

Module Guide

London: City of Change

AME_5_LCC

School of Arts and Creative
Industries

Study Abroad Programme

2016-17

Level 5

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1.0 Module Details

Module Title:	London: City of Change
Module Level:	Level 5
Module Reference Number:	AME_5_LCC
Credit Value:	20 credits
Student Study Hours:	200 hours
Contact Hours:	36 hours
Private Study Hours:	164 hours
Pre-requisite Learning (If applicable):	N/A
Co-requisite Modules (If applicable):	N/A
Course(s):	Study Abroad Programme
Year and Semester	2016-17, Semester 1 & 2
Module Coordinator:	Denise Scott-McDonald
MC Contact Details (Tel, Email, Room)	scottmcd@lsbu.ac.uk
Teaching Team & Contact Details (If applicable):	Denise Scott-McDonald
Subject Area:	Culture, Writing and Performance
Summary of Assessment Method:	1 x 2000 word essay

2.0 Short Description

This module is the core of the Study Abroad Programme. All Study Abroad Programme students are required to attend this module and to complete the assessment. It is an interactive, interdisciplinary module which requires student participation in a series of guided walks and place visits. In addition to the scheduled lectures and seminar workshops, teaching is delivered by a team drawn from the department of Culture, Writing and Performance which is housed in the university's School of Arts and Creative Industries.

The module focuses on London's development as a world/global city from the 19th century to the present day, examining its changing character in relation to historical and cultural contexts. Students read from a range of London-set texts – literary and historical – view selected London-based films and documentaries, and undertake a range of conducted walks with visits to sites of relevant interest such as the Imperial War Museum, the British Library, the Victoria and Albert (V&A), Tate Britain, Brick Lane and Greenwich.

3.0 Aims of the Module

The aims of this Module are to:

- provide Study Abroad Programme students with a theme-based knowledge of London based on classroom work and experiential learning out and about in London
- introduce students to a range of fiction, non-fiction and visual texts which construct London in various periods and geographical locations
- provide students with an understanding of key developments and changes in the city and its character from 1845 to now in relation to the historical and cultural context

4.0 Learning Outcomes

4.1 Knowledge and Understanding

On successful completion of the Module students will be able to:

- express their knowledge and understanding of aspects of London's historical and cultural development since 1845
- identify London as a theme and motif in literature and or cinema or visual culture
- critically analyze London's depiction in literature, cinema or visual culture

4.2 Intellectual Skills

By the end of the Module students will be able to:

- summarize and describe, both orally and in writing, an understanding of relationships between London past and London present
- analyze the depiction of London in a range of imaginary works (fiction, drama, film)
- identify some of the key planning and development issues facing London in the 21st century
- reflect critically on the complex experience of living and studying in a new milieu and setting

4.3 Practical Skills

N/A

4.4 Transferable Skills

On successful completion of the Module students will have developed their skills of:

- time management
- independent learning
- research and analysis
- problem solving
- oral and written presentation
- reflective and critical thinking

5.0 Assessment of the Module

The pass mark for this module is 40% and the assessment is worth 100% of the mark for the module.

You will be required to produce a 2000 word essay on one of the themes covered in the module. You are encouraged to use the essay question as a springboard for your own research/identification with an aspect of London's development and character. You must however, discuss your choice of approach to the question with the module coordinator Denise Scott-McDonald prior to submission.

The module has been designed to ensure that there are plenty of opportunities to discuss your choice of essay with the coordinator – make sure you use this facility by managing your

time effectively. The module coordinator will read up to two drafts of your essay and give you feedback on it, providing you email it to her well in advance of the submission deadline.

5.1 Assessment Criteria

In the UK modules are increasingly demanding at each level of study and across the programme of study we make every effort to offer a wide range of assessments, including exams, essays and projects. This module is at Level 5 and requires students to engage with theoretical and practical material in a critical and thoughtful manner. Students are expected to read widely in preparation for the assessment – a minimum of 5 texts should be drawn upon in some detail for the essay. Some of these texts can come from the Module Reader or reading list, others should be a result of the student's independent study.

In this module the mode of assessment is one essay submitted at the end of the teaching block. You will be informed of your mark for this module (and any others on which you are enrolled) by letter by the end of January/July depending on the time of study. Module marks (for both semesters) are subject to ratification by the University Examination Board that takes place at the beginning of July and may only be changed on the recommendation of external examiners following university procedures.

All work is given a percentage which is equivalent to the following class of degree:

Percentage	Quality	Classification
70%-100%	Excellent	1 st class
60 – 69%	Very Good	Upper 2 nd class or 2:1
50 – 59%	Good	Lower 2 nd class or 2:2
40 – 49%	Weak	Third class
Below 40%	Poor	Fail

An example of the 'London: City of Change' Feedback Form

Student Number:					
Module Name and Code:					
Academic Year: 2015/16		Semester: 1/2		Assignment (2000 word Essay)	
	Poor 39% or below Fail	Weak 3 rd 40-49%	Fair 2:2 50-59%	Good 2:1 60-69%	Excellent 1 st Class 70-100%
Addresses Question: understanding of question and engagement with key concepts					
Material: Case study, examples etc					
Use of sources: Minimum 5 books/chapters/articles from peer reviewed journals					
Structure & expression: organization of material, clarity and coherence in language and argument					
Presentation: Layout, paragraphing etc.					
Evaluation:					
Improvements:					
Provisional Mark: (All provisional marks are subject to confirmation by the relevant Exam Board)					
Marked by			Date:		
This work has been marked in accordance with the student's DDS arrangements:					

Why do you get a particular mark?

The mark you receive will be related to the assessment criteria set out above in the mark sheet.

To attain top marks (over 70%) you will need to read extensively around your chosen subject (minimum of 5 chapters from separate books/chapters/peer reviewed journals etc.) and demonstrate an in-depth and critical understanding of the subject area which is underpinned by extensive reading and analysis. The Perry Library has a reasonably extensive collection on London specifically, and urban/global cities in particular (go to Level 2 West, Perry Library, for London collection in the 942. range). Your module coordinator will be able to advise you on additional reading once you've agreed with her the approach you plan to take with your essay.

In order to ensure that you pass the module you will also need to ensure that your essay answers the set question directly and effectively, as well as analyzing and discussing any relevant concepts.

Your essay will need to include a 'case study' or examples relating to the themes in the module, be written in well-structured and grammatically correct English, be properly referenced and accompanied by a well compiled bibliography.

70% and above	Outstanding work shows a broad and deep understanding of the subject and answers the question in full by taking in a range of appropriate aspects. Such an essay will be extremely well presented, well written, expressed and well structured. Your essay will be clearly argued, supported with a range of evidence and reading, properly referenced (using Harvard) and with an extensive bibliography. The work will demonstrate a thorough understanding of concepts, studies and theories that have been assimilated and used critically. The essay will incorporate extremely well-chosen examples in relation to theory and show evidence of originality.
60-69%	A very good piece of work demonstrating a competent understanding of the essential concepts with a good range of reading which is properly referenced (using Harvard). The essay is well written, well-structured and well presented. A range of material has been used to critically support arguments in relation to the question asked. There is some evidence of your own examples used in relation to broader theories and concepts.

50-59%	A satisfactory piece of work that is mostly clearly written and which shows a good understanding of the topic and the principal reading, properly referenced (using Harvard) and with a bibliography. However, the essay may be largely descriptive, or rather generalized in places, or lack analysis or argument. It may try to make an argument without sufficient evidence. It may not focus on the question sufficiently. It may be poorly written at times in terms of grammar, spelling, sentence construction or paragraphing or need restructuring, or be poorly presented.
40-49%	A totally descriptive essay, using a limited amount of reading and material in a confused manner, or the essay may assert generalities without any supporting material. There may be some grasp of key points and concepts but these are not thoughtfully applied to the question. The work may not be sufficiently organized around the question. The expression may be poor, with frequent spelling mistakes, weak grammar and a lack of paragraphing. The essay may lack a clear introduction, conclusion or overall structure. The presentation is poor and there is little or no attempt at referencing.
Below 40%	The work barely answers the question or does not answer it at all. It is badly structured, poorly written and poorly presented. It is purely descriptive and lacks detail for analysis. There is little evidence of planning or of understanding the module objectives or assessment criteria.

Essay submission deadline: TBC

Essay Questions

Choose ONE essay title from this list. Each essay requires you demonstrate an engagement with the reading from the Module Reader and from your own research. Each essay also requires that you provide a short 'case study' to illustrate the key themes and motifs of the chosen topic.

- 1. Critically analyze some of the key social, economic and cultural developments in London during a specified period between 1845 and the present.**

In your answer explain to what extent have these developments shaped aspects of London life in the 21st century. Briefly describe the social, economic and cultural development you have chosen and say how it has influenced either wrongly or rightly aspects of London life.

Using academic material (from journals and books), statistics, data, interviews, news stories etc illustrate both the main advantages and disadvantages of the development, and discuss any key controversy or controversies surrounding it.

In previous semesters students have examined media coverage of the 2012 Olympics and the impact of the Olympics on job growth and the East End, critically analyzed the media coverage of the 2005 London bombings or the 2011 August riots, and examined the contribution of Margaret Thatcher/Conservative Government to the economic development of London. Others explored the significance of spatial relations, and the representation of football hooliganism in London (using the film Green Street Hooligans as a case study). Students have also explored the contribution of art galleries such as Tate Modern (or contemporary London-based artists) to London life in the 21st century.

2. Critically analyze the ways in which London during World War Two has been represented in film, documentary and/or in museums.

In your answer, briefly describe what you understand by representation, drawing on examples and what other academic writers say about the concept. Describe some of the key themes or concepts of each platform, which should include not only your own thoughts, but should explicitly draw upon other reading material. At the same time you should compare and contrast different films, documentaries and/or museum exhibits to illustrate your answer.

Previously students have explored the representation of London during the Blitz through contemporaneous documentary films such as those available in the Land of Promise collection or popular television series such as Dr Who, as well as other fictional depictions of the period. The library (and Box of Broadcasts) provides an excellent archive of London-related documentary and fiction DVDs.

3. Critically analyze the representation of crime in London's media.

Illustrate your discussion with a short case study of either a particular crime or criminal figure. Make sure you describe in detail what you mean by representation, using your own thoughts, as well as what other academic writers say about it. Talk about the main problems and issues associated with each aspect of representation. If you like, you can compare and contrast the representation of crime in a city in your own country to illustrate your answer.

Previously students have focused on exploring the ways in which the 1880s news media exploited the Jack the Ripper case; or the impact of the Stephen Lawrence case for British society and the British criminal justice system and the media and the Kray Brothers.

4. Walking the city is viewed by de Certeau as a key 'tactical practice' for a critical understanding of London life; while Benjamin identified the flâneur and flânerie as

central to the urban experience. Critically analyze these key concepts in relation to a walk or walks you have experienced in London.

In your answer, describe your understanding of each concept. Make sure you compare and contrast the different concepts, with clear examples to highlight some of the key challenges of each theory. If you like, you are allowed to add a familiar walk or walks from your own country which you have done in a major city.

For this question, students have applied de Certeau and Benjamin's concepts to their own experiences of walking in the city. Make sure you understand the following concepts: the gaze, the flâneur, tactical walking, blasé outlook, the postcard effect, unfocused interaction, paths/edges/districts/nodes/landmarks.

If you enjoy walking, visit the Walk London website for brilliant ideas for interesting walks – the ones along the Thames are really spectacular: <http://www.walklondon.com/>

5. Explore the way in which cinema has expressed the idea of the 'reinvention' of London in contemporary film or in the work of individual filmmakers.

In your answer briefly describe what the term 'reinvention' means to you with clear examples from both the small and/or big screen. Also make sure you compare and contrast the work of different filmmakers and films to highlight the main points of your argument in your essay.

Previously students have explored the representation of women in London based on films produced during the 'swinging' 1960s or the relationship between particular films and Thatcher's London.

6. Critically analyse the work of a British/London-born artist of your choice in relation to the artist's contribution to London's cultural life.

In your answer, briefly describe who they are and what they have done, and make sure you place them in the context of similar artists around at the same time. Also briefly describe what you mean by 'London cultural life.' At the same time, talk about both the good and bad contributions they may have made to London's culture. And discuss whether this contribution is valid, by using academic material, statistics, data, interviews, newspaper articles etc to illustrate your point.

Previously students have written about the work of William Hogarth, or Banksy or Tracey Emin and the YBAs (Young British Artists) in relation to representation of London and the punk movement.

7. Critically analyse the impact of an established immigrant community on the social, economic and/or cultural aspects of London.

In your answer briefly identify the immigrant community, include in detail where they are from, when did they arrive, what are the social economic make up. Make sure you place them in context of the type of London they arrived in. Using case studies, the work of other academics and your own thoughts clearly identify what you feel are the social, economic and/ or cultural aspects of their contribution to London. Make sure you include both positive and negative comments that commentators have made about the community

8. Throughout the history of London women, although not always acknowledged, have played many key roles in shaping some of the milestone moments in the capital's history. Critically analyse a group of women or a woman who has played a critical role in an important moment in London's history which still has lasting influence today.

In your answer, clearly and briefly identify the woman or the women's group you are going to write about. Place them in the context of London of that time, and you may have to also include a brief comment about their contemporaries. Make sure you say in what way the woman or the women helped shaped the historic moment or moments. Also include both negative and positive comments in your piece, and the work of writers who may dispute the significance of the person or persons you are talking about.

9. As London has grown into a modern city, its ability to transport people and goods from A to B has also grown. Sometimes this growth has been problematic and sometimes it has brought enormous benefits for its people. Critically analyse an aspect of the transport system or infrastructure, show how it played and/or still plays a part in the capital's social, economic, historic and/or cultural outlook.

In your answer, clearly say which transport or infrastructure system you are talking about. Using statistics, data, academic sources and your own thoughts clearly identify why this system is important and its role in the city. In your answer you should also include work from both academics and commentators that dispute or may have a different interpretation of the significance of the system.

Written feedback will normally be given to students 15 working days after the submission of an assignment. There will however, be continual feedback throughout the module on your performance in seminars, lectures and experiential learning activities gained during field trips.

8.0 Introduction to Studying the Module

8.1 Overview of the Main Content

The class meets on Monday afternoons for 12 weeks from 1 until 4pm. However, when we go on visits this may mean that we finish later. There is required reading and/or viewing related to each essay topic; there is also a relevant conducted walk or place visit for many of the topics, as well as the opportunity for individual tutorial time with the module coordinator at regular intervals. Student learning is supported with a Module Reader which contains some of the required reading. Secondary reading is available in the university library.

8.2 Overview of Types of Classes

The module is taught through a series of lectures and seminars that build upon and relate to the scheduled outside visits and walks that are integral elements of the module. When there isn't a place visit, the sessions will begin with a 1 hour lecture, and end with two 1 hour seminars, one for Group A, and one for Group B. In the seminars, the place visit due to take place the following week will be discussed.

In addition to the regular Monday class, if you have any questions that I can easily answer I will be available for you to contact by email (scottmcd@lsbu.ac.uk), or you can email me for a short meeting. I will usually be available on Tuesdays from 10-11am. Please email me for an appointment.

8.3 Class Activities

In addition to activities as part of the seminars, there will also be an activity sheet for each place visit. These activities can be supported by your tweets about London which should use the hashtag: #londoncityofchange

- Tweets can relate to places and museums that we visit
- Tweets can be about what's on in London – interesting films, plays, exhibitions, museums
- Tweets can be about the details of London life – unusual places and people seen, observed or spoken to
- Tweets can be about London manners – on the tube and on the buses
- Tweet about what you love and what you dislike about living in London

8.4 Field Trips

The module mixes classroom based learning with experiential learning on field trips to a variety of London locations. This will give you the opportunity to learn more about London's history past and present, and to develop a range of academic tools for analysis of the city's history and culture. We will use these trips to explore what these various sites reveal about the city and how the past and present are both imagined and consumed in various ways by different London publics (e.g. residents and tourists).

You will need to be equipped for travelling in the city. Wear comfortable shoes, have a tube map or TFL (Transport for London) app on your phone, make sure your Oyster card is adequately loaded with credit, and that you are dressed for whatever the weather might throw at you! Where possible we will travel by bus as this is cheaper – however, sometimes it is unavoidable to use the underground – so please be prepared.

9.0 Importance of Student Self-Managed Learning Time

Managing your own study is a central part of undergraduate life, particularly in the UK. To help you do this you must make every effort to attend the lectures, seminars and field trips, and submit all your short written pieces as required. In addition you should read the key texts which are provided for you in the Module Reader. The key texts have been chosen to complement the lectures and as core reading are designed to help you prepare for writing your essay. We will expect to see reference to the key texts in your essay, as well as references to other reading, some of which is outlined in the module guide. You will need to read the key texts carefully, taking notes and underlining key passages. You will be expected to discuss the reading in the seminar element of the teaching block.

10.0 Employability

Analysis of UK national employer surveys suggests that the desired skills for graduates fall into four broad areas: self-reliance (willingness to learn, motivation, persistence, ambition, networking, planning); people skills (team work, listening, good communication, friendly, caring, diplomatic); general employment skills (problem solving, logical, results orientated, quick thinking, methodical and conscientious); and specialist skills (eg. IT skills, journalism and writing skills). This Module will develop your self-reliance as you learn to navigate and live and study in a great global city; it will develop your people and general employment skills as you develop your ability to communicate with a wide range of people in a variety of contexts, and finally, it will hone your specialist writing skills.

11.0 The Programme of Teaching, Learning and Assessment

Week 1: Monday 26th Sept 2016 (Denise Scott-McDonald)

Introduction to the London: City of Change module

Lecture: Global City as Text/Art in London

Seminar: Tate Britain

In this session I will:

- Explain how the London: City of Change module is structured, and what will be expected of you.
- In the lecture we will explore the notion of the city as a text that can be 'read' just like any other. We will explore the rules we follow when navigating the urban environment, especially a global city like London. Always stand on the right on the escalator and don't make eye contact. Two rules all Londoners know about travelling on the tube. What are the other rules we follow when navigating the city? What is a flâneur? What are 'tactical practices'? This lecture will consider London as a text and the ideas surrounding the practice of walking, as encountered in the work of social theorists such as Michel de Certeau, Walter Benjamin and George Simmel.
- In the 1 hour seminars which take place after the lecture we will discuss the questions relating to the three readings, and I will give an introduction to Tate Britain, prior to the place visit next week.

Week 1: Reading:

Adam Reed (2002) 'City of details: Interpreting the personality of London' in *Journal of the Royal Anthropological Institute*, 8.1 (March 2002) p127.

1. What kind of 'personality' or character defines London in your view?
2. What has been your experience of London's 'history' to date?
3. What do you think the author is trying to say about London in the article?

Deborah Stevenson (2003) 'Meaning and Memory: Reading the Urban Text' in *Cities and Urban Cultures* (2003), London, OUP.

1. Stevenson outlines cultural studies approaches to the city – what are they?
2. According to Stevenson, what does Jonathan Raban's book *Soft City* say about London?
3. Summarise Stevenson's analysis of the contribution of Walter Benjamin to our understanding of the urban experience.
4. Summarise Stevenson's analysis of de Certeau's views on 'tactical walking'.

Michel de Certeau 'The practice of everyday life') pp111-118) in *The Blackwell City Reader*, eds. Gary Bridge and Sophie Watson, Wiley-Blackwell, 2010.

1. Read the first page of the extract from de Certeau – what do you think he is arguing?
Put his argument in your own words.

NB: A thorough understanding of these texts/authors/concepts is vital if you want to answer Q4 for your assignment.

Week 2: Monday 3rd Oct 2016

Art in London

Place visit to Tate Britain

In this session we will walk to, and visit, Tate Britain, a gallery situated on Millbank. Tate Britain opened in 1897, and is the oldest gallery in the Tate network and is dedicated to displays of historical and contemporary British art. Tate Britain has an unparalleled collection of British art from 1545 to the present day and the new gallery layout has been designed so that visitors can experience a cross-section of that art, some well-known and other less familiar works. One of the largest works on permanent display is *The Mud Bath*, 1914, a painting by David Bomberg, an artist who taught at LSBU in the 1940s and 50s, and whose work is included in the collection looked after by Borough Road Gallery.

The walk to Tate Britain will be our first opportunity to put these theories about the urban experience to the test, and we will meet in the classroom before walking from the university to the gallery past Lambeth Palace (home of the Archbishop of Canterbury).

www.tate.org.uk/visit/tate-britain

Week 2 Background Reading

- Highmore, Ben (2005) *Cityscapes : cultural readings in the material and symbolic city*, Houndmills, Basingstoke, Hampshire ; New York : Palgrave Macmillan
- Setha. M. Law (1999) *Theorising the city: The new urban anthropology reader*, NJ, London, Rutgers University Press.
- Jonathan Raban (1974) *Soft City*, London, Picador.
- Deborah Stevenson (2003) *Cities and Urban Cultures* (2003), London, OUP.
- R.Rotenberg and G McDonogh (1993) *The cultural meaning of urban space*, Westport, Conn : Bergin & Garvey
- Jo Vergunst , *Rhythms of Walking: History and Presence in a City Street, Space and Culture* 2010 13: 376

For next week's class read the extract 'The Blitz: 70 Years On', *Guardian*, 07/09/10 in the module reader.

Week 3: Monday 10th Oct 2016 (Denise Scott-McDonald)

Lecture: Myth of the Blitz

Seminar: Imperial War Museum

How did Londoners cope with the experience of the Blitz? Why did paraffin wax run into the Thames, hardening on the water and then burning in a sheet of flame which rose 200 feet into the air? In this lecture and seminar we will explore how London at War was represented in wartime documentary films, and in the seminar I will give an introduction to the Imperial War Museum ahead of the place visit next week.

Screening: *Ordinary People* (1941), directed by Jack Lee and J.B. Holmes, is an intriguing recreation of an average day in London, where the Blitz affects all social classes.

Week 3 and 4 Seminar Reading

Extracts from 'The Blitz: 70 Years On', *Guardian*, 07/09/10

1. Read the extract by Francis Beckett – what is he saying about our collective memory of World War Two?
2. Read at least two other extracts – identify 2 or 3 points which made a strong impression on you. Why was that?

Week 3 and 4 Background Reading

- Nina Bawden (2005, new edition) *Carrie's War*
- Elizabeth Bowen (1949) *The Heat of the Day*
- Angus Calder (1991) *The Myth of the Blitz*
- Juliet Gardiner (2010) *The Blitz: The British Under Attack*, London, Harper Press.
- Tom Harrison (1976) *Living through the Blitz*
- Andrea Levy (2004) *Small Island*, London, Headline Review.
- Mike and Trevor Phillips (1998) *Windrush: The Irresistible Rise of Multiracial Britain*, London, HarperCollins.
- Mary Wesley, *The Camomile Lawn* (2006, new edition) London, Vintage.
- Philip Zeigler (1995) *London at War*, London, Sinclair-Stevenson

Week 4: Monday 17th October 2016 (Denise Scott-McDonald)

Place visit to Imperial War Museum

In this session we will visit the Imperial War Museum, situated just on Lambeth Road, a five minute walk from the university. Founded as the Imperial War Museum in 1917, the museum intends to record all conflicts in which British or Commonwealth forces have been involved since 1914, beginning with WW1.

For next week's class read Judith R Walkowitz (1992) 'Jack the Ripper' in *City of Dreadful Delight: Narratives of Sexual Danger in Late Victorian London*, London, Virago in your Module Reader.

Week 5: Monday 24th October 2016 (Denise Scott-McDonald)

Lecture: Crime and the City – Jack the Ripper – a 'monster of our own making'.

Seminar: the East End/London Museum – the great fire of London

How have crime and criminality in London been historically represented in the last 200 years? The shift has been from criminal hero to heroic victim. Today's session will analyse the ways in which Jack the Ripper (infamous serial killer who stalked the streets of 1880s century London) has become a 'popular' icon of London's East End, spawning a host of films, TV appearances, representations in graphic novels etc. As Warwick (2007) suggests, Jack the Ripper has become a 'monster of our own making'. In the seminars we will discuss the reading and I will also give an introduction to the East End of London, in advance of the place visit next week.

Week 5/6 Seminar Reading

Judith R Walkowitz (1992) 'Jack the Ripper' in *City of Dreadful Delight: Narratives of Sexual Danger in Late Victorian London*, London, Virago.

Week 5/6 Background Reading

- Maggie Wykes (2001) 'Disorderly publics: race in the inner cities' in *News, Crime and Culture*, London, Pluto.
- Curtis, L (2001) *Jack the Ripper and the London Press*
- Evans, S and Skinner, K (2001) *Jack the Ripper: Letters from Hell*
- Cottle, S (2004) *The racist murder of Stephen Lawrence: media, performance and public transformation*.
- Shoemaker, Robert (2004) *The London Mob: Violence and Disorder in Eighteenth Century England*, London, Hambledon.
- Warwick, Alexandra and Willis, Martin (2007) *Jack the Ripper: Media, Culture, History*, Manchester University Press.
- Hitchcock, T and Shore, Heather (2003) *The Streets of London: From the Great Fire to the Great Stink*, London, Rivers Oram Press.

Week 6: Monday 31st October 2015 (Denise Scott-McDonald)

Place visit to the East End

Today's session is a guided walk around the East End of London. The East End has long been the poor suburb of the City of London – however, more recently with the expansion of

Docklands and the re-development of east London via the Olympic Park at Stratford – the area has begun to change yet again. Brick Lane for instance, once the centre of the 19th century Jewish community is now partly full of Bengali curry houses and part art-house chic – the Truman Brewery arts and community quarter hosts the end of year art shows for most of England's universities and art colleges.

We will walk round Brick Lane and Spitalfields Market (the area made notorious in the 1880s by the Jack the Ripper murders, that also has a history of silk-weaving).

We will also be visiting the Museum of London – where you can see and learn about London throughout the ages from Roman times, to the great Fire of London and recent history.

<http://www.museumoflondon.org.uk/>

Week 6 Background Reading

- John Eade (2000) *Placing London: From Imperial City to Global City*, Oxford, Berghahn Books.
- John Eade (1997) *Living the Global City: Globalisation as local process*, London, Routledge.
- Roy Porter (1994) *London: A Social History*, London, Penguin
- Hitchcock, T and Shore, Heather (2003) *The Streets of London: From the Great Fire to the Great Stink*, London, Rivers Oram Press.

For next week's class read the extract from Schneer, J (1999) 'Introduction' in *London 1900: The Imperial Metropolis*, Yale University Press, New Haven – which is in your Module Reader.

Week 7: Monday 7th November 2016 (Denise Scott-McDonald)

Lecture: London the Imperial City: 1800 to 1945

Seminar: Victoria and Albert Museum

This lecture will provide you with the historical context for understanding the making of modern London from its imperial to its global phase.

Week 7 Reading

Schneer, J (1999) 'Introduction' in *London 1900: The Imperial Metropolis*, Yale University Press, New Haven

1. List three main characteristics of London in 1900 identified by Schneer.
2. In your view how has London changed in the interceding 112 years?

Week 7 Background Reading

- Roy Porter (1994) *London: A Social History*, London, Penguin
- Schneer, J (1999) *London 1900: The Imperial Metropolis*, Yale University Press, New Haven
- Hitchcock, T and Shore, Heather (2003) *The Streets of London: From the Great Fire to the Great Stink*, London, Rivers Oram Press.
- Shoemaker, Robert (2004) *The London Mob: Violence and Disorder in 18th Century England*, London, Hambledon and London.

Week 8: 14th November 2016 (Denise Scott-McDonald)

Place Visit: Victoria and Albert Museum

The Victoria and Albert Museum (often abbreviated as the **V&A**), London, is the world's largest museum of decorative arts and design, housing a permanent collection of over 4.5 million objects. It was founded in 1852 and named after Queen Victoria and Prince Albert.

You can find out more at www.vam.ac.uk/

Reading for next week:

- Pamela Church Gibson, 'Imaginary Landscapes, Jumbled Topographies: Cinematic London', in J. Kerr and A. Gibson (eds.) (2003), *London from Punk to Blair*, London: Reaktion Books, pp.363-69

Week 9: Monday 21st November 2016 (Denise Scott-McDonald)

Lecture : London on the big screen and small screen

Seminar: Greenwich and Docklands Museum

What is the significance of London from the standpoint of its representation in the cinema? What are the main themes from the capital that have shaped the work of contemporary British filmmakers? The class will take the form of a lecture illustrated with film extracts, followed by a seminar where you will be invited to explore further issues of interest and invited to share your own memory of London on film.

Week 9 Background reading:

- Rowana Agajanian, 'Nothing Like Any Previous Musical, British or American: The Beatles Film, *A Hard Day's Night*' in A. Aldgate, J. Chapman and A. Marwick (eds.)

(2000), *Windows on the Sixties: Exploring Key Texts of Media and Culture*, London and N.Y.: I.B. Tauris, pp.91-113

- Charlotte Brunsden (2007) *London in Cinema*. London: BFI
- Gail Cunningham and Stephen Barber (2007) *London Eyes: Reflections in Text and Image*, New York and Oxford: Berghahn Books
- Maurizio Cinquegrani, 'The Cinematic Production of Iconic Space in the Early Films of London', in R. Koeck and L. Roberts, *The City and the Moving Image: Urban Projections*, Hampshire and N.Y.: Palgrave Macmillan, pp.169-82 (NB. This is an e-book available as an e-resource from the Library Catalogue. You can print it out if you want to.
- Christine Geraghty (1997). 'Women and 60s British Cinema: the development of the *Darling* girl' in Robert Murphy (ed.), *The British Cinema Book*. London: Palgrave Macmillan
- Sue Harper (2000). *Women in British Cinema*, London and NY: Continuum [chapter 5: 'The 1960s: Delusions of Freedom']
- Sarah Street (1997) *British National Cinema*. London and NY: Routledge, pp. 84-91
- General Reading
- Moya Luckett (2000) 'Travel and Mobility: Femininity and National Identity in Swinging London films' in Justine Ashby and Andrew Higson (eds.), *British Cinema, Past and Present*, London and NY: Routledge

Week 10: Monday 28th November 2016 (Denise Scott-McDonald)

Place visit to Greenwich and Docklands

We will take a train to Greenwich and briefly see the Old Naval College and the Cutty Sark, the tea clipper. Then we will walk through the Greenwich Foot tunnel and make our way to the Docklands Museum.

Week 10 Background Reading

- Bowie D, *Politics Planning and Homes in a World City*, London, Routledge, 2010
- Buck N., *Working Capital: Life and labour in contemporary London*, Routledge, 2002
- Hall P., *London 2001*, London, Unwin Hyman 1989
- Hamnett C., *Unequal City: London in the Global Arena*, Routledge 2003
- Hebbert M., *London: More By Fortune Than Design*, Wiley 1998
- Imrie R, Lees L & Raco M., *Regenerating London*, London, Routledge, 2009

- Massey D., *World City*, Polity Press 2007
- Simmie J., *Planning London*, UCL 1994
- Thornley A., *The Crisis of London*, Routledge 1992

Week 11: Monday 5th Dec 2016

Essay Tutorials – please bring a draft or an outline of your essay to the one-to-one tutorial. A signing sheet will be handed out in the class during the week before and it will be posted on Moodle for students to set up times.

Week 12: Monday 12th Dec 2016

Essay Tutorials– please bring a draft or an outline of your essay to the one-to-one tutorial. A signing sheet will be handed out in the class during the week before and it will be posted on Moodle for students to set up times.

A visit to a Christmas-themed performance

Background reading on London and the theatre:

- Griswold, Wendy (1986) *Renaissance Revivals: City Comedy and Revenge Tragedy in the London Theatre*, University of Chicago
- Kershaw, Baz (2004) *Cambridge History of the British Theatre*, CUP.
- Shaw, Bernard (1912) *Pygmalion*
- Wilde, Oscar – works
- Eckardt et al (1987) *Oscar Wilde's London: A scrapbook of vices and virtues 1800-1900*, NY, Anchor Press, Doubleday
- Holder, Heidi (2003) *Outcast London at the Victorian and Edwardian stage*, NY, NY MATC Press.
- Kaplan, Joel and Stowell, Sheila (1994) *Theatre and Fashion: Oscar Wilde to the Suffragettes*, NY NY CUP
- Nord, Deborah Epstein (1998) *The city as theatre: from Georgian to early Victorian London*, Bloomington, IUP.

12.0 Student Evaluation

The university operates a system of Module Evaluation at the end of each class. The questionnaire provides the student with the opportunities to feedback on the learning and teaching process, with ideas for improvement which might be adopted in the future. Module Evaluations are monitored carefully by the Head of Department and the Course team and external examiners – and student feedback treated seriously so that we can continuously improve the learning and teaching experience.

Qualitative responses:

‘I liked the fact that we were not in the classroom all the time. I really enjoyed the side trips. It gave me a good feel for London’.

‘This module helped me fall in love with this city’.

Found ‘information about London I probably would have never known’.

‘A greater appreciation of London as a city seen through the eyes of a true Londoner’.

Tutor response:

Generally the students were happy with the module – particularly the feedback (so make sure you write me draft essays!). Features which they would like improved were to have more information about the places they visited (I will ensure that this is the case) and a wider variety of visits if possible. Others wanted more classroom discussions to get everyone engaged, so I’m seeking to make the lecture sessions more interactive this year by using a more structured approach to the set reading, and more writing exercises in class.

13.0 Learning Resources

Additional Reading for the essay titles:

Remember you need to support your essay with wide reading around the question. You can use the Module Reader but you also need to do your own reading. Here are some more suggestions. I strongly recommend that you also use the Electronic Journal facility on the Library webpage (look out for Sage Premier).

Books and Journals for Question 3: Critically analyze the representation of crime in London's media

- Elmsley, C (1998) Victorian Crime, History Review [online] Available from: <http://www.historytoday.com/clive-elsmsley/victorian-crime>
- Evans, S and Skinner, K (2001) *Jack the Ripper: Letters from Hell*, Gloucestershire, Sutton Publishing Ltd.
- Jarvis, Brian, 2007, 'Monsters Inc.: Serial killers and consumer culture' in *Crime, Media and Culture*, 3, 326.
- Joyce, S (2003) *Capital Offences: Geographies of class and crime in Victorian London*; Virginia, University of Virginia Press.
- Kidd Hewitt and Osborne (1995) *Crime and the Media*, London: Pluto Press
- Yvonne Jewkes (2004) *Media and Crime*, London: Sage
- Simon Joyce, *Capital offenses : geographies of class and crime in Victorian London* / Charlottesville : University of Virginia Press, 2003.
- Lefebvre, M (2005) 'Conspicuous consumption: The figure of the serial killer as cannibal in the age of capitalism' in *Theory, Culture and Society*, 2005, 22: 43
- Mason, P and Monckton-Smith, J (2008) 'Conflation, collacation and confusion: British press coverage of the sexual murder of women', *Journalism*, 9 (6) pp 691-706
- Rob Reiner (2007) *Oxford Handbook of Criminology*, Oxford: OUP
- Judith R Walkowitz (1992) *City of Dreadful Delight: Narratives of Sexual Danger in Late Victorian London*, Virago.
- Warwick, A (2006) 'The scene of the crime: inventing the serial killer', *Social and Legal Studies*, 15 (4) pp552-567
- Maggie Wykes (2001) *News, Crime and Culture*, London: Pluto.
- *Journal: Crime, Media and Culture*

Books and Journals for Question 4: walking the city and 'reading the city as a text'

- Highmore, Ben (2005) *Cityscapes : cultural readings in the material and symbolic city*, Houndmills, Basingstoke, Hampshire ; New York : Palgrave Macmillan
- Jonathan Raban (1974) *Soft City*, London, Picador.
- Deborah Stevenson (2003) *Cities and Urban Cultures* (2003), London, OUP.
- Setha. M. Law (1999) *Theorising the city: The new urban anthropology reader*, NJ, London, Rutgers University Press.
- R.Rotenberg and G McDonogh (1993) *The cultural meaning of urban space*, Westport, Conn : Bergin & Garvey
- Jo Vergunst , *Rhythms of Walking: History and Presence in a City Street, Space and Culture*, 2010, Volume 13: 376

Books and Journals for Question 1: on analyzing key social, economic and cultural developments in London

- Jo Vergunst , *Rhythms of Walking: History and Presence in a City Street, Space and Culture*, 2010, Volume 13: 376
- Judith Flanders, *Consuming Passions*, 2010.
- Gareth Stedman Jones, 'Working class culture and working class politics in London 1870-1900: Notes on the remaking of a working class, *Journal of Social History*, Vol 7 1973-4
- *Londinopolis : essays in the cultural and social history of early modern London* / edited by Paul Griffiths and Mark S.R. Jenner, Manchester : Manchester University Press, 2000.
- *The blackest streets: the life and death of a Victorian slum* / Sarah Wise. Wise, Sarah. London : Bodley Head, 2008.
- *Charlotte : being a true account of an actress's flamboyant adventures in eighteenth century London's wild and wicked theatrical world* / Kathryn Shevelow., New York : Picador ; Godalming : Melia [distributor], 2008.
- *Black dance in London, 1730-1850 : innovation, tradition and resistance* / Rodreguez King-Dorset, Jefferson, N.C. : McFarland & Co., 2008.
- *London and the culture of homosexuality, 1885-1914* / Matt Cook. Cambridge : Cambridge University Press, 2003.
- *Down and out in Paris and London* / George Orwell. London : Penguin Books, 2003.
- *Writing the urban jungle : reading empire in London from Doyle to Eliot* / Joseph McLaughlin. Charlottesville : University Press of Virginia, 2000.
- *The great stink of London : Sir Joseph Bazalgette and the cleansing of the Victorian capital* / Stephen Halliday ; foreword by Adam Hart-Davis. Stroud : Sutton, 1999.
- *The Great Exhibition of 1851 : a nation on display* / Jeffrey A. Auerbach., New Haven, Conn. ; London : Yale University Press, c1999.

Additional Web Resources

- <http://worldinonecity.blogspot.co.uk> – Two photographers aim to prove that London is the most cosmopolitan city in the world by meeting, talking and photographing a citizen from every country in the world. See the photos displayed in Oxford Street – Marble Arch end.
- Museum of London – wide range of material available at www.museumoflondon.org.uk – including voices of London's refugees
- BBC – history programmes – bbc.co.uk/history/programmes – The London Chronicles (sounds of the city –music, life, noise, people)

- The London Nobody Knows – historian and broadcaster Dan Cruickshank goes off the beaten track in London
- British Library – wide range of material available including access to London newspaper/magazine archive – see <http://www.bl.uk/onlinegallery/onlineex/carviewsvirtex.inde>> Author Mike Phillips responds to the BL's extensive collection relating to the West Indies.