

**London South Bank**  
University

## Module Guide

London: City of Change

AME\_5\_LCC

Faculty of Arts and Human  
Sciences

Study Abroad Programme

Semester 1

2013-14

Level 5

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## 1.0 Module Details

<b>Module Title:</b>	London: City of Change
<b>Module Level:</b>	Level 5
<b>Module Reference Number:</b>	AME_5_LCC
<b>Credit Value:</b>	20 credits
<b>Student Study Hours:</b>	200 hours
<b>Contact Hours:</b>	36 hours
<b>Private Study Hours:</b>	164 hours
<b>Pre-requisite Learning (If applicable):</b>	N/A
<b>Co-requisite Modules (If applicable):</b>	N/A
<b>Course(s):</b>	Study Abroad Programme
<b>Year and Semester</b>	2013-14, Semester 1
<b>Module Coordinator:</b>	Dr Jenny Owen
<b>MC Contact Details (Tel, Email, Room)</b>	0207 815 5892  owenjs@lsbu.ac.uk  B460, Borough Road
<b>Teaching Team &amp; Contact Details (If applicable):</b>	Dr Jenny Owen, Ricardo Domizio (domizior@lsbu.ac.uk)
<b>Subject Area:</b>	Culture, Writing and Performance
<b>Summary of Assessment Method:</b>	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, inter-disciplinary 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 Faculty of the Arts and Human Sciences.

The module focuses on London's development as a world/global city from the 19<sup>th</sup> 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, Borough Market, Tate Modern and Tate Britain, Brick Lane and Docklands.

## **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 mode 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 Dr Jenny Owen prior to submission.

The module has been designed to ensure 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.

### **Assessment criteria**

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:

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

## The London City of Change Feedback Form

Student Number:					
Module Name and Code:					
Academic Year: 2013/14		Semester: 1/2		Assignment (2000 word Essay)	
	Poor 39% or below Fail	Weak 3 <sup>rd</sup> 40-49%	Fair 2:2 50-59%	Good 2:1 60-69%	Excellent 1 <sup>st</sup> 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.					
<b>Evaluation:</b>					
<b>Improvements:</b>					
<i>Provisional Mark:</i> (All provisional marks are subject to confirmation by the relevant Exam Board)					
Marked by			Date:		
<b>This work has been marked in accordance with the student's DDS arrangements:</b>					

## 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.

<b>70% and above</b>	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 shows evidence of originality.
<b>60-69%</b>	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.
<b>50-59%</b>	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.
<b>40-49%</b>	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.
<b>Below 40%</b>	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:** Monday 16 December 2013

**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 activities. 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. To what extent have these developments shaped aspects of London life in the 21st century?

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 Govt 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 21<sup>st</sup> century

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

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.

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.

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.

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.org.uk/route.asp?R=>

5. Explore the way in which cinema has expressed the idea of the 'reinvention' of London during EITHER the 1960s ('Swinging London'), the 1980s ('Thatcherite London') or the 2000s ('Globalized London').

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.

7. Compare and contrast representations of London by two of the writers referred to in the Module.

Previously students have compared the differing ways London authors have depicted the city at different times in history (Dickens/Defoe/Blake and Conan Doyle/contemporary female crime writers for example).

**Written feedback** will normally be given to students 20 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.

## **Introduction to Studying the Module**

### **Overview of the Main Content**

The class meets on Monday afternoons for 12 weeks. There is required reading and/or viewings related to each 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.

**Overview of Types of Classes** - the Module is taught through a series of lectures and seminar workshops which build upon and relate to the scheduled outside visits and walks which are integral elements of the Module.

### **Class Activities**

The final assignment is supported by a requirement to bring to class 100 word (approximately) responses to a short brief as indicated below. These short briefs will occur four times throughout the course of the module and are 'indicative' topics and may change as the module progresses.

Written piece 1: For Monday 30 September 2013 – 100 words reflecting on our orientation trip to King's Cross/Regents Canal/Camden Town – what did you find most interesting and why? What has surprised you most about London so far?

Written piece 2: For Monday 14 October 2013 – 100 words on a London walk you have experienced since arriving in the capital – link to the readings on de Certeau and Benjamin.

Written piece 3: For Monday 4 November 2013 – 100 words describing the highlights (or lowlights) of a museum trip or art gallery or theatre visit you have made in London.

Written piece 4: For Essay tutorials on Monday 2 December 2013 – 100 words summary of key points in your planned 2000 word assignment.

These short written pieces can be supported by your tweets about London #londoncityofchange

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 hate about living in London

### **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 – 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.

### **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.

### **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 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.

# **The Programme of Teaching, Learning and Assessment**

## **Week 1:**

### **Monday 23 September 2013: Introduction and orientation (Dr Jenny Owen)**

Title: David Bomberg, The Borough Group and the Borough Road Gallery

For the first part of today's session we will meet in the Borough Road Gallery, on the ground floor of the Borough Road building. Here you will meet Rachel Fleming-Mulford, the Gallery curator who will lead a session on the art collection. In particular, you will encounter the history of London South Bank University after World War Two, when one of its most notorious classes was taking place - art classes led by avant-garde painter, David Bomberg. Bomberg was a revolutionary artist who had fallen out of favour with the mainstream art world but went on to inspire a generation of US and UK painters through his legendary life classes which were held here.

According to one of his students, Bomberg believed, "... that it was possible, in fact absolutely mandatory, to say anything that you thought, that theories as such were immensely interesting and could be furiously debated, and that no one would take offence at the results."

Taking a lead from this philosophy, we will look at the manifestos written by Bomberg and his students, and practice writing our own manifestoes for the coming semester. We will also explore the University's unique collection of paintings and drawings by some of these artists, looking at both the work in the gallery and work currently in store. We will go up on to the roof of the University to see the panoramic views these artists painted of the city, and consider how the city has changed in 70 years.

In the second part of the session there will be an opportunity to share reflections on the orientation visit to King's Cross (100 words brought to class, see page 11). Then I will focus on introducing you to the semester ahead and ensuring you are fully enrolled on your modules and that you have access to Blackboard etc. I will discuss the differences and similarities to studying in the UK as opposed to the US and will answer any questions you may have about LSBU, studying in the UK and living in London. I will explain how the module, London: City of Change is structured, and what is expected of you.

For next week read at least ONE of the following and make notes on the questions so they can be discussed in class.

### **Seminar reading 1:**

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?

### **Seminar reading 2:**

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'.

### **Seminar reading 3:**

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.

### **Week 2: Monday 30 September 2013: Global City as Text (Dr Jenny Owen)**

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 global city? How do we 'read the city as a text'? What is a flâneur? What are 'tactical practices'? For answers to these questions and more, we will encounter the work of de Certeau, Walter Benjamin and George Simmel and concepts such as modernity and postmodernity.

Class will break into three small groups to discuss your understanding of Either Reed, Stevenson OR De Certeau. Use the questions above to guide your discussion.

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

This session about navigating the city will be followed by a short walk from the university to Tate Britain [www.tate.org.uk/visit/tate-britain](http://www.tate.org.uk/visit/tate-britain) past Lambeth Palace (home of the Archbishop of Canterbury). 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.

The walk to Tate Britain will be our first opportunity to put these theories about the urban experience to the test.

### **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 from** Schneer, J (1999) 'Introduction' in *London 1900: The Imperial Metropolis*, Yale University Press, New Haven – which is in your Module Reader.



### **Week 3: Monday 7 October 2013: London the Imperial City: 1800 to 1945 (Dr Jenny Owen)**

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

The lecture will be followed by a visit to the 'Imperial archive' which is located in west London. In particular, we will focus on the 19<sup>th</sup> century legacy of Prince Albert, consort to Queen Victoria (later, Empress of India). Prince Albert's contribution to the cultural and architectural life of London has been well documented. As well as a prime mover for the 1851 Great Exhibition, the Prince was central to the subsequent development of South Kensington as a centre of educational and cultural organizations. 'Albertopolis' (coined by the Prince's sceptics) consists of the Albert Hall, Albert Memorial and the South Kensington Museums (Natural History Museum, Victoria and Albert, Science Museum). If the weather permits we will visit the Albert Memorial in Kensington Gardens - this imposing memorial (opened by her in 1872) was commissioned by Queen Victoria after her husband's death in 1861 of typhoid – and the V&A/Natural History Museum.

#### **Seminar reading**

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

#### **Questions related to the seminar readings:**

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?

#### **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 18<sup>th</sup> Century England*, London, Hambledon and London.

**For next week's class read the extract 'The Blitz' from your Module Reader and 100 words on a London walk you have experienced since arriving in the city – link to readings on de Certeau and Benjamin.**

#### **Week 4: Monday 14 October 2013: London at War (Dr Jenny Owen)**

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 session we will explore how London at War was represented in wartime documentary films and visit the newly re-opened Imperial War Museum [www.iwm.org.uk](http://www.iwm.org.uk)

**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.

#### **Seminar reading:**

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

#### **Questions related to the seminar readings:**

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?

#### **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

**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 21 October 2013 Crime and the city (Dr Jenny Owen)**

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 and contextualise three seminal figures who embody this shift in perspective - Jack Shepherd the legendary 18th century petty thief, folk hero and escapologist (from the city's most infamous prisons) - Jack the Ripper (infamous serial killer who stalked the 19th century East End) - and finally the heroic victim - culminating in the murder of Stephen Lawrence, the young, black teenager whose death in 1993 led to fundamental changes in the UK's criminal justice system.

**Seminar reading**

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

**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.

**For next week's class read** Dickens, Charles, *Sketches by Boz: Illustrative of every-day life and every-day people* in your **Module Reader**.

**Week 6: Monday 28 October 2013: Literary London: From Chaucer to Dickens:  
Appropriating and reinventing London (Margaret Kinsman)**

In this session you will encounter literary London specifically through the work of 19<sup>th</sup> century novelist Charles Dickens. Dickens was born in 1812 and the bicentenary of his birth (2012) has been celebrated in London with a whole host of events and exhibitions. In this session you will explore some short extracts from his novels that feature Southwark locations and two of his Boz sketches featuring the Covent Garden area.

Providing the weather allows, there will then be a guided walk through Southwark exploring the home of Dickens, the Globe theatre, Southwark Cathedral, Borough Market and Tate Modern

**Seminar reading:**

Dickens, Charles, *Sketches by Boz: Illustrative of every-day life and every-day people.*

For next week prepare 100 words describing the highlights (or lowlights) of a museum trip or art gallery or theatre visit you have made in London.

## **Week 7: Monday 4 November 2013: East End Walk**

Today's session is a guided walk around the East End of London – the walk will include a short visit to the *Museum of London* [www.museumoflondon.org.uk](http://www.museumoflondon.org.uk) at London Wall, Postman's Park, Spitalfield's market, Leadenhall Market and Brick Lane with its curry houses and vintage clothing shops.

The walk will take us past Liverpool Street Station, the historic Spitalfields Market and Brick Lane (the area made notorious in the 1880s by the Jack the Ripper murders).

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 19<sup>th</sup> 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.

### **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

**For next week's class read** 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 in your Module Reader.

## **Week 8: Monday 11 November 2013: London in Cinema (Ricardo Domizio)**

What is the significance of London from the standpoint of its representation in the cinema? How did early cinema represent the city? What are the main themes from the capital that have shaped the work of British film-makers such as Alfred Hitchcock and Stephen Frears? How has cinema influenced the reinvention of the city in the 1960s, and again in the twenty-first century?

The classes will take the form of lectures 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. This first class will explore the beginnings of London on film, from silent cinema (Hitchcock's 1927 film *The Lodger*), through to Ealing comedies, to iconic 'Swinging London' films of the 1960s such as *Alfie* (1966).

### **Seminar reading:**

The reading for this week is geared toward the film we will focus on for the seminar: *A Hard Day's Night* (Richard Lester, 1964)

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

You may also read the following:

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

This reading will link in with historical viewpoints explored in previous classes, particularly related to London's self-image as the 'heartbeat' of the British Empire.

N.B. This is an e-book available as an e-resource from the Library Catalogue. You can print it out if you want to.

### **Week 9: Monday 18 November 2013: London in Cinema (Ricardo Domizio)**

This class will pick up from the cine-discourses of the 1960s and explore filmic representations of London from the 'Thatcherite' period of the 1980s to the Blairite vision of London as a 'Global' city in the 2000s. The seminar will consist of a screening and discussion of Shane Meadows' *Somers Town* (2008)

#### **Seminar reading**

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

**For next week's class read** London: Sugar and Slavery: Museum in Docklands – revealing our city's untold history (MoL Presspack) – available on Blackboard.

### **Week 10: Monday 25 November 2013**

#### **Greenwich and Docklands (Dr Jenny Owen)**

This session will provide you with an opportunity to visit two historic areas of London (providing weather and timing allow). We will meet at 1200 and travel by tube to Greenwich, which is a world heritage site and home of Greenwich Mean Time and the Meridian Line. Other famous landmarks in Greenwich include Cutty Sark, the National Maritime Museum, the Royal Observatory, and Sir Christopher Wren's Old Royal Naval College. We will then take the Greenwich Foot Tunnel under the Thames to Island Gardens on the Isle of Dogs! (So named because King Henry VIII kept his hunting dogs here). The tunnel was designed by Sir Alexander Binnie, and opened in August 1902 so that south London residents could go to work in the then massive docks on the Isle of Dogs. The tunnel is 1,217 feet long and runs about 50 feet under the River Thames.

From Island Gardens we will take the DLR (Docklands Light Railway) to Canary Wharf – the heart of Docklands (London's financial district) – and visit the Museum of London Docklands. The museum explores London's connections with the world through the 2000 year history of the river, port and people who have lived and worked here. The permanent galleries provide a history of the Thames River, Docklands during WW2 and the trade in sugar that supported the evils of transatlantic slavery.

During our visit to Greenwich and Docklands we will be witnessing the various ways in which London has constantly reinvented and regenerated itself throughout its long history.

### **Reading to support the Museum of London visit**

London: Sugar and Slavery: Museum in Docklands – revealing our city’s untold history (MoL Presspack

### **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

**Prepare for your individual essay tutorial with Jenny Owen** – draft essay plan, identify a minimum of 5 readings etc – minimum 100 words.

### **Week 11: Monday 2 December 2013 – Essay tutorials**

The class will consist of individual essay tutorials.



## **Week 12: Tuesday 10 December 2013 – Theatre visit to the Christmas Pantomime at the Hackney Empire**

Precise date and time to be confirmed and subject to availability of tickets.

Pantomime is a form of entertainment which is generally performed during the Christmas season. Most cities and towns throughout the UK have a form of Pantomime at this time of year and attending the Panto is an integral part of many British families Christmas schedule. The origins of British Pantomime or Panto date back to the Middle Ages, drawing on the traditions of the Italian Commedia dell' Arte and British Music Hall to produce an intrinsic art form that has constantly adapted to survive up to the present day.

Pantomime, is predominantly aimed at children and families and the plots are usually based on popular fairy tales or folk legends; some audience participation is required, there are catch phrases to be learned ('he's behind you' being one of the favourite) and the general atmosphere is probably more risqué than most US audiences would expect from 'family entertainment'. The most popular subjects are Cinderella, Aladdin, Dick Whittington and Snow White. Other popular titles are Jack & the Beanstalk, Babes in the Wood (usually combining the legend of Robin Hood) and Sleeping Beauty. Large theatres vie with each other for the subjects and star names (frequently from popular TV soap operas) that will attract full houses, and the pantomime usually runs for six to eight weeks, providing much needed revenue for box offices up and down the country.

### **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.

## **9. 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.

## 10. Learning Resources

### Additional Reading for the essay:

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: 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-elmsley/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 'reading the city as a text' (Benjamin and De Certeau questions)**

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 on analyzing key social, economic and cultural developments in London**

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](http://www.museumoflondon.org.uk) – including voices of London’s refugees

BBC – history programmes – [bbc.co.uk/history/programmes](http://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.