and to distinguish the concept of gender mainstream, sexual orientation, stereotypes, and stigma on different gender roles and sexual orientations.	1. To uncover the nature of gender mainstream: its ideas, criticisms, and its dichotomy in cultural sphere 2. To identify sexual orientation and its relations to gender role 3. To determine the nature of stereotypes and stigmas upon gender roles and sexual orientation in society	1. Gender Mainstream: First, Second, and Third Gender(?) 2. Sexual Orientation 3. Stereotype and Stigma	1. Lecturing 2. Discussion and sharing 3. In class reading 4. Group discussion and presentation 5. Problem based learning Q and A	1. Refe nces 1,2 2. PPT 3. Stud ents' handouts 4. Inter net sources 5. LMS	2x50'	1. Sharing and discussin in the class, the studen uncover the nature of mainstream: its ideas, and its dichotomy in sphere 2. Engaging in fruitful d the students identify s orientation and its rela gender role Doing critical evaluation texts, ads, movies, and so clips, the students determ nature of stereotypes and upon gender roles and sex orientation in society
6	In the end of the session, the students are able to distinguish the distinctions and definitions of body politics and its relation to gender studies and cultural studies	1. To distinguish the nature of body politics in cultural sphere 2. To define and to distinguish the ideas of body politics as they are cultural construction in society and their positions are also political and ideological	1. Body Politics 2. Subjectification and objectification 3. Cultural perception of body politics Body politics are legitimated by social regulation and law	1. Lecturing 2. Sharing and discussion 3. Individual reading 4. Watching Youtube Channel Problem Based	1. Refer ences 1,2 2. Hand outs 3. PPT 4. Inter net	2x50'	1. Engaging in fruitful dis students are to dist nature of body politic sphere 2. Doing evaluation of and video broadcasts channel, the students distinguish that ide politics that they ar constructed within their positions are in

				Learning	Sour ces		and ideological
		3. To identify that body politics are closely connected to social, economic, political, and philosophical demands			LMS		3. Sharing and exchangin students identify politics are closely c social, economical, p philosophical demand
7	In the end of the session, the students are able to define and distinguish some important inferences that body image and beauty standard are culturally, socially, sexually, and/or politically bound.	1. To define the nature of body image and its relations to cultural, social, sexual, and/or political 2. To distinguish the idea of beauty standard and how it is shaped culturally, socially, sexually, and/or politically To draw conclusion that body image and beauty standard are closely related to power relations	1. Body Image in social and cultural sites, 2. Beauty Standard in social and cultural sites Power relations in body image and beauty standard	1. Sharing and discussion 2. Watching and evaluating some advertiseme nts, video clips, and scenes in movie(s) 3. Reading and discussing the headlines of some articles of magazines and newspapers Q and A	1. Refer ences : 1,2 2. Hand outs 3. PPT 4. Adve rtise ment s, Vide o Clips , Som e Scen es from Movi e(s) 5. Inter net Sour ces LMS	2x50'	1. Engaging in clas discussion, the stud define the nature of and beauty standar relations to cultu sexual, and/or politica 2. Discussing and shari on body image standard, the stu distinguish the ide image as well as bea in which they a culturally, socially, and/or politically 3. Doing evaluation and on some cultural si advertisements, vide some scenes of m students determine image and beauty s generated and driver relations in society an

8	MID TERM						
9-10	In the end of the sessions, students are able to define: Feminist: its histories, concepts, developments, the women philosophers in Feminist literary criticism. The insights will also lead the students to have better understanding on how to deal with gender studies since feminism has a strong connection with gender relations, equality, and power relation. The sessions will also highlight the reading strategies offered by feminism to investigate the issues of gender relation, equality and power relations exist in society and culture.	1. To distinguish the nature of feminism and its movements on the history of mankind 2. To identify the nature First Wave of Feminism 3. To determine the Second Wave of Feminism and its goals 4. To distinguish the nature of Third Wave of Feminism and its movements which evaluate the discrepancies on gender ideology practices in society and culture To identify feminists' reading strategies on literary and cultural sites	1. Feminism and its movements 2. The first wave of feminism 3. The second wave of feminism 4. The third wave of feminism 5. The reading strategies offered by feminist literary criticism	1. Lecturing 2. Presentation and discussion 3. In class reading 4. Problem based learning 5. Q and A	1. References:1, 2 2. PPT 3. LMS Internet sources	2x50' each session	1. Engaging in exchanges, students aims of feminism, its move, ments 2. Doing group discu sharing ideas, stude identify the nature Fi Feminism 3. Sharing and discussin and collaborative wa are to determine the S of Feminism and its g 4. Investigating some di and moving graphic students are able to the nature of Thir Feminism and its which evaluate the d on gender ideology society and culture Doing in class reading on excerpts from literary stud students are able to detern feminists' reading strategi literary and cultural studie
11-12	In the end of the sessions, students are able to define the ideas of post-feminism, gay and lesbian studies, and queer criticism and their relations to gender studies	1. The students are able to identify the ideas of Post-Feminism and its critical movements in changing the society's ideas and beliefs about sex	1. Post-feminism 2. The historical backgrounds of post-feminism and some key thinkers in post-feminism as well	1. Lecturing 2. Sharing and Discussion 3. In class reading and watching	1. Referenes 1,2 2. PPT 3. Youtube channel	2x50' each session	1. Sharing and discussin or themes of discussi clips and scenes, the able to identify th Post-Feminism and movements in cha

		and gender which encompass the gender relation and the power relation 2. The students are able to distinguish the thoughts and ideas of Gay/Lesbian Studies and their critical movements in the realm of gender relation and power relation The students are able to define the nature of Queer Criticism as well as its thoughts and paradigms in literary and cultural studies	as their fundamental thoughts in literary and cultural studies 3. Gay/Lesbian studies and their frameworks of criticising and scrutinizing the relations of gender Queer Criticism and its application in literary and cultural studies	some clips and scenes of movies 4. Watching movies individually	4. Movies 5. LMS Internet Sources		society's ideas and b sex and gender which the gender relation ar relation 2. Engaging in critic through problem bas the students are distinguish the thoug of Gay/Lesbian Studi critical movements i of gender relation relation 3. Investigating the idea movie(s) they have to individually, the stud to define the nature o Criticism as well as i and paradigms in lite cultural studies
13	In the end of the session, students are able to identify and to define the nature gender, language, and media and their interrelated dialogues in shaping the ideas of gender, sexuality, and identity	1. The students will be able to distinguish the notions of Gender, Language and Media and their connections to social and cultural affairs 2. The students are able to identify some social and cultural issues which are encompassing the materials of gender, language and media The students are able to investigate the issues of gender, language and	1. Gender, language and media in various forms of social and cultural affairs 2. Some social and cultural issues encompassing the materials of gender, language and media Issues of gender, language and media via news, tv broadcasts, video clips, movies, and other media	1. Lecturing 2. Group discussion 3. In class reading 4. Problem based approach 5. Q and A	1. References 1,2 2. TV shows, Youtube channel, newspapers, magazines, and related media 3. PPT 4. LMS Internet sources	2x50'	1. Engaging in group students identify the aims of postcolon criticism 2. Exchanging ideas in way, students id historical backgr postcolonial literary c 3. Doing group disc sharing ideas friends/peers, student the figures/philosophers postcolonial literary c their special contr literary and cultural st 4. Actively participating more sense of the discussed, students p

		media through assessing some cultural sites such as news, tv broadcasts, video clips, movies and other related media.					apply the strategies/reading offered by postcolo... criticism according... philosophers/experts
14	In the end of the session, students are able to distinguish and to define as well as to determine the nature of identity politics in literary and cultural studies.	1. The students are able to distinguish some issues covered in identity politics with special references to literary and cultural sites. The issues may relate to people of specific race, ethnicity, sex, gender identity, sexual orientation, age, economic class, disability status, education, religion, language, profession, political party, literacy, veteran status, and geographical location 2. The students are able to define Identity Politics and its relation with gender studies 3. The students are able to distinguish the nature of identity politics and its related issues on subjectification and	1. Issues in identity politics with special references to literary and cultural sites such as: people of specific race, ethnicity, sex, gender identity, sexual orientation, age, economic class, disability status, education, religion, language, profession, political party, literacy, veteran status, and geographical location 2. Identity politics and its relations with gender studies 3. Some issues on subjectification and objectification of gender related to identity politics The issues on stereotypes and marginalisation regarding identity	1. In class reading 2. Problem based learning 3. Lecturing and discussing the topics 4. Q and A	1. Reference s: 1,2 2. Students' handouts 3. PPT 4. LMS 5. Internet Sources	**2x50'**	1. Engaging in sh... discussion, the stude... to distinguish so... covered in identity p... special references to... cultural sites. The ... relate to people of s... ethnicity, sex, gen... sexual orientation, ag... class, disability statu... religion, language, ... political party, liter... status, and geographic... 3. Identifying from the l... movies, and advertis... students are able ... Identity Politics and ... with gender studies 4. Doing classroom sha... individual reading, t... are able to distinguis... of identity politics an... issues on subjectif... objectification of gen... 5. Engaging in small dis... problem solving, the ... able to identify s... related to stereo... marginalisation in ... with identity politics

		objectification of gender 4. The students are able to identify some issues related to stereotypes and marginalisation in connection with identity politics	politics				
15	In the end of the sessions, students will be able to Determine and to identify the nature race, ethnicity, class, and gender as well as their applications in literary and cultural studies	1. The students are able to distinguish Racial issues and its complex relation to gender studies. 2. The students are able to identify the nature of Ethnicity and its norms and values in society with respect to gender issues 3. The students are able to define Class and its stratification in society, and 4. The students are able to dismantle the nature of Gender and its production and reproduction in society	1. Racial issues 2. Ethnicity: its values and norms 3. Class and its stratification related to gender Gender and its mode of production and reproduction in society and culture	- Lecturig, - In class reading - Sharing and Discussion - Problems based learning Q and A	1. Some works of literature including novels and films 2. LMS 3. References: 1,2 4. Students' handouts 5. PPT 6. Internet sources	2x50'	1. Exchanging in n students determine th racial issues and its r gender 2. Doing collaborative and sharing idea identify the problems and its values and society and culture 3. Doing individual n sharing session, stud the problems of cl stratification related t 4. Engaging in active of discussion and sh students identify ge mode of produ reproduction in s culture.
16	FINAL TERM						

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 - 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 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   : GENDER STUDIES
CLASS   : 2016
CREDIT   :2
ACADEMIC YEAR   : 2016

NO	NIM	Nama Mahasiswa	Angkatan	Kehadiran	Part	Tugas	UTS	UAS	NA	Huruf	PLO2	PLO6	PLO7	PLO8	PLO2	PLO6	PLO7	PLO8
1	15020154061	ELVERA PUSPA ARTIKASARI	2015	100%	75	78	80	82	79	B+	79	79	79	79	G	G	G	G
2	15020154070	RENNY CLAUDIA SARI	2015	80%	75	68	68	72	70.6	B	70.6	70.6	70.6	70.6	G	G	G	G
3	16020154001	FARIS GUNAWAN	2016	93.33%	75	78	80	82	79	B+	79	79	79	79	G	G	G	G
4	16020154003	ELGA PERMATASARI	2016	100%	75	78	80	82	79	B+	79	79	79	79	G	G	G	G
5	16020154004	DIAN FITRIYANI	2016	86.67%	75	78	80	83	79.3	B+	79.3	79.3	79.3	79.3	G	G	G	G
6	16020154005	ELLSA ARINGGA BAHARI	2016	100%	78	78	84	86	81.6	A-	81.6	81.6	81.6	81.6	E	E	E	E
7	16020154007	VANIA HASNANISRINA	2016	93.33%	78	78	80	82	79.6	B+	79.6	79.6	79.6	79.6	G	G	G	G
8	16020154008	SONYA LESTARI PUTRI	2016	93.33%	78	78	80	82	79.6	B+	79.6	79.6	79.6	79.6	G	G	G	G
9	16020154010	NOFA NURFAIZAH ARDHEVA	2016	100%	78	78	82	85	80.9	A-	80.9	80.9	80.9	80.9	E	E	E	E
10	16020154011	SESHA LARAS ANDRIANI	2016	100%	78	80	82	85	81.5	A-	81.5	81.5	81.5	81.5	E	E	E	E
11	16020154012	BERTHA YUWANDA RAHMANDANI	2016	93.33%	78	78	80	82	79.6	B+	79.6	79.6	79.6	79.6	G	G	G	G
12	16020154014	IDA MAULIDIYAH	2016	100%	78	78	82	84	80.6	A-	80.6	80.6	80.6	80.6	E	E	E	E
13	16020154015	FITRI RAHMAWATI ASTIANDANI	2016	100%	80	85	87	88	85.3	A	85.3	85.3	85.3	85.3	E	E	E	E
14	16020154016	VIENNA FRANCESCA	2016	100%	78	80	82	84	81.2	A-	81.2	81.2	81.2	81.2	E	E	E	E
15	16020154018	AYU NURI FRANSISKA	2016	100%	78	80	82	84	81.2	A-	81.2	81.2	81.2	81.2	E	E	E	E
16	16020154019	NOVIA ARDELLIA	2016	86.67%	78	78	80	82	79.6	B+	79.6	79.6	79.6	79.6	G	G	G	G

No	ID	Name	Year	%														
		PUTRI																
17	16020154020	SHEILA FAHIRA MUHDI	2016	100%	78	80	82	86	81.8	A-	81.8	81.8	81.8	81.8	E	E	E	E
18	16020154021	MEYLIA SANTANA SETIA DINANTI	2016	100%	76	78	78	80	78.2	B+	78.2	78.2	78.2	78.2	G	G	G	G
19	16020154022	WIRDA SYIFA'UL ULYA	2016	100%	78	80	82	84	81.2	A-	81.2	81.2	81.2	81.2	E	E	E	E
20	16020154023	YUNITA FIRNA ROTINNISA	2016	100%	78	80	82	85	81.5	A-	81.5	81.5	81.5	81.5	E	E	E	E
21	16020154024	TIYA NURLATIVAH	2016	100%	78	80	84	85	81.9	A-	81.9	81.9	81.9	81.9	E	E	E	E
22	16020154026	NOR CHASANAH	2016	80%	75	78	80	82	79	B+	79	79	79	79	G	G	G	G
23	16020154027	NUR ANNISSA ROSE	2016	100%	78	80	84	86	82.2	A-	82.2	82.2	82.2	82.2	E	E	E	E
24	16020154033	RIRIN APRILLIA	2016	93.33%	78	78	80	82	79.6	B+	79.6	79.6	79.6	79.6	G	G	G	G
25	16020154037	VANESA ELFIERA AGRESRI RAMADHAN	2016	93.33%	78	80	82	84	81.2	A-	81.2	81.2	81.2	81.2	E	E	E	E
26	16020154038	AYU FITRIAWATI	2016	93.33%	78	80	82	83	80.9	A-	80.9	80.9	80.9	80.9	E	E	E	E
27	16020154039	RIZKYA FAJARANI BAHAR	2016	100%	78	80	82	82	80.6	A-	80.6	80.6	80.6	80.6	E	E	E	E
28	16020154040	FIKRI ARIK YASSAR	2016	80%	72	75	76	78	75.5	B+	75.5	75.5	75.5	75.5	G	G	G	G
29	16020154044	MUHAMMAD IQBAL NURCAHYO REYNALDI	2016	93.33%	68	72	74	76	72.8	B	72.8	72.8	72.8	72.8	G	G	G	G
30	16020154045	IRFAN JANUAR RAMADHAN	2016	93.33%	72	78	76	78	76.4	B+	76.4	76.4	76.4	76.4	G	G	G	G
31	16020154047	DEWI PUSPITA SARI WIBOWO	2012	0%	50	50	50	0	35	E	35	35	35	35	F	F	F	F
32	16020154050	SHERLY SENSITA AGNES JANAH	2013	60%	72	72	75	0	51	D	51	51	51	51	F	F	F	F
33	16020154055	LILA AJENG RISKA DWIANI	2014	80%	78	78	80	82	79.6	B+	79.6	79.6	79.6	79.6	G	G	G	G
34	16020154058	ADILLAH DWI SAPUTRA	2016	86.67%	78	78	80	82	79.6	B+	79.6	79.6	79.6	79.6	G	G	G	G
35	16020154062	RAHELITA LUKI YUVITASARI	2016	93.33%	75	75	80	82	78.1	B+	78.1	78.1	78.1	78.1	G	G	G	G
36	16020154065	AHMAD AL AMIN PUTRA	2016	100%	85	85	88	95	88.6	A	88.6	88.6	88.6	88.6	E	E	E	E
37	16020154067	BELLA KARINA	2016	100%	85	85	85	88	85.9	A	85.9	85.9	85.9	85.9	E	E	E	E

		ARVIYANTI																
38	16020154068	ROSI FAJAR AFRIANTI	2016	86.67%	78	78	82	84	80.6	A-	80.6	80.6	80.6	80.6	E	E	E	E
39	16020154070	YURI MAHIRTA SARI	2016	93.33%	78	78	80	82	79.6	B+	79.6	79.6	79.6	79.6	G	G	G	G
40	16020154071	LUKITANING NUR JAYANTI	2016	93.33%	78	78	78	80	78.6	B+	78.6	78.6	78.6	78.6	G	G	G	G
41	16020154074	FEBRI QUINDADIARTO	2016	86.67%	78	78	78	80	78.6	B+	78.6	78.6	78.6	78.6	G	G	G	G
42	16020154075	SITI AISYAH	2016	100%	78	80	82	84	81.2	A-	81.2	81.2	81.2	81.2	E	E	E	E
43	16020154077	NURUL AINI	2016	80%	68	68	68	70	68.6	B-	68.6	68.6	68.6	68.6	S	S	S	S
44	16020154082	LALU ZULHI YAMAMIARTHA	2016	93.33%	78	80	82	84	81.2	A-	81.2	81.2	81.2	81.2	E	E	E	E
45	16020154084	IZZATIA NABILA	2016	93.33%	78	78	80	82	79.6	B+	79.6	79.6	79.6	79.6	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	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	0	End-term Exam, Participa	0	End-term Exam,	0

	and data.		**tion**		**Assign ment**	

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 2019/2020
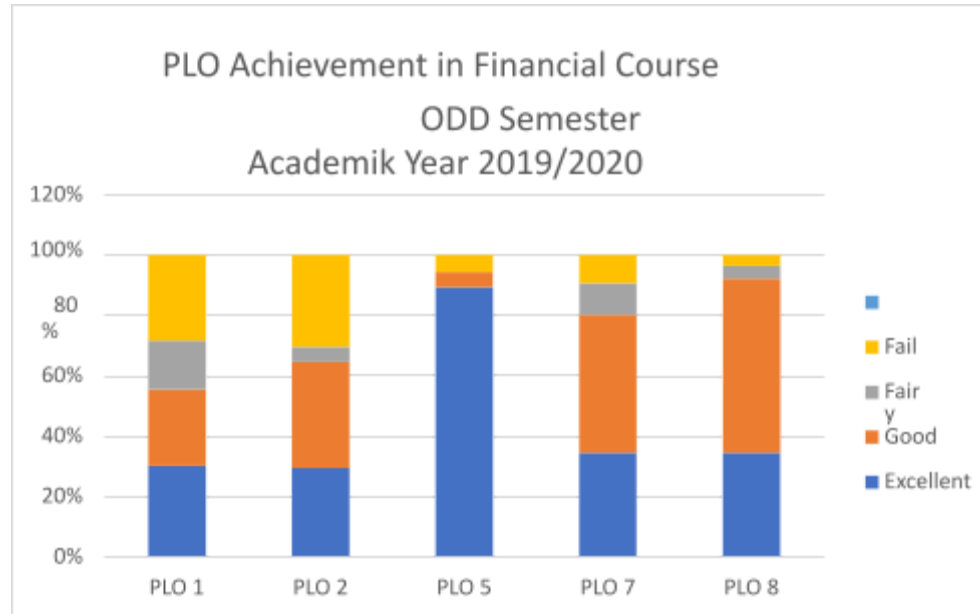
APPENDICES

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 DAN KEBUDAYAAN
UNIVERSITAS NEGERI SURABAYA

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

PRESENSI KULIAH
Periode 2018/2019 Genap

Mata Kuliah : Gender Studies   Dosen : Dr. Ali Mustofa, S.S., M.Pd.
Kelas : 2016A
Prodi : S1 Sastra Inggris

No	NIM	Nama Mahasiswa	1 01 Feb 19	2 08 Feb 19	3 15 Feb 19	4 22 Feb 19	5 01 Mar 19	6 08 Mar 19	7 15 Mar 19	8 22 Mar 19	9 29 Mar 19	10 05 Apr 19	11 12 Apr 19	12 26 Apr 19	13 03 May 19	14 10 May 19	15 20 Jun 19	%
1.	15020154061	ELVERA PUSPA ARTIKASARI	H	H	H	H	H	H	H	H	H	H	H	A	A	A	H	80%
2.	15020154070	RENNY CLAUDIA SARI	H	H	H	H	H	H	H	H	H	H	H	A	A	A	H	80%
3.	16020154001	FARIS GUNAWAN	H	H	H	H	H	H	H	H	H	H	H	H	H	I	H	100%
4.	16020154003	ELGA PERMATASARI	H	H	H	H	H	H	H	H	H	H	H	A	H	H	H	93.3%
5.	16020154004	DIAN FITRIYANI	H	H	H	A	H	H	H	H	H	H	A	H	H	H	H	86.7%
6.	16020154005	ELLSA ARINGGA BAHARI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100%
7.	16020154007	VANIA HASNANISRINA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100%
8.	16020154008	SONYA LESTARI PUTRI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100%
9.	16020154010	NOFA NURFAIZAH ARDHEVA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100%
10.	16020154011	SESHA LARAS ANDRIANI	H	H	I	H	S	H	H	H	H	S	S	H	H	H	H	100%
11.	16020154012	BERTHA YUWANDA RAHMANDANI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100%
12.	16020154014	IDA MAULIDIYAH	H	H	H	H	H	H	H	H	H	H	H	A	H	H	H	93.3%
13.	16020154015	FITRI RAHMAWATI ASTIANDANI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100%
14.	16020154016	VIENNA FRANCESCA	H	H	H	H	H	H	H	H	H	H	H	A	H	H	H	93.3%
15.	16020154018	AYU NURI FRANSISKA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100%
16.	16020154019	NOVIA ARDELLIA PUTRI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100%
17.	16020154020	SHEILA FAHIRA MUHDI	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100%
18.	16020154021	MEYLIA SANTANA SETIA DINANTI	A	H	H	H	H	H	A	H	H	H	A	H	H	H	H	80%
19.	16020154022	WIRDA SYIFA'UL ULYA	H	H	H	A	H	A	H	H	H	H	A	H	H	H	H	80%
20.	16020154023	YUNITA FIRNA ROTINNISA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100%
21.	16020154024	TINA NURLATIVAH	H	H	H	A	H	H	H	H	H	H	H	H	H	S	H	93.3%
22.	16020154026	NOR CHASANAH	H	H	H	H	H	H	H	H	H	H	A	H	H	H	H	93.3%
23.	16020154027	NUR ANNISSA ROSE	H	H	H	A	H	H	H	H	H	H	H	H	H	A	H	86.7%
24.	16020154033	RIRIN APRILLIA	H	H	H	A	H	H	H	H	H	H	H	H	H	A	H	86.7%
25.	16020154037	VANESA ELFIERA AGRESRI RAMADHAN	H	H	H	H	H	H	H	H	H	H	H	H	H	I	H	100%
26.	16020154038	AYU FITRIAWATI	H	A	H	H	H	H	H	H	H	H	H	H	H	A	H	86.7%
27.	16020154039	RIZKYA FAJARANI BAHAR	H	H	H	A	A	H	H	H	H	H	H	H	H	I	H	86.7%
28.	16020154040	FIKRI ARIK YASSAR	A	A	H	H	H	H	H	H	H	S	H	H	I	H	H	86.7%
29.	16020154044	MUHAMMAD IQBAL NURCAHYO REYNALDI	H	A	A	A	H	H	H	H	H	A	A	A	A	A	H	53.3%
30.	16020154045	IRFAN JANUAR RAMADHAN	A	A	H	H	H	H	A	H	H	S	H	S	H	H	H	80%
31.	16020154047	DEWI PUSPITA SARI WIBOWO	H	H	H	H	A	H	H	H	H	H	A	H	H	H	H	86.7%
32.	16020154050	SHERLY SENSITA AGNES JANAH	H	H	H	H	H	H	H	H	H	H	A	A	H	A	H	80%
33.	16020154055	LILA AJENG RISKA DWIANI	H	H	A	A	H	H	H	H	H	H	H	A	H	H	H	80%
34.	16020154058	ADILLAH DWI SAPUTRA	A	H	A	H	H	H	A	H	H	H	H	H	H	H	H	80%
35.	16020154062	RAHELITA LUKI YUVITASARI	H	H	H	H	I	H	H	H	H	H	H	H	H	H	H	100%
36.	16020154065	AHMAD AL AMIN PUTRA	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	100%
37.	16020154067	BELLA KARINA ARVIYANTI	H	H	H	H	A	H	H	H	H	H	A	H	H	H	H	86.7%
38.	16020154068	ROSI FAJAR AFRIANTI	H	H	H	A	H	H	H	H	H	H	H	H	H	H	H	93.3%
39.	16020154070	YURI MAHIRTA SARI	H	H	A	H	H	H	H	H	H	H	H	H	H	H	H	86.7%
40.	16020154071	LUKITANING NUR JAYANTI	H	H	H	H	H	H	H	H	H	H	H	A	H	H	H	93.3%
41.	16020154074	FEBRI QUINDADIARTO	H	H	A	H	H	H	H	H	H	H	A	A	H	H	H	80%
42.	16020154075	SITI AISYAH	A	H	H	H	A	H	A	H	H	H	H	H	H	H	H	80%
43.	16020154077	NURUL AINI	H	H	H	H	H	H	H	H	H	H	H	H	H	I	H	100%
44.	16020154082	LALU ZULHI YAMAMIARTHA	A	A	A	A	H	H	H	H	H	A	H	A	A	H	H	53.3%
45.	16020154084	IZZATIA NABILA	H	A	H	H	H	A	H	H	H	H	H	H	H	H	H	86.7%

Tanda Tangan Dosen / Asisten

b. Sample of Course Log Book

c. Sample of Assignment:

1. To distinguish the nature of body politics in cultural sphere
2. To define and to distinguish the ideas of body politics as they are cultural construction in society and their positions are also political and ideological
3. To identify that body politics are closely connected to social, economic, political, and philosophical demands

Assignment Instructions:

1. Write an analytical essay encompassing the issues of body politics in cultural sphere; how it is produced, reproduced and preserved in society and culture from time to time. You may use some evidence from TV broadcasts, movies, advertisements, TV series, video clips and popular songs.
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:
   a. What issues of body politics in the work(s)?
   b. What objects of representation are shared in the work(s)?
   c. How do the institutions/agents (producer, director, actors and consumers/audience) regulate the chain reaction of body politics in the work(s)?
   d. How is body politics produced and reproduced through those cultural sites? Why is it so?

d. Sample of Mid-term Test

UJIAN TENGAH SEMESTER GENAP 2020/2021

MATA KULIAH	: GENDER STUDIES
KODE MATA KULIAH	: 7920202075
JUMLAH SKS	: 2 SKS
PRODI/ ANGKATAN	: S1 Sastra Inggris / 2018
HARI/TANGGAL	: SELASA/30 Maret 2021
ALOKASI WAKTU	: 90 Menit
DOSEN	: Ali Mustofa

Instruction:

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 gender issue(s) and topic(s): androcentrism, stereotypes, discrimination upon gender, gender binaries, sexual orientation and preferences, body politics, and domestic division of labor.

2) You may use any of the following source(s) of data for the investigation: literary works [prose, poetry, and drama], movies, tv series, video clips, popular songs, scenes from YouTube Channel, and other related media.

3) Your paper must include the following guideline: introduction, theoretical framework, method [approach], analysis and discussion, conclusion, and conclusion.

4) Your paper must be submitted using the following requirements:
   a. Written in A4 type of paper
   b. Double space, 12 font, times new roman

The paper is approximately reaching out 5.000-6.500 words.

VALIDATED

Quality ISO 9001   KAN

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e. Sample of End-term Test

Instructions:

1) Write an analytical paper by using any of the following topics: feminism which includes the 1st, 2nd, 3rd phases; post-feminism; gender, language and media; identity politics; and race, ethnicity, and gender.
2) You may use any of the following source(s) of data for the investigation: literary works [prose, poetry, and drama], movies, tv series, video clips, popular songs, scenes from YouTube Channel, and other related media
3) Your paper should employ the following sections:
   a. Introduction
   b. Theoretical frameworks
   c. Method
   d. Result and Discussion
   e. Conclusion
   f. 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:

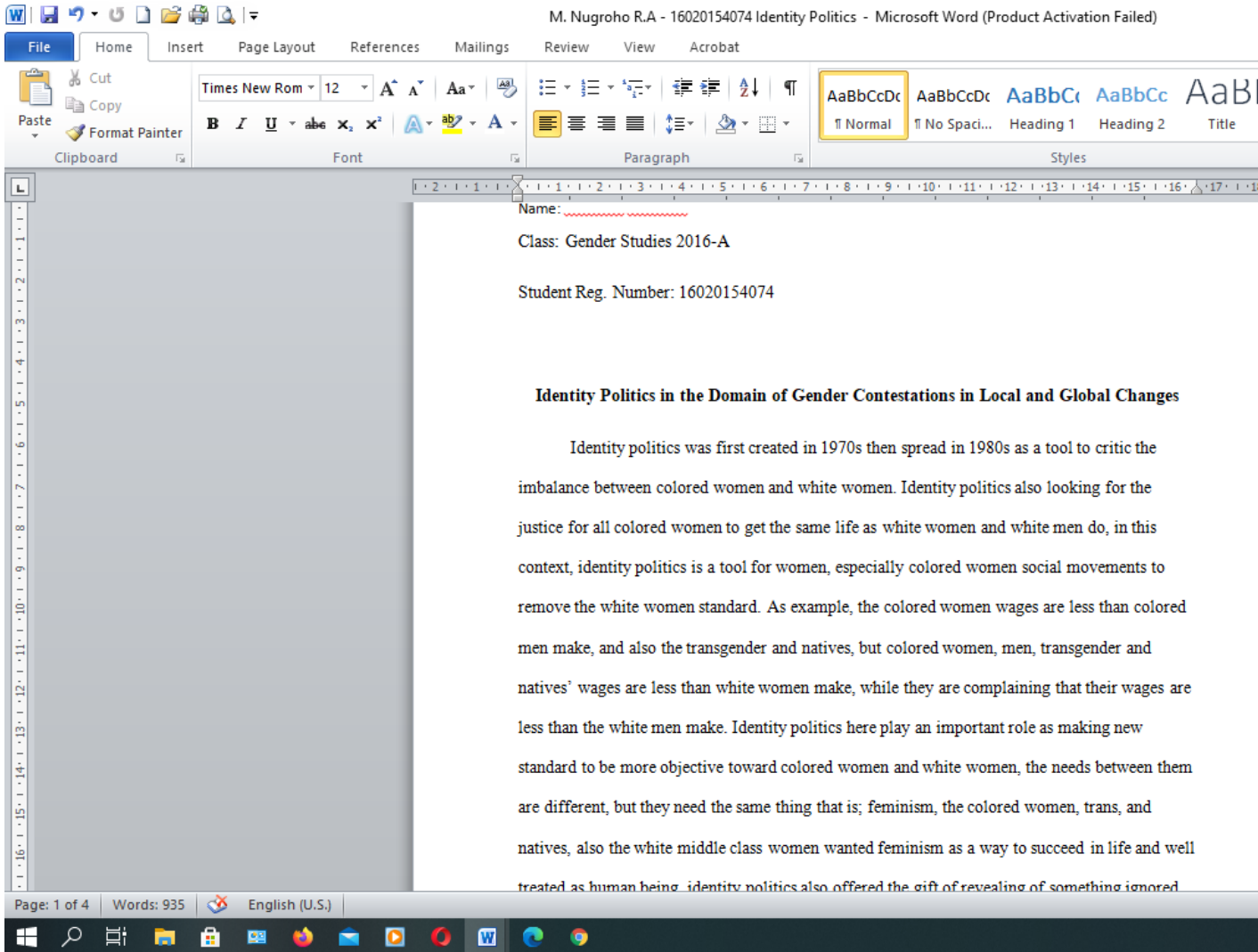|	
- Content and ideas	40%
- Clarity and briefness	20%
- Language which includes diction, idiomatic expression, and metaphor as well	20%
- Grammar and punctuation	20%

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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 :

Name:

Class: Gender Studies 2016-A

Student Reg. Number: 16020154074

Identity Politics in the Domain of Gender Contestations in Local and Global Changes

Identity politics was first created in 1970s then spread in 1980s as a tool to critic the imbalance between colored women and white women. Identity politics also looking for the justice for all colored women to get the same life as white women and white men do, in this context, identity politics is a tool for women, especially colored women social movements to remove the white women standard. As example, the colored women wages are less than colored men make, and also the transgender and natives, but colored women, men, transgender and natives' wages are less than white women make, while they are complaining that their wages are less than the white men make. Identity politics here play an important role as making new standard to be more objective toward colored women and white women, the needs between them are different, but they need the same thing that is; feminism, the colored women, trans, and natives, also the white middle class women wanted feminism as a way to succeed in life and well treated as human being, identity politics also offered the gift of revealing of something ignored

<u>Inner Conflict and Gender Identity in The Danish Girl Film</u>
XXXXXXXXX
16xxxxxxxx
Gender Studies Subject
2016

1. Introduction

Basically, film can be defined as a form of entertainment that uses the art of visual and audio which usually perform remarkable plots. Film can also be interpreted as a form of the art works that have become a part of communication which is highly regarded to influence many aspects in this world. The development of films is currently growing rapidly and has a major impact on society because currently films are part of a culture which contain representative stories and unique messages on the objective reality as a process that can construct people's lives and perspectives. According to Ardianto in his book, in addition to obtaining entertainment, watching films also provides informative, educational and even persuasive values so that it can influence the audiences (Ardianto,2009). Films are often created from a person's biography which shows how a person's real life is told in a literary work. One of the interesting biographical films to discuss is the film the danish girl. This novel tells about a transgender woman named Lili Elbe in fighting for her gender identity.

"The danish girl" is a 2015 biographical drama film directed by Tom Hooper and based on a true story based on a novel adaptation taken from a diary written by Lili Elbe and then published in 1933 under the title "Man into Woman". This film tells the struggle life of the world's first transgender, Einar Wegener, who changed her name to Lili Elbe after changing her identity to a woman. Before becoming Lily Elbe, he married his wife named Gerda Wegener. They are a pair of famous painters and illustrators in Copenhagen Denmark. His work amazes many people because it presents paintings that bring imagination to the real world. Their marriage is very joyful because they support each other in their respective careers. The life they lived at first went like a husband and wife in general. Einar is a painter who only focuses on landscape painting, while his wife is a human portrait painter. Their work is frequently displayed in exhibitions in Denmark. Until one day when Gerda went to sell his painting to a collector named Erasmus, she experienced rejection because if her painting was just like that and there was no change in her artwork then it would have no benefit when it was display and Gerda was advised to find the right object as a model for his painting. Then Gerda asks Einar to do something for her because Gerda's friend who is the model for her painting, Ulla, is having ballet rehearsal, so she asks her husband to be a model for her painting just for a while by telling her to use stockings, ballet shoes, and also a dress that Ulla usually wears. Moreover, Gerda also asked her husband to hold a dress like he was a ballet dancer. It turned out that when Einar did this, he felt strange because he felt comfortable wearing a dress and acting like a woman. From this point, their house life changed. The act of disguising herself as a female model made Einar's life feel like a woman and changed her name to Lili Elbe. After telling Einar to act like a ballet dancer, Gerda told her husband again to dress up like a girl, disguise himself as Lili Elbe, and go together to a party held by Ulla. That's when Einar

disguised as Lili meets a man named Henrik and falls in love with him. Henrik states directly that he is a homosexual. Gerda who knew this from behind them felt hurt. This triggers Gerda's anger and she She always feel disappointed by her husband. She thought that this was initially temporary, but then this became unable to change again since Lili abandons her identity as Einar. Then when Lili and Gerda moved to Paris, Gerda's painting of Lili in her feminine state attracted serious attention from art dealers. It is there that Gerda chases after painting collector Hans Axgil (Matthias Schoenaerts), Einar's childhood friend who kissed him when he was a child.

As Einar presence as a male, he became awkward, he began seeking help from psychiatrist, but he cannot find the answer and he nearly landed in a psychiatric hospital. Finally, after get Ulla's suggestion, Einar and Gerda met with Dr. Kurt Warnekros. The doctor explained that he had met several people like Einar, who was physically male but identified as female and proposed a new innovative and controversial solution which is sex change surgery from male to female. And this is the first transgender operation that happen in that era. This operation requires a two-part procedure. First, removing Einar's external genitalia and the second operation after a period of recovery, the doctor then forms a vagina. Dr. Kurt warns Einar and Gerda that this is a very dangerous operation that has never been attempted before, and Einar will be the first to experience it. Einar agreed and soon after, he traveled to Germany to start operations. The first operation went well, and they still live together in Denmark and Einar then become officially Lili Elbe who always wears women's clothes. Unfortunately, during the second operation, Lili finally died due to complications from the operation. The film ends with Gerda and Hans on top of a hill in Denmark, in front of the five trees Lili painted. The struggle life experienced by Lili Elbe indicate various kinds of gender issues in this film such as stereotypes of gender that apply to social stigma and describe the inner conflicts and gender identities experienced by her.

2.   Theoretical review of the issue
A.   Gender stereotype

According to Bell and Blaeure in their prime study, gender is defined as society's expectations about men and women who have been constructed, defined as society's expectations about men and women who have been constructed. (Perdana, 2014). In addition, Butler also stated that gender is deliberately built according to the existing culture, not naturally (Butler, 1988). Stereotypes are widely held beliefs that a person has certain characteristics due to their membership in a particular group (Masumoto, 1994). Stereotypes are also images that come to mind that recognize the distinctive characteristics of a particular ethnic group. Stereotype is also influenced by several factors including gender, social status, and culture (Matlin, 1993). Hoyenga & Hoyenga said that gender refers to how a person refers to himself as masculine or feminine which is governed by social, cultural, and social structures(Hoyenga & Hoyenga, 1982).The concept of gender differentiating the characteristics between men and women in a socio-cultural manner can be defined as social characteristics given to women and men. These social characteristics are the result of social and cultural development, so they are neither permanent nor universal. Based on social characteristics, appropriate roles for men and women are defined. According to Unger, gender stereotypes are traits that are believed to be possessed by men and women(Unger, 2002). Furthermore, Brannon argues that gender stereotypes are beliefs or beliefs about the psychological characteristics and characteristics of men and women, in this case beliefs about masculinity for men and femininity for women. Based on

some of the above definitions it can be concluded that gender stereotypes are images that exist in a person's mind regarding the distinctive nature of the psychological characteristics between men and women socially and culturally, in this case beliefs about masculinity for men who think that as a superior, namely strong, tough, female leaders, and femininity for women who think that women are inferior, namely individuals who are gentle, patient, and cannot oppose men. The majority of society still hold on to the belief that women are weak creatures. Men are depicted as being superior while women are depicted as being inferior(Brannon, 2013). According to A. Samovar & E. Porter in the Fatimah study stated that stereotypes are perceptions or beliefs that are followed about groups or individuals based on opinions and attitudes that were first formed(Saguni, 2014). This belief creates a negative tendency and even belittles others. There is a tendency to give certain labels to certain groups and including problems that need to be resolved are negative stereotypes or demean other groups. According to Schneider, stereotypes are perceptions of the qualities that differentiate groups or categories of humans. Stereotypes can also mean "ideas in our minds" that form a belief(Scheneider, 2005). In particular, the term gender and gender role stereotypes are studied through the attributes and roles (society, work, and family) that individuals tend to associate with a certain gender, so that gender stereotypes are perceptions about the roles that society has given to a particular gender (Miller et al., 2009)…

3. **Sample of Student's Answer to Mid Term:**

Love, Simon (2018): A Bridge to Embrace Sexuality in Films

Aulia Rachma G Putri

Introduction

Baker (2005) argues that it is critical to address the issue of sexuality as it is the basis of gender inequity. LGBTQIA+ have always been seen as a minority in society. This view is also represented in films as well. Films have a dual function: as a reflection or representation of the society. Films, as a reflection of reality conveys the reality of the society to the screen with little to none alternation that follows. Meanwhile, as a representation of reality, films modify and represent reality in accordance with the culture's rules, customs, and ideology (Sobur, 2003). Meaning, films often carry an important implied message for certain parties such as capitalism, human rights, lifestyle, politics, and including gender.

That being said, with the rise of the feminism movement, society starts to see the importance of LGBT community inclusion as both reflection and representation of the society. With the progressive expansion of LGBTQIA+ representation in mainstream cinema over the past decade, the film industry's focus is moving from just expanding the number of gay people on screen and towards the inclusion of various LGBTQIA+ characters.

Love, Simon, a 2018 film, has been dubbed the first homosexual adolescent movie from a major studio production house. Due to its sheer scope of its dissemination, as well as its contrast against genre traditions, Love, Simon successfully sparked a major movement between the society. The film has sparked a slew of fan involvement initiatives, including free screenings