



| <b>Course Title:</b>        | <b>The London Novel</b>  |                     |             |                 |     |                  |     |                     |     |
|-----------------------------|--|---------------------|-------------|-----------------|-----|------------------|-----|---------------------|-----|
| <b>Course Code:</b>         | LONS LIUK 120  |                     |             |                 |     |                  |     |                     |     |
| <b>Subject:</b>             | Literature   |                     |             |                 |     |                  |     |                     |     |
| <b>Credits:</b>             | 4  |                     |             |                 |     |                  |     |                     |     |
| <b>Semester/Term:</b>       | <input checked="" type="checkbox"/> <b>Semester</b><br><input type="checkbox"/> <b>J-Term</b><br><input type="checkbox"/> <b>Summer</b>  |                     |             |                 |     |                  |     |                     |     |
|                             |  |                     |             |                 |     |                  |     |                     |     |
| <b>Course Description:</b>  | <p>This class explores the evolution of London as the setting and inspiration for literary works, from the middle of the nineteenth-century to the present. We will consider the roles London plays in the narratives of major 'city novels', and how great authors from the past continue to influence London writing today. A key theme that will be explored throughout the course is the way in which London writers have responded to periods of extreme violence. We will consider, for example, Dickens's articulation of the French Revolution, Modernist expression of the horrors of the First World War, and how London writers past and present have articulated the rise of European fascism and the subsequent terror of the Blitz. Students will gain an appreciation for the influence of earlier novelists on the contemporary generation, such as the shadow of Virginia Woolf in the 9/11 writing of Ian McEwan. There will be much opportunity for students to explore the city in ways complementary to course material, and they will also be introduced, throughout their study of the texts, to key critical concepts in urban literary studies.</p> |                     |             |                 |     |                  |     |                     |     |
| <b>Course Requirements:</b> | <p><b>Required Text</b></p> <p>Charles Dickens, <i>A Tale of Two Cities</i>. ISBN: 0486406512; Cost: To Be Determined</p> <p>Oscar Wilde, <i>The Picture of Dorian Gray</i>. ISBN: 0486278077; Cost: To Be Determined</p> <p>Virginia Woolf, <i>Mrs Dalloway</i>. ISBN: 0156628708; Cost: To Be Determined</p> <p>Patrick Hamilton, <i>Hangover Square</i>. ISBN: 9781933372068; Cost: To Be Determined</p> <p>Sarah Waters, <i>The Night Watch</i>. ISBN: 1594482306; Cost: To Be Determined</p> <p>Ian McEwan, <i>Saturday</i>. ISBN: 1400076196; Cost: To Be Determined</p> <p><b>Assignments</b></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 60%;">Course Requirements</th> <th style="width: 40%;">Percentages</th> </tr> </thead> <tbody> <tr> <td>1. Presentation</td> <td style="text-align: center;">10%</td> </tr> <tr> <td>2. Short Essay 1</td> <td style="text-align: center;">20%</td> </tr> <tr> <td>3. Reflective Essay</td> <td style="text-align: center;">20%</td> </tr> </tbody> </table>  | Course Requirements | Percentages | 1. Presentation | 10% | 2. Short Essay 1 | 20% | 3. Reflective Essay | 20% |
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|---|---|-------------------|-------|------------------|---|------------------|---|------------------|--|------------------|---|------------------|--|------------------|---|------------------|--|------------------|---|------------------|---|-------------------|---|
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| <p><b>Learning Outcomes and/or Expected Student Competencies:</b></p> | <p>On completion of the course, students should be able to:</p> <table border="1"> <thead> <tr> <th colspan="2">Learning Outcomes</th> </tr> </thead> <tbody> <tr> <td>1.</td> <td>Identify a range of contemporary literary works featuring London</td> </tr> <tr> <td>2.</td> <td>Describe the ways in which contemporary writers use London as location and metaphor</td> </tr> <tr> <td>3.</td> <td>Demonstrate rigorous literary analysis of the texts studied</td> </tr> </tbody> </table>  | Learning Outcomes |       | 1.               | Identify a range of contemporary literary works featuring London  | 2.               | Describe the ways in which contemporary writers use London as location and metaphor | 3.               | Demonstrate rigorous literary analysis of the texts studied                |                  |   |                  |  |                  |   |                  |  |                  |   |                  |   |                   |   |
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| <p><b>Course Outline:</b></p>   | <table border="1"> <thead> <tr> <th>Session</th> <th>Topic</th> </tr> </thead> <tbody> <tr> <td><i>Session 1</i></td> <td>Introduction to city studies<br/>Oral presentation topics assigned<br/>Dickens, <i>A Tale of Two Cities</i></td> </tr> <tr> <td><i>Session 2</i></td> <td>Dickens and Urban Identity<br/>Dickens, <i>A Tale of Two Cities</i></td> </tr> <tr> <td><i>Session 3</i></td> <td>Dickens continued: Paris vs London<br/>Dickens, <i>A Tale of Two Cities</i></td> </tr> <tr> <td><i>Session 4</i></td> <td>Wilde and Aestheticism, Nihilism and Decadence<br/><i>A Picture of Dorian Gray</i></td> </tr> <tr> <td><i>Session 5</i></td> <td>Introduction to Modernism<br/><i>Mrs Dalloway</i></td> </tr> <tr> <td><i>Session 6</i></td> <td>Woolf: Walking the City<br/>Woolf, 'Street-Haunting: A London Adventure'</td> </tr> <tr> <td><i>Session 7</i></td> <td>Woolf and Existential Crisis, Madness, and Memory<br/><i>Mrs Dalloway</i></td> </tr> <tr> <td><i>Session 8</i></td> <td>Hamilton and the dread of war<br/><i>Hangover Square</i></td> </tr> <tr> <td><i>Session 9</i></td> <td>Introduction to Blitz London and Waters<br/><i>The Night Watch</i></td> </tr> <tr> <td><i>Session 10</i></td> <td>Waters continued: Concepts of 'Home' in Wartime</td> </tr> </tbody> </table> | Session           | Topic | <i>Session 1</i> | Introduction to city studies<br>Oral presentation topics assigned<br>Dickens, <i>A Tale of Two Cities</i> | <i>Session 2</i> | Dickens and Urban Identity<br>Dickens, <i>A Tale of Two Cities</i>                  | <i>Session 3</i> | Dickens continued: Paris vs London<br>Dickens, <i>A Tale of Two Cities</i> | <i>Session 4</i> | Wilde and Aestheticism, Nihilism and Decadence<br><i>A Picture of Dorian Gray</i> | <i>Session 5</i> | Introduction to Modernism<br><i>Mrs Dalloway</i> | <i>Session 6</i> | Woolf: Walking the City<br>Woolf, 'Street-Haunting: A London Adventure' | <i>Session 7</i> | Woolf and Existential Crisis, Madness, and Memory<br><i>Mrs Dalloway</i> | <i>Session 8</i> | Hamilton and the dread of war<br><i>Hangover Square</i> | <i>Session 9</i> | Introduction to Blitz London and Waters<br><i>The Night Watch</i> | <i>Session 10</i> | Waters continued: Concepts of 'Home' in Wartime |
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| <i>Session 4</i>  | Wilde and Aestheticism, Nihilism and Decadence<br><i>A Picture of Dorian Gray</i>   |                   |       |                  |   |                  |   |                  |  |                  |   |                  |  |                  |   |                  |  |                  |   |                  |   |                   |   |
| <i>Session 5</i>  | Introduction to Modernism<br><i>Mrs Dalloway</i>  |                   |       |                  |   |                  |   |                  |  |                  |   |                  |  |                  |   |                  |  |                  |   |                  |   |                   |   |
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|------------------------|---|
|                        | <p><i>The Night Watch</i></p> <p><b>Session 11</b> McEwan: 9/11 and the 'War on Terror'<br/><i>Saturday</i></p> <p><b>Session 12</b> Review Discussion: Panic on the Streets of London</p> <p><b>Session 13</b> <b>No Class - Final Essay Due</b></p>   |
| <b>Other Policies:</b> | <p><b>Expectations</b><br/>Professional behavior is expected of all students. This includes preparation for classes, on-time attendance at classes, attendance at all group sessions and appropriate participation in the form of attentiveness and contributions to the course. Respect for the academic process is the major guiding principle for professional behavior and extends to all communications, including e-mail.</p> <p><b>Attendance/Participation</b><br/>Prompt attendance, full preparation, and active participation in class discussions are expected from every student in every class session.</p> <p><b>Course Policies</b><br/>For e-mail communications, students must use their Arcadia University e-mail account. Students are responsible for any information provided by e-mail or through Intranet postings.</p> <p><b>Plagiarism</b><br/>Representation of another's work or ideas as one's own in academic submissions is plagiarism, and is cause for disciplinary action. <i>Cheating</i> is actual or attempted use of resources not authorized by the instructor(s) for academic submissions. Students caught cheating in this course will receive a failing grade. <i>Fabrication</i> is the falsification or creation of data, research or resources to support academic submissions, and cause for disciplinary action.</p> <p><b>Late or Missed Assignments</b><br/>Will not be accepted for grading.</p> <p><b>Students with Disabilities</b><br/>Persons with documented disabilities requiring accommodations to meet the expectations of this course should disclose this information while enrolling into the program, and before leaving the United States so that appropriate arrangements can be made.</p> |
| <b>Prerequisites:</b>  | None  |