

Syllabus «History and Culture of Great Britain»

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

Authors	Rodomanchenko A.S.
Credits	5
Class hours	60
Self-study	130
Year	1
Format	Full time

1. Course Description

a. Title of a Course

History and Culture of Great Britain

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 2nd-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:

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.

Part 1: British Studies

№	Course section	Total hours	Contact hours		Self-guided work
			Lectures	Seminars	

L ¹	<u>Country and people</u> : Geographically speaking. Politically speaking. The four nations. The dominance of England. National loyalties. Climate.
S ²	<u>Geography</u> : 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.). <u>Housing</u> : Private vs public property. Types of houses. The importance of 'home'. Homelessness.
S2	<u>Attitudes</u> : Stereotypes and change. English vs British. Conservatism. Love of nature. Public-spiritedness and amateurism. <u>Identity</u> : Ethnic identity: the four nations and other ethnic identities. Geographical, social, political, religious and personal identity. Identity in Northern Ireland.
L2	<u>Prehistory – Middle Ages</u> : Main invasions (Romans, Vikings, Anglo-Saxons, Normans) and their influence on the formation of the nation. Main historical events, documents, inventions, monarchs and other prominent figures. Language, culture and the Arts of the period.
L3	<u>The sixteenth century (The Tudors)</u> : Henry VIII and the dissolution of the monasteries. Anglicanism. The role of religion and religious figures in the life of the country. Elizabeth I and the beginning of the colonization era. Paintings, music and architecture as a reflection of the mightiness of the monarch.
L4	<u>The seventeenth and eighteenth centuries</u> : The Stuarts. The civil war. The restoration of the monarchy. The glorious revolution and the beginning of the modern day Parliament. Traditions and atmosphere of Parliament. Law-making process.
L5	<u>The nineteenth century</u> : Colonization and the growth of the empire. The development of engineering and inventions. Queen Victoria as a symbol of Britain's success in the world. The role of the monarch. The value of the monarchy.
L6	<u>Britain in the 20-21 centuries</u> : From the Empire to the Commonwealth of Nations. The UK and the EU. Britain and the world.
S3	<u>Religion</u> : Anglicanism vs Protestantism, Catholicism and Orthodoxy. Superstitions. Religious traditions as an integral part of modern holidays and special occasions. <u>Religious conflicts</u> inside the country: England and Ireland, England and Scotland.
L7	<u>Political and economic development of the country</u> : Public attitude to politics. The style of democracy. The style of politics. Political movements. Industrial revolutions. Imperialism. World Wars I and II. Great Depression and Austerity. Nationalisation. Brexit.
S4	<u>Monarchy</u> : 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.
S5	<u>Parliament</u> : An MP's life. Parliamentary business. The party system in Parliament. The House of Lords. The state opening of Parliament.

¹L = lecture

²S = seminar

S6	<u>The economy and everyday life</u> : Money: earning, using, spending. Public and private industry. The distribution of wealth. Finance and investment. Shopping.
S7	<u>The law</u> : The system of justice. Trial by jury. The legal profession. The police and the public. The image of crime. Crime and criminal procedure.
L8	<u>The arts</u> : The arts in society. The characteristics of British arts and letters. Theatre and cinema. Music. Words. The fine arts.
S8	<u>The media</u> : The fourth estate. The importance of the national press. The characteristics of the national press. The BBC.
S9	<u>The fine arts</u> : Painting. Sculpture. The ‘Public art’. <u>Architecture</u> .
S10	<u>Music</u> : Music and culture. Arts festivals. <u>Fashion</u> .

Part 2: British Literature

L1	<u>The periods of British literature</u> : Periodization as an organizing principle. Its benefits and drawbacks. A brief overview of the main periods.
L1 (cont.)	<u>The beginnings of British literature</u> : Old English alliterative verse. The theory of oral-formulaic composition. Epic and lyric poems. Medieval authorship. Old English prose.
S1	<u>Beowulf (excerpts)</u> : The history of the manuscript. The structure of the poem. The main themes and digressions. Christian elements in the poem.
L2	<u>Middle English literature</u> : Anglo-Norman literature. Romance. Middle English literature in the 14 th and 15 th centuries. The development of lyric, political, and religious poems. The “Alliterative Revival.” Geoffrey Chaucer. William Caxton and the art of printing.
S2	<u>Thomas Malory’s <i>Le Morte d’Arthur</i> (excerpts)</u> : 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. <i>Le Morte d’Arthur</i> as a tragedy.
L3	<u>Sixteenth-century literature</u> : Renaissance humanism and anthropocentrism. Thomas More’s <i>Utopia</i> . 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.
S3	<u>William Shakespeare and his <i>Sonnets</i></u> : The life and works of William Shakespeare. The Shakespeare authorship question. Shakespeare and his contemporaries. Textual sources. The divisions of Shakespeare’s plays. <i>The Sonnets</i> . The date of composition. Sonnets to the Fair Youth and the Dark Lady. Sonnet structure. The main themes.
S4	<u>William Shakespeare’s <i>King Lear</i></u> : 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.
L4	<u>Seventeenth-century literature</u> : 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. The beginning of the Enlightenment. The philosophical background of the epoch: the ideas of Thomas Hobbes and John Locke.
S5	<u>John Milton's <i>Paradise Lost</i> (excerpts):</u> John Milton's life. His political and religious aspirations. The divisions of Milton's creative work. <i>Paradise Lost</i> as an epic poem. The plot, style, characters, main themes, and motifs. The synthesis of Baroque and Classical elements in <i>Paradise Lost</i> .
L5	<u>Eighteenth-century literature:</u> 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 <i>Gulliver's Travels</i> . The Age of Sensibility. The rise of the novel.
S6	<u>Daniel Defoe's <i>Robinson Crusoe</i>:</u> Daniel Defoe's life and occupations. The style and language of <i>Robinson Crusoe</i> . The mode of presentation. Defoe's sources. The search for natural man. The protagonist as <i>homo economicus</i> .
L5 (cont.), L6	<u>Romanticism and the major Romantic poets:</u> 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 <i>Lyrical Ballads</i> . The works of the later Romantics: John Keats, Percy Bysshe Shelley, and George Gordon Byron.
L7	<u>The Victorian period. The golden age of the novel:</u> 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.
S7	<u>Charles Dickens's <i>Great Expectations</i>:</u> Charles Dickens's life. The periods of Dickens's creative work. The genre of <i>Great Expectations</i> . 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.
L8	<u>British literature at the turn of the 20th century:</u> 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 <i>The Waste Land</i> . Eliot as an American-British poet.
S8	<u>Virginia Woolf's <i>Mrs. Dalloway</i>:</u> Virginia Woolf's life. The mode of narration in <i>Mrs. Dalloway</i> . Stream of consciousness. The main themes and motifs. The significance of time. Existential issues. The function of allusions to and quotes from Shakespeare.
L9	<u>British literature from the 1930s onwards:</u> 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.
S9	<u>Dystopias: Aldous Huxley's <i>Brave New World</i> and George Orwell's <i>Nineteen Eighty-Four</i>.</u> Visions of the future gone wrong. The society as presented in the novels. Attitudes to history. Controlling love, information, and language.

S10	John Fowles's <i>The French Lieutenant's Woman</i> : Postmodern take on the Victorian period and the elements of a traditional Victorian novel. Intertextuality. The narrative point of view. The multiple endings.
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5. Reading List

a. Required

1. The Edinburgh Introduction to Studying English Literature. Ed. by D. Cavanagh et al. Edinburgh University Press, 2010. URL: <https://ebookcentral.proquest.com/lib/hselibrary-ebooks/detail.action?docID=564497>. ELS ProQuest Ebook Central – Academic Complete.
2. Kearney, H. The British Isles: A History of Four Nations. Cambridge University Press, 2012. URL: <https://ebookcentral.proquest.com/lib/hselibrary-ebooks/detail.action?docID=1701873>. ELS ProQuest Ebook Central – Academic Complete.

b. Optional

1. The Cambridge History of Early Modern English Literature. Ed. by D. Loewenstein, J. Mueller. Cambridge University Press, 2003. URL: <https://ebookcentral.proquest.com/lib/hselibrary-ebooks/detail.action?docID=217731>. ELS ProQuest Ebook Central – Academic Complete.
2. Companion to Old and Middle English Literature. Ed. by L.C. Lambdin, R.T. Lambdin. Greenwood Publishing Group, Incorporated, 2002. URL: <https://ebookcentral.proquest.com/lib/hselibrary-ebooks/detail.action?docID=3000920>. ELS ProQuest Ebook Central – Academic Complete.
3. A Companion to the Eighteenth-Century English Novel and Culture. Ed. by P.R. Backscheider, C. Ingrassia. John Wiley & Sons, Incorporated, 2008. URL: <https://ebookcentral.proquest.com/lib/hselibrary-ebooks/detail.action?docID=255307>. ELS ProQuest Ebook Central – Academic Complete.
4. Fowler, A. Literary Names: Personal Names in English Literature. Oxford University Press, 2012. URL: <https://ebookcentral.proquest.com/lib/hselibrary-ebooks/detail.action?docID=1079716>. ELS ProQuest Ebook Central – Academic Complete.
5. The Oxford Companion to English Literature. Ed. D. Birch. Oxford University Press, 2009. URL: <http://www.oxfordreference.com/view/10.1093/acref/9780192806871.001.0001/acref-9780192806871>. ELS Oxford Reference Premium Collection.
6. Parrinder, P. Nation and Novel: The English Novel from Its Origins to the Present Day. Oxford University Press USA – OSO, 2006. URL: <https://ebookcentral.proquest.com/lib/hselibrary-ebooks/detail.action?docID=422693>. ELS ProQuest Ebook Central – Academic Complete.
7. Royle, E. Modern Britain: A Social History 1750-2011. Bloomsbury Publishing PLC, 2012. URL: <https://ebookcentral.proquest.com/lib/hselibrary-ebooks/detail.action?docID=863159>. ELS ProQuest Ebook Central – Academic Complete.

c. Web sources

1. History of the UK: <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. The Cambridge History of English and American Literature. An Encyclopedia in Eighteen Volumes: <http://www.bartleby.com/cambridge/>
9. Oxford English Dictionary: <http://www.oed.com/>

6. Grading System

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

- Seminar participation: 25% (plus/minus scale)
- Ongoing quizzes: 25% (percentage points)
- Written home assignments: 25% (plus/minus scale)
- Projects, presentations, and other activities: 25% (regular HSE grade)

The cumulative grade for the whole course is composed of the following:

- Cumulative grade for British Studies: 50%
- Cumulative grade for British Literature: 50%

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** (= **результатирующая оценка**) consists of:

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

The **final assessment for the whole course** is composed of the following:

- Exam grade for British Studies: 50% (written test)
- Exam grade for British Literature: 50% (written essay)

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"> • Canvassing • 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 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 	1 point per 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	1 point per

<i>Nineteen Eighty-Four</i> : Who is the mustachioed ruler of Oceania?	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 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 to prepare questions of their own (usually, one question per person). 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;
- 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);
- Open-ended performance tasks (students must actually use their learning, knowledge, and skills to deliver a performance that will serve as evidence of their understanding and proficiency);
- 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 Scale

A. Cumulative Grade

Lecture attendance is compulsory for everyone taking the course. As a measure of engagement with the course, it is very important for learning. It will not be monitored via an attendance sheet; however, students should be aware of the fact that every issue covered during the lecture may be assessed at the final examination. If you need to leave the lecture early, please ask permission before its start.

1. 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 be counted absent if you have not done your required reading and come unprepared, 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 and content of required Key Texts. Your grade depends on the percentage points you get for the quiz (see below). Quizzes are 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 (ANY complete edition)

- *Beowulf*
- Thomas Malory. *Le Morte d'Arthur*

- William Shakespeare. *Sonnets. King Lear*
- John Milton. *Paradise Lost*
- Daniel Defoe. *Robinson Crusoe*
- Charles Dickens. *Great Expectations*
- Virginia Woolf. *Mrs. Dalloway*
- Aldous Huxley. *Brave New World*
- George Orwell. *Nineteen Eighty-Four*
- John Fowles. *The French Lieutenant's Woman*

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.

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.

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
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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. Instructions and grading rubric 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 bipartite:

British Studies: written test

British Literature: 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 topic is to be devised by the student and discussed with instructors. The 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.

The **test** is to be taken in class on the day of the exam.

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.