



Национальный исследовательский университет «Высшая школа экономики»
Программа дисциплины «История и культура Великобритании-1»
для направления 45.03.02 «Лингвистика» подготовки бакалавра

**Федеральное государственное автономное образовательное
учреждение высшего образования
“Национальный исследовательский университет
“Высшая школа экономики”**

Департамент иностранных языков

**Рабочая программа дисциплины
“История и культура Великобритании-1”
History and Culture of Great Britain-1
(преподается на английском языке)**

для образовательной программы «Иностранные языки и межкультурная
коммуникация»
направления подготовки 45.03.02 «Лингвистика»
уровень бакалавр

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Одобрена на заседании Департамента иностранных языков «__»_____ 20__ г

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Утверждена Академическим советом образовательной программы
«__»_____ 2017 г., № протокола _____

Академический руководитель образовательной программы
к.п.н., Колесникова Е.А. _____

Москва, 2017

*Настоящая программа не может быть использована другими подразделениями
университета и другими вузами без разрешения кафедры-разработчика программы.*



1. Course Description

a. Title of a Course

History and Culture of Great Britain-1.

b. Pre-requisites

History and Culture of Great Britain-1 is a four-module course designed for undergraduate students of the Foreign languages and intercultural communication programme who are interested in British history, culture, and literature. To fulfill the requirements of the course students need to have a good command of written and spoken English (required CEFR language proficiency level is B2).

c. Course Type (compulsory, elective, optional)

Elective.

d. Abstract

The course encourages students to develop lifelong knowledge and skills, including but not limited to a balanced understanding of the heritage and history of countries which constitute the United Kingdom of Great Britain and Northern Ireland (that is, England, Wales, Scotland, Northern Ireland), their cultural settings, geography, society, political system, holidays, everyday life in general, and literature.

The course combines activities of a traditional (quizzes, essays, discussions etc.) and a nontraditional (debates, presentations, journal writing etc.) nature. It also envisages various research projects conducted individually or in small groups on a wide range of topics related to its subject matter.

This syllabus sets minimal requirements for the knowledge and skills of students and determines the contents of the course. It targets both lecturers and teaching assistants, and 1st-year undergraduate students of the Foreign languages and intercultural communication programme, to whose needs it is specifically tailored.

2. Learning Objectives

The **objectives** of the course are:

- to study the bulk of the heritage and history of English-speaking countries (England, Wales, Scotland, Province of Northern Ireland), their geography, political and social systems, cultural settings, and everyday life in general;
- to broaden one's knowledge about the body of written works produced in the English language by inhabitants of the British Isles from the 7th century to the present day, putting it in the larger context of the thematic concerns of the writers, as well as the specific historical events and cultural influences to which these writers responded;
- to engage with, reflect upon, and respond to a range of Key Texts (significant examples of the given period) in the three main forms (prose, poetry, and drama), as well as to discuss their reception and present-day relevance;
- to hone one's Critical Thinking, Critical Reading, and Critical Writing skills;



- to develop lifelong knowledge and skills which will enable students to apply their knowledge in professional, scientific, and interpersonal communication in the multi-cultural world of today.

3. Learning Outcomes

Upon satisfactory completion of the course, the students should:

- **Know** the major theories and concepts in both linguistics, intercultural communication, culture, politics, and social life of the countries under study and related analytical approaches to the issues under discussion developed in Russia and English-speaking countries; the main periods into which British literature is traditionally divided, including the core authors, literary forms, and genres of the given period and the content of a range of Key Texts;
- **Be able** to search, use, and critically evaluate statistical data, academic, reference, and historical literature on cultural, political and social life of the countries under study; to elaborate on the basis of these data and literature; to read critically, comprehend, and produce clear, informed, independent opinions and judgements on English literary texts in the original; to cite strong and thorough textual evidence to support one's analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain; to discuss the historical and critical context of given texts; to recognize the most common tropes and figures of speech and analyze how writers' choices of form, structure and language shape meanings; to acknowledge and respect cultural diversity;
- **Develop skills** of working with primary and secondary sources; presenting one's own opinion and participating (individually or in small groups) in the debates on a wide range of topics related to the course subject matter, using terminology and methods taught within the course; of thinking, reading, and writing analytically and critically.

The students master the following competencies:

Common cultural competencies		
CC-4	SC ¹ -B4	Ability to deal with problems in the sphere of professional activity through analysis and synthesis of information.
CC-6	SC-B6	Ability to collect, evaluate and process data required for dealing with scientific and practical tasks (including, but not limited to system approach) from various sources.
CC-7	SC-B7	Ability to conduct research, i.e. analyze problems, set goals and objectives, identify subject and object of the research, choose research methods and evaluation system.

Professional competencies		
PC-5	IC-B ² 5	Ability to organize FL extracurricular activities at schools, vocational colleges and institutions of further education taking into account the psychology and pedagogy of the target audience.
PC-8	IC-B8	Ability to collect scientific data, write reviews and

¹ SC = systemic competency

² IC-B = BA instrumental competency



		annotations, prepare reports and reference lists on research topics under academic supervision.
PC-10	IC-B10	Ability to identify, analyze, dissect and provide tentative solutions to specific issues influencing the efficacy of crosscultural and crosslingual relationships as well as EFL and ESL teaching methodology.
PC-13	IC-B13	Ability to provide task-oriented analysis of texts in native and foreign languages with future practical application in mind.
PC-21	SPC-B ³ 21	Ability to conform to legal and ethical standards in professional sphere, including but not limited to ethical, moral, sociocultural and other norms of behaviour typical of various cultures.
PC-23	SPC-B23	Ability to analyze and tolerate social and personal problems and processes in the systems of beliefs of society.
PC-25	SPC-B25	Ability to be aware of the system of universal human values, world traditional values and values of the Russian culture; to appreciate humanistic values for the development and preservation of modern civilization.

Professional tasks

EC ⁴ -6		Ability to use texts in native and foreign languages for various aims of education and assessment.
RMC ⁵ -5		Ability to analyze scientific research from various spheres of linguistics, translation theory and practice, crosscultural communication, and other liberal arts through the acquired theoretical and practical knowledge.
RMC-8		Ability to collect scientific data, write reviews and annotations, prepare reports and reference lists on research topics.
RMC-9		Ability to participate in academic discussions and thesis defences at various levels; to give talks and presentations on research topics.
RMC-10		Ability to present research results in oral, written and digital forms, via uploading personal research materials to social networks.
OMC ⁶ -3		Ability to promote and disseminate foreign language education.

4. Course Plan

The course is bipartite, covering two areas, namely British Studies and British Literature, with several topics within these. The two parts of the course may be transposed.

3 SPC-B = BA socio-personal competency

4 EC = educational competency

5 RMC = research and methodological competency

6 OMC = organizational and management competency



№	Course section	Total hours	Contact hours		Self-guided work
			Lectures	Seminars	
Part 1	British Studies	110	16	18	76
Part 2	British Literature	194	20	38	136
	Total	304	36	56	212

Part 1. British Studies

№	Course section	Total hours	Contact hours		Self-guided work
			Lectures	Seminars	
1	Country and people. Identity and attitudes. The English Language.	24	4	4	16

Lecture 1: The English language: the role of language in the political and social upheavals of the contemporary world. Globalization and Ethnocentrism. The present and the past of English. The future of English.

Lecture 2: National identity and national character: The UK: the country of countries. The four nations. The dominance of England. National loyalties. Island mentality: stereotypes or reality? British National identity and the dilemmas of multiculturalism. Britain's identity crisis.

Seminar 1: Attitudes: Stereotypes and change. English vs British. Conservatism. Love of nature. Public-spiritedness and amateurism. Identity: Ethnic identity: the four nations and other ethnic identities. Geographical, social, political, religious and personal identity. Identity in Northern Ireland.

Seminar 2: Country and people: Geographically speaking. Politically speaking. The four nations. The dominance of England. National loyalties. Climate. Geography: Land and settlement. The environment and pollution. Famous cities and regions of the UK (Canterbury, York, Coventry, Lake District, Stratford-upon-Avon, Edinburgh, Chester, Bath, etc.). Housing: Private vs public property. Types of houses. The importance of 'home'. Homelessness

Key terms: Babel myth, monolingualism, bilingualism, multilingualism, dialects, diversity, Englishes, Esperanto, global language, identity and language, lingua franca, ethnocultural minorities, dialogue; identity, culture, national identity, island mentality, ethnic identity, national loyalties, britishness, englishness, the bulldog spirit, John Bull, stiff upper lip, regional vs nationalistic, allegiance (to feel allegiance), Burns suppers, high culture, inverted snobbery, RP, Cockney, black Caribbeans, social climbing, posh, the 'peace wall', multiculturalism, melting pot, salad bowl, amateurism, Britannia, patriotism, religious conviction. The British Isles, the UK, England, Scotland, Wales, Northern Ireland, London, Edinburgh, Cardiff, Belfast, the Channel Islands, the Isle of Man, the Republic of Ireland, 'Eire', Dublin, Albion, Britannia, Briton, Caledonia, Cambria, Hibernia, Erin, the Emerald Isle, John Bull, Highland and Lowland Scotland, Celtic, Germanic, Glasgow, the Gorbals, the 'Union Jack', St. George's Cross, St. Andrew's Cross, St. Patrick's Cross, Dragon of Cadwallader, hedgerows, smog, 'commuter land', white cliffs, moorlands, the Thames



Estuary, the Thames Barrier, Greater London, Westminster, the City, the West End, the East End, Southern England, the Home Counties, Kent, the Downs, the West Country, Cornwall, East Anglia, the Fens, the Midlands, the Black Country, Northern England, the Pennine mountains, the Lake District, the north-south divide, a stately home, a thatched cottage, a detached house, a semi detached house, a terraced house, estate, mortgage.

Personalities: Owain Glyndwr, Robert Burns.

Required sources: O'Driscoll, James. *Britain for the Learners of English*. OUP. 2013. Units 1, 3, 4, 5, 19.

№	Course section	Total hours	Contact hours		Self-guided work
			Lectures	Seminars	
2	History of the UK.	18	4	2	12

Lecture 3: Events that shaped the country: the origins of the modern country. Age of conquest: Main invasions (Romans, Vikings, Anglo-Saxons, Normans) and their influence on the formation of the nation. Age of Worship: The Middle ages. Main events and prominent figures. Age of Power: The Wars of the Roses. The dissolution of the monasteries. Anglicanism. The role of religion and religious figures in the life of the country. The beginning of colonization era. Age of Revolution: The Stuarts. The civil war. The restoration of the monarchy. The glorious revolution and the beginning of the modern day Parliament. Age of Money and Empire: Colonization and the growth of the empire. The development of engineering and inventions. Age of Ambition: From the Empire to the Commonwealth of Nations. The UK and the EU. Britain and the world.

Lecture 4: People who changed the UK: the role of a leader in the history of the country. Monarchs, political leaders, scientists, writers, artists and other prominent figures and their role in the history of the country. Art (paintings, music and architecture) as a reflection of the mightiness of the monarch.

Lecture 5: Colonization: The Elizabethan age. Rebirth of the Empire. Fall of the British Empire.

Key terms: a successor, a unique global influence, Albion, an heir to the throne, Angles, Anglicanism, aristocrats, battle, Bonnie Prince Charlie, Brexit, Britain, burial mounds, by jingo, calvinism, Celts, chivalry, civil wars, coastal regions, colonial control, conquest, decolonisation, diplomacy, Dissenters, druids, dynasty, feudal structure, Fidei Defensor, founding of the Church of England, head of government, head of state, highlands, Highways of Empire, in-fighting, independence, Industrial Revolution, invasion, Jutes, kingdom, legacy, Londinium, lowlands, medieval period, middle ages, monarchy, mountainous terrain, network of roads, nobility, Normans, occupation, outbreak, Partition of Ireland, peasants, potato famine, predominate, prehistoric period, Prince of Wales, protestantism, puritans, royal power of patronage, Saxons, sea dogs, settlement, Sir Francis Drake, stone of destiny, the birth and rebirth of the Empire, the British Empire, the Civil War, the Commonwealth of Nations, the Cuban missile crisis, the European Union, the Glorious Revolution, the Great Fire of London, the Gunpowder Plot, the Kirk, the overseas colonies, the Restoration of the monarchy, the Stuarts, the Suffragettes, the Tories, the Tudors, the virgin queen, the Wars of the Roses, the



Whigs, to abolish slavery, to be forced into exile, to dissolve a parliament, to establish supremacy, to exert an influence, to implement government policy, to prevail, triangle trade, tribes, Victorian values, Vikings, voyages of explorations.

5th of November 1605, Black Death, Britain's Imperial Century, cash crops in colonial America, Failure of the Commonwealth, fall of the Empire, Glorious Revolution, Great Fire of London, Industrial Revolution, major explorations of the world, Norman Invasion, Opium Wars, partition of Africa, Reformation, Roman Conquest, the pearl of the British Empire, Wars of the Roses, World Wars.

Act of Settlement, Act of Supremacy, Act of Union, Act of Settlement, Magna Carta, Slave Trade Act, the Bill of Rights, the Domesday book, the Petition of Rights, the Treaty of Versailles.

Personalities: Alfred the Great, William the Conqueror, Edward III, King John, Henry VII, Henry VIII, Elizabeth I, James I, Charles I, Oliver Cromwell, Victoria, Elizabeth II, Robert Walpole, John Wilkes, Winston Churchill, Roger Bacon, Geoffrey Chaucer, Francis Bacon, William Harvey, Sir Isaac Newton, Edmund Halley, Christopher Wren, John Cabot, Sir Francis Drake, John Rolfe.

Required sources: O'Driscoll, James. *Britain for the Learners of English*. OUP. 2013. Unit 2.

№	Course section	Total hours	Contact hours		Self-guided work
			Lectures	Seminars	
3	Political life and international relations.	24	2	6	16

Lecture 6: Political life of the country: Political development of the country. Public attitude to politics. The style of democracy. The style of politics. Political movements. Parliament: The beginnings of Parliament. Parliamentary business. The party system in Parliament. The Houses of Parliament. Political traditions and ceremonies. The government: The Cabinet. The PM. The Civil service. Elections: the system. Formal arrangements. Modern issues. The future.

Seminar 3: Monarchy: The appearance. The reality. The value of the monarchy. The future of the monarchy. The role of a spouse of a Monarch for the Monarch and the life of the country.

Seminar 4: International relations: British people and the rest of the world. The British state and Russia.

Seminar 5: Political life: Parliament. The Government. Civil service. Elections.

Key terms: constitutional monarchy, parliamentary democracy, Head of State, Head of Government, House of Lords, House of Commons, Bill, Law, Ping-pong, the pairing system, Hansard, White paper, the Speaker, Opening Ceremony of Parliament, PM, MP, whips, the black rod, tellers, frontbenchers, backbenchers, question time, perks, first/second/third readings, committee stage, report stage, royal assent, hang government, canvassing, the



swingometer, first past the post, by-elections, spin doctoring, freeloaders, Brexit, to summon / dissolve the Parliament, to abdicate, to pay an official visit, to swear an oath of allegiance to the Queen, to be executed for treason, to embody the law, to resign, Number Ten, the Fraud Squad, a freeloader, perks, the 30-year rule, the most exclusive club in London, MI6, referendum, a two-party system, shadow cabinet, ID, final check on a government, personal embodiment of the country/government, ceremonial duties, Secretary of State, Foreign Secretary, Home Secretary, the Home Office, The Foreign and Commonwealth Office, Chancellor of the Exchequer, the Treasury, the coalition government, a minority government, the government, the Cabinet, primus inter pares, counties / parishes / boroughs, local government, aye / no.

Opening Ceremony of Parliament. The polling day and election night. The appointment of the Speaker.

Magna Carta, Bill of Rights, Petition of Rights, Acts of Parliament, Constitution, Freedom of Information Act, Official Secrets Act, the Honours List.

Personalities: King John, Charles I, Robert Walpole, Winston Churchill, Queen Victoria, Margaret Thatcher, Tony Blair, Teresa May.

Required sources: O’Driscoll, James. *Britain for the Learners of English*. OUP. 2013. Units 6, 7, 8, 9, 10.

№	Course section	Total hours	Contact hours		Self-guided work
			Lectures	Seminars	
4	The economy and everyday life.	14	2	2	10

Lecture 7: The economy: The industrial revolution. The Age of Mercantilism. Adam Smith’s Capitalism. Napoleonic wars. 19th century free trade. Second industrial revolution. Export of capital. Wars of the 20th century and postwar stagnation. The post-Brexit UK economy.

Seminar 6: The economy and everyday life: Money: earning, using, spending. Public and private industry. The distribution of wealth. Finance and investment. Shopping.

Key terms: the industrial revolution, steam engines, textile equipment, entrepreneurship, mercantilism, the Spinning Jenny, Adam Smith, free trade, 'the workshop of the world', financial capitalism, gold and dollar reserves, Lend-Lease, FDI, GDP annual per capita evolution, GVA, ECI

Required sources: O’Driscoll, James. *Britain for the Learners of English*. OUP. 2013. Units 15, 18.

№	Course section	Total hours	Contact hours		Self-guided work
			Lectures	Seminars	
5	The Arts.	32	4	6	22



Lecture 8: The Arts: Fine arts and architecture in the UK. Medieval and Anglo-Saxon art, English Gothic architecture. The classical age of English painting and the Romantic movement in British art. The decorative arts in England. Victorian art and the Pre-Raphaelite Brotherhood. 20th century and contemporary British art.

Lecture 9: The Arts: Theatre and music in the UK. Medieval theatre. English Renaissance theatre. British theatre in the 17-19th centuries and modern West End theatre. Early music of the British Isles. Religious music of the 15-16th centuries. Classical music of the 17-19th centuries and contemporary music in the UK. Popular music in Britain.

Seminars 7 and 8: The arts: The arts in society. The characteristics of British arts and letters. Theatre and cinema. Music. Words. The fine arts.

Seminar 9: Final test

Key terms: Insular Celtic style, illuminated manuscripts, Romanesque style, Gothic style, Baroque style, Grand manner, the Gothic Revival, mummers' plays, mystery cycles, miracle plays, morality plays, comedy of manners, West End theatre, bards, harp, minstrels, carols, broadside ballads, brass bands, music hall, "The British Invasion", Licensing Act 1737, the Man Booker Prize for Fiction

Personalities: William Hogarth, Joshua Reynolds, Thomas Gainsborough, George Stubbs, Thomas Chippendale, John Constable, William Turner, the Pre-Raphaelite Brotherhood, William Morris, John Singer Sargent, Henry Moore, Francis Bacon, the Young British Artists, Banksy, William Shakespeare, Ben Jonson, Christopher Marlowe, John Webster, Margaret Hughes, George Bernard Shaw, Oscar Wilde, Laurence Olivier, Ralph Richardson, John Gielgud, Andrew Lloyd Webber; John Dunstaple, George Frideric Handel, Henry Purcell, Benjamin Britten

Required sources: O'Driscoll, James. *Britain for the Learners of English*. OUP. 2013. Unit 22.

Part 2: British Literature

№	Course section	Total hours	Contact hours		Self-guided work
			Lectures	Seminars	
1	Old English literature.	10	2	2	6

Lecture 1: British literary periods. Periodization as an organizing principle. The beginnings of British literature. Old English alliterative verse. The theory of oral-formulaic composition. Epic and lyric poems. Medieval authorship. Old English prose.

Seminar 1: Beowulf (excerpts): The history of the manuscript. The structure of the poem. The main themes and digressions. Christian elements in the poem.

Key terms: Anglo-Saxon vs. Old English, pagan, literacy, a law-code, a scriptorium, a scribe, glosses, oral poetry, a primary (folk) vs. secondary (literary) epic, epic poetry, lyric poetry, an elegy, a riddle, a homily/sermon, the life of a saint, a dream vision, a charm, a chronicle, the



theory of oral-formulaic composition, a formula, alliterative verse, alliteration, a half-line, a strong pause (caesura), a(n) (un)stressed word/syllable, formulaic diction, poetic synonyms, a compound, variation, a palimpsest, the Danes, the Jutes, the protagonist, the narrative, heroic themes/code, kinship, blood vengeance, *comitatus*, epic time, epic distance.

Personalities: St. Augustine of Canterbury, Pope Gregory the Great, Æthelberht, Cædmon, Bede, King Alfred the Great, Ælfric of Eynsham, Wulfstan (Bishop of Worcester and Archbishop of York), Milman Parry, Albert Lord.

Required sources: *Beowulf*. S. Heaney (Trans.). (2000). NY: W. W. Norton and Company.

№	Course section	Total hours	Contact hours		Self-guided work
			Lectures	Seminars	
2	Middle English Literature.	10	2	2	6

Lecture 2: Middle English literature: Anglo-Norman literature. Romance. Middle English literature in the 14th and 15th centuries. The development of lyric, political, and religious poems. The “Alliterative Revival.” Geoffrey Chaucer. William Caxton and the art of printing.

Seminar 2: The Arthurian tradition and Sir Thomas Malory’s *Le Morte d’Arthur* (excerpts): The origins and evolution of the legend of King Arthur and his knights. Thomas Malory’s life. The history of the manuscript. Malory’s sources. The style and main themes. Three typologies of knighthood. *Le Morte d’Arthur* as a tragedy.

Key terms: bi-/multilingualism, a written literary standard, vernacular writing, secular themes, Breton storytellers, (chivalric) romance, Arthurian, code of chivalry/chivalric code, a warrior ethos, piety, courtly manners, courtly love, a quest, the ‘matter’ of Rome/France/Britain, debate poetry (verse contest), a lyric, accentual-syllabic meter, the medieval *dolnik*, a stanza, rhyme, iambic pentameter, commercial book-making, the “Alliterative Revival”, printing, secular prose fiction, the Normans, the Saracens, unity, frame narrative, ambiguity, foreshadowing, liege, vassal, trial by combat.

Personalities: Geoffrey of Monmouth, Chrétien de Troyes, Wace, Layamon, John Wycliffe, Geoffrey Chaucer, the *Gawain*-Poet, William Langland, Julian of Norwich, John Lydgate, Sir Thomas Malory, William Caxton.

Required sources: Malory, T. (2009). *Morte Darthur*. D. Armstrong (Trans.). Parlor Press.

№	Course section	Total hours	Contact hours		Self-guided work
			Lectures	Seminars	
3	English poetry and drama in the 16th century. The life and works of William Shakespeare.	30	2	6	22

Lecture 3: Sixteenth-century literature: Renaissance humanism and anthropocentrism. Thomas More’s *Utopia*. The Reformation. The rise of linguistic self-confidence. The Elizabethan Age. Elizabethan poets. The arrival of the sonnet. The golden age of English



drama. Public theaters and playing companies. Shakespeare and his contemporaries. The divisions of Shakespeare's plays.

Seminar 3: William Shakespeare and his *Sonnets*: The life and works of William Shakespeare. The Shakespeare authorship question. *The Sonnets*. The date of composition. Sonnets to the Fair Youth and the Dark Lady. Sonnet structure. The main themes. Close reading (selected sonnets).

Seminar 4: William Shakespeare's *Romeo and Juliet*: The sonnets and other poetic forms used in the tragedy. Shakespeare's sources (*The Tragical History of Romeus and Juliet* by Arthur Brooke, *Romeo and Juliet* by William Painter): the Bard's innovation in language, characterization, plot and genre. The "fate or free will" problem.

Seminar 5: William Shakespeare's *King Lear*: The date of composition. Shakespeare's sources. The central motifs (the Wheel of Fortune, Body / Mind dichotomy etc.). The poetics of despair. The Fool's function in the play.

Key terms: linguistic self-confidence, the art of rhetoric, a courtier, the Renaissance humanism, a humanist, *ad fontes*, a utopia, the Protestant Reformation, anthropocentric, the Dissolution of the Monasteries, a quarto, an octavo, a folio, licensing, a patron, patronage, the "Fathers of the English Sonnet", a sonnet (Petrarchan, Shakespearean, Spenserian), the speaker, the addressee, a quatrain, a couplet, a volta, an octave, a sestet, a sonnet cycle, a dedication, blank verse (unrhymed iambic pentameter), public theater, a mystery play, a morality play, a playhouse, an admission charge, a playwright, a tragedy, a comedy, a script, a scene, a soliloquy, a double plot, the setting, the Great Chain of Being, the Wheel of Fortune, an antithesis, a personification, the Stratfordian theory, the Oxfordian theory.

Personalities: Lorenzo Valla, Desiderius Erasmus, Martin Luther, Thomas More, Roger Ascham, Francis Bacon, Richard Mulcaster, Petrarch (Francesco Petrarca), Sir Thomas Wyatt, Henry Howard (Earl of Surrey), Richard Tottel, Edmund Spenser, Sir Philip Sidney, Christopher Marlowe, William Shakespeare (the Bard).

Required sources: Shakespeare, W. (2002). *The Complete Sonnets and Poems*. C. Burrow (Ed.). Oxford: OUP. Shakespeare, W. (2003). *Romeo and Juliet*. G. Blakemore Evans (Ed.). Cambridge: CUP. Shakespeare, W. (2002). *The History of King Lear*. S. Wells (Ed.). Oxford: Clarendon Press.

№	Course section	Total hours	Contact hours		Self-guided work
			Lectures	Seminars	
4	British literature in the 17 th century. Baroque and Classical tendencies.	12	2	2	8

Lecture 4: Seventeenth-century literature: The Jacobean Age. The Authorized (King James) Version of the Bible. The Metaphysical Poets. The works of John Donne. The interaction of inherited ideas and new scientific knowledge. The revolutionary era and the Restoration. Baroque and Classical tendencies. John Milton.



Seminar 6: Option 1: John Donne's poetry: John Donne's religious background and career. The discourses of spirituality and carnality. The style, main themes, and motifs. Close reading (selected poems). Option 2: John Milton's *Paradise Lost* (excerpts): John Milton's life. His political and religious aspirations. The divisions of Milton's creative work. *Paradise Lost* as an epic poem. The plot, style, characters, main themes, and motifs. The synthesis of Baroque and Classical elements in *Paradise Lost*.

Key terms: Jacobean, Caroline, the Authorized (King James) Version of the Bible, Mannerism, the Baroque, sophistication, spiritualism, chiaroscuro, metaphysical poetry, the metaphysical poets, the cavalier poets, an analogy, a neologism, a conceit (extended metaphor), wordplay, a microcosm, the Neoplatonic conception of love, the Ptolemaic system, the Copernican model, the four elements, the four bodily humors, a love elegy, a meditative religious lyric, a meditation, an essay, a treatise, a Christian epic, an allusion, a periodic sentence, *in medias res*, an invocation of the muse.

Personalities: John Donne, George Herbert, Richard Crashaw, John Cleveland, Andrew Marvell, Michel de Montaigne, Emilia Lanier, Lady Mary Wroth, John Milton.

Required sources: Donne, J. (2010). *The Complete Poems of John Donne*. R. Robbins (Ed.). Pearson. Milton, J. (2005). *Paradise Lost*. G. Teskey (Ed.). NY: W. W. Norton and Company.

№	Course section	Total hours	Contact hours		Self-guided work
			Lectures	Seminars	
5	The Enlightenment (Neoclassical period).	12	2	2	8

Lecture 5: Eighteenth-century literature: The beginning of the Enlightenment. The philosophical background of the epoch: the ideas of Thomas Hobbes and John Locke. The Augustan Age. Political stability and commercial vigour. The advance of middle class literature and periodicals. Scientific discoveries and explorations. Empiricism. The plurality of worlds. Jonathan Swift's *Gulliver's Travels*. The Age of Sensibility. The rise of the novel.

Seminar 7: Daniel Defoe's *Robinson Crusoe*: Daniel Defoe's life and occupations. The style and language of *Robinson Crusoe*. The mode of presentation. Defoe's sources. The search for the natural man. The protagonist as *homo economicus*.

Key terms: Neoclassical, Augustan, the Age of Reason, the Tories vs. the Whigs, journalism, wit, liberalism, skepticism, empiricism, rationalism, sentimentalism, deism, classicism, grandeur, copyright, publication by subscription, a social contract, a state of nature, didactic poetry, diary and letter writing, a heroic couplet, a heroic play, a comedy of manners, a sentimental comedy, an ode, a satire, an epigram, a mock-heroic/-epic poem, a travelogue, a novel, the novel of sensibility (sentimental novel), an epistolary novel, a periphrasis, *homo economicus* (the economic man), divine providence.

Personalities: Thomas Hobbes, John Locke, John Dryden, Aphra Behn, Jonathan Swift, Alexander Pope, Daniel Defoe, William Shenstone, James Thomson, Samuel Johnson (Dr. Johnson), Samuel Richardson, Henry Fielding, Laurence Sterne, Jane Austen, Sir Walter Scott.



Required sources: Defoe, D. (2007). *Robinson Crusoe*. T. Keymer (Ed.). Oxford: OUP.

№	Course section	Total hours	Contact hours		Self-guided work
			Lectures	Seminars	
6	Romanticism and the major Romantic poets.	14	2	2	10

Lecture 6: Romanticism and the major Romantic poets: The transition towards the Romantic period. The political and economic context. The medieval revival and the interest in folklore. The works of William Blake, Robert Burns, and Walter Scott. The rise of Romantic poetry. The shift to individualism. The Lake school. William Wordsworth and Samuel Taylor Coleridge's *Lyrical Ballads*. The works of the later Romantics: John Keats, Percy Bysshe Shelley, and George Gordon Byron.

Seminar 8: Samuel Taylor Coleridge's *Rime of the Ancient Mariner*: Samuel Taylor Coleridge's life and works. The versions of the poem. The use of archaisms and the gloss. The meaning of the title. The form, symbolism, main themes, and motifs.

Key terms: Pre-Romanticism, the Graveyard school, individualism, the Lake school, a historical novel, a Gothic novel, assonance, sound symbolism, folklore, a folk song, a ballad, a persona, a poet-prophet, the habbie/Scottish stanza (the Burns stanza), spontaneity, the subjective, the supernatural, self-sufficiency, alienation.

Personalities: Robert Blair, Edward Young, Thomas Gray, James Macpherson, Thomas Chatterton, Horace Walpole, Ann Radcliffe, Mary Shelley, Robert Burns, William Blake, William Wordsworth, Samuel Taylor Coleridge, John Keats, Percy Bysshe Shelley, George Gordon Byron.

Required sources: Coleridge, S.T. (1970). *The Rime of the Ancient Mariner*. NY: Dover Publications.

№	Course section	Total hours	Contact hours		Self-guided work
			Lectures	Seminars	
7	The Victorian period. The golden age of the novel.	20	2	4	14

Lecture 7: The Victorian period. The golden age of the novel: Industrialization and economic prosperity. The heyday of the British Empire. The disputes about religion and evolution. The change in the reading public. The realistic novel. Victorian novelists and their literary concerns. The Brontë sisters. Victorian poetry: experimenting with the dramatic monologue. The Pre-Raphaelites.

Seminars 9 and 10: Charles Dickens's *Great Expectations*: Charles Dickens's life. The periods of Dickens's creative work. The genre of *Great Expectations*. The main themes and motifs. The panorama of social classes. Dickens's criticism of society The motif of doubles. Dialect as a literary device. The two versions of the ending.



Key terms: industrialization, imperialism, utilitarianism, realism, Darwinism, Marxism, the Pre-Raphaelites, serialization, an installment, the Woman Question, children's literature, ethical issues, a dramatic monologue, an industrial/social novel ("the condition of England" novel), a Bildungsroman, a convention, a character summary, a conflict, a double, a character tag, the narrative point of view, an omniscient narrator, exposition, rising action, climax, falling action, resolution, irony.

Personalities: Charles Dickens, Charlotte Brontë, Emily Brontë, Anne Brontë, Anthony Trollope, Wilkie Collins, William Makepeace Thackeray, George Eliot (Mary Ann Evans), Samuel Butler, Walter Pater, Alfred Tennyson, Robert Browning, Elizabeth Barrett Browning, Christina Rossetti, William Morris.

Required sources: Dickens, C. (2008). *Great Expectations*. M. Cardwell (Ed.). Oxford: OUP.

№	Course section	Total hours	Contact hours		Self-guided work
			Lectures	Seminars	
8	British literature at the turn of the 20th century.	22	2	4	16

Lecture 8: British literature at the turn of the 20th century: The decay of Victorian values. The key anxieties of the fin de siècle. Aestheticism and Decadence. The beginning of the modernist movement in literature. James Joyce. World War I in British poetry: the Trench Poets. The disillusionment of the "Lost Generation." T.S. Eliot's *The Waste Land*. Eliot as an American-British poet.

Seminar 11: Option 1: Oscar Wilde's *An Ideal Husband*: Oscar Wilde's life. The issues of marriage and femininity in the play. Wilde's use of characterization, contradictions, and paradoxes. The symbolic properties of the objects. Option 2: George Bernard Shaw's *Pygmalion*: George Bernard Shaw's life and political views. The issues of class, gender, and language in the play. The transformation of the Pygmalion myth. The subtitle of the play ("a romance") and its connotations. Different versions of the play and Shaw's comments.

Seminar 12: Virginia Woolf's *Mrs. Dalloway*: Virginia Woolf's life. The mode of narration in *Mrs. Dalloway*. Stream of consciousness. The main themes and motifs. The significance of time. Existential issues. The function of allusions to and quotes from Shakespeare.

Key terms: Edwardian, Georgian, aestheticism, decadence, *fin de siècle*, "art for art's sake", fatalism, nationalism, the Trench Poets, post-war disillusionment, modernism, imagism, vorticism, the Bloomsbury group, free verse, a collage, a problem play, a novella, a fragment, a short-story collection, a split personality, a paradox, clock time vs. psychological time, linear time vs. moment time, a leap in time, an open ending, a stream of consciousness, free indirect discourse, the logic of (random) association/the logic of the unconscious, multiple points of view.

Personalities: Joseph Rudyard Kipling, Thomas Hardy, George Bernard Shaw, Oscar Wilde, Robert Louis Stevenson, Rupert Brooke, Wilfred Owen, Siegfried Sassoon, William Butler Yeats, Thomas Ernest Hulme, Frank Stuart Flint, Ezra Pound, Wyndham Lewis, Henri



Gaudier-Brzeska, Thomas Stearns Eliot, Joseph Conrad, James Joyce, David Herbert Lawrence, Virginia Woolf.

Required sources: Wilde, O. (2013). *An Ideal Husband*. London: Methuen. Shaw, G.B. (1953). *Pygmalion: A Romance in Five Acts*. London: Constable and Company. Woolf, V. (1992). *Collected Novels of Virginia Woolf: Mrs. Dalloway; To the Lighthouse; The Waves*. S. McNichol (Ed.). Macmillan.

№	Course section	Total hours	Contact hours		Self-guided work
			Lectures	Seminars	
9	British literature from the 1930s onwards.	62	2	14	46

Lecture 9: British literature from the 1930s onwards: The politicization of literature. The reaction against modernism. The red decade. The post-World War II changes. The decline of the British Empire and decolonization. The Angry Young Men. The writers from Britain's former colonies. The late-century mix of voices and styles. Postmodernism.

Seminar 13: Dystopias: George Orwell's Nineteen Eighty-Four: George Orwell's life and his vision of the future gone wrong. The society as presented in the novel. Attitudes to history. Controlling love, information, and language.

Seminars 14 and 15: John Fowles's The French Lieutenant's Woman: Postmodern take on the Victorian period and the elements of a traditional Victorian novel. Intertextuality. The narrative point of view. The multiple endings.

Seminar 16: Julian Barnes's England, England: England and "Englishness". The problem of identity. The circular plot. Originality and simulacra. A critical view of postmodernism.

Seminars 17-19: Projects on individual home reading assignments.

Key terms: the red decade, the New Apocalyptic, the Movement, the Angry Young Men, the theatre of the absurd, regional literature, popular culture, middlebrow literature, postcolonial writing, social realism, postmodernism, existentialism, totalitarianism, pluralism, a moral fable, a "kitchen-sink" drama, a dystopia, a political doctrine, a slogan, an epigraph, Newspeak, paranoia, intertextuality, multiple narratives, existential loneliness, existential freedom, authenticity, anachronistic imagery.

Personalities: George Orwell, Wystan Hugh Auden, Stephen Spender, Henry Reed, Dylan Thomas, Graham Greene, Evelyn Waugh, Philip Larkin, Ted Hughes, William Golding, Iris Murdoch, John Osborne, Samuel Beckett, Tom Stoppard, John Fowles, Tony Harrison, Carol Ann Duffy, Seamus Heaney, Wole Soyinka, Nadine Gordimer, Derek Walcott, Salman Rushdie, Kazuo Ishiguro, Hanif Kureishi, John Agard, Caryl Phillips, Julian Barnes, Jackie Kay, Zadie Smith.

Required sources: Orwell, G. (2013). *Nineteen Eighty-Four*. Penguin Books. Fowles, J. (2010). *The French Lieutenant's Woman*. Vintage. Barnes, J. (2000). *England, England*. Vintage.



5. Reading List

Part 1: British Studies

a. Required

1. James O'Driscoll (2007). Britain for the learners of English, OUP.
2. David McDowall (2006). Illustrated History of Britain, Longman.
3. Morley and Robbins (2001), British Cultural Studies, OUP.
4. Mulholland M. (2002). Northern Ireland. A Very Short Introduction. Oxford University Press.

b. Optional

1. R. Frazer (2004), A People's History of Britain, Pimlico.
2. M. Garnett and R Wreight (2004), Modern British History, Pimlico.
3. R. Scruton (2000), England: An Elegy, Chatto and Windus.
4. B. Jones and D Kavanagh (2003), British Politics Today, MUP.
5. J. Whyte(1990), Interpreting Northern Ireland, Claredon Press.
6. S. Adams (1997), Kings and Queens, A Royal History of England and Scotland, Dorling Kindersley.
7. Crystal D. (2003). The Cambridge Encyclopedia of the English Language, 2nd ed.
8. Ball M.J., Mueller, N. (2009). The Celtic languages. L.: Routledge.
9. K. Kelley (1990), The Longest War, ZED Books.
10. T.P.Coogan (1996), The Troubles, Arrow.
11. J. Paxman, The English, A Portrait of a People, Penguin.
12. I. Budge, I. Crewe, D. McKay and K. Newton (2004), The New British Politics, Addison Wesley.
13. A. Marr, My Trade (2004) A Short History of British Journalism, Macmillan.
14. P. Ackroyd (2000), London The Biography, Chatto and Windus.
15. N. Clarke (1999), London for Beginners, Writers and Readers.
16. Jackson A. (2010). Ireland 1798-1998: War, Peace and Beyond. 2nd Ed. Wiley-Blackwell, Oxford.
17. O'Toole F. (2009). Ship of Fools: How Stupidity and Corruption Sank the Celtic Tiger. Faber and Faber Ltd.
18. Waterhouse, E. (1994), Painting in Britain.
19. Schaffner, N. (1983), The British Invasion: From the First Wave to the New Wave.
20. Harris, K. (1995) The Queen: Royalty and Reality, Weidenfeld & Nicolson.
21. Jay, A. (1992) Elizabeth R : The Role of the Monarchy Today, BBC Pubns.
22. Olechnowicz, A. (2007) The Monarchy and the British Nation, 1780 to the Present, Cambridge University Press.
23. Theroux, P. (2011), The Kingdom by the Sea: A Journey Around the Coast of Great Britain, Penguin UK.
24. Maconie, S. (2008) Pies and Prejudice: In search of the North, Random House.

c. Web sources

1. History of the UK. BBC: <http://www.bbc.co.uk/history/0/>
2. British Parliament: <http://www.parliament.uk/>
3. British Royal Family: <http://www.royal.gov.uk/thecurrentroyalfamily/overview.aspx>
4. British Culture: <http://learnenglish.britishcouncil.org/en/uk-culture>
5. Newspapers: <http://www.telegraph.co.uk>, <http://www.thetimes.co.uk>, <http://www.thesun.co.uk>



6. Sports: <http://www.britishsports.com/>, <http://www.bbc.com/sport/0/>
7. Transport and police: <http://www.btp.police.uk/>
8. BBC series “Coast”: <http://www.bbc.co.uk/programmes/b006mvlc>
9. British Geography: <http://projectbritain.com/geography.html>
10. <https://learnenglish.britishcouncil.org/en/uk-culture/population-and-demographics>
11. British Theatre: <http://britishtheatre.com/>

Part 2: British Literature

a. Required

1. Abrams, M.H., & G.G. Harpham. (2009). *A Glossary of Literary Terms*. Wadsworth.
2. Barnes, J. (2000). *England, England*. Vintage.
3. *Beowulf*. S. Heaney (Trans.). (2000). NY: W. W. Norton and Company.
4. Coleridge, S.T. (1970). *The Rime of the Ancient Mariner*. NY: Dover Publications.
5. Defoe, D. (2007). *Robinson Crusoe*. T. Keymer (Ed.). Oxford: OUP.
6. Dickens, C. (2008). *Great Expectations*. M. Cardwell (Ed.). Oxford: OUP.
7. Donne, J. (2010). *The Complete Poems of John Donne*. R. Robbins (Ed.). Pearson.
8. Fowles, J. (2010). *The French Lieutenant's Woman*. Vintage.
9. Malory, T. (2009). *Morte Darthur*. D. Armstrong (Trans.). Parlor Press.
10. Milton, J. (2005). *Paradise Lost*. G. Teskey (Ed.). NY: W. W. Norton and Company.
11. Orwell, G. (2013). *Nineteen Eighty-Four*. Penguin Books.
12. Sanders, A. (1994). *The Short Oxford History of English Literature*. Oxford: Clarendon Press.
13. Shakespeare, W. (2003). *Romeo and Juliet*. G. Blakemore Evans (Ed.). Cambridge: CUP.
14. Shakespeare, W. (2002). *The Complete Sonnets and Poems*. C. Burrow (Ed.). Oxford: OUP.
15. Shakespeare, W. (2002). *The History of King Lear*. S. Wells (Ed.). Oxford: Clarendon Press.
16. Shaw, G.B. (1953). *Pygmalion: A Romance in Five Acts*. London: Constable and Company.
17. Wilde, O. (2013). *An Ideal Husband*. London: Methuen.
18. Woolf, V. (1992). *Collected Novels of Virginia Woolf: Mrs. Dalloway; To the Lighthouse; The Waves*. S. McNichol (Ed.). Macmillan.

b. Optional

1. Abrams, M. H. (1973). *Natural Supernaturalism: Tradition and Revolution in Romantic Literature*. NY: W. W. Norton and Company.
2. Achinstein, S. (2003). *Literature and Dissent in Milton's England*. Cambridge UP.
3. Alexander, M. (1983). *Old English Literature*. Macmillan.
4. Archibald, E., & Edwards, A. S. G. (Eds.). (1996). *A Companion to Malory*. Boydell & Brewer.
5. Bloom, H., & Cornelius, M. G. (Eds.). (2008). *John Donne and the Metaphysical Poets*. Infobase Publishing.
6. Bloom, H. (1988). *Virginia Woolf's Mrs. Dalloway*. Chelsea House Pub.
7. Burrow, J. A. (2008). *Medieval Writers and their Work: Middle English Literature 1100-1500*. Oxford: OUP.
8. Burrow, J. A. (1971). *Ricardian Poetry: Chaucer, Gower, Langland and the Gawain Poet*. New Haven: Yale UP.
9. Drabble, M. (Ed.). (2000). *The Oxford Companion to English Literature*. 6th ed. Oxford: OUP.
10. Dutton, R., & Howard, J. E. (Eds.). (2003). *A Companion to Shakespeare's Works: The Poems, Problem Comedies, Late Plays*. (Vol. 4). Blackwell Publishing.
11. Dutton, R., & Howard, J. E. (Eds.). (2003). *A Companion to Shakespeare's Works: The Tragedies*. (Vol. 1). Blackwell Publishing.



12. Gaggi, S. (2015). *Modern/postmodern: A Study in Twentieth-century Arts and Ideas*. U of Pennsylvania P.
13. Greenblatt, S., & Abrams, M. H. (Eds.). (2006). *The Norton Anthology of English Literature*. (8th ed., Vols. 1-2). NY: W. W. Norton and Company.
14. Loomis, R. S. (Ed.). (1959). *Arthurian Literature in the Middle Ages: A Collaborative History*. Oxford: Clarendon Press.
15. Novak, M. E. (2003). *Daniel Defoe: Master of Fictions: His Life and Ideas*. Oxford: OUP.
16. Palmer, W. J. (1974). *The Fiction of John Fowles: Tradition, Art, and the Loneliness of Selfhood*. U of Missouri P.
17. Paroissien, D. (Ed.). (2008). *A Companion to Charles Dickens*. John Wiley & Sons.
18. Puissant, S. C. (2009). *Irony and the Poetry of the First World War*. Palgrave Macmillan.
19. Shippey, T. A. (1972). *Old English Verse*. London: Hutchinson University Library.
20. Vendler, H. (1997). *The Art of Shakespeare's Sonnets*. Harvard UP.
21. Watt, I. P. (2001). *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. U of California P.
22. Womack, P. (2006). *English Renaissance Drama*. Blackwell Publishing.

c. Web sources

1. *The Cambridge History of English and American Literature. An Encyclopedia in Eighteen Volumes*. <http://www.bartleby.com/cambridge/>
2. *Discovering Literature*. <http://www.bl.uk/romantics-and-victorians>
3. Kiernan, K. (Ed.) *Electronic Beowulf 4.0*. <http://ebeowulf.uky.edu/>
4. *Oxford Dictionary of National Biography*. <http://www.oxforddnb.com/>
5. *Oxford English Dictionary*. <http://www.oed.com/>

6. Grading System

The cumulative grade for each part of the course consists of four elements:

- Attendance and participation: 35%
- Ongoing quizzes: 20%
- Written home assignments: 20%
- Projects, presentations, and other activities: 25%

The cumulative grade for the whole course (= **накопленная оценка**) is composed of the following:

- Cumulative grade for British Studies: 40%
- Final test (British Studies): 20%
- Cumulative grade for British Literature: 40%

The mean grade for every element, the cumulative grade for separate parts of the course, and the cumulative grade for the whole course are rounded half up (arithmetic rounding) to the nearest whole numerical grade.

If the cumulative grade for the whole course is an eight, nine, or ten, it becomes one's final grade automatically. Otherwise, the **final grade for the whole course** (= **результующая оценка**) consists of:

- Cumulative grade for the whole course: 80%
- Final assessment (exam grade): 20%



All the grades are rounded half up (arithmetic rounding) to the nearest whole numerical grade.

During a repeat examination one's cumulative grade cannot be improved.

For details on course requirements and grading scales, please see **Appendix 1**.

7. Guidelines for Knowledge Assessment

The course combines summative and formative assessments which include direct and indirect testing methods used through traditional and alternative (authentic) forms of assessment.

Summative assessment: traditional tests, essays, home tasks, debates, round-table discussions, presentations, individual and group projects.

Formative assessment: qualitative feedback and discussions aimed at the evaluation of knowledge, abilities and skills acquired during the course.

Sample topics for presentations:

1. Educational system: Russia vs. the UK
2. Parliamentary and unparliamentary language
3. Stand-up comedy in the UK
4. *Beowulf*: the poem and the movie
5. King Arthur as a historical figure
6. Shakespeare's authorship: for and against

Sample questions for quizzes and tests:

Question	Points
1. Write down the countries which make up the UK together with their historic/poetic names and their capitals. Identify the symbols of each country: their flags, plants, colours, patron saints.	1 point per answer
2. Define the following notions: <ul style="list-style-type: none">• Canvasing• Political correctness• Inverted snobbery Give an example, if necessary, and write down your attitude towards the notion.	1 point per answer
3. Listen to the terms, identify and write down the odd one out. Explain your choice. <ul style="list-style-type: none">• boarding school, private school, independent school, public school• white paper, green paper, yellow paper, blue paper	1 point per choice and 1 point per explanation
4. Complete the rows of the words given. Write down an umbrella term for each row. <ul style="list-style-type: none">• Speaker, Black Rod, Bill, First Reading, ... _____• Chancellor of the Exchequer, Home Secretary, Secretary for Environment, ... _____	0.5 points per word and 1 point per umbrella term
5. Listen to/read the definitions provided below and write down the term	1 point per



defined. <ul style="list-style-type: none">• Popular Christmas theatrical tradition that includes a 'principle' boy, played by a woman, and a 'dame', played by a man• An international north Atlantic treaty organization composed of the US, Canada, Britain, and a number of European countries: established in 1949 for purposes of collective security	term
6. Write down the answer to the following question on William Shakespeare's <i>King Lear</i> : Kent sends a gentleman to Cordelia. What object does he give the gentleman to establish his identity?	1 point per answer
7. Write down the answer to the following question on William Shakespeare's <i>King Lear</i> : Who shows Albany the letter from Goneril?	1 point per answer
8. Write down the answer to the following question on William Shakespeare's <i>King Lear</i> : To whom does Albany offer a crown, to rule jointly with him? (2 names)	0.5 points per name
9. Write down the answer to the following question on George Orwell's <i>Nineteen Eighty-Four</i> : Who is the mustachioed ruler of Oceania?	1 point per answer
10. Name the character from George Orwell's <i>Nineteen Eighty-Four</i> : Owner of a small antique shop and a member of the Thought Police.	1 point per answer

Sample topics for the final test (British Studies):

1. Around the year 1500 about 5 million people used the English language – less than the population of Britain at the time. In 2006 it was stated in "English Worldwide" (professor Crystal), that there were approximately 400 million native speakers of English. In addition there were 400 million speakers of English as a second language. Furthermore, there were around 600 - 700 million English as a foreign language speakers. So, that's clearly over 1 billion people that could communicate in English to some extent. Why has the use of English expanded so much in the last 500 years?
2. Is there a particular pattern of human settlement in the UK? Which geographical, social political and economic patterns lay behind it?
3. "1066 And All That" is the title of a well-known joke history book which satirizes the way that history was taught in British schools at time. This typically involves memorizing lots of dates. What is your list of the most important events in British history? Range them in the order of importance (from the most important to the least important). Explain your choice and give characteristic of three of them.
4. Describe the concept of British identity today. What historical factors contributed to the creation of the sense of British identity? What underlies the notions of 'Englishness' and 'Britishness' and what is the difference between them?
5. The Empire 'on which the sun never set'. The birth and rebirth of the Empire.

Sample topics for the exam essay (British Literature):

1. The Role of Digressions in *Beowulf*
2. The Biblical Subtext in *Robinson Crusoe*
3. Robinson Crusoe as *homo economicus*



8. Methods of Instruction

The course combines lectures and seminars, supported by additional tasks and material available on the Internet and LMS.

Lecturing methods include expository lectures, which focus on transferring information, and interactive lectures, during which students participate in activities that let them work directly with the material. The instructor usually breaks the lecture at least once per class to engage students in an activity, such as think-pair-share or Socratic/Kahoot inquiry, which allows them to apply what they have learned or give them a context for upcoming lecture material.

Seminars aim at encouraging participative and student-centred learning. Students get a set of questions to consider the week before the class. Furthermore, they are encouraged to think of questions of their own. During the class, the discussion first moves through the assigned questions and then turns to students' ones. Such a form of group work focuses on active/interactive learning and enhances students' ability to think critically and independently, to analyse and solve problems.

Other forms of activities and tasks may include:

- Presentations;
- Round table discussions;
- Debates;
- Digital storytelling;
- Visual commentary;
- Role playing / simulation (for instance, students are to prepare an imaginary interview with a writer);
- Dramatic play activities (students are to recreate some scene or moment from a piece of English literature);
- Pairing with movies (students analyze how films comment on their assigned reading);
- Journal writing (guided and unguided) and other types of low-stakes writing (writing bio-poems, didactic cinquains etc.).

9. Special Equipment and Software Support

Standard technical equipment (PC+CPr) and requirements, including Wi-Fi access.



Appendix 1. Course Requirements and Grading Scales

A. Cumulative Grade

1. Attendance and participation

Lecture attendance is compulsory for everyone taking the course. As a measure of engagement with the course, it is very important for learning. It might be monitored via an attendance sheet and evaluated according to a plus/minus scale (see below). Students should be aware of the fact that every issue covered during the lecture may be assessed through quizzes and at the final examination. If you need to leave the lecture early, please ask permission before its start.

Active **participation** in group discussions and in-class assignments is required at every **seminar** and will be evaluated according to a plus/minus scale (see below). Please be in class on time – this will give us all an opportunity to finish on time as well. You are to prepare for every class and to be active in class discussions. You will get a minus if you have not done your required reading and come unprepared or stay silent during the class, and your seminar participation grade will be affected.

Absence policy

Please inform your instructor about your **excused absences** before the class (not after) by email, and provide your doctor's notes and other documents about them. An **excused absence** is an absence due to a number of accepted reasons, such as a medical or personal issue beyond your control, participation in a significant extracurricular university event, conference etc. If the absence is excused, the grade for seminar participation will not be reduced. Students will have an opportunity to make up any quizzes and/or projects missed for full credit on a date agreed upon by the student and instructor.

However, even if you are absent, you are still responsible for all work. It remains your responsibility to find out which assignments you missed, to acquire the handouts, and to borrow and copy the class notes for the day(s) you were absent. Because you will have at least a week's lead time for major written home assignments, the due date for these remains the same regardless of your absence.

2. During most seminars, **ongoing quizzes** will evaluate your understanding of required topics, content of required Key Texts and/or lectures. It is up to the instructor to decide whether to give a quiz or not; you will not be warned about it in advance, so do your reading beforehand. Your grade depends on the percentage points you get for the quiz (see below). Quizzes are compulsory and final, so please mind that you cannot retake them. Make-up of missed work is allowed for excused absences only. Otherwise, your grade is a zero. The list of required topics and Key Texts is as follows:

Part 1: British Studies

- Country and people.
- Geography.
- Identity and Attitudes.



- History of the UK.
- Religion and religious conflicts.
- Political system of the UK.
- Political life and international relations.
- The economy and everyday life.
- The Arts (architecture, paintings, sculpture, music, theatre, fashion)

Part 2: British Literature

- *Beowulf*
- Thomas Malory. *Le Morte d'Arthur*
- William Shakespeare. *Romeo and Juliet. King Lear*
- Daniel Defoe. *Robinson Crusoe*
- Charles Dickens. *Great Expectations*
- Virginia Woolf. *Mrs. Dalloway*
- George Orwell. *Nineteen Eighty-Four*
- John Fowles. *The French Lieutenant's Woman*
- Julian Barnes. *England, England*

3. There will be several written home assignments in various formats, such as journal writing, mind-mapping etc. Your written homework should be either neatly handwritten or typed, and follow basic academic style conventions and formatting rules (see Appendix 2); otherwise, it is not accepted. Instructions and grading rubrics will be given per assignment..

Please note that you should try and meet assignment deadlines by all means. In case your assignment is 1-2 days late, you lose 50% of your grade. In case your assignment is 3 or more days late, it is not accepted or assessed – your grade is a zero.

Do not discard any papers you produce during the year until you receive your final grade.

Plus/minus scale, percentage points, and regular HSE grades

The assessment of **seminar participation and written assignments** is based on the amount of work done and the effort involved. In evaluating these activities the instructor will use a plus/minus scale:

Plus: answer/assignment meets the expectations for engagement, competence, and/or length.

Plus-minus: answer/assignment is too superficial or too short.

Minus: answer not given/assignment not turned in.

As far as participation is concerned, you are to do your reading and be ready to respond to ANY question connected with the issue under discussion..

The total points (all of your pluses) earned in each module will be converted to a percentage, which will be subsequently translated into an HSE grade according to this scale:

Percentage points	HSE grade
96-100%	10
90-95%	9



80-89%	8
75-79%	7
65-74%	6
55-64%	5
45-54%	4
35-44%	3
25-34%	2
0-24%	1

4. Several **projects, presentations, and other activities** will be given throughout the course as a way for students to demonstrate understanding and mastery in their own unique way. Each student must take part in such activities at least once in two modules. Students must complete projects on time. If you have taken up a project that requires your presence in class (for instance, a presentation), but have to miss the class, find yourself a replacement (another student who will agree to do the project in your place). Otherwise, you will get a zero regardless of any excuses. Instructions and grading rubrics will be given per project.

Dishonesty of any kind will not be tolerated in this course. Dishonesty includes, but is not limited to, cheating, plagiarizing, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor. Students who are found to be dishonest will receive academic sanctions including, but not limited to, automatic zero on the work (for further information visit <https://www.hse.ru/studyspravka/plagiat>).

B. Final Assessment

The **final assessment (exam grade) for the course** is a written essay (British Literature).

Each student taking the exam must write their **essay** during hours of self-guided work. The exam essay is a literary analysis essay, the purpose of which is to carefully examine an aspect of a work of literature and to present an argument/claim about it. The topics, guidelines, and grading rubric will be given during the final weeks of the course. Essays must be handed in no later than 7 days before the exam date.



Appendix 2. Formatting Guidelines for Written Assignments

Type your paper on a computer and print it out on standard white A4 paper. Use only one side of the paper.

In the upper left-hand corner of the first page, list your name and the date.

Center the title.

Set the margins of your document to 1 inch (2.5 cm) on all four sides. Number all pages consecutively with Arabic numerals (1, 2, and so on) in the upper right corner.

Indent the first line of paragraphs one-half inch (1.25 cm) from the left margin. Do not leave white spaces between paragraphs.

Double-space (двойной межстрочный интервал) the text of your paper, and use Times New Roman font. The font size should be 12 pt.