



**Universitas Negeri Surabaya**  
**Faculty of Languages and Arts**  
**English Literature Undergraduate Study Program**

Document Code

**SEMESTER LEARNING PLAN**

Courses	CODE	Course Family	Credit Weight			SEMESTER	Compilation Date
Extrinsic Approaches to Literature	7920202241	Study Program Elective Courses	T=2	P=0	ECTS=3.18	5	May 9, 2023
AUTHORIZATION	SP Developer		Course Cluster Coordinator			Study Program Coordinator	
	Dr. Ali Mustofa, S.S, M.Pd		Ephrilia Noor Fitriana, S.Hum., M.Hum			Dr. Ali Mustofa, S.S., M.Pd.	

Learning model	Case Studies																																												
Program Learning Outcomes (PLO)	PLO study program that is charged to the course																																												
	<b>PLO-5</b> Being able to demonstrate integrative and independent thinking, originality, imagination, experimentation, problem solving, or risk taking in thought, expression, or intellectual engagement																																												
	<b>PLO-6</b> Being able to create sound academic or non-academic works for various audiences and purposes																																												
	<b>PLO-9</b> Be able to understand and apply basic research methods in language/literature, including research design, data analysis, and interpretation.																																												
	<b>Program Objectives (PO)</b>																																												
	<b>PO - 1</b> Develop an understanding of the relationship between literature and its socio-historical context.																																												
	<b>PO - 2</b> Identify the ways in which historical events, cultural movements, and social conditions shape literary texts and their reception.																																												
	<b>PO - 3</b> Analyze how literary works reflect and engage with their respective cultural and historical contexts.																																												
	<b>PO - 4</b> Evaluate how literary works can be used as tools for cultural critique and resistance.																																												
	<b>PO - 5</b> Develop skills in conducting research, gathering data, and analyzing sources related to the historical and cultural contexts of literary works																																												
	<b>PO - 6</b> Explore how literary works can be used to understand the complexities of identity and representation in various cultural contexts																																												
	<b>PO - 7</b> Develop an awareness of the ways in which literary works are shaped by and help shape their cultural and historical moments.																																												
	<b>PO - 8</b> Develop skills in critical thinking, close reading, and effective communication in written and oral forms.																																												
	<b>PLO-PO Matrix</b>																																												
	<table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th></th> <th>P.O</th> <th>PLO-5</th> <th>PLO-6</th> <th>PLO-9</th> </tr> </thead> <tbody> <tr><td>PO-1</td><td></td><td></td><td></td><td></td></tr> <tr><td>PO-2</td><td></td><td></td><td></td><td></td></tr> <tr><td>PO-3</td><td></td><td></td><td></td><td></td></tr> <tr><td>PO-4</td><td></td><td></td><td></td><td></td></tr> <tr><td>PO-5</td><td></td><td></td><td></td><td></td></tr> <tr><td>PO-6</td><td></td><td></td><td></td><td></td></tr> <tr><td>PO-7</td><td></td><td></td><td></td><td></td></tr> <tr><td>PO-8</td><td></td><td></td><td></td><td></td></tr> </tbody> </table>		P.O	PLO-5	PLO-6	PLO-9	PO-1					PO-2					PO-3					PO-4					PO-5					PO-6					PO-7					PO-8			
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<b>PO Matrix at the end of each learning stage (Sub-PO)</b>																																													

		<table border="1"> <tr> <th rowspan="2">P.O</th> <th colspan="16">Week</th> </tr> <tr> <th>1</th><th>2</th><th>3</th><th>4</th><th>5</th><th>6</th><th>7</th><th>8</th><th>9</th><th>10</th><th>11</th><th>12</th><th>13</th><th>14</th><th>15</th><th>16</th> </tr> <tr> <td>PO-1</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td>PO-2</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td>PO-3</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td>PO-4</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td>PO-5</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td>PO-6</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td>PO-7</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td>PO-8</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> </table>																P.O	Week																1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	PO-1																	PO-2																	PO-3																	PO-4																	PO-5																	PO-6																	PO-7																	PO-8																
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**Short Course Description**  
 The course is to give new ideas on how to explore literary works from the outer spaces of their diaphanous insights. In other words, literary works will be studied from their extrinsic side. By using case study method, the course offers approaches such as Psychology; Psycho-analysis; Sociology; Discourse Analysis (Foucauldian, Gramsci, and Piere Bordieu), Feminism, Ecocriticism, Postcolonialism and Gay and Lesbian Criticism. The design of the course enables the students to critically judge and evaluate works of literature from different perspectives and meanings through activities such as group discussions, note-taking, presentations and writing papers.

**References**

**Main :**

- Brooks, Peter. H.B. Nisbet. Claude Rawson. 2008. The Cambridge History of Literary Criticism Volume 8 . Cambridge University Press Online: Cambridge
- Magedera, Ian. H. 2014. Outsider Biographies . Rodopi: Amsterdam (Literary and Biogrphay)
- Purkiss, Diane. 2005. Literature, Gender, and Politics during The English War . Cambridge University Press: Cambridge (Literary and Gender)
- Zima, Petter, V. 2002. Deconstruction and Critical Theory . Continuum: London (Literary and Modernity)
- Greaney, Micheal. 2006. Contemporary Fiction and the Uses of Theory The Novel from Structuralism to Postmodernism . Palgrave Macmillian: London
- Morales, Helena. 2007. Classical Mythology A Very Short Introduction. Oxford University Press: New York.
- Gallop, Jane. 2011. The Deaths of The Author Reading and Writing in Time . Duke University Press: Durham.
- Schram, Dick. Gerard Steen. 2001. The Psychology and Sociology of Literature . John Benjamins Publishing Company: Amsterdam

**Supporters:**

**Supporting lecturer**  
 Dr. Ali Mustofa, S.S., M.Pd.  
 Dwi Nur Cahyani Sri Kusumaningtyas, S.S., M.Hum.

Week-	Final abilities of each learning stage (Sub-PO)	Evaluation		Help Learning, Learning methods, Student Assignments, [ Estimated time ]		Learning materials [ References ]	Assessment Weight (%)
		Indicator	Criteria & Form	Offline ( offline )	Online ( online )		
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)

1	<p>1.Students will be able to define and differentiate between intrinsic and extrinsic approaches to literature study</p> <p>2.Students will understand the historical and cultural contexts in which extrinsic approaches emerge</p> <p>3.Students will be able to identify and describe different types of extrinsic approaches to literature study, such as biographical, historical, and sociological approaches, and many more</p> <p>4.Students will be able to analyze a literary text using an extrinsic approach, demonstrating an understanding of how a particular extrinsic approach can shed light on the meaning and significance of the text.</p> <p>5.Students will be able to evaluate the strengths and limitations of using extrinsic approaches to study literature, considering issues such as the potential for oversimplification or reductionism, the importance of balancing extrinsic and intrinsic approaches, and the ways in which extrinsic approaches can help students' better understand literary texts.</p>	<p>1.Being able to actively respond to questions, making connections to their own experiences or previous learning, and demonstrating interest in the material, this suggests that they are engaged and invested in the topic</p> <p>2.Being able to demonstrate a clear understanding of the concepts and ideas covered during the introduction session, both immediately after the session and over time</p> <p>3.Being able to use a particular extrinsic approach effectively, or showing an understanding of how different extrinsic approaches might be used to approach a given text</p> <p>4.Being able to engage in critical thinking about the strengths and limitations of extrinsic approaches to literary study, and to reflect on how these approaches fit into their broader understanding of literary analysis</p>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.Knowledge and comprehension</li> <li>2.Analysis and applications</li> <li>3.Critical thinking</li> <li>4.Communication &amp; sharing competences</li> <li>5.Engagement and participation</li> </ol> <p><b>Forms of Assessment :</b></p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Practices / Performance</p>	<p>Offline: Lecturing, sharing and Discussion, Giving examples, Q and A and Reflective practice 2 X 50</p>		<p><b>Material:</b> Introduction to Literary Theories <b>Reference:</b> <i>Brooks, Peter. HB Nisbet. Claude Rawson. 2008. The Cambridge History of Literary Criticism Volume 8. Cambridge University Press</i> <b>Online:</b> <i>Cambridge</i></p> <hr/> <p><b>Material:</b> Some Approaches to literary studies <b>References:</b> <i>Greaney, Micheal. 2006. Contemporary Fiction and the Uses of Theory The Novel from Structuralism to Postmodernism. Palgrave Macmillan: London</i></p>	3%
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2	<p>1.Students are able to define biographical criticism and understand its key features, such as the emphasis on the author's life and experiences, the relationship between the author's life and their literary works, and the importance of understanding the social, cultural, and historical contexts in which the author lived</p> <p>2.Students are able to analyze the ways in which an author's life experiences, beliefs, and values are reflected in their literary works</p> <p>3.Students are able to identify biographical elements in the text, such as autobiographical references, allusions to historical events, or thematic concerns that reflect the author's experiences</p> <p>4.Students are able to use biographical criticism as a tool for analyzing and interpreting literary texts</p> <p>5.Students are able to engage in critical thinking about the strengths and limitations of biographical criticism as a literary analysis approach</p> <p>6.Students are able to consider questions such as whether biographical information is always relevant or useful for interpreting a text, and whether an author's intentions or beliefs should be privileged over the meaning that readers derive from the text</p> <p>7.Students are able to summarize and explain key concepts and terms, as well as use biographical criticism to support their interpretations of literary texts in written assignments</p>	<p>1.Students should be able to identify relevant biographical information about the author and use it to support their analysis of the literary work</p> <p>2.Students should be able to explain the ways in which the author's life experiences, beliefs, and values are reflected in their literary work</p> <p>3.Students should be able to integrate biographical analysis with other literary approaches, such as formalism or historical criticism, in order to produce a nuanced and well-supported interpretation of the literary work.</p> <p>4.Students should engage in critical thinking about the strengths and limitations of biographical approach as a literary analysis tool</p> <p>5.Students should be able to communicate their analysis of the literary work and their understanding of the biographical approach effectively in written assignments</p> <p>6.Students should be able to apply their understanding of biographical criticism to other literary works, demonstrating their ability to use biographical information to support their analysis and interpretation of the text</p>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.Knowledge and comprehension</li> <li>2.Analysis and applications</li> <li>3.Critical thinking</li> <li>4.Communication and sharing competences</li> <li>5.Engagement and participation</li> </ol> <p><b>Forms of Assessment :</b></p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Practices / Performance</p>	<p>Offline: Lecturing, Sharing and Discussion of the topics covered in the session, Q and A for better reflective practice 2 X 50</p>		<p><b>Material:</b> Literary and Biography <b>Bibliography:</b> <i>Magedera, Ian. H. 2014. Outsider Biographies. Rodopi: Amsterdam (Literary and Biogrphay)</i></p> <hr/> <p><b>Material:</b> Biographical criticism <b>Bibliography:</b> <i>Brooks, Peter. HB Nisbet. Claude Rawson. 2008. The Cambridge History of Literary Criticism Volume 8. Cambridge University Press Online: Cambridge</i></p>	3%
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4	<p>1.Students should gain an understanding of the historical and cultural contexts in which literary works were produced, including political, social, and economic factors that influence the production and reception of literature</p> <p>2.Students should be able to analyze literary works in relation to their historical contexts, recognizing how the events, values, and beliefs of a particular time period are reflected in the text</p> <p>3.Students should be familiar with the methods and strategies employed by new historicist scholars, including attention to historical and cultural contexts, power relations, and social norms</p> <p>4.Students should develop critical thinking skills by analyzing how cultural and historical contexts shape literary works, and by questioning the assumptions and biases of historical narratives</p> <p>5.Students should be able to engage in interdisciplinary analysis, drawing on historical, anthropological, and other cultural studies perspectives to analyze literary texts</p> <p>6.Students should develop their writing skills by articulating their ideas and arguments clearly and effectively in written assignments, demonstrating their ability to synthesize historical and literary analysis</p> <p>7.Students should be able to connect historical contexts to contemporary issues, recognizing how past events and ideologies continue to shape our cultural and political landscape today.</p>	<p>1.Students should be able to understand the historical context of the literary work, including the social, political, and cultural events that influenced its production and reception</p> <p>2.Students should be familiar with historical sources and archives, including primary sources such as letters, diaries, and other documents that provide insight into the historical context of the literary work</p> <p>3.Students should be able to use historical evidence to support their analysis of the literary work, including demonstrating how historical events and ideas influence the themes, characters, and other aspects of the work</p> <p>4.Students should develop critical thinking skills by analyzing how historical context shapes literary works, and by questioning the assumptions and biases of historical narratives.</p> <p>5.Students should be able to engage in interdisciplinary analysis, drawing on historical, sociological, and other perspectives to analyze literary texts</p>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.Knowledge and comprehension</li> <li>2.Analysis and applications</li> <li>3.Critical thinking</li> <li>4.Communication and sharing competencies</li> <li>5.Engagement and participation</li> </ol> <p><b>Forms of Assessment :</b></p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance, Tests</p>	<p>Offline: Lecturing, Sharing and Discussion of the topics covered during the session, explaining the examples, Q and A for better reflective practice 2 X 50</p>		<p><b>Material:</b> Historical criticism <b>Bibliography:</b> <i>Greaney, Micheal. 2006. Contemporary Fiction and the Uses of Theory The Novel from Structuralism to Postmodernism. Palgrave Macmalian: London</i></p> <hr/> <p><b>Material:</b> Literary and memory <b>Bibliography:</b> <i>Purkiss, Diane. 2005. Literature, Gender, and Politics during The English War. Cambridge University Press: Cambridge (Literary and Gender)</i></p> <hr/> <p><b>Material:</b> Historical criticism <b>Bibliography:</b> <i>Greaney, Micheal. 2006. Contemporary Fiction and the Uses of Theory The Novel from Structuralism to Postmodernism. Palgrave Macmalian: London</i></p>	3%
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		historical evidence to support their analysis and interpretation of the text					
6	<p>1. Students should gain an understanding of how gender and sexuality are socially constructed, and how these constructions influence the production and reception of literary works.</p> <p>2. Students are able to analyze how gender and sexuality are represented in literary works, and how these representations reflect or challenge dominant cultural values and norms</p> <p>3. Students are able to develop critical thinking skills by analyzing how gender and sexuality shape literary works, and by questioning the assumptions and biases of gendered narratives</p> <p>4. Students should be able to connect representations of gender and sexuality in literature to broader social issues, recognizing how these issues impact our cultural and political landscape today</p>	<p>1. Knowledge and comprehension</p> <p>2. Analysis and applications</p> <p>3. Critical thinking</p> <p>4. Communication &amp; sharing competencies</p> <p>5. Engagement and participation</p>	<p><b>Criteria:</b> 3</p> <p><b>Forms of Assessment :</b> Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance, Tests</p>	<p>Offline: Lecturing and Sharing, Discussing particular issues on gender and cultural change, Q and A for better reflective practice 2 X 50</p>	<p><b>Material:</b> Gender and literature <b>References:</b> <i>Brooks, Peter. HB Nisbet. Claude Rawson. 2008. The Cambridge History of Literary Criticism Volume 8. Cambridge University Press</i> Online: <i>Cambridge</i></p> <hr/> <p><b>Material:</b> Gender and politics in interpretation <b>References:</b> <i>Purkiss, Diane. 2005. Literature, Gender, and Politics during The English War. Cambridge University Press: Cambridge (Literary and Gender)</i></p>	3%	



7	<p>1.Students should develop critical thinking skills by analyzing how gender and sexuality shape literary works, and by questioning the assumptions and biases of gendered narratives.</p> <p>2.Students should be able to engage in interdisciplinary analysis, drawing on feminist theory, queer theory, and other perspectives to analyze literary texts.</p> <p>3.Students should develop their writing skills by articulating their ideas and arguments clearly and effectively in written assignments, demonstrating their ability to synthesize gender and literary analysis.</p> <p>4.Students should be able to connect representations of gender and sexuality in literature to broader social issues, recognizing how these issues impact our cultural and political landscape today.</p> <p>5.Students should gain an understanding of intersectionality, the ways in which multiple social identities intersect to shape experiences of power and privilege, and how this concept applies to literary works</p> <p>6.Students should be exposed to the diversity of feminist and gender perspectives, recognizing the different ways in which scholars approach these topics and the importance of considering multiple viewpoints</p>	<p>1.Students should be able to engage in interdisciplinary analysis, drawing on feminist theory, queer theory, and other perspectives to analyze literary texts</p> <p>2.Students should demonstrate their writing skills by articulating their ideas and arguments clearly and effectively in written assignments, demonstrating their ability to synthesize gender and literary analysis.</p> <p>3.Students should be able to connect representations of gender and sexuality in literature to broader social issues, recognizing how these issues impact our cultural and political landscape today</p> <p>4.Students should be aware of the diversity of feminist and gender perspectives, recognizing the different ways in which scholars approach these topics and the importance of considering multiple viewpoints</p> <p>5.Students should be able to recognize the influence of gender on the literary works they study, including how gender shapes characters, themes, and other aspects of the text</p> <p>6.Students should be able to evaluate the strengths and limitations of gender criticism as a method of literary analysis, including considering the challenges of interpreting representations of gender and sexuality in literary works and recognizing the potential biases of gendered narratives.</p>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.Knowledge and comprehension</li> <li>2.Analysis and applications</li> <li>3.Critical thinking</li> <li>4.Communication and sharing understanding</li> <li>5.Engagement and participation</li> </ol> <p><b>Forms of Assessment :</b></p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance, Tests</p>	<p>Offline: Lecturing and Sharing, Discussion and disseminating critical thinking skills, Q and A for better reflective practice 2 X 50</p>		<p><b>Material:</b> Gender and Literature</p> <p><b>References:</b> <i>Purkiss, Diane. 2005. Literature, Gender, and Politics during The English War. Cambridge University Press: Cambridge (Literary and Gender)</i></p> <hr/> <p><b>Material:</b> Gender criticism and how it frames the discussion of issues in literary works</p> <p><b>Reader:</b> <i>Brooks, Peter. HB Nisbet. Claude Rawson. 2008. The Cambridge History of Literary Criticism Volume 8. Cambridge University Press Online: Cambridge</i></p>	5%
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8	Mid term test	<ol style="list-style-type: none"> <li>1. Students should demonstrate an understanding of key concepts and themes discussed in class, such as literary criticism approaches, relevant theoretical frameworks, and important literary works.</li> <li>2. Students should be able to analyze literary texts from the perspective of the literary criticism approach being studied, demonstrating their ability to identify key elements of the text that are relevant to the approach</li> <li>3. Students should demonstrate their critical thinking skills by synthesizing information from the course material and applying it to their analysis of the text, as well as by questioning assumptions and biases in the text and the approach being studied.</li> <li>4. Students should be able to communicate their ideas clearly and effectively in writing, demonstrating their ability to organize their thoughts logically and present their analysis in a structured and coherent manner.</li> <li>5. Students should be able to apply the skills and concepts learned in class to the analysis of a new text, demonstrating their ability to generalize and transfer their knowledge to different contexts.</li> <li>6. Students should be able to manage their time effectively during the test, demonstrating their ability to complete the test within the allocated time frame and prioritize tasks appropriately</li> <li>7. Students should demonstrate attention to detail, such as by following instructions, using proper citation format, and avoiding grammatical and spelling errors</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Creativity and Originality</li> <li>2. Identification of Key Themes and Elements</li> <li>3. Knowledge and comprehension</li> <li>4. Critical thinking</li> </ol> <p><b>Form of Assessment :</b> Portfolio Assessment</p>		<p>Offline: Students are having their mid term test for answering/discussing some cases or issues in works of literature using the frameworks they have studied in previous meetings (take home exam) 2 X 50</p>	<p><b>Material:</b> All topics discussed during the classroom sessions <b>Reader:</b> Brooks, Peter. <i>HB Nisbet. Claude Rawson. 2008. The Cambridge History of Literary Criticism Volume 8. Cambridge University Press Online: Cambridge</i></p> <hr/> <p><b>Material:</b> All materials discussed in previous meetings <b>Reader:</b> Magedera, Ian. H. 2014. <i>Outsider Biographies. Rodopi: Amsterdam (Literary and Biogrpahy)</i></p> <hr/> <p><b>Material:</b> All materials discussed in the classroom <b>Reader:</b> Magedera, Ian. H. 2014. <i>Outsider Biographies. Rodopi: Amsterdam (Literary and Biogrpahy)</i></p> <hr/> <p><b>Material:</b> All topics discussed during the classroom sessions <b>Reader:</b> Purkiss, Diane. 2005. <i>Literature, Gender, and Politics during The English War. Cambridge University Press: Cambridge (Literary and Gender)</i></p> <hr/> <p><b>Material:</b> All materials discussed in the classroom <b>Reader:</b> Greaney, Micheal. 2006. <i>Contemporary Fiction and the Uses of Theory The Novel from Structuralism to Postmodernism. Palgrave Macmalian: London</i></p>	20%
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9	<p>1.Students should develop an understanding of key psychological concepts relevant to literary analysis, such as psychoanalytic theory, cognitive psychology, and neuroscience</p> <p>2.Students should be able to apply Freudian psychological concepts to the analysis of literary texts, such as exploring the psychological motivations of characters, the role of the unconscious in the narrative, and the impact of the reader's psychological state on the interpretation of the text.</p> <p>3.Students should demonstrate their critical thinking skills by evaluating the usefulness and validity of Freudian psychological concepts in the analysis of literary texts, and by questioning the assumptions and biases of psychological criticism</p> <p>4.Students should demonstrate their critical thinking skills by evaluating the usefulness and validity of Jungian psychological concepts in the analysis of literary texts, and by questioning the assumptions and biases of psychological criticism</p> <p>5.Students should demonstrate their critical thinking skills by evaluating the usefulness and validity of Lacanian psychological concepts in the analysis of literary texts, and by questioning the assumptions and biases of psychological criticism</p>	<p>1.Students should be able to apply Freudian, Jungian, and Lacanian psychological concepts to analyze literary texts, such as examining the motivations of characters or exploring the role of the reader's psychology in interpretation</p> <p>2.Students should demonstrate critical thinking skills by evaluating the usefulness and validity of Freudian, Jungian, and Lacanian psychological concepts in the analysis of literary texts, and by questioning the assumptions and biases of psychological criticism.</p> <p>3.Students should be able to engage in interdisciplinary analysis by drawing on Freudian, Jungian, and Lacanian psychological concepts to analyze literary texts, and recognize the potential for cross-disciplinary insights.</p>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.Creativity and Originality</li> <li>2.Identification of Key Themes and Elements</li> <li>3.Knowledge and Comprehension</li> <li>4.Critical Thinking</li> <li>5.Engagement and participations</li> </ol> <p><b>Forms of Assessment :</b></p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance, Tests</p>	<p>Offline: Lecturing and Sharing, Discussing and Disseminating Ideas, Q and A for better reflective practice 2 X 50</p>		<p><b>Material:</b> Literary and Psychology <b>Bibliography:</b> <i>Brooks, Peter. HB Nisbet. Claude Rawson. 2008. The Cambridge History of Literary Criticism Volume 8. Cambridge University Press Online: Cambridge</i></p> <hr/> <p><b>Material:</b> Psychoanalysis <b>Bibliography:</b> <i>Magedera, Ian. H. 2014. Outsider Biographies. Rodopi: Amsterdam (Literary and Biography)</i></p> <hr/> <p><b>Material:</b> Gender and Psychology in Literary Studies <b>References:</b> <i>Purkiss, Diane. 2005. Literature, Gender, and Politics during The English War. Cambridge University Press: Cambridge (Literary and Gender)</i></p>	3%
10	<p>1.Students should develop an understanding of key psychological concepts relevant to literary analysis, such as psychoanalytic theory, cognitive psychology, and neuroscience</p>	<p>1.Students should be able to apply Freudian, Jungian, and Lacanian psychological concepts to analyze literary texts, such as examining the motivations of characters or</p>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1.Creativity and Originality</li> <li>2.Identification of Key Themes and Elements</li> <li>3.Knowledge and Comprehension</li> <li>4.Critical Thinking</li> <li>5.Engagement and participations</li> </ol>	<p>Offline: Lecturing and Sharing, Discussing and Disseminating Ideas, Q and A for better reflective practice 2 X 50</p>		<p><b>Material:</b> Literary and Psychology <b>Bibliography:</b> <i>Brooks, Peter. HB Nisbet. Claude Rawson. 2008. The Cambridge History of Literary Criticism</i></p>	3%

	<p>2. Students should be able to apply Freudian psychological concepts to the analysis of literary texts, such as exploring the psychological motivations of characters, the role of the unconscious in the narrative, and the impact of the reader's psychological state on the interpretation of the text.</p> <p>3. Students should demonstrate their critical thinking skills by evaluating the usefulness and validity of Freudian psychological concepts in the analysis of literary texts, and by questioning the assumptions and biases of psychological criticism</p> <p>4. Students should demonstrate their critical thinking skills by evaluating the usefulness and validity of Jungian psychological concepts in the analysis of literary texts, and by questioning the assumptions and biases of psychological criticism</p> <p>5. Students should demonstrate their critical thinking skills by evaluating the usefulness and validity of Lacanian psychological concepts in the analysis of literary texts, and by questioning the assumptions and biases of psychological criticism</p>	<p>exploring the role of the reader's psychology in interpretation</p> <p>2. Students should demonstrate critical thinking skills by evaluating the usefulness and validity of Freudian, Jungian, and Lacanian psychological concepts in the analysis of literary texts, and by questioning the assumptions and biases of psychological criticism.</p> <p>3. Students should be able to engage in interdisciplinary analysis by drawing on Freudian, Jungian, and Lacanian psychological concepts to analyze literary texts, and recognize the potential for cross-disciplinary insights.</p> <p>4. Students should develop their writing skills by articulating their ideas and arguments clearly and effectively in written assignments, demonstrating their ability to synthesize psychological and literary analysis</p> <p>5. Students should use evidence from the text to support their analysis, demonstrating their ability to integrate textual evidence with psychological concepts</p> <p>6. Students should participate in class discussions, demonstrating their ability to apply psychological concepts to literary texts and to engage in critical analysis and evaluation.</p> <p>7. Students should demonstrate their understanding of psychological concepts and their ability to apply those concepts to literary analysis.</p> <p>8. Students should recognize the limitations of psychological criticism as a method of literary analysis, including the potential for overgeneralization and the reliance on speculative interpretation.</p>	<p>6. Writing Quality</p> <p><b>Forms of Assessment :</b>  Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance, Tests</p>		<p>Volume 8.  Cambridge University Press Online:  Cambridge</p> <hr/> <p><b>Material:</b>  Psychoanalysis  <b>Bibliography:</b>  Magedera, Ian. H. 2014. <i>Outsider Biographies. Rodopi: Amsterdam (Literary and Biography)</i></p> <hr/> <p><b>Material:</b>  Gender and Psychology in Literary Studies  <b>References:</b>  Purkiss, Diane. 2005. <i>Literature, Gender, and Politics during The English War.</i> Cambridge University Press: Cambridge (Literary and Gender)</p>	
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11	<p>1. Students will be actively participating in class discussions and they will be sharing their interpretations of the text and engaging with other students' perspectives.</p> <p>2. Students are able to use textual evidence to support their arguments and they will be able to identify specific passages from the text that support their interpretation.</p> <p>3. Students will be able to analyze the text from multiple perspectives and consider the implications of their interpretations</p> <p>4. Students who are learning about reader response criticism will be able to use academic language and terminology, and they will be able to identify and use terms such as</p> <p>5. Students who are seeking reader response criticism will be engaging with diverse perspectives, since they will be considering the ways in which different readers might interpret the same text and will be open to new and different interpretations</p> <p>6. Students will be able to demonstrate their understanding through written work. They will be able to write essays that incorporate reader response criticism and use textual evidence to support their arguments</p> <p>7. Students will be reflecting on their personal reading experiences. They will be able to identify how their own experiences and backgrounds influence their interpretation of a text and will be able to articulate their personal responses to a text</p>	<p>1. Students will be sharing their interpretations of the text and engaging with other students' perspectives.</p> <p>2. Students will be able to identify specific passages from the text that support their interpretation</p> <p>3. Students will be analyzing the text from multiple perspectives and considering the implications of their interpretations</p> <p>4. Students will be able to identify and use terms such as</p> <p>5. Students will be able to apply the concepts of indeterminacy, implied reader, intentional, and so on</p> <p>6. Students will be able to apply the concepts of reading strategies offered by Hans Robert Jauss, Stanley Fish, and Wolfgang Iser</p> <p>7. Students will consider the ways in which different readers might interpret the same text and will be open to new and different interpretations</p> <p>8. Students will be able to demonstrate their understanding through written work, and they will be able to write essays that incorporate reader response criticism and use textual evidence to support their arguments</p> <p>9. Students will be able to identify how their own experiences and backgrounds influence their interpretation of a text and will be able to articulate their personal responses to a text.</p>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Understanding of key concepts</li> <li>2. Identification of Key Themes and Elements</li> <li>3. Analysis and interpretation of texts</li> <li>4. Use of academic language and terminology</li> <li>5. Engagement with diverse perspectives</li> <li>6. Writing skills</li> <li>7. Critical thinking skills</li> <li>8. Reflection on personal reading experiences</li> </ol> <p><b>Forms of Assessment :</b></p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance</p>	<p>Offline: Lecturing and Sharing ideas, disseminating some new projects on reader response criticism, Q and A for some reflective response 2 X 50</p>		<p><b>Material:</b> Reader Response Criticism <b>Reference:</b> <i>Brooks, Peter. HB Nisbet. Claude Rawson. 2008. The Cambridge History of Literary Criticism Volume 8. Cambridge University Press</i> <b>Online:</b> <i>Cambridge</i></p> <hr/> <p><b>Material:</b> Readerly and Writerly <b>Bibliography:</b> <i>Magedera, Ian. H. 2014. Outsider Biographies. Rodopi: Amsterdam (Literary and Biography)</i></p> <hr/> <p><b>Material:</b> Reader Response <b>Reference:</b> <i>Gallop, Jane. 2011. The Deaths of the Author Reading and Writing in Time. Duke University Press: Durham.</i></p>	3%
12	<p>1. By studying ecocriticism students will gain</p>	<p>1. Students are able to analyze and interpret literature</p>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Ability to analyze and interpret</li> </ol>	<p>Offline: Lecturing, Sharing and Discussing the</p>		<p><b>Material:</b> Ecocriticism and ecology <b>Bibliography:</b></p>	5%

	<p>a deeper understanding of environmental issues and the ways in which literature reflects and responds to these issues.</p> <p>2. Students will be able to develop critical thinking skills as they analyze and interpret literature through an environmental lens. They will learn to consider the environmental implications of texts and to identify the ways in which literature reflects and responds to environmental issues.</p> <p>3. Students who study ecocriticism will develop a greater appreciation for these interconnections and the ways in which literature reflects and responds to them</p> <p>4. Students will learn to identify how literature can challenge or reinforce dominant cultural narratives about the environment and sustainability.</p> <p>5. Students will be able to apply an environmental perspective to other fields of study or to their personal lives, and they may gain a greater appreciation for the ways in which environmental issues intersect with social justice, politics, and other areas</p> <p>6. Students will be able to develop the ability to articulate environmental concerns and potential solutions, and they will learn to communicate complex environmental issues effectively and to propose innovative solutions to environmental problems</p> <p>7. Students will be able to learn to write persuasive and well-supported essays that analyze and interpret literature through an environmental lens.</p>	<p>through an environmental lens, identifying environmental themes, motifs, and messages in literary texts.</p> <p>2. Students will be able to demonstrate an understanding of key concepts and terminology in the field, such as "nature writing," "eco-feminism," "anthropocentrism," and "biocentrism."</p> <p>3. Students will have developed strong critical thinking and analytical skills, which they can apply to literary texts and other areas of study. They will be able to identify and analyze the ways in which literature reflects and responds to environmental issues</p> <p>4. Students may apply their knowledge and skills in other fields of study or to their personal lives. They may demonstrate an ability to apply an environmental perspective to areas such as social justice, politics, or urban planning.</p> <p>5. Students will have developed strong communication skills, which they can apply to the communication of environmental issues. They will be able to communicate complex environmental issues effectively and propose innovative solutions to environmental problems</p> <p>6. Students will be able to engage with diverse perspectives and consider the ways in which different cultural and social perspectives shape environmental attitudes and behaviors.</p> <p>7. Students may demonstrate a personal engagement with environmental issues, such as through involvement in environmental activism or community organizing. They may apply their knowledge and skills to real-world environmental problems.</p>	<p>literature through an environmental lens</p> <p>2. Understanding of key concepts and terminology</p> <p>3. Critical thinking and analytical skills</p> <p>4. Application of environmental perspectives in other fields</p> <p>5. Ability to communicate effectively about environmental issues</p> <p>6. Engagement with diverse perspectives</p> <p>7. Personal engagement with environmental issues</p> <p><b>Forms of Assessment :</b></p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance</p>	<p>topics through reading novels, poetry, watching movies, listening to some songs, and having reflective practice on how to understand nature and environments in those works and their positions in the global positions.</p> <p>2 X 50</p>		<p>Brooks, Peter. <i>HB Nisbet. Claude Rawson. 2008. The Cambridge History of Literary Criticism Volume 8. Cambridge University Press Online: Cambridge</i></p> <p><b>Material:</b> Environmental criticism</p> <p><b>Bibliography:</b> Greaney, Micheal. 2006. <i>Contemporary Fiction and the Uses of Theory The Novel from Structuralism to Postmodernism. Palgrave Macmalian: London</i></p>
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13	<p>1. After studying postcolonial criticism, students will gain a deeper understanding of the historical and cultural contexts of colonialism and its aftermath. They will learn about the ways in which colonialism has shaped literature, culture, and society in colonized and postcolonial regions.</p> <p>2. Students will develop critical thinking skills as they analyze and interpret literature through a postcolonial lens. They will learn to consider the political, cultural, and historical implications of texts and to identify the ways in which literature reflects and responds to postcolonial issues</p> <p>3. Students will develop a greater appreciation for the diversity of cultural perspectives and the ways in which literature reflects and responds to them</p> <p>4. Students will gain a deeper understanding of these issues and the ways in which they intersect with colonialism and postcolonialism</p> <p>5. Students will learn to identify how literature can challenge or reinforce dominant cultural narratives about colonialism and postcolonialism</p> <p>6. Students will be able to apply a postcolonial perspective to other fields of study or to their personal lives. They may gain a greater appreciation for the ways in which postcolonial issues intersect with social justice, politics, and other areas</p> <p>7. Students will learn to write persuasive and well-supported essays that analyze and interpret literature through a postcolonial lens. They may also learn to write creatively, using</p>	<p>1. Able to analyze and interpret literature through a postcolonial lens, identifying postcolonial themes, motifs, and messages in literary texts.</p> <p>2. Able to demonstrate an understanding of key concepts and terminology in the field, such as "subaltern," "hybridity," "colonialism," and "decolonization."</p> <p>3. Able to identify and analyze the ways in which literature reflects and responds to postcolonial issues.</p> <p>4. Able to engage with diverse perspectives and consider the ways in which different cultural and social perspectives shape postcolonial attitudes and behaviors</p> <p>5. Successful learners of postcolonial criticism will have a deep understanding of the historical and cultural contexts of colonialism and its aftermath, including an understanding of the global impact of colonialism and the specific experiences of colonized and postcolonial regions.</p> <p>6. Able to communicate complex postcolonial issues effectively and propose innovative solutions to postcolonial problems</p> <p>7. Students may apply their knowledge and skills to real-world postcolonial problems</p>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Critical analysis</li> <li>2. Understanding of key concepts and terminology</li> <li>3. Communication skills</li> <li>4. Engagement with diverse perspectives</li> <li>5. Understanding of historical and cultural contexts</li> <li>6. Personal engagement with postcolonial issues</li> <li>7. Creativity and originality</li> </ol> <p><b>Forms of Assessment :</b></p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Tests</p>	<p>Offline: Lecturing, Sharing and Discussion of the topics on postcolonialism by several different important figures: Said, Bhaba, Fanon, Spivak, Gandhi, and Ahmed. 2 X 50</p>	<p><b>Material:</b> Postcolonialism <b>Bibliography:</b> <i>Brooks, Peter. HB Nisbet. Claude Rawson. 2008. The Cambridge History of Literary Criticism Volume 8. Cambridge University Press Online: Cambridge</i></p> <hr/> <p><b>Material:</b> Colonialism and Postcolonialism <b>Bibliography:</b> <i>Greaney, Micheal. 2006. Contemporary Fiction and the Uses of Theory The Novel from Structuralism to Postmodernism. Palgrave Macmillan: London</i></p>	5%
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	literature as a means of exploring and challenging dominant cultural narratives.						
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14	<p>1. After studying magic realism, students will be able to identify and explain the characteristics of this literary genre, such as the blending of fantastical elements with the mundane, the use of magical events to explore real-world issues, and the representation of multiple perspectives and realities</p> <p>2. Students will be able to analyze and interpret magical realist texts, identifying the themes, motifs, and messages conveyed through the use of magical realism</p> <p>3. Students will have developed strong critical thinking and analytical skills, which they can apply to literary texts and other areas of study. They will be able to identify and analyze the ways in which magical realism is used to explore complex issues and themes</p> <p>4. Students will have an understanding of the cultural and historical contexts in which this literary genre emerged, including its roots in Latin American literature</p> <p>5. Students will be able to develop their own creative writing skills, experimenting with the use of magical realism in their own writing</p> <p>6. Students will be able to engage with diverse perspectives and consider the ways in which different cultural and social perspectives shape the use of magical realism in literature</p> <p>7. Students will understand the interdisciplinary nature of this literary genre, including its connections to art, film, and other forms of storytelling</p>	<p>1. Students should be able to demonstrate their knowledge and understanding of the characteristics of magic realism, the historical and cultural context of the genre, and the themes and messages conveyed through its use.</p> <p>2. Students should be able to analyze and interpret magic realist texts, identifying the ways in which magical elements are used to explore real-world issues and themes</p> <p>3. Students should demonstrate strong critical thinking and analytical skills, which they can apply to the study of literary texts and other areas of study</p> <p>4. Students should be able to communicate their ideas and insights effectively through written assignments, oral presentations, and class discussions</p> <p>5. Students should demonstrate an ability to engage with diverse perspectives and consider the ways in which different cultural and social perspectives shape the use of magical realism in literature</p> <p>6. Students should be able to develop their own creative writing skills, experimenting with the use of magical realism in their own writing</p> <p>7. Students should develop an appreciation for the power of literature to explore complex themes and issues in a unique and engaging way</p> <p>8. Students should be able to integrate their knowledge of magic realism with other disciplines, such as art, film, and cultural studies</p>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>Demonstration of knowledge and understanding</li> <li>Analysis and interpretation of texts</li> <li>Critical thinking and analytical skills</li> <li>Written and oral communication skills</li> <li>Engagement with diverse perspectives</li> <li>Creative writing skills</li> <li>Appreciation of literature</li> <li>Integration of interdisciplinary knowledge</li> </ol> <p><b>Forms of Assessment :</b></p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance, Tests</p>	<p>Offline: Lecturing, Sharing and Discussion, Watching movies/films, Q and A for better reflective practice 2 X 50</p>		<p><b>Material:</b> Magic realism <b>Reader:</b> Brooks, Peter. <i>HB Nisbet. Claude Rawson. 2008. The Cambridge History of Literary Criticism Volume 8. Cambridge University Press</i> <b>Online:</b> Cambridge</p> <hr/> <p><b>Material:</b> Deconstructing ideology <b>References:</b> Zima, Petter, V. 2002. <i>Deconstruction and Critical Theory. Continuum: London (Literary and Modernity)</i></p> <hr/> <p><b>Material:</b> Magical realism and its characteristics <b>Reference:</b> Greaney, Micheal. 2006. <i>Contemporary Fiction and the Uses of Theory The Novel from Structuralism to Postmodernism. Palgrave Macmillan: London</i></p>	3%
15	1. After studying gay and lesbian	1. Students should be able to	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>Demonstration of</li> </ol>	Offline: Lecturing, Sharing and		<p><b>Material:</b> Literary and Gender Studies</p>	5%

	<p>criticism, students should be able to demonstrate an understanding of key concepts and terminology used in gay and lesbian criticism, including terms related to gender and sexuality. After studying gay and lesbian criticism</p> <ol style="list-style-type: none"> <li>2. Students should be able to analyze and interpret queer literature, identifying the ways in which it challenges dominant cultural norms and narratives.</li> <li>3. Students should be able to critique heteronormativity, examining how it shapes cultural values, social structures, and interpersonal relationships.</li> <li>4. Students should understand the historical and cultural context in which gay and lesbian criticism emerged, including the political and social movements that have shaped the discourse</li> <li>5. Students should engage with intersectionality, examining how queer identities intersect with other aspects of identity, such as race, class, and religion</li> <li>6. Students should develop empathy and perspective-taking skills, cultivating an understanding of the experiences of LGBTQ individuals and communities</li> <li>7. Students should develop critical thinking and writing skills, which they can apply to the study of queer literature and other areas of study</li> <li>8. Students should be aware of the ethical and social issues related to LGBTQ rights, including discrimination, violence, and the struggle for equal representation and treatment in society</li> <li>9. Students should be able to integrate their knowledge of gay and lesbian</li> </ol>	<p>demonstrate their knowledge and understanding of the key concepts and terminology used in gay and lesbian criticism, as well as the historical and cultural context in which it emerged</p> <ol style="list-style-type: none"> <li>2. Students should be able to analyze and interpret literary texts using gay and lesbian criticism, identifying the ways in which queer themes and identities are represented and how they challenge dominant cultural narratives</li> <li>3. Students should demonstrate strong critical thinking and analytical skills, which they can apply to the study of literary texts and other areas of study</li> <li>4. Students should be able to communicate their ideas and insights effectively through written assignments, oral presentations, and class discussions</li> <li>5. Students should develop empathy and perspective-taking skills, cultivating an understanding of the experiences of LGBTQ individuals and communities</li> <li>6. Students should demonstrate an ability to engage with diverse perspectives and consider the ways in which different cultural and social perspectives shape the representation of queer identities in literature</li> <li>7. Students should be aware of the ethical and social issues related to LGBTQ rights, including discrimination, violence, and the struggle for equal representation and treatment in society</li> <li>8. Students should be able to integrate their knowledge of gay and lesbian criticism with other disciplines, such as psychology, sociology, and cultural studies</li> <li>9. Students should reflect on their own beliefs and biases related to gender and sexuality, recognizing how they may impact their interactions with others and their understanding of the world</li> </ol>	<p>knowledge and understanding</p> <ol style="list-style-type: none"> <li>2. Analysis and interpretation of texts</li> <li>3. Critical thinking and analytical skills</li> <li>4. Written and oral communication skills</li> <li>5. Empathy and perspective-taking</li> <li>6. Engagement with diverse perspectives</li> <li>7. Awareness of ethical and social issues</li> <li>8. Integration of interdisciplinary knowledge</li> <li>9. Reflection on personal beliefs and biases</li> </ol> <p><b>Forms of Assessment :</b></p> <p>Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance, Tests</p>	<p>Discussion, Watching movies and listening to some songs which have some issues on LGBT; Q and A for better reflective practice 2 X 50</p>		<p><b>Bibliography:</b>  <i>Brooks, Peter. HB Nisbet. Claude Rawson. 2008. The Cambridge History of Literary Criticism Volume 8. Cambridge University Press Online: Cambridge</i></p> <hr/> <p><b>Material:</b> Gay and Lesbian Criticism  <b>Bibliography:</b>  <i>Purkiss, Diane. 2005. Literature, Gender, and Politics during The English War. Cambridge University Press: Cambridge (Literary and Gender)</i></p>
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	criticism with other disciplines, such as psychology, sociology, and cultural studies 10. Students should reflect on their own beliefs and biases related to gender and sexuality, recognizing how they may impact their interactions with others and their understanding of					
16	Students will be able to write an article using one of the chosen literary theories and to apply it onto any kind of works of literature	<ol style="list-style-type: none"> <li>1. Students should be able to demonstrate their understanding and application of the theory they have chosen, including the key concepts, terminology, and methods used in that theory.</li> <li>2. Students should be able to analyze and interpret literary texts using the chosen theory, demonstrating their ability to identify the ways in which the theory helps to illuminate the text</li> <li>3. Students should be able to demonstrate their critical thinking and analysis skills, including their ability to evaluate the strengths and limitations of the theory they have chosen, and to consider alternative perspectives or critiques of the theory.</li> <li>4. Students should be able to demonstrate their better writing skills, including their ability to structure and organize their writing effectively, to use appropriate evidence and examples to support their arguments, and to communicate their ideas clearly and persuasively.</li> <li>5. Students should be able to perform their originality and creativity, encouraging them to apply the theory in new and innovative ways, or to consider how the theory might be extended or adapted in light of new developments or contexts.</li> <li>6. Students should be able to demonstrate their ability to engage with diverse perspectives and consider the ways in which different cultural and social perspectives shape</li> </ol>	<p><b>Criteria:</b></p> <ol style="list-style-type: none"> <li>1. Understanding and application of theory</li> <li>2. Analysis and interpretation of texts</li> <li>3. Critical thinking and analysis</li> <li>4. Effective writing</li> <li>5. Originality and creativity</li> <li>6. Engagement with diverse perspectives</li> <li>7. Awareness of ethical and social issues</li> <li>8. Integration of interdisciplinary knowledge</li> <li>9. Reflection on personal beliefs and biases</li> </ol> <p><b>Forms of Assessment :</b> Participatory Activities, Project Results Assessment / Product Assessment, Portfolio Assessment, Practice / Performance, Tests</p>	Online: Take home exam, writing an article using certain perspectives studied during the meeting sessions 2 x 50	<p><b>Material:</b> All topics <b>Bibliography:</b> <i>Brooks, Peter. HB Nisbet. Claude Rawson. 2008. The Cambridge History of Literary Criticism Volume 8. Cambridge University Press</i> Online: Cambridge</p> <p><b>Material:</b> All topics in this session of using the source <b>References:</b> <i>Magedera, Ian. H. 2014. Outsider Biographies. Rodopi: Amsterdam (Literary and Biogrpahy)</i></p> <p><b>Material:</b> All topics discussed in the sessions <b>Reader:</b> <i>Purkiss, Diane. 2005. Literature, Gender, and Politics during The English War. Cambridge University Press: Cambridge (Literary and Gender)</i></p> <p><b>Material:</b> All topics <b>References:</b> <i>Zima, Petter, V. 2002. Deconstruction and Critical Theory. Continuum: London (Literary and Modernity)</i></p> <p><b>Material:</b> All topics <b>Bibliography:</b> <i>Greaney, Micheal. 2006. Contemporary Fiction and the Uses of Theory The Novel from Structuralism to Postmodernism. Palgrave Macmallian: London</i></p> <p><b>Material:</b> All topics <b>Bibliography:</b> <i>Morales, Helena. 2007. Classical</i></p>	30%

		<p>the application of the theory to literary texts.</p> <p>7. Students should be able to demonstrate their awareness of the ethical and social issues related to the application of the theory, including issues of representation, power, and identity.</p> <p>8. Students should be able to demonstrate their ability to integrate their knowledge of the theory with other disciplines, such as psychology, sociology, and cultural studies, demonstrating the ways in which interdisciplinary approaches can enrich our understanding of literature.</p> <p>9. Students should be able to reflect their ability to reflect on their own beliefs and biases, recognizing how they may impact their interpretation and application of the theory to literary texts.</p>			<p><i>Mythology A Very Short Introduction. Oxford University Press: New York.</i></p> <p><b>Material:</b> All topics <b>Bibliography:</b> Gallop, Jane. 2011. <i>The Deaths of the Author Reading and Writing in Time.</i> Duke University Press: Durham.</p> <p><b>Material:</b> All topics <b>Bibliography:</b> Schram, Dick. Gerard Steen. 2001. <i>The Psychology and Sociology of Literature.</i> John Benjamins Publishing Company: Amsterdam</p>
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**Evaluation Percentage Recap: Case Study**

No	Evaluation	Percentage
1.	Participatory Activities	17.85%
2.	Project Results Assessment / Product Assessment	17.85%
3.	Portfolio Assessment	34.85%
4.	Practice / Performance	16.6%
5.	Test	12.85%
		100%

**Notes**

- 1. Learning Outcomes of Study Program Graduates (PLO - Study Program)** are the abilities possessed by each Study Program graduate which are the internalization of attitudes, mastery of knowledge and skills according to the level of their study program obtained through the learning process.
- 2. The PLO imposed on courses** are several learning outcomes of study program graduates (CPL-Study Program) which are used for the formation/development of a course consisting of aspects of attitude, general skills, special skills and knowledge.
- 3. Program Objectives (PO)** are abilities that are specifically described from the PLO assigned to a course, and are specific to the study material or learning materials for that course.
- 4. Subject Sub-PO (Sub-PO)** is a capability that is specifically described from the PO that can be measured or observed and is the final ability that is planned at each learning stage, and is specific to the learning material of the course.
- 5. Indicators for assessing** ability in the process and student learning outcomes are specific and measurable statements that identify the ability or performance of student learning outcomes accompanied by evidence.
- 6. Assessment Criteria** are benchmarks used as a measure or measure of learning achievement in assessments based on predetermined indicators. Assessment criteria are guidelines for assessors so that assessments are consistent and unbiased. Criteria can be quantitative or qualitative.
- 7. Forms of assessment:** test and non-test.
- 8. Forms of learning:** Lecture, Response, Tutorial, Seminar or equivalent, Practicum, Studio Practice, Workshop Practice, Field Practice, Research, Community Service and/or other equivalent forms of learning.
- 9. Learning Methods:** Small Group Discussion, Role-Play & Simulation, Discovery Learning, Self-Directed Learning, Cooperative Learning, Collaborative Learning, Contextual Learning, Project Based Learning, and other equivalent methods.
- 10. Learning materials** are details or descriptions of study materials which can be presented in the form of several main points and sub-topics.
- 11. The assessment weight** is the percentage of assessment of each sub-PO achievement whose size is proportional to the level of difficulty of achieving that sub-PO, and the total is 100%.
- 12. TM=Face to face, PT=Structured assignments, BM=Independent study.**

