

**London South Bank**  
University

## Module Guide

London: City of Change

AHS-2-LON

Faculty of Arts and Human  
Sciences

Study Abroad Programme

Semester 2

2011-12

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>	AHS-2-LON
<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>	2011-12, Semester 1
<b>Module Coordinator:</b>	Dr Jenny Owen
<b>UC 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, Dr Laurence Marlow, Ricardo Domizio, Philip Sanderson
<b>Subject Area:</b>	Culture, Writing and Performance, Urban & Leisure Planning, Social and Policy Studies
<b>Summary of Assessment Method:</b>	1 x 2000 word essay

## **2.0 Short Description**

This 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 departments of Culture, Writing and Performance, Social Policy Studies and Urban and Leisure Planning - all of which are 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 1845 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 Globe Theatre, 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 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 Dr Jenny Owen prior to submission.

### **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.

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 mid-July. Module marks 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.

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

**Why do you get a particular mark?**

	<b>Excellent (70-100%)</b>	<b>Very Good (60-69%)</b>	<b>Good (50-59%)</b>	<b>Pass3<sup>rd</sup> (40-49%)</b>	<b>Poor 30-39% (FAIL)</b>	<b>Very Poor 0-29% (FAIL)</b>
<b>Research</b>  1.Evidence of reading using range of books, journals and other sources						
<b>Content</b>  1. Question answered directly  2. Identification of key concepts  3. Material well summarised						
<b>Critical Thinking and Analysis</b>  Thorough understanding of concepts and clearly developed arguments.						
<b>Appropriate use of case studies and examples</b>						
<b>Structure</b>  1. Use of introduction and conclusion  2. Clear paragraphs,  3. Logical structure						
<b>Written English and presentation</b>						

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

To attain top marks you will need to read extensively around your chosen subject (minimum of 5 chapters from separate books/journals etc).

You will also need to answer the question directly and effectively, as well as analyzing and discussing any relevant concepts.

Your essay will need to include a 'case study' or examples, be written in well structured and grammatically correct English, properly referenced and with 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 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 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 deadline:** Thursday 17 May 2012

**Essay Questions:**

1. Critically analyse some of the key social, economic and cultural developments in London during a specified period between 1845 and the present. For example, last semester one student examined media coverage of the 2012 Olympics and another critically analysed the media coverage of the 2005 London bombings.
2. Critically analyse the way in which London at war was represented in film, documentary and/or in museums.
3. Critically analyse the representation of crime in London's media.
4. To what extent can you use the concept of the flâneur and flânerie for a critical understanding of London life?
5. How useful is de Certeau's concept of walking as one of the tactical practices for a critical understanding of London life?
6. 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').

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

**NB:**

Previously students have written about the significance of spatial relations and representation of football hooliganism in London (using the film *Green Street Hooligans* as a case study); the representation of the 2012 London Olympics; the representation of London during the Blitz through documentary film/popular television series (such as *Dr Who*); the representation of women in London based on films produced during the 'swinging' 1960s and the differing ways London authors have depicted the city at different times in history (Dickens/Defoe and Conan Doyle/contemporary female crime writers for example. Other students have focused on exploring the legacy of the Ripper case or the Stephen Lawrence case for British society and the criminal justice system – whilst others have engaged with ideas of the flâneur and 'tactical' walking in order to explore their engagement with the city.

**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 seminar, lecture and experiential learning activities.

### **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.

#### **Importance of Student Self-Managed Learning Time**

Managing your own study is a central part of undergraduate life. To help you do this you must make every effort to attend the lectures and the trips. 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 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 30 January 2012: Introduction (Dr Jenny Owen)**

In this session we will be setting the scene for the Module and the semester ahead – as well as having an opportunity to get to know one another. We will explore what will be expected of you in the forthcoming semester. We 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.

#### **Seminar reading:**

Gary Bridge and Sophie Watson (2000) 'City Imaginaries' in *A Companion to the City*, London, Blackwell, pp7-17 eds. Bridge and Watson

### **Week 2:**

#### **Monday 6 February 2012: History of London (Dr Laurence Marlow and Dr Jenny Owen)**

##### **The making of modern London 1850-1945**

Did you know that the Pilgrim Fathers set sail for America from the Elephant and Castle? Find out why in this introductory lecture on the history and development of London

This lecture will provide you with the historical context for understanding the nature of London as a global city and will be followed by a visit to the London Transport Museum at Covent Garden. Please make sure you have a fully charged Oyster card as we will be travelling by public transport.



## About the exhibition:

Sense and the City: smart, connected and on the move, explores how emerging technologies are changing the way we access and experience London and compares this with past visions of the future.

Powerful new forces are shaping the way we live, work and travel in the city. GPS, electric vehicles, pervasive internet access, sensor data, short range wireless communication, reactive surfaces, augmented reality, open data, smart phones and a blizzard of new apps are combining to redefine the way we see and experience London. Sense and the City unravels the digital future, illustrates the power of emerging applications and poses questions about mobility, society and work in the Capital over the next decade.

The displays look at the development of technology and its integration into the - social, economic and political fabric of the city. The gradual convergence of devices which has led to smart phones, tablets and laptops and wireless networked devices is illustrated on a wall of retro technology including 1980s brick-sized mobile phones, Commodore computers and the earliest wireless devices.

The Visions of Tomorrow wall is where some of tomorrow's top designers - students currently studying at the Royal College of Art, present their practical ideas showing today's technology on tomorrow's street and how we may move and communicate in 2020. Some of the amazing ideas include: London E-motion: an electrically powered scooter that expresses the driver's feelings and mood. Using large, visible communication surfaces, the *E-Motion* could improve communication between all road users; and Augmented wayfinding: a social networking approach to signage which proposes to integrate touchscreens, augmented reality displays, dynamically updated content and social networks into the signage found on the streets of London.





The finale of Sense and the City is the Bus Stop of the Future provided by Clear Channel. As well as offering protection against the weather, it provides travel data in real time, suggests alternative routes, advertises products and services and links people to others in the neighbourhood.

Sense and the City has been organised in partnership with Royal College of Art (RCA), and is supported by the Centre for Advanced Spatial Analysis at University College London, Massachusetts Institute of Technology, Clear Channel and Native Design.

**Seminar reading:**

Roy Porter (1994) 'Victorian Life' in *London: A Social History*, London, Penguin

**Background reading:**

Dyos, H and Woolf, M (1998) *The Victorian City*, London, Routledge

Foster, Janet (1999) *Docklands: Cultures in Conflict: Worlds in Collision*, London, UCL.

### **Week 3:**

#### **Monday 13 February 2012: 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 is being 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 (which we will have visited on our trip to the London Transport Museum).

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*.

## Week 4:

### Monday 20 February 2012: Museum of London- Dickens and London exhibition



Recreating the atmosphere of Victorian London through sound and projections, you'll be taken on a haunting journey to discover the city that inspired his writings.

Paintings, photographs, costume and objects illustrate themes that Dickens wove into his works, while rarely seen manuscripts including *Bleak House* and *David Copperfield* – written in the author's own hand – offer clues to his creative genius.

During your visit you'll discover how Dickens' childhood experiences of London, working in a blacking factory while his father was locked away in a debtor's prison, were introduced into the stories he wrote. The great social questions of the 19th century, including wealth and poverty, prostitution, childhood mortality and philanthropy, is also be examined, all of which set the scene for Dickens' greatest works.

Highlights of the exhibition include an audio-visual experience bringing to life the famous painting of Dickens' Dream at the desk and chair where he wrote his novels, and a specially commissioned film by one of the UK's leading documentary filmmakers, William Raban, which explores the similarities between London after dark today and the night time city described by Dickens over 150 years ago.



## **Week 5:**

### **Monday 27 February 2012: London at War and visit to the Imperial War Museum (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 film, followed by a visit to the Imperial War Museum.

#### **Seminar reading:**

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

#### **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 6:**

### **Monday 24 October: 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? For answers to these questions and more, we will encounter the work of Walter Benjamin and George Simmel and concepts such as modernity and postmodernity.

#### **Seminar readings:**

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

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

#### **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

## **Week 7:**

### **Monday 12 March, British Art in London (Philip Sanderson)**

In this session we will explore the impact of the Young British Artists (YBAs) on the British Art scene. This session will begin with an introductory lecture contextualising the work of the YBas, followed by a visit to an art exhibition (details to be confirmed).

#### **Seminar reading**

White, Aiden (2003) 'Locating art worlds: London and the making of young British art' in *Area* (2003) 35, 3, 251-263 – focus on pp 255-263

#### **Background reading**

Buck, L. (2000). *Moving Targets 2: A User's Guide to British Art Now*. London: Tate Gallery Publishing. Perry Ref: 709.4109049 BUC

Downs, S., Marshall, R., Sawdon, P., Selby, A., & Tormey, J. (Eds). (2007). *Drawing now: between the lines of contemporary art*. London: I. B. Tauris. Perry Ref: 741.9243 DRA

Kent, S. (1994) *Shark Infested Waters: The Saatchi Collection of British Art in the 90s*. London: Zwemmer. Perry Ref: 709.4109049 KEN

Merck, M. and Townsend, C. (eds.) (2002) *The Art of Tracey Emin*. London: Thames and Hudson. Perry Ref: 709.410904

Stallabrass, J. (1999) *High Art Lite*. London: Verso. Perry Ref: 709.4109049 S

## **Week 8:**

### **Monday 19 March 2012: 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 26 March 2012: 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

## **Easter Vacation: Monday April 2 – Friday April 20 2012**

## **Week 10:**

### **Monday 23 April 2012**

#### **Crime and the city and East End walk (John Constable)**

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 - which culminated 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.

*The session concludes with a walk around the East End.*

#### **Seminar reading**

Darren Oldridge (2007) 'Casting the spell of terror: the press and the early Whitechapel murders' in Warwick, Alexandra and Willis, Martin (2007) *Jack the Ripper: Media, Culture, History*, Manchester University Press.

**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*.

**Week 11:****Monday 30 April 2012****The regeneration of London (Dr Jenny Owen/Ruth Richards)**

This session will include a conducted bus trip through Docklands as a case study in urban regeneration. If time permits we will also visit the Museum of London, Docklands.

London has constantly reinvented and regenerated itself throughout its 2000 year history. How has London developed and why this has led to areas of deprivation and uneven growth? The nature of London employment, housing issues and the ways in which planning attempts to address these issues will all be addressed; as will major regeneration schemes and how they are used to address deprivation issues, for example, the 2012 Olympics.

**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 12:**

### **Week starting Monday May 7 2012: Theatre visit, farewells and evaluations (Dr Jenny Owen)**

In this final week we will make a visit to a London theatre – the venue and precise date/time to be confirmed and subject to availability of tickets. The session will not be on Monday 7 May as this is both a Bank Holiday and also very few theatres are open on a Monday.

#### **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.