

## Universitas Negeri Surabaya Fakultas Bahasa dan Seni Program Studi S2 Pendidikan Bahasa dan Sastra

Kode Dokumen

| UNE                | SA   |  |                           |  |                         |                           |                           |                          |                 |   |                 |               |                  |                  |                                  |                   |                          |            |              |                   |
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| MATA K             | ULIAH  | (MK)   |                           | KODE                                   |                         |                           |                           | Ru                       | ımpu            | n MK  |                 |               | ВС               | вот              | (sks)                            |                   | SEM                      | IESTER     | Tgl<br>Peny  | yusunan           |
| Methods            | Of Res   | search In Literatu   | re                        | 8811102                                | 2107                    | ,                         |                           |                          |                 |   |                 |               | T=:              | 2 P=             | 0 EC                             | TS=4.48           |                          | 2          | 6 De<br>2025 | sember            |
| OTORIS             | ASI  |  |                           | Pengem                                 | ıban                    | g RP                      | S                         |                          |                 |   | Koordinator RMK |               |                  | Koo              | Koordinator Program Studi        |                   | am Studi                 |            |              |                   |
|                    |  |  |                           |  |                         |                           |                           |                          |                 |   |                 | TITIK INDARTI |                  |                  | TI                               |                   |                          |            |              |                   |
| Model<br>Pembela   | ijaran   | Case Study   | tudy                      |  |                         |                           |                           |                          |                 |   |                 |               |                  |                  |                                  |                   |                          |            |              |                   |
| Capaian<br>Pembela |  | CPL-PRODI yar  | ng dib                    | ebanka                                 | n pa                    | ıda N                     | IK                        |                          |                 |   |                 |               |                  |                  |                                  |                   |                          |            |              |                   |
| (CP)               | ajaran   | Capaian Pembe  | elajara                   | an Mata                                | Kuli                    | iah (0                    | СРМК                      | ()                       |                 |   |                 |               |                  |                  |                                  |                   |                          |            |              |                   |
|                    |  | Matrik CPL - CI  | PMK                       |  |                         |                           |                           |                          |                 |   |                 |               |                  |                  |                                  |                   |                          |            |              |                   |
|                    |  |  | СРМК                      |  |                         |                           |                           |                          |                 |   |                 |               |                  |                  |                                  |                   |                          |            |              |                   |
|                    | Matrik CPMK pada Kemampuan akhir tiap tahapan belajar (Sub-CPMK) |  |                           |  |                         |                           |                           |                          |                 |   |                 |               |                  |                  |                                  |                   |                          |            |              |                   |
|                    |  |  |                           |  |                         |                           |                           |                          |                 |   |                 |               |                  |                  |                                  |                   |                          |            |              |                   |
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|                    |  |  |                           |  | 1                       | 2                         | 3                         | 4                        | 5               | 6   | 7               | 8             | 9                | 10               | 11                               | 12                | 13                       | 14         | 15           | 16                |
|                    |  |  |                           |  |                         |                           |                           |                          |                 |   |                 |               |                  |                  |                                  |                   |                          |            |              |                   |
| Deskrip<br>Singkat |  | This course aim introducing them necessarily enco schools and meth developed over ti | to str<br>mpass<br>nods w | ategies of the the                     | of clo<br>re hi         | ose re                    | eading<br>of lite         | g and<br>erary           | to la           | ırger di<br>cultural  | scuss<br>critic | ions i        | regard<br>t will | ling te<br>exami | extual<br>ne a i                 | analysis range of | . Altho                  | ough the o | course       | will not s. These |
| Pustaka            | ı  | Utama :  |                           |  |                         |                           |                           |                          |                 |   |                 |               |                  |                  |                                  |                   |                          |            |              |                   |
|                    |  | 1. Harner, 4<br>2. Gibaldi, 2<br>3. Holman,<br>4. Greethar<br>5. Tyson, L            | 2nd ed<br>Harmo<br>n. 199 | l. 1998. Ti<br>on. 9th ed<br>4. Textua | he M<br>I., 19<br>I Sch | ILA S<br>198. A<br>nolars | tyle M<br>Hand<br>ship: A | anua<br>Ibook<br>In Intr | l and<br>to Lit | erature<br>ion  | ,               | ·             | Publi            | shing            |                                  |                   |                          |            |              |                   |
|                    |  | Pendukung :  |                           |  |                         |                           |                           |                          |                 |   |                 |               |                  |                  |                                  |                   |                          |            |              |                   |
|                    |  |  |                           |  |                         |                           |                           |                          |                 |   |                 |               |                  |                  |                                  |                   |                          |            |              |                   |
| Dosen<br>Pengam    | npu  | Prof. Dra. Pratiwi<br>Dr. Ali Mustofa, S<br>Ahmad Munir, S.I                         | S.S., M                   | .Pd. ´                                 |                         | Hum.,                     | , M.A.,                   | , Ph.[                   | ).              |   |                 |               |                  |                  |                                  |                   |                          |            |              |                   |
| Mg Ke-             | tiap t   | ampuan akhir<br>ahapan belajar<br>CPMK)  |                           | Р                                      | enila                   | aian                      |                           |                          |                 | Bantuk Pembelajaran,<br>Metode Pembelajaran,<br>Penugasan Mahasiswa,<br>[ Estimasi Waktu] |                 |               |                  | Pem              | Materi<br>nbelajarar<br>ustaka ] |                   | Bobot<br>enilaian<br>(%) |            |              |                   |
|                    | (Gub)  | J. 1811()  | In                        | ndikator                               |                         |                           | riteria<br>Bentu          |                          |                 | Luring  | (offli          | ine)          |                  | Darir            | ng ( <i>on</i>                   | line)             |                          | ustana j   |              |                   |
| (1)                |  | (2)  |                           | (3)                                    |                         |                           | (4)                       |                          |                 | (   | 5)              |               |                  |                  | (6)                              |                   |                          | (7)        |              | (8)               |

|   |   |   | ı | ı                                | ı |    |
|---|---|---|---|----------------------------------|---|----|
| 1 | Analyzing multiple  | Being able to   |   | Lecture Workshop                 |   | 0% |
|   | genres of cultural expression at the  | analyze<br>multiple genres  |   | Mini conference                  |   |    |
|   | level of both content   | of cultural   |   | Sharing and                      |   |    |
|   | and form;Doing the  | expression at   |   | Discussion<br>2 X 50             |   |    |
|   | same for what is called theoretical or  | the level of<br>both content  |   | 2 A 50                           |   |    |
|   | critical  | and   |   |                                  |   |    |
|   | writing;Understanding key debates in the  | form;Having<br>the capability   |   |                                  |   |    |
|   | history of reading,   | to Do the same  |   |                                  |   |    |
|   | and remain alert to   | for what is   |   |                                  |   |    |
|   | the fact that reading is  | called<br>theoretical or  |   |                                  |   |    |
|   | historical;Speculating  | critical  |   |                                  |   |    |
|   | about the role of   | writing;Being   |   |                                  |   |    |
|   | literary thinking in the<br>21st century, with  | able to<br>Understand   |   |                                  |   |    |
|   | attention to its  | key debates in  |   |                                  |   |    |
|   | institutional situation,  | the history of  |   |                                  |   |    |
|   | the history of its practices, and the   | reading, and<br>remain alert to   |   |                                  |   |    |
|   | possibilities for its   | the fact that   |   |                                  |   |    |
|   | future;Creating critical  | reading is  |   |                                  |   |    |
|   | interventions of one's own, in multiple   | historical;Being able to  |   |                                  |   |    |
|   | genres, using close   | Speculate   |   |                                  |   |    |
|   | analysis of cultural forms to make larger   | about the role of literary  |   |                                  |   |    |
|   | claims about the  | thinking in the   |   |                                  |   |    |
|   | world and how people  | 21st century,   |   |                                  |   |    |
|   | live in it.   | with attention to its   |   |                                  |   |    |
|   |   | institutional   |   |                                  |   |    |
|   |   | situation, the  |   |                                  |   |    |
|   |   | history of its<br>practices, and  |   |                                  |   |    |
|   |   | the possibilities   |   |                                  |   |    |
|   |   | for its future;   |   |                                  |   |    |
|   |   | Having the competency to  |   |                                  |   |    |
|   |   | Create critical   |   |                                  |   |    |
|   |   | interventions of  |   |                                  |   |    |
|   |   | one's own, in multiple  |   |                                  |   |    |
|   |   | genres, using   |   |                                  |   |    |
|   |   | close analysis  |   |                                  |   |    |
|   |   | of cultural<br>forms to make  |   |                                  |   |    |
|   |   | larger claims   |   |                                  |   |    |
|   |   | about the world and how   |   |                                  |   |    |
|   |   | people live in it   |   |                                  |   |    |
|   |   |   |   |                                  |   |    |
|   |   | D :   |   |                                  |   |    |
| 2 | Analyzing multiple  | Being able to   |   | LectureWorkshopMini              |   | 0% |
| 2 | genres of cultural expression at the  | analyze<br>multiple genres  |   | conferenceSharing                |   | 0% |
| 2 | genres of cultural<br>expression at the<br>level of both content  | analyze<br>multiple genres<br>of cultural   |   | conferenceSharing and Discussion |   | 0% |
| 2 | genres of cultural<br>expression at the<br>level of both content<br>and form;Doing the  | analyze<br>multiple genres  |   | conferenceSharing                |   | 0% |
| 2 | genres of cultural<br>expression at the<br>level of both content<br>and form;Doing the<br>same for what is<br>called theoretical or   | analyze multiple genres of cultural expression at the level of both content   |   | conferenceSharing and Discussion |   | 0% |
| 2 | genres of cultural<br>expression at the<br>level of both content<br>and form;Doing the<br>same for what is<br>called theoretical or<br>critical   | analyze multiple genres of cultural expression at the level of both content and   |   | conferenceSharing and Discussion |   | 0% |
| 2 | genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the  | analyze multiple genres of cultural expression at the level of both content and form; Having the capability   |   | conferenceSharing and Discussion |   | 0% |
| 2 | genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the history of reading,  | analyze multiple genres of cultural expression at the level of both content and form;Having the capability to Do the same   |   | conferenceSharing and Discussion |   | 0% |
| 2 | genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the history of reading, and remain alert to  | analyze multiple genres of cultural expression at the level of both content and form;Having the capability to Do the same for what is   |   | conferenceSharing and Discussion |   | 0% |
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| 2 | genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the history of reading, and remain alert to the fact that reading is historical;Speculating about the role of literary thinking in the 21st century, with  | analyze multiple genres of cultural expression at the level of both content and form;Having the capability to Do the same for what is called theoretical or critical writing;Being able to Understand   |   | conferenceSharing and Discussion |   | 0% |
| 2 | genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the history of reading, and remain alert to the fact that reading is historical;Speculating about the role of literary thinking in the 21st century, with attention to its   | analyze multiple genres of cultural expression at the level of both content and form;Having the capability to Do the same for what is called theoretical or critical writing;Being able to Understand key debates in  |   | conferenceSharing and Discussion |   | 0% |
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| 2 | genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the history of reading, and remain alert to the fact that reading is historical;Speculating about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future;Creating critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims about the world and how people | analyze multiple genres of cultural expression at the level of both content and form; Having the capability to Do the same for what is called theoretical or critical writing; Being able to Understand key debates in the history of reading, and remain alert to the fact that reading is historical; Being able to Speculate about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future; Having the competency to Create critical interventions of one's own, in multiple genres, using close analysis   |   | conferenceSharing and Discussion |   | 0% |
| 2 | genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the history of reading, and remain alert to the fact that reading is historical;Speculating about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future;Creating critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims about the world and how people | analyze multiple genres of cultural expression at the level of both content and form; Having the capability to Do the same for what is called theoretical or critical writing; Being able to Understand key debates in the history of reading, and remain alert to the fact that reading is historical; Being able to Speculate about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future; Having the competency to Create critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make                         |   | conferenceSharing and Discussion |   | 0% |
| 2 | genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the history of reading, and remain alert to the fact that reading is historical;Speculating about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future;Creating critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims about the world and how people | analyze multiple genres of cultural expression at the level of both content and form; Having the capability to Do the same for what is called theoretical or critical writing; Being able to Understand key debates in the history of reading, and remain alert to the fact that reading is historical; Being able to Speculate about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future; Having the competency to Create critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims           |   | conferenceSharing and Discussion |   | 0% |
| 2 | genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the history of reading, and remain alert to the fact that reading is historical;Speculating about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future;Creating critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims about the world and how people | analyze multiple genres of cultural expression at the level of both content and form; Having the capability to Do the same for what is called theoretical or critical writing; Being able to Understand key debates in the history of reading, and remain alert to the fact that reading is historical; Being able to Speculate about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future; Having the competency to Create critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make                         |   | conferenceSharing and Discussion |   | 0% |
| 2 | genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the history of reading, and remain alert to the fact that reading is historical;Speculating about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future;Creating critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims about the world and how people | analyze multiple genres of cultural expression at the level of both content and form; Having the capability to Do the same for what is called theoretical or critical writing; Being able to Understand key debates in the history of reading, and remain alert to the fact that reading is historical; Being able to Speculate about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future; Having the competency to Create critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims about the |   | conferenceSharing and Discussion |   | 0% |

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| 4 | Analyzing multiple genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the history of reading, and remain alert to the fact that reading is historical;Speculating about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future;Creating critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims about the world and how people live in it. | Being able to analyze multiple genres of cultural expression at the level of both content and form; Having the capability to Do the same for what is called theoretical or critical writing; Being able to Understand key debates in the history of reading, and remain alert to the fact that reading is historical; Being able to Speculate about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future; Having the competency to Create critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims about the world and how people live in it | Lecture Workshop Mini Conference Sharing and discussion 2 X 50 |  | 0% |
|   | genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the history of reading, and remain alert to the fact that reading is historical;Speculating about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future;Creating critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims about the world and how people live in it.                    | analyze multiple genres of cultural expression at the level of both content and form;Having the capability to Do the same for what is called theoretical or critical writing;Being able to Understand key debates in the history of reading, and remain alert to the fact that reading is historical;Being able to Speculate about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future; Having the competency to Create critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims about the world and how people live in it                  | WorskhopSharing<br>and Discussion Mini<br>conference<br>2 X 50 |  |    |

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| 5 | Analyzing multiple genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the history of reading, and remain alert to the fact that reading is historical;Speculating about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future;Creating critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims about the world and how people live in it. | Being able to analyze of cultural expression at the level of both content and form; Having the capability to Do the same for what is called theoretical or critical writing; Being able to Understand key debates in the history of reading, and remain alert to the fact that reading is historical; Being able to Speculate about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future; Having the competency to Create critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims about the world and how people live in it | LectureWorkshopMini conferenceSharing and Discussion 2 X 50          |  | 0% |
|   | expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the history of reading, and remain alert to the fact that reading is historical;Speculating about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future;Creating critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims about the world and how people live in it.                                       | analyze multiple genres of cultural expression at the level of both content and form;Having the capability to Do the same for what is called theoretical or critical writing;Being able to Understand key debates in the history of reading, and remain alert to the fact that reading is historical;Being able to Speculate about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future; Having the competency to Create critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims about the world and how people live in it  | Lectureworkshopmini<br>conferenceSharing<br>and Discussion<br>2 X 50 |  | 0% |

| 7 |  |   |                                       | I |     |
|---|--|---|---------------------------------------|---|-----|
|   | Analyzing multiple genres of cultural  | Being able to<br>analyze  | LectureWorkshopMini conferenceSharing |   | 0%  |
|   | expression at the  | multiple genres   | and Discussion                        |   |     |
|   | level of both content<br>and form, Doing the   | of cultural<br>expression at  | 2 X 50                                |   |     |
|   | same for what is   | the level of  |                                       |   |     |
|   | called theoretical or<br>critical  | both content<br>and   |                                       |   |     |
|   | writing;Understanding  | form;Having   |                                       |   |     |
|   | key debates in the   | the capability  |                                       |   |     |
|   | history of reading,<br>and remain alert to   | to Do the same for what is  |                                       |   |     |
|   | the fact that reading  | called  |                                       |   |     |
|   | is<br>historical;Speculating   | theoretical or<br>critical  |                                       |   |     |
|   | about the role of  | writing;Being   |                                       |   |     |
|   | literary thinking in the<br>21st century, with   | able to<br>Understand   |                                       |   |     |
|   | attention to its   | key debates in  |                                       |   |     |
|   | institutional situation,<br>the history of its   | the history of<br>reading, and  |                                       |   |     |
|   | practices, and the   | remain alert to   |                                       |   |     |
|   | possibilities for its future; Creating critical  | the fact that<br>reading is   |                                       |   |     |
|   | interventions of one's   | historical;Being  |                                       |   |     |
|   | own, in multiple genres, using close   | able to<br>Speculate  |                                       |   |     |
|   | analysis of cultural   | about the role  |                                       |   |     |
|   | forms to make larger<br>claims about the   | of literary<br>thinking in the  |                                       |   |     |
|   | world and how people   | 21st century,   |                                       |   |     |
|   | live in it.  | with attention to its   |                                       |   |     |
|   |  | institutional   |                                       |   |     |
|   |  | situation, the  |                                       |   |     |
|   |  | history of its<br>practices, and  |                                       |   |     |
|   |  | the possibilities   |                                       |   |     |
|   |  | for its future;<br>Having the   |                                       |   |     |
|   |  | competency to   |                                       |   |     |
|   |  | Create critical interventions of  |                                       |   |     |
|   |  | one's own, in   |                                       |   |     |
|   |  | multiple<br>genres, using   |                                       |   |     |
|   |  | close analysis  |                                       |   |     |
|   |  | of cultural forms to make   |                                       |   |     |
|   |  | larger claims   |                                       |   |     |
|   |  | about the world and how   |                                       |   |     |
|   |  | people live in it   |                                       |   |     |
| 8 | Analyzing multiple   | Being able to   | LectureWorkshopMini                   |   | 0%  |
|   | genres of cultural   | analyze   | conferenceSharing                     |   | 0,0 |
|   | expression at the<br>level of both content   | multiple genres<br>of cultural  | and Discussion                        |   |     |
|   |  |   |                                       |   |     |
|   | and form;Doing the   | expression at   | 2 X 50                                |   |     |
|   | same for what is   | the level of  | 2 X 50                                |   |     |
|   | same for what is<br>called theoretical or<br>critical  | the level of<br>both content<br>and   | 2 X 50                                |   |     |
|   | same for what is<br>called theoretical or<br>critical<br>writing;Understanding   | the level of<br>both content<br>and<br>form;Having  | 2 X 50                                |   |     |
|   | same for what is<br>called theoretical or<br>critical<br>writing;Understanding<br>key debates in the<br>history of reading,  | the level of both content and form;Having the capability to Do the same   | 2 X 50                                |   |     |
|   | same for what is<br>called theoretical or<br>critical<br>writing;Understanding<br>key debates in the<br>history of reading,<br>and remain alert to   | the level of<br>both content<br>and<br>form;Having<br>the capability<br>to Do the same<br>for what is   | 2 X 50                                |   |     |
|   | same for what is called theoretical or critical writing;Understanding key debates in the history of reading, and remain alert to the fact that reading is  | the level of<br>both content<br>and<br>form;Having<br>the capability<br>to Do the same<br>for what is<br>called<br>theoretical or   | 2 X 50                                |   |     |
|   | same for what is called theoretical or critical writing; Understanding key debates in the history of reading, and remain alert to the fact that reading is historical; Speculating   | the level of<br>both content<br>and<br>form;Having<br>the capability<br>to Do the same<br>for what is<br>called<br>theoretical or<br>critical   | 2 X 50                                |   |     |
|   | same for what is called theoretical or critical writing; Understanding key debates in the history of reading, and remain alert to the fact that reading is historical; Speculating about the role of literary thinking in the  | the level of<br>both content<br>and<br>form;Having<br>the capability<br>to Do the same<br>for what is<br>called<br>theoretical or<br>critical<br>writing;Being<br>able to   | 2 X 50                                |   |     |
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|   | same for what is called theoretical or critical writing; Understanding key debates in the history of reading, and remain alert to the fact that reading is historical; Speculating about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future; Creating critical   | the level of both content and form; Having the capability to Do the same for what is called theoretical or critical writing; Being able to Understand key debates in the history of reading, and remain alert to the fact that reading is   | 2 X 50                                |   |     |
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|   | same for what is called theoretical or critical writing; Understanding key debates in the history of reading, and remain alert to the fact that reading is historical; Speculating about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future; Creating critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims about the world and how people | the level of both content and form; Having the capability to Do the same for what is called theoretical or critical writing; Being able to Understand key debates in the history of reading, and remain alert to the fact that reading is historical; Being able to Speculate about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future; Having the competency to Create critical interventions of   | 2 X 50                                |   |     |
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|   | same for what is called theoretical or critical writing; Understanding key debates in the history of reading, and remain alert to the fact that reading is historical; Speculating about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future; Creating critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims about the world and how people | the level of both content and form; Having the capability to Do the same for what is called theoretical or critical writing; Being able to Understand key debates in the history of reading, and remain alert to the fact that reading is historical; Being able to Speculate about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future; Having the competency to Create critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims about the | 2 X 50                                |   |     |

|    | ,  |   |  |  |    |
|----|--|---|--|--|----|
| 9  | Analyzing multiple genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the history of reading, and remain alert to the fact that reading is historical;Speculating about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future;Creating critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims about the world and how people live in it. | Being able to analyze multiple genres of cultural expression at the level of both content and form; Having the capability to Do the same for what is called theoretical or critical writing; Being able to Understand key debates in the history of reading, and remain alert to the fact that reading is historical; Being able to Speculate about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future; Having the competency to Create critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims about the world and how people live in it | Mid Term Test: One critical essay (3-5 pages, normal-looking font.) This is a short, sharp critical engagement with one or more texts covered in class: an academic paper in the standard form, ones own critical points of view, bold of argument, and shined, prose wise, to a glistening polish. Prompts will be provided, but you are encouraged to break from them to compose your own questions and topics; Open book, open notes, no Googling. The mid-term is just that: a temperature-taking of your work so far, assessing your capacity to engage imaginatively and substantively with the material to this point. 2 X 50 |  | 0% |
| 10 | Analyzing multiple genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the history of reading, and remain alert to the fact that reading is historical;Speculating about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future;Creating critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims about the world and how people live in it. | Being able to analyze multiple genres of cultural expression at the level of both content and form; Having the capability to Do the same for what is called theoretical or critical writing; Being able to Understand key debates in the history of reading, and remain alert to the fact that reading is historical; Being able to Speculate about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future; Having the competency to Create critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims about the world and how people live in it | LectureWorkshopMini<br>conferenceSharing<br>and Discussion<br>2 X 50   |  | 0% |

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|----|---|---|---|---------------------------------------|---|---|----|
| 11 | Analyzing multiple  | Being able to   |   | LectureWorkshopMini                   |   |   | 0% |
|    | genres of cultural expression at the  | analyze<br>multiple genres  |   | conferenceSharing                     |   |   |    |
|    | level of both content   | of cultural   |   | and Discussion                        |   |   |    |
|    | and form;Doing the  | expression at   |   | 2 X 50                                |   |   |    |
|    | same for what is called theoretical or  | the level of<br>both content  |   |                                       |   |   |    |
|    | critical  | and   |   |                                       |   |   |    |
|    | writing;Understanding   | form;Having   |   |                                       |   |   |    |
|    | key debates in the history of reading,  | the capability to Do the same   |   |                                       |   |   |    |
|    | and remain alert to   | for what is   |   |                                       |   |   |    |
|    | the fact that reading   | called  |   |                                       |   |   |    |
|    | is<br>historical;Speculating  | theoretical or<br>critical  |   |                                       |   |   |    |
|    | about the role of   | writing;Being   |   |                                       |   |   |    |
|    | literary thinking in the  | able to   |   |                                       |   |   |    |
|    | 21st century, with attention to its   | Understand<br>key debates in  |   |                                       |   |   |    |
|    | institutional situation.  | the history of  |   |                                       |   |   |    |
|    | the history of its  | reading, and  |   |                                       |   |   |    |
|    | practices, and the possibilities for its  | remain alert to<br>the fact that  |   |                                       |   |   |    |
|    | future;Creating critical  | reading is  |   |                                       |   |   |    |
|    | interventions of one's  | historical;Being  |   |                                       |   |   |    |
|    | own, in multiple genres, using close  | able to<br>Speculate  |   |                                       |   |   |    |
|    | analysis of cultural  | about the role  |   |                                       |   |   |    |
|    | forms to make larger  | of literary   |   |                                       |   |   |    |
|    | claims about the world and how people   | thinking in the<br>21st century,  |   |                                       |   |   |    |
|    | live in it.   | with attention  |   |                                       |   |   |    |
|    |   | to its  |   |                                       |   |   |    |
|    |   | institutional situation, the  |   |                                       |   |   |    |
|    |   | history of its  |   |                                       |   |   |    |
|    |   | practices, and  |   |                                       |   |   |    |
|    |   | the possibilities for its future;   |   |                                       |   |   |    |
|    |   | Having the  |   |                                       |   |   |    |
|    |   | competency to   |   |                                       |   |   |    |
|    |   | Create critical<br>interventions of   |   |                                       |   |   |    |
|    |   | one's own, in   |   |                                       |   |   |    |
|    |   | multiple  |   |                                       |   |   |    |
|    |   | genres, using<br>close analysis   |   |                                       |   |   |    |
|    |   | of cultural   |   |                                       |   |   |    |
|    |   | forms to make   |   |                                       |   |   |    |
|    |   | larger claims<br>about the  |   |                                       |   |   |    |
|    |   | world and how   |   |                                       |   |   |    |
|    |   | people live in it   |   |                                       |   |   |    |
|    |   |   |   |                                       |   |   |    |
| 12 | Analyzing multiple  | Being able to   |   | LectureWorkshopMini                   |   |   | 0% |
| 12 | genres of cultural  | analyze   |   | LectureWorkshopMini conferenceSharing |   |   | 0% |
| 12 | genres of cultural expression at the  | analyze<br>multiple genres  |   |                                       |   |   | 0% |
| 12 | genres of cultural<br>expression at the<br>level of both content<br>and form;Doing the  | analyze   |   | conferenceSharing                     |   |   | 0% |
| 12 | genres of cultural<br>expression at the<br>level of both content<br>and form;Doing the<br>same for what is  | analyze<br>multiple genres<br>of cultural<br>expression at<br>the level of  |   | conferenceSharing and Discussion      |   |   | 0% |
| 12 | genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or  | analyze multiple genres of cultural expression at the level of both content   |   | conferenceSharing and Discussion      |   |   | 0% |
| 12 | genres of cultural<br>expression at the<br>level of both content<br>and form;Doing the<br>same for what is  | analyze multiple genres of cultural expression at the level of both content and form;Having   |   | conferenceSharing and Discussion      |   |   | 0% |
| 12 | genres of cultural<br>expression at the<br>level of both content<br>and form;Doing the<br>same for what is<br>called theoretical or<br>critical<br>writing;Understanding<br>key debates in the  | analyze multiple genres of cultural expression at the level of both content and form;Having the capability  |   | conferenceSharing and Discussion      |   |   | 0% |
| 12 | genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the history of reading,  | analyze multiple genres of cultural expression at the level of both content and form;Having the capability to Do the same   |   | conferenceSharing and Discussion      |   |   | 0% |
| 12 | genres of cultural<br>expression at the<br>level of both content<br>and form;Doing the<br>same for what is<br>called theoretical or<br>critical<br>writing;Understanding<br>key debates in the  | analyze multiple genres of cultural expression at the level of both content and form;Having the capability  |   | conferenceSharing and Discussion      |   |   | 0% |
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|----|--|---|--|--|----|
| 13 |  |   |  |  | 0% |
| 14 | Analyzing multiple genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the history of reading, and remain alert to the fact that reading is historical;Speculating about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future;Creating critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims about the world and how people live in it. | Being able to analyze multiple genres of cultural expression at the level of both content and form; Having the capability to Do the same for what is called theoretical or critical writing; Being able to Understand key debates in the history of reading, and remain alert to the fact that reading is historical; Being able to Speculate about the role of literary thinking in the 21st century, with attention to its institutional situation, the history of its practices, and the possibilities for its future; Having the competency to Create critical interventions of one's own, in multiple genres, using close analysis of cultural forms to make larger claims about the world and how people live in it | LectureWorkshopMini<br>conferenceSharing<br>and Discussion<br>2 X 50 |  | 0% |

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|----|---|---|---|--|---|-----|--|
| 15 | Analyzing multiple  | Being able to   |   | LectureWorkshopMini  |   |     | 0%   |
|    | genres of cultural<br>expression at the   | analyze<br>multiple genres  |   | conferenceSharing and Discussion   |   |     |  |
|    | level of both content   | of cultural   |   | 2 X 50   |   |     |  |
|    | and form;Doing the<br>same for what is  | expression at<br>the level of   |   | 2 1 00   |   |     |  |
|    | called theoretical or   | both content  |   |  |   |     |  |
|    | critical<br>writing;Understanding   | and<br>form;Having  |   |  |   |     |  |
|    | key debates in the  | the capability  |   |  |   |     |  |
|    | history of reading,<br>and remain alert to  | to Do the same for what is  |   |  |   |     |  |
|    | the fact that reading   | called  |   |  |   |     |  |
|    | is<br>historical;Speculating  | theoretical or<br>critical  |   |  |   |     |  |
|    | about the role of   | writing;Being   |   |  |   |     |  |
|    | literary thinking in the<br>21st century, with  | able to<br>Understand   |   |  |   |     |  |
|    | attention to its  | key debates in  |   |  |   |     |  |
|    | institutional situation,<br>the history of its  | the history of<br>reading, and  |   |  |   |     |  |
|    | practices, and the  | remain alert to   |   |  |   |     |  |
|    | possibilities for its future;Creating critical  | the fact that<br>reading is   |   |  |   |     |  |
|    | interventions of one's  | historical;Being  |   |  |   |     |  |
|    | own, in multiple<br>genres, using close   | able to<br>Speculate  |   |  |   |     |  |
|    | analysis of cultural  | about the role  |   |  |   |     |  |
|    | forms to make larger<br>claims about the  | of literary<br>thinking in the  |   |  |   |     |  |
|    | world and how people  | 21st century,   |   |  |   |     |  |
|    | live in it.   | with attention to its   |   |  |   |     |  |
|    |   | institutional   |   |  |   |     |  |
|    |   | situation, the<br>history of its  |   |  |   |     |  |
|    |   | practices, and  |   |  |   |     |  |
|    |   | the possibilities for its future;   |   |  |   |     |  |
| 1  |   | Having the  |   |  |   |     |  |
| 1  |   | competency to<br>Create critical  |   |  |   |     |  |
|    |   | interventions of  |   |  |   |     |  |
|    |   | one's own, in multiple  |   |  |   |     |  |
|    |   | genres, using   |   |  |   |     |  |
|    |   | close analysis<br>of cultural   |   |  |   |     |  |
|    |   | forms to make   |   |  |   |     |  |
|    |   | larger claims<br>about the  |   |  |   |     |  |
|    |   | world and how   |   |  |   |     |  |
|    |   | people live in it   |   |  |   |     |  |
|    |   |   | i | †  | i | i e | <del>                                     </del> |
| 16 | Analyzing multiple  | Being able to   |   | Take-home final  |   |     | 0%   |
| 16 | genres of cultural  | analyze   |   | Take-home final exams. Open book,  |   |     | 0%   |
| 16 |   |   |   | exams. Open book, open notes, no   |   |     | 0%   |
| 16 | genres of cultural<br>expression at the<br>level of both content<br>and form;Doing the  | analyze<br>multiple genres<br>of cultural<br>expression at  |   | exams. Open book,<br>open notes, no<br>Googling. The final   |   |     | 0%   |
| 16 | genres of cultural<br>expression at the<br>level of both content  | analyze<br>multiple genres<br>of cultural   |   | exams. Open book,<br>open notes, no<br>Googling. The final<br>term test is a   |   |     | 0%   |
| 16 | genres of cultural<br>expression at the<br>level of both content<br>and form;Doing the<br>same for what is<br>called theoretical or<br>critical   | analyze multiple genres of cultural expression at the level of both content and   |   | exams. Open book,<br>open notes, no<br>Googling. The final   |   |     | 0%   |
| 16 | genres of cultural<br>expression at the<br>level of both content<br>and form;Doing the<br>same for what is<br>called theoretical or<br>critical<br>writing;Understanding<br>key debates in the  | analyze multiple genres of cultural expression at the level of both content and form;Having the capability  |   | exams. Open book,<br>open notes, no<br>Googling. The final<br>term test is a<br>cumulative, end-of-<br>term assessment<br>designed to allow the  |   |     | 0%   |
| 16 | genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the history of reading,  | analyze multiple genres of cultural expression at the level of both content and form;Having the capability to Do the same   |   | exams. Open book, open notes, no Googling. The final term test is a cumulative, end-of-term assessment designed to allow the students to make  |   |     | 0%   |
| 16 | genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the history of reading, and remain alert to the fact that reading  | analyze multiple genres of cultural expression at the level of both content and form;Having the capability to Do the same for what is called  |   | exams. Open book, open notes, no Googling. The final term test is a cumulative, end-of-term assessment designed to allow the students to make creative analytic  |   |     | 0%   |
| 16 | genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the history of reading, and remain alert to the fact that reading is   | analyze multiple genres of cultural expression at the level of both content and form;Having the capability to Do the same for what is called theoretical or   |   | exams. Open book, open notes, no Googling. The final term test is a cumulative, end-of-term assessment designed to allow the students to make  |   |     | 0%   |
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| 16 | genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the history of reading, and remain alert to the fact that reading is historical;Speculating about the role of literary thinking in the   | analyze multiple genres of cultural expression at the level of both content and form;Having the capability to Do the same for what is called theoretical or critical writing;Being able to  |   | exams. Open book, open notes, no Googling. The final term test is a cumulative, end-of-term assessment designed to allow the students to make creative analytic connections from across the semester. The students are suggested to  |   |     | 0%   |
| 16 | genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the history of reading, and remain alert to the fact that reading is historical;Speculating about the role of literary thinking in the 21st century, with attention to its   | analyze multiple genres of cultural expression at the level of both content and form;Having the capability to Do the same for what is called theoretical or critical writing;Being able to Understand key debates in  |   | exams. Open book, open notes, no Googling. The final term test is a cumulative, end-of-term assessment designed to allow the students to make creative analytic connections from across the semester. The students are suggested to designed their future  |   |     | 0%   |
| 16 | genres of cultural expression at the level of both content and form;Doing the same for what is called theoretical or critical writing;Understanding key debates in the history of reading, and remain alert to the fact that reading is historical;Speculating about the role of literary thinking in the 21st century, with attention to its institutional situation,  | analyze multiple genres of cultural expression at the level of both content and form;Having the capability to Do the same for what is called theoretical or critical writing;Being able to Understand key debates in the history of   |   | exams. Open book, open notes, no Googling. The final term test is a cumulative, end-of-term assessment designed to allow the students to make creative analytic connections from across the semester. The students are suggested to  |   |     | 0%   |
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Rekap Persentase Evaluasi: Case Study

| No | Evaluasi | Persentase |
|----|----------|------------|
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## Catatan

- Capaian Pembelajaran Lulusan Prodi (CPL Prodi) adalah kemampuan yang dimiliki oleh setiap lulusan prodi yang merupakan internalisasi dari sikap, penguasaan pengetahuan dan ketrampilan sesuai dengan jenjang prodinya yang diperoleh melalui proses pembelajaran.
- CPL yang dibebankan pada mata kuliah adalah beberapa capaian pembelajaran lulusan program studi (CPL-Prodi) yang digunakan untuk pembentukan/pengembangan sebuah mata kuliah yang terdiri dari aspek sikap, ketrampulan umum, ketrampilan khusus dan pengetahuan.
- CP Mata kuliah (CPMK) adalah kemampuan yang dijabarkan secara spesifik dari CPL yang dibebankan pada mata kuliah, dan bersifat spesifik terhadap bahan kajian atau materi pembelajaran mata kuliah tersebut.
- Sub-CPMK Mata kuliah (Sub-CPMK) adalah kemampuan yang dijabarkan secara spesifik dari CPMK yang dapat diukur atau diamati dan merupakan kemampuan akhir yang direncanakan pada tiap tahap pembelajaran, dan bersifat spesifik terhadap materi pembelajaran mata kuliah tersebut.
- Indikator penilaian kemampuan dalam proses maupun hasil belajar mahasiswa adalah pernyataan spesifik dan terukur yang mengidentifikasi kemampuan atau kinerja hasil belajar mahasiswa yang disertai bukti-bukti.
- Kreteria Penilaian adalah patokan yang digunakan sebagai ukuran atau tolok ukur ketercapaian pembelajaran dalam penilaian berdasarkan indikator-indikator yang telah ditetapkan. Kreteria penilaian merupakan pedoman bagi penilai agar penilaian konsisten dan tidak bias. Kreteria dapat berupa kuantitatif ataupun kualitatif.
- 7. Bentuk penilaian: tes dan non-tes.
- 8. **Bentuk pembelajaran:** Kuliah, Responsi, Tutorial, Seminar atau yang setara, Praktikum, Praktik Studio, Praktik Bengkel, Praktik Lapangan, Penelitian, Pengabdian Kepada Masyarakat dan/atau bentuk pembelajaran lain yang setara.
- Metode Pembelajaran: Small Group Discussion, Role-Play & Simulation, Discovery Learning, Self-Directed Learning, Cooperative Learning, Collaborative Learning, Contextual Learning, Project Based Learning, dan metode lainnya yg setara.
- Materi Pembelajaran adalah rincian atau uraian dari bahan kajian yg dapat disajikan dalam bentuk beberapa pokok dan subpokok bahasan.
- 11. Bobot penilaian adalah prosentasi penilaian terhadap setiap pencapaian sub-CPMK yang besarnya proposional dengan tingkat kesulitan pencapaian sub-CPMK tsb.. dan totalnya 100%.
- 12. TM=Tatap Muka, PT=Penugasan terstruktur, BM=Belajar mandiri.

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