<table>
<thead>
<tr>
<th>Course Title:</th>
<th>Sex &amp; Gender in London Literature</th>
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<tbody>
<tr>
<td>Course Code:</td>
<td>LONS LISG 320</td>
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<tr>
<td>Subject:</td>
<td>Literature, Sociology</td>
</tr>
<tr>
<td>Credits:</td>
<td>4</td>
</tr>
<tr>
<td>Contact Hours:</td>
<td>50</td>
</tr>
<tr>
<td>Semester/Term:</td>
<td>☑ Semester</td>
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<tr>
<td></td>
<td>☐ J-Term</td>
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<td></td>
<td>☐ Summer</td>
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**Course Description:**

Contemporary London is a vibrant world city with a range of overlapping and divergent subcultures. Like all cities, it has its own erotics and its own sexual spatial politics. From the swinging 60s to the present, this course examines contemporary literary London through the lens of sexuality, teasing out different representations of the city and its varied people and exploring a range of topics in contemporary gender and sexuality studies. Among the themes we'll consider are: the impact of feminism and 1960s sexual liberation; the impact of AIDS and the politics of sexuality in the 1980s; the ways ethnic communities are challenged by shifting notions of sex and gender; the crisis of masculinity in the 1990s. Authors we study include Edna O'Brien, Neil Bartlett, Sarah Waters, Hanif Kureishi and Martin Amis. We'll supplement our reading by viewing films (e.g. Antonioni's Blow Up and Kureishi's My Beautiful Laundrette) and we'll visit London's Tate Modern, and consider gender and sexuality as it figures in contemporary urban British art (for instance, the work of Tracey Emin and Grayson Perry).

There will be film screenings of London films such as Stephen Frears’ My Beautiful Laundrette (with a screenplay by Hanif Kureishi) and Prick Up Your Ears. As these films are integral to knowledge of the sexuality of London and its citizens these screenings will be compulsory events.

There will also be a trip to the Tate Britain and/or the Tate Modern and commercial galleries in the East End where students will be encouraged to consider gender and in contemporary British urban art, for instance, the work of Tracey Emin and Grayson Perry. Students will be expected to bring along pen and paper to write down, or sketch, their responses. This activity will also be compulsory.

**Course Requirements:**

**Required Text**


Joe Orton (1964), Entertaining Mr. Sloane. ISBN: 0413413403; **Cost**: To Be Determined.


*NB both Stephen’s plays can be found in Simon Stephens Plays: 2 (2009), Bloomsbury Methuen Drama. ISBN: 1408113910; Cost: To Be Determined.

Assignments

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<th>Course Requirements</th>
<th>Percentages</th>
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<tr>
<td>1</td>
<td>Mid-Term Essay</td>
<td>30%</td>
</tr>
<tr>
<td>2</td>
<td>London Log Book</td>
<td>20%</td>
</tr>
<tr>
<td>3</td>
<td>Oral Presentation</td>
<td>10%</td>
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<tr>
<td>4</td>
<td>Final Exam</td>
<td>40%</td>
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<td>Total</td>
<td>100%</td>
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Mid-Term Essay
Students will write a 2,000 word essay choosing to answer one question from a selection of five. All essays must be referenced and presented correctly. The essays should exhibit evidence of further reading.

London Log Book
Students should keep a diary of their experience of the city attempting to introduce the course’s themes in their entries. This can also be in the form of a scrap-book.

Oral Presentation
Students will be expected to give one 10 minute presentation on one of the themes or texts from the course. All students should participate in class discussions.

Exam
A two and a half hour exam in which students demonstrate their knowledge of the texts from the course and knowledge of the theories studied in the seminars

*Failure to submit or fulfil any required course component results in failure of the class.
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<tr>
<th>Learning Outcomes and/or Expected Student Competencies and Assessment Measures:</th>
<th>On completion of the course, students should be able to:</th>
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<tbody>
<tr>
<td><strong>Learning Outcomes</strong></td>
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<tr>
<td>1. List and describe some contemporary literature of London.</td>
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<td>2. Discuss and demonstrate the different ways gender and sexuality have been imagined in the literature of London.</td>
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<td>4. Analyze the ways class and face impact on discussion of gender and sexuality in London.</td>
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<td>5. Examine the different ways of walking within the city.</td>
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<tr>
<th>Course Outline:</th>
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<tr>
<td><strong>Session</strong></td>
<td><strong>Topic</strong></td>
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| **Session 1** | **Introduction and The Swinging 60s**  
Joe Orton, Entertaining Mr. Sloane  
Orton, The Orton Diaries (1989)  
*Film*: Entertaining Mr Sloane |
| **Session 2** | **Dystopia in the 1970s**  
J.G. Ballard, High Rise |
| **Session 3** | **The Vertical City**  
Ballard, High Rise continued  
Ballard short stories, ‘The Subliminal Man’ (coursepack)  
*Film*: Kureishi, My Beautiful Laundrette (dir. Frears) |
| **Session 4** | **Multi-Cultural London**  
Levy, Every Light in the House Burnin’ and continue discussion of My Beautiful Laundrette  
Extract from Sukhdev Sandhu (2004), London Calling (coursepack) |
| **Session 5** | **Diasporic London**  
Levy, Every Light in the House Burnin’ discussion continued  
Selected Diasporic poetry of London: Monica Alvi and Grace Nichols (coursepack)  
*Film*: Brick Lane |
| **Session 6** | **Queer City**  
Mid -Term London Log Books presentations  
Luke Sutherland, *Venus as A Boy*  
Extract from Derek Jarman (1993) At Your Own Risk Vintage: London |
| **Session 7** | **Visit to Tate Modern or Tate Britain**  
In particular, we will look at the following artists: Gilbert and George; Tracy Emin; Sarah Lucas; Grayson Perry |
| Session 8 | Queer London II  
Sutherland, Venus as a Boy (continued)  
|---|---|
| Session 9 | Sexual Terrorism  
Visit to the 7/7 memorial |
| Session 10 | Performing Gender  
Extract from Judith Halberstam (2005), In a Queer Time and Place  
Film: Extract from : Austin Powers |
| Session 11 | Playing with/in History  
Sarah Waters, Tipping the Velvet  
Extract from Baudelaire (1863) ‘The Painter of Modern Life’ (available online)  
Film: BBC adaptation of Tipping the Velvet |
| Session 12 | Walking The City  
Waters, Tipping The Velvet (continued)  
Exam Preparation  
Walk in London streets |
| Session 13 | Exam |

**Other Policies:**

**Expectations**  
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.

**Attendance/Participation**  
Prompt attendance, full preparation, and active participation in class discussions are expected from every student in every class session.

**Course Policies**  
For email communications, students must use their Arcadia University email account. Students are responsible for any information provided by e-mail or through Intranet postings.

**Plagiarism**  
Representation of another’s work or ideas as one’s own in academic submissions is plagiarism, and is cause for disciplinary action. *Cheating* 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. *Fabrication* is the
falsification or creation of data, research or resources to support academic submissions, and cause for disciplinary action.

**Late or Missed Assignments**  
Will not be accepted for grading.

**Students with Disabilities**  
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.

**Title IX Statement**  
Arcadia University is committed to assuring a safe and productive educational environment for all students. In order to meet this commitment and to comply with Title IX of the Education Amendments of 1972 and guidance from the Office for Civil Rights, the University requires faculty members to report incidents of sexual violence shared by students to the University's Title IX Coordinator. The only exceptions a faculty member's reporting obligation are when incidents of sexual violence are communicated by a student during a classroom discussion, in a writing assignment for a class, or as part of a University-approved research project.

Information regarding the reporting of sexual violence and the resources that are available to victims of sexual violence is set forth at [https://www.arcadia.edu/university/policies-guidelines/title-ix](https://www.arcadia.edu/university/policies-guidelines/title-ix).

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<tr>
<th><strong>Prerequisites:</strong></th>
<th>None.</th>
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