

Syllabus «Literature of Great Britain»

Approved by Academic Council
of Bachelor Degree Programme
Foreign Languages and Intercultural Communication
Protocal of Session № 4 от «21»_06_2018

Authors	Volkonskaya M.A.
Credits	5
Class hours	58
Self-study	132
Year	1
Format	Full time

1. Course Description

a. Title of a Course

Literature of Great Britain

b. Pre-requisites

Literature of Great Britain is a rigorous two-module course designed for the undergraduate students of the Foreign languages and intercultural communication programme who are interested in the development of British literature from its beginnings to the present in relation to its historical, linguistic, and cultural contexts. 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

Through a wide range of selected readings in prose, poetry, and drama from the Old English period to the 21st century, this course introduces students to British literature and examines its development in the context of stylistic, cultural, historical, and linguistic changes and influences. It increases one's understanding of literary conventions, enhances the enjoyment of various forms of literature, and encourages personal exploration and interpretation of the diversity of human experience, which British literature affords.

Students will critically read and evaluate a number of assigned Key Texts (significant examples of the given period representing a diversity of British writers) as well as engage in independent reading outside of class. They will both develop skills of literary analysis and acquire knowledge of British cultural history.

The course combines activities of a traditional (quizzes, essays, discussions etc.) and a nontraditional (debates, presentations, journal writing etc.) nature. Designed to emphasize

independent thought, 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 broaden one's knowledge about the body of written works produced in the English language by the 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, close read, reflect upon, and respond to a range of assigned Key Texts in the three main forms (prose, poetry, and drama), noticing such features as tropes and figures of speech, structural elements, oppositions and correspondences, themes, motifs, symbols, allusions, and cultural or historical references, as well as to discuss the reception and present-day relevance of these texts;
- to hone one's Critical Reading, Critical Thinking, and Critical Writing skills necessary for advancing clear and compelling arguments in the interpretation of a text, which in its turn will enable students to further apply the knowledge gained in professional, scholarly, and interpersonal communication in the multicultural world of today.

3. Learning Outcomes

Upon satisfactory completion of the course, the students should:

- **Know** 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 read critically, comprehend, and produce clear, informed, independent opinions and judgements on British 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 use the fundamental technique of close reading; 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 inquiry, analysis, evaluation, and synthesis of information; working with primary and secondary sources; presenting one's own opinion and participating (individually or in small groups) in in-class discussions about a wide range of topics related to the course subject matter, using terminology and methods taught within the course; of reading, thinking, and writing analytically and critically.

The students master the following competencies:

Professional competencies

Ability to organize business meetings, conferences, and seminars using several working languages.
Ability to overcome the influence of stereotypes and engage in an intercultural dialogue in the general and professional areas of communication.
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.
Ability to analyze and tolerate social and personal problems and processes in the systems of beliefs of society.
Ability to be aware of the system of universal human values, world traditional values, and values of Russian culture; to appreciate humanistic values for the development and preservation of modern civilization.

4. Course Plan

Lecture 1: Course introduction. Course requirements. Terminology. Periodization as an organizing principle. The beginnings of British literature. Old English alliterative verse. The theory of oral-formulaic composition. Epic and lyric poems. Christianity and literacy. 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.

Additional sources (videos): *Beowulf* (1999 film directed by Graham Baker); *Beowulf* (2007 film directed by Robert Zemeckis).

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: Option 1: Geoffrey Chaucer's *Canterbury Tales* (excerpts): Geoffrey Chaucer's life. Chaucer's style and sources. *The General Prologue* as a microcosm of the medieval world. Chaucer's characterization. The significance of the first-person narrator (Chaucer as a persona vs. Chaucer as a character). *The Knight's Tale*: the ideal vs. the reality. The theme of courtly love. *The Wife of Bath's Prologue and Tale*: rhetoric, learning, and comic realism. The presentation of women and the function of female characters in the plot. Option 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, frame narrative, a pilgrimage, a persona, an unreliable narrator, a mock sermon, a Lollard, the Normans, the Saracens, unity, ambiguity, foreshadowing, liege, vassal, trial by combat.

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

Required sources: *The Portable Chaucer*. T. Morrison (Trans.). Penguin Books, 1977. Malory, T. (2009). *Morte Darthur*. D. Armstrong (Trans.). Parlor Press.

Additional sources (videos): *Chaucer's England* (1958 film directed by John Barnes): <https://www.youtube.com/watch?v=kN5bR9zwPvI>. *Excalibur* (1981 film directed by John Boorman). *King Arthur: Legend of the Sword* (2017 film directed by Guy Ritchie).

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.

Additional sources (videos): *Romeo and Juliet* (1968 film directed by Franco Zeffirelli). *William Shakespeare's Romeo + Juliet* (1996 film directed by Baz Luhrmann). *King Lear* (1971 film directed by Peter Brook): <https://www.youtube.com/watch?v=BDNFfr2H114>. *King Lear* (2018 film directed by Richard Eyre).

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.

Additional sources (videos): *Cromwell* (1970 film directed by Ken Hughes). *Literature and Politics in Seventeenth-Century London* (2011 lecture by Dr. Anna Beer at Gresham College): <https://www.youtube.com/watch?v=PwIgGMglRxo>.

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.

Additional sources (videos): *Science and the English Enlightenment* (1982 film presented by Simon Schaffer): <https://www.youtube.com/watch?v=ccfGq4Mqbj0>. *Robinson Crusoe on Mars* (1964 film directed by Byron Haskin). *Cast Away* (2000 film directed by Robert Zemeckis). *The Martian* (2015 film directed by Ridley Scott).

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 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.

Additional sources (videos): *Pandaemonium* (2000 film directed by Julien Temple): <https://www.youtube.com/watch?v=N9kS-NeNOcs>. *The Romantics: Episode 1. Liberty; Episode 2. Nature; Episode 3. Eternity* (2006–2011 BBC documentary series presented by Peter Ackroyd): <http://www.infocobuild.com/books-and-films/art/the-romantics.html>.

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.

Additional sources (videos): *Great Expectations* (1946 film directed by David Lean). *Great Expectations* (1998 film directed by Alfonso Cuarón).

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.

Additional sources (videos): *An Ideal Husband* (1999 film directed by Oliver Parker). *My Fair Lady* (1964 film directed by George Cukor). *The Hours* (2002 film directed by Stephen Daldry).

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*: A 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: Option 1: Julian Barnes's *England, England*: England and "Englishness". The problem of identity. The circular plot. Originality and simulacra. The theme of memory (historical and personal). A critical view of postmodernism. Option 2: Kazuo Ishiguro's *The Buried Giant*: The problems of English history and identity. The setting and spatial organization. The allusions to King Arthur. The main symbols and motifs (the quest, the island, and the mist). The themes of memory (historical and personal), trust, and deception.

Seminars 17-20: Projects on individual home reading assignments (for a sample, please see **Appendix 3**).

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. Ishiguro, K. (2015). *The Buried Giant*. NY: Alfred A. Knopf.

Additional sources (videos): *The Postmodern Psyche* (2009 lecture by Professor Paul Fry at Yale University): <https://www.youtube.com/watch?v=P1M9-xk-BVg>. *Nineteen Eighty-Four* (1984 film directed by Michael Radford). *The French Lieutenant's Woman* (1984 film directed by Karel Reisz).

5. Reading List

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. Ishiguro, K. (2015). *The Buried Giant*. NY: Alfred A. Knopf.
10. Malory, T. (2009). *Morte Darthur*. D. Armstrong (Trans.). Parlor Press.
11. Milton, J. (2005). *Paradise Lost*. G. Teskey (Ed.). NY: W. W. Norton and Company.
12. Orwell, G. (2013). *Nineteen Eighty-Four*. Penguin Books.
13. *The Portable Chaucer*. T. Morrison (Trans.). Penguin Books, 1977.
14. Sanders, A. (1994). *The Short Oxford History of English Literature*. Oxford: Clarendon Press.
15. Shakespeare, W. (2003). *Romeo and Juliet*. G. Blakemore Evans (Ed.). Cambridge: CUP.
16. Shakespeare, W. (2002). *The Complete Sonnets and Poems*. C. Burrow (Ed.). Oxford: OUP.
17. Shakespeare, W. (2002). *The History of King Lear*. S. Wells (Ed.). Oxford: Clarendon Press.
18. Shaw, G.B. (1953). *Pygmalion: A Romance in Five Acts*. London: Constable and Company.
19. Wilde, O. (2013). *An Ideal Husband*. London: Methuen.
20. 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*: <https://www.bartleby.com/cambridge/>.
2. *Oxford Dictionary of National Biography*: <http://www.oxforddnb.com/>.
3. *Oxford English Dictionary*: <http://www.oed.com/>.

6. Grading System

The cumulative grade for the course (= накопленная оценка) consists of four elements:

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

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

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

- Cumulative grade for the course: 70%
- Final assessment (exam grade): 30%

The exam grade and the final grade for the course are rounded half up (arithmetic rounding) to the nearest whole numerical grade.

During a repeat examination one's cumulative grade cannot be improved. The second repeat examination is taken orally.

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

7. Guidelines for Knowledge Assessment

The students are assessed for essential learning outcomes attached to each thematic unit of the course via several formative and summative assessments.

Formative assessments: ongoing low-stakes assignments (such as one minute papers), discussions, and instructor’s qualitative feedback aimed at monitoring the learning process and providing comments that can be used by students to improve their learning.

Summative assessments: quizzes, written home assignments, presentations, individual and group projects. These assessments evaluate the adequate completion of assigned readings and students’ understanding of literary, historical, cultural, and thematic issues.

Sample discussion questions:

1. The structure of *Beowulf*. Many critics view the structure of the poem as two-part (Young *Beowulf* / Old *Beowulf*).

a. What grounds do they have for these arguments? Please visit [Electronic Beowulf 4.0](#) and take a look at folio 179 (Goto > Select a folio... > 179-188 > Edition 179r, 2210-2230). What is unusual about this manuscript page, especially if you compare it with the previous ones ([hint](#))? What part of the story does this page correspond to? Why is this detail significant?

b. What are some of the other ways the poem suggests its structure?

c. Why are there so many stories-within-the-story (for example, see lines 883-914; please find some other examples) in the poem? What is the relation between these so-called “digressions” and the main narrative in *Beowulf*?

2. Thomas Malory’s vision of knighthood

a. Describe the oath of the knights of the Round Table (see pp. 70-71) and explain its significance for the overall story. What constitutes [the chivalric code](#) / [the concept of courtly love](#)?

b. What are the three types of medieval knights characterized by Malory (for instance, focus on the qualities of Sir Gawain, Sir Gareth, and Sir Lancelot / Sir Galahad)?

3. The role of sonnets in *Romeo and Juliet*

The prologues to Acts I and II, as well as the first exchange between Romeo and Juliet in Act I, Scene 5 are sonnets. Why do you think this poetic form was chosen by the author? Analyze closely the content, structure, imagery, and functions of each of the three sonnets and answer the following questions:

a. How are the stories of the two feuding families and the two lovers intertwined in the prologue to Act I and in the whole play?

b. When analyzing Romeo and Juliet’s shared sonnet, compare the speech and behavior of the two lovers in Act I Scene 5 with those of [Arthur Brook’s characters in the corresponding part of his poem](#) (lines 155-428).

c. Compare the prologues to Acts I and II. Do they give similar or different perspectives on the events of the play?

Sample questions for quizzes and tests:

Question	Points
1. 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	1 point per answer

gentleman to establish his identity?	
2. 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
3. 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

Sample topics for presentations:

1. *Beowulf*: the poem and the movie
2. King Arthur as a historical figure
3. Shakespeare's authorship: for and against

Sample topics for the final assessment (exam essay):

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 via Google Docs and LMS.

Lecturing methods include expository instruction, which focuses on transferring information, and interactive instruction, during which students participate in activities that let them work directly with the material. The instructor may break 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. At the end of the lecture, students usually write one minute papers, answering a brief question in writing (for instance: submit one or two sentences identifying the main point or the most surprising concept of this particular lecture).

Seminars aim at encouraging participative and student-centered 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 analyze and solve problems. Furthermore, several seminars (2, 6, 11, and 16) offer students two options (two different authors and sets of questions and tasks) to choose from before the start of the course, empowering them to make their own choices about their learning trajectory.

Other forms of activities and tasks also emphasize student choice and personalized learning. They may include:

- Presentations;
- Discussions and debates;

- Role playing / simulation (for instance, students are to prepare an imaginary interview with a writer or a “meeting of the mind” dialogue between literary characters with opposing views¹);
- Dramatic play activities (students are to recreate some scene or moment from a piece of British literature);
- Visual commentary (students are to interact personally with the text by writing about their understanding of the material via the so-called double-entry (two-column) response format: the left column presents the visual commentary (image, drawing etc.) whereas the right column gives the interpretation);
- Pairing with movies (students analyze how films contribute, comment on, and react to their assigned reading);
- Journal writing (guided and unguided) and other types of low-stakes writing (writing bio-poems (short poems using a formulaic structure to express what the writer sees as significant or meaningful²), didactic cinquains etc.).

All activities and tasks are meant to prepare students for class discussion, to deepen their understanding of the texts, and to encourage them to make connections between the various texts they read.

9. Special Equipment and Software Support

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

¹ Based on: Bean, J.C. (2011). *Engaging Ideas: The Professor’s Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom*. Jossey–Bass, p. 136.

² Based on: Bean, J.C. (2011). *Engaging Ideas: The Professor’s Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom*. Jossey–Bass, p. 137.

Appendix 1. Course Requirements and Grading Scale

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 or one minute papers 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 assigned 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 Key Texts is as follows:

- *Beowulf*
- Geoffrey Chaucer. *The Canterbury Tales* **OR** 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* **OR** Kazuo Ishiguro. *The Buried Giant*

3. There will be several written home assignments in the format of journal writing. 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

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 twice per course. 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. For sample grading rubrics, please see **Appendix 4**.

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. 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 seven days before the exam date. For a sample grading rubric, please see **Appendix 4**.

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.

Appendix 3. Final Projects on Individual Home Reading Assignments

Task: You are to find, read, analyze, and comment on a book of your choice from the list compiled by your course instructors. Next, **you are to prepare a presentation** that will sum up your thoughts. Please address the following questions:

1. A brief overview: What is the book about? Please mind that this part should be VERY BRIEF, no more than 4-5 sentences; you should only give the gist of the story that would be concise and easy to follow (use the slides wisely). Summarizing every detail of the whole book is NOT your goal.

2. Analysis: This is the PRINCIPAL FOCUS of your presentation. Your material should be **well organized, informative**, supported by **examples and quotations from the book**, and **easy to follow**. You may discuss the intricate set of ideas, themes, motifs, symbols, and allusions of the literary work as a whole, which, in fact, might turn rather difficult within the time limit set. Therefore, it is recommended to **narrow the topic** to one research question only according to the book you analyze and your own interests (in this case, do not forget to state your research question explicitly in the course of your presentation). Some suggestions are as follows:

- Dialect and Its Functions in...
- Utopian / Dystopian Motifs in...
- Space / Time / Space and Time in...
- (Author)'s Use of (Trope(s) / Symbolism / Foreshadowing / (Biblical / Mythological) Allusion(s)) in...
- Major Themes in.../ The Theme of... in...
- The Motif of... in...
- The Image of ... in... / Imagery in...
- The Point of View in...
- ... in the Context of ... / The Biographical / Historical Context of ...

If in doubt, feel free to discuss your ideas with your course instructor.

Books for individual home reading assignments:

- Jane Austen. *Pride and Prejudice* (1813);
- Mary Shelley. *Frankenstein* (1818);
- Walter Scott. *Ivanhoe* (1819);
- Charles Maturin. *Melmoth the Wanderer* (1820);
- Edward Bulwer-Lytton. *The Last Days of Pompeii* (1834);
- Emily Brontë. *Wuthering Heights* (1847);
- Charlotte Brontë. *Jane Eyre* (1847);
- William Makepeace Thackeray. *Vanity Fair* (1848);
- Lewis Carroll. *Alice's Adventures in Wonderland + Through the Looking-Glass, and What Alice Found There* (1865, 1871);
- George Eliot. *Middlemarch* (1871-1872);
- Margaret Oliphant. *A Beleaguered City* (1880);
- Oscar Wilde. *The Picture of Dorian Gray* (1890);
- William Morris. *News from Nowhere* (1890);
- Thomas Hardy. *Tess of the d'Urbervilles* (1891);
- Thomas Hardy. *Jude the Obscure* (1895);
- Herbert George Wells. *The War of the Worlds* (1897);
- Edward Morgan Forster. *A Room with a View* (1908);

- Edward Morgan Forster. *Howards End* (1910);
- William Somerset Maugham. *Of Human Bondage* (1915);
- James Joyce. *A Portrait of an Artist as a Young Man* (1916);
- John Galsworthy. *The Forsyte Saga* (1922);
- William Somerset Maugham. *The Painted Veil* (1925);
- David Herbert Lawrence. *Lady Chatterley's Lover* (1928);
- Archibald Joseph Cronin. *Hatter's Castle* (1931);
- Aldous Huxley. *Brave New World* (1932);
- George Orwell. *Animal Farm* (1945);
- Evelyn Waugh. *Brideshead Revisited* (1945);
- Clive Staples Lewis. *The Chronicles of Narnia* (1950-1956);
- William Golding. *Lord of the Flies* (1954);
- John Ronald Reuel Tolkien. *The Lord of the Rings* (1954-1955);
- Clive Staples Lewis. *Till We Have Faces: A Myth Retold* (1956);
- Muriel Spark. *The Prime of Miss Jean Brodie* (1960);
- Anthony Burgess. *A Clockwork Orange* (1962);
- Doris Lessing. *The Golden Notebook* (1962);
- John Fowles. *The Collector* (1963);
- Iris Murdoch. *The Black Prince* (1973);
- James Graham Ballard. *High-Rise* (1975);
- Daniel Mason. *The Piano Tuner* (2002);
- Kazuo Ishiguro. *Never Let Me Go* (2005).

Appendix 4. Sample Grading Rubrics

The grading rubrics given below are sample and might be subject to change. The final version of each rubric will accompany the task itself.

Scoring rubric for oral presentations

Points	0	1	2	3
Content Information given, general coherence and logic.	Displayed a poor grasp of the material. Superficial handling of content with many errors and gaps. Unclear and disorganized information, too much rambling. Presentation was difficult to follow. Transitions between sections awkward.	Displayed some grasp of the material with occasional errors and/or gaps. Scant information. Argument not always clear. Weak organization. Lacks coherence. Occasionally wandered and was sometimes difficult to follow. Transitions between sections weak.	Displayed a general grasp of the material. Generally accurate and relevant information with minor gaps and/or irrelevant material. Usually clearly organized and logical. Most of the presentation was easy to follow. Transitions between sections usually coordinated.	Displayed an excellent grasp of the material. Detailed, accurate, relevant information with a clear focus. Consistently well organized, and extremely informative. Presentation was logical and easy to follow because of the organization. Transitions between sections smooth and coordinated.
Presentation style Contact with the audience, pace of speech, volume, intonation.	Held no eye contact with audience, as entire report was read from notes*. Spoke too fast or too slow in low volume and/or monotonous tone. <u>* If one keeps reading after a formal warning, their grade will be further reduced by one point (for example, 8 → 7).</u>	Sometimes held direct eye contact with audience, but frequently returned to notes. Occasionally spoke too fast or too slow with satisfactory variation of volume and intonation.	Held attention of entire audience with the use of direct eye contact, seldom looking at notes. Spoke at an appropriate pace in a clear, audible voice with fluctuation in volume and intonation to maintain audience interest and emphasize key points. Appropriately animated (using gestures, moving around etc.), natural, interactive, and inspirational.	
Visual aids Slides and/or handouts.	Poor quality visual aids (or none). Hard to read, with three or more spelling and/or grammatical errors. Did not seem to know how to prepare or use visual aids effectively.	Usually clear visual aids. Easy to read, with no more than two or three spelling and/or grammatical errors, but may contain difficult to read or too crowded sections. Demonstrated some understanding of how to use visual aids.	Simple, clear, and carefully prepared visual aids. Easy to read, with no spelling or grammatical errors. Excellent example of how to prepare and use good visual aids.	
Timing 7-8 minutes.	Failed to keep within the allotted time.	Stayed within the allotted time.		
Questions from the audience	Could not answer questions about subject.	Answered some of the questions.	Answered all the questions effectively.	

5-minute Q&A session with at least three questions.				
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Scoring rubric for visual commentary

Points	0	1	2	3
Visual commentary Images and / or drawings.	Few significant images represent one's understanding and are not presented as a connected or integrated whole. Images are not clear or well-chosen. No attention has been paid to detail. Images and text are not coherent and are only loosely connected; they make no sense as a whole and almost no sense as a line-by-line commentary.	Some significant images occasionally represent one's understanding and are somewhat integrated as a conceptual whole. Images are clear, though the student has not been paying much attention to detail. Images and text are only somewhat coherent: they make sense as a line-by-line commentary, but not as a whole.	Significant images mostly represent one's understanding and are integrated as a conceptual whole. Images are clear and well-chosen, though in several instances the student has not been paying much attention to detail. They evoke a tone and mood that support and enhance the text. They usually make sense as a line-by-line commentary and as a whole.	Significant images represent one's understanding fully and are integrated as a conceptual whole, in a highly creative manner. Images have been chosen with attention to detail. The student has obviously taken time to find them. Images and text are effectively and creatively working together: they make sense as a line-by-line commentary and as a whole.
Text Interpretation and explanation given, general coherence and logic.	Demonstrates limited understanding and superficial handling of the material with many errors and gaps. Unclear and disorganized information. Parts of the commentary are not connected; therefore, incoherent. Transitions between sentences and sections awkward.	Demonstrates some understanding of the material with occasional errors and / or gaps. Argument not always clear. Weak organization. Parts of the commentary are only loosely connected; therefore, only minimally coherent. Transitions between sentences and sections weak.	Demonstrates clear thinking and understanding of the material with only minor gaps and / or irrelevant details. Mostly organized and logical. The text is used effectively to support the visual commentary. Transitions between sentences and sections usually coordinated.	Demonstrates clear, consistent, detailed, reflective thinking and understanding of the material with a clear focus. Consistently well organized and logical. The text is used effectively and creatively to support the visual commentary. Transitions between sentences and sections smooth and coordinated.
Accuracy Vocabulary and grammar.	Only basic vocabulary which may be used repetitively or which may be inappropriate for the task. Sentences sound awkward, are distractingly repetitive, or are difficult to understand. Numerous errors in grammar, word choice, punctuation, and / or spelling that interfere with understanding and severely distort the	A limited range of vocabulary, minimally adequate for the task. The writing lacks variety. Most sentences are well constructed, but they have a similar structure and / or length. Several errors in grammar, word choice, punctuation, and / or spelling that interfere with	An adequate range of vocabulary for the task. The choice and placement of words is inaccurate at times and / or seems overdone. Most sentences are well constructed and have varied structure and length. A few errors in grammar, word choice, and / or spelling, but they do not interfere	A wide range of vocabulary used fluently and flexibly. The choice and placement of words seem accurate, natural, and not forced. All sentences are well constructed and have varied structure and length. Rare minor errors occur only as 'slips.'

	message.	understanding.	with understanding.	
Format 2 columns per line / extract (see TASK), 2 paragraphs in the 2 nd column with 2-3 / 1-2 sentences.	Fails to follow directions.	Follows all directions. It appears the student spent a lot of effort getting things just right.		

Scoring rubric for drama performance

Points	0	1	2	3
Physical performance Voice (volume, pronunciation, pace of speech), facial expressions, body language, acting.	Voice is sometimes difficult to hear or understand. Monotonous and not expressive; frequent mispronunciation; too quick / too slow; too high / too low. Little to no facial expressions, gestures, or movement – no acting, just reading lines by heart. Frequently turns their back on the audience. Performance is difficult to follow.	Voice is not always clear and / or audible. Some expressive moments. Some mispronunciation. Occasionally speaks too fast or too slow. Few facial expressions, gestures, and movement – weak acting. Occasionally turns their back on the audience. Performance is somewhat difficult to follow.	Voice is clear and audible, shows expression, appropriate differentiation in volume and pace. Only minor mispronunciation. Some facial expressions, gestures, and movement – good acting. Turns away from the audience only once or twice. Performance is easy to follow.	Superior vocal control, exceptional differentiation in volume and pace. Communicates the character's uniqueness. Very clear and distinct enunciation. No mispronunciation. Great use of gestures, facial expressions, and movement – the character is truly embodied by the actor! Never turns away from the audience. Performance is easy to follow, natural, and inspirational.
Memorization Knowing lines by heart.	The student does not appear to have lines memorized.	Lines are partially memorized, but the student has to ask for help or look at the script as a prompt.	Lines appear to be almost fully memorized with some unneeded pauses and awkward hesitations.	Lines are fully memorized. The student has achieved an "ownership of lines" as if they are saying their own words.
Engagement Energy and emotional commitment.	Performs with little energy. No emotional commitment. No cooperation or concentration. Not credible.	Performs with some energy. Weak commitment, one-dimensional, very little emotional variety. Not quite cooperative or concentrated.	Performs with energy. Good commitment with some emotional variety. Quite cooperative and concentrated.	Brilliant! Performs with unusual energy, intensity and commitment. A great variety of emotion and very realistic. Cooperative and concentrated.
Timing 10-15 minutes.	Failed to keep within the allotted time.	Stayed within the allotted time.		

Scoring rubric for bio-poems

Points	0	1	2	3
Content	Character is not reflected in the	Character is partially reflected	Character is reflected in the poem.	Character is thoroughly reflected

Knowledge and understanding of the character as reflected through word choice.	poem. Limited understanding and superficial handling of the material with many errors. Very little to no knowledge of the character is evident. No creativity shown. Words do not appear to be carefully selected; rather, they appear merely to complete the assignment. <u>* If one uses whole lines from the original, their grade will be further reduced by one point (for example, 8 → 7).</u>	in the poem. Some understanding of the material with occasional errors. Some knowledge of the character is evident. Some creativity is apparent. Words selected often, but not always, provide insights about the character.	Clear thinking and understanding of the material with only minor irrelevant details. Knowledge of the character is evident. Some creativity is apparent. Words are carefully selected and provide insights about the character.	in the poem. Clear, consistent, detailed, reflective thinking and understanding of the material with a clear focus. Demonstrates a strong knowledge of the character. High level of creativity is apparent. Words are carefully selected, creating vivid images and insights about the character.
Accuracy Vocabulary and grammar.	Only basic vocabulary which may be used repetitively or which may be inappropriate for the task. Sentences sound awkward, are distractingly repetitive, or are difficult to understand. Numerous errors in grammar, word choice, punctuation, and / or spelling that interfere with understanding and severely distort the message.	A limited range of vocabulary, minimally adequate for the task. The writing lacks variety. Most sentences are well constructed, but they have a similar structure and / or length. Several errors in grammar, word choice, punctuation, and / or spelling that interfere with understanding.	An adequate range of vocabulary for the task. The choice and placement of words is inaccurate at times and / or seems overdone. Most sentences are well constructed and have varied structure and length. A few errors in grammar, word choice, and / or spelling, but they do not interfere with understanding.	A wide range of vocabulary used fluently and flexibly. The choice and placement of words seem accurate, natural, and not forced. All sentences are well constructed and have varied structure and length. Rare minor errors occur only as ‘slips.’
Flow Rhythm and its effect.	Writing is choppy and awkward. Does not flow smoothly.	Writing flows fairly smoothly, although some lines may seem rhythmically awkward.	Writing flows mostly smoothly and rhythmically.	Writing flows smoothly and rhythmically throughout the whole poem.
Format 11 lines following the formula (see SAMPLE)	Fails to follow suggested formula in more than five lines.	Mostly follows suggested formula. Deviations are due to the need to communicate ideas creatively. It appears the student spent a lot of effort getting things just right.		

Scoring rubric for creative writing (“lost pages / chapters”, dialogues, interviews etc.)

Points	0	1	2	3
Content Adopting the author’s / character’s ideas,	Demonstrates limited understanding and superficial handling of the material with many errors and gaps.	Demonstrates some understanding of the material with occasional errors and / or	Demonstrates clear thinking and understanding of the material with only minor gaps and / or irrelevant	Demonstrates clear, consistent, detailed, reflective thinking and understanding of the material

values, beliefs, and world view; general coherence and logic.	Very little to no knowledge of the author / character is evident. Unclear and disorganized information. Transitions between sentences and sections awkward.	gaps. Some knowledge of the author/ character is evident. Argument not always clear. Weak organization. Transitions between sentences and sections weak.	details. Knowledge of the author / character is evident. Mostly organized and logical. Transitions between sentences and sections usually coordinated.	with a clear focus. Excellent knowledge of the author / character. Consistently well organized and logical. Transitions between sentences and sections smooth and coordinated.
Creativity Adopting the author’s style, emulating their tone and language use.	No creativity shown. Words do not appear to be carefully selected; rather, they appear merely to complete the assignment. No awareness of the author’s style. Little use of concrete language, literary devices or sensory detail. cursory response.	Some creativity is apparent. Words selected often, but not always, demonstrate some awareness of the author’s style. Some use of concrete language, literary devices, and / or sensory detail. Sentimental, predictable, or cliché. Borrows ideas or images in an unreflective way.	Quite creative. Words are carefully selected and demonstrate growing awareness of the author’s style. Good use of concrete language, literary devices, and / or sensory detail. Some startling images combined with lesser, more ordinary images and comparisons. Inconsistent.	High level of creativity is apparent. Words are carefully selected, creating vivid images and demonstrating excellent grasp of the author’s style. Creative and precise use of concrete language, literary devices and rich sensory detail. Excellent use of imagery.
Accuracy Vocabulary and grammar.	Only basic vocabulary which may be used repetitively or which may be inappropriate for the task. Sentences sound awkward, are distractingly repetitive, or are difficult to understand. Numerous errors in grammar, word choice, punctuation, and / or spelling that interfere with understanding and severely distort the message.	A limited range of vocabulary, minimally adequate for the task. The writing lacks variety. Most sentences are well constructed, but they have a similar structure and / or length. Several errors in grammar, word choice, punctuation, and / or spelling that interfere with understanding.	An adequate range of vocabulary for the task. The choice and placement of words is inaccurate at times and / or seems overdone. Most sentences are well constructed and have varied structure and length. A few errors in grammar, word choice, and / or spelling, but they do not interfere with understanding.	A wide range of vocabulary used fluently and flexibly. The choice and placement of words seem accurate, natural, and not forced. All sentences are well constructed and have varied structure and length. Rare minor errors occur only as ‘slips.’
Formatting requirements (see TASK)	Fails to follow directions.	Follows all directions. It appears the student spent a lot of effort getting things just right.		

Scoring rubric for exam essay

The exam essay is a **literary analysis essay 2.5-3 pages long**, the purpose of which is to carefully examine an aspect of a work of literature and to present an argument / claim about it.

Plagiarism will not be tolerated. For each plagiarized sentence, you lose one point (for example, 8 → 7). If there are more than five plagiarized sentences in your work, your grade for the essay is a zero.

Points	0	1	2	3	4
Content	Demonstrates limited	Demonstrates some	Demonstrates clear thinking	Demonstrates clear,	Exceptional and

<p>Comprehension and critical thinking, background knowledge, development.</p>	<p>understanding and superficial handling of the source text, fails to show an understanding of the text's central idea(s), and may include only details without reference to central idea(s). May contain numerous errors of fact and / or interpretation with regard to the text. Very little to no knowledge of the author / period is evident. Unclear and disorganized information. Transitions between sentences and sections awkward. The paper does not fulfill the assignment. It is too off the topic (уходит от темы), fails to answer the question and / or is too short (two pages or shorter).</p>	<p>understanding of the source text, shows an understanding of the text's central idea(s) but not of important details. May contain errors of fact and / or interpretation with regard to the text. Some knowledge of the author / period is evident. Argument not always clear, often shows heavy reliance on plot summary and / or paraphrase. Weak organization. Transitions between sentences and sections weak. The paper minimally fulfills the assignment and / or answers the question only partially.</p>	<p>and understanding of the source text, shows an understanding of the text's central idea(s) and important details. The response is free of substantive errors of fact and interpretation with regard to the text. Knowledge of the author / period is evident. Mostly organized and logical. Transitions between sentences and sections usually coordinated. The assignment is fulfilled.</p>	<p>consistent, detailed, reflective, clearly focused thinking and understanding of the source text, its central idea(s) and of most important details and how they interrelate, demonstrating a comprehensive understanding of the text. Is free of errors of fact or interpretation with regard to the text. Excellent knowledge of the author / period. Consistently well organized and logical. Transitions between sentences and sections smooth and coordinated. A thorough treatment of the topic.</p>	<p>consistent deployment of all qualities defined in the previous column, with an outstanding degree of originality. The writer has taken a fresh perspective on an already much discussed issue. In-depth analysis and a strong voice are present.</p>
<p>Evidence Supporting one's arguments.</p>	<p>Little or no support for claim(s) or point(s) made, or support is largely irrelevant. Little or no use of textual evidence (quotations, paraphrases, or both), demonstrating little or no understanding of the source text. May not focus on features of the text that are relevant to addressing the task, or the response offers no discernible analysis (e.g., is largely or exclusively summary).</p>	<p>Some support for claim(s) or point(s) made. Limited and / or haphazard use of textual evidence (quotations, paraphrases, or both), demonstrating some understanding of the source text.</p>	<p>Relevant and sufficient support for claim(s) or point(s) made. Appropriate use of textual evidence (quotations, paraphrases, or both), demonstrating an understanding of the source text.</p>	<p>Relevant, sufficient, and strategically chosen support for claim(s) or point(s) made. Skillful use of textual evidence (quotations, paraphrases, or both), demonstrating a complete understanding of the source text.</p>	

<p>Accuracy Vocabulary and grammar.</p>	<p>Only basic vocabulary which may be used repetitively or which may be inappropriate for the task. Sentences sound awkward, are distractingly repetitive, or are difficult to understand. Numerous errors in grammar, word choice, punctuation, and / or spelling that interfere with understanding and severely distort the message.</p>	<p>An adequate range of vocabulary for the task. The choice and placement of words is inaccurate at times and / or seems overdone. Most sentences are well constructed and have varied structure and length. A few errors in grammar, word choice, and / or spelling, but they do not interfere with understanding.</p>	<p>A wide range of vocabulary used fluently and flexibly. The choice and placement of words seem accurate, natural, and not forced. All sentences are well constructed and have varied structure and length. Rare minor errors occur only as ‘slips.’</p>		
<p>Formatting requirements (in a separate file)</p>	<p>Fails to follow directions.</p>	<p>Follows all directions. It appears the student spent a lot of effort getting things just right.</p>			