

SAMPLE SYLLABUS

Writing London

ENGL-UA 9182 - L01 & SCA-UA 9886 - L01

NYU London: Spring 2022

Instruction Mode: In-Person (apart from first two weeks of semester which will be online)

If you are enrolled in this course 100% remotely and are not a Study Away student at NYU London, please make sure that you've completed the online academic orientation via Brightspace so you are aware of site specific support structure, policies and procedures. Please contact nyul.academics@nyu.edu if you have trouble accessing the Brightspace site.

Instructor Information

- Dr Leya Landau
- Office Hours: Via Zoom, arranged individually

Course Details

- Monday & Wednesday: 13:00-14:15
- All times are: London Time: BST/GMT (Daylight Saving Time starts 1:00 27th March).
- Location: Room 303, Bedford Square
- Remote Participants: Zoom links are provided in Brightspace.
- Seat Assignments: If you are attending in person, you will be assigned a seat on the first day and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol.

Course Description

In *Writing London* we will be studying a variety of texts written, composed, published and performed at particular times in the history of London. Students will be encouraged to think *historically*, in terms of the way London and representations of the city have changed and developed over time; and *theoretically*, in terms of the way the city is mediated through different forms (e.g. poetry, novels, essays, film, music and song) and genres (e.g. satire, urban gothic, detective and crime fiction). Together we will explore the interrelationship of

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identity and literary and material spaces. There will be particular focus on race and gender, as well as the influence of metropolitan culture on modernism and modernity, assimilation versus multiculturalism, immigration, the nocturnal city, and the multiple ways that city spaces mediate and help shape the construction of self and identity.

The course will be conducted mainly as a seminar, in which students will participate through oral presentations and class discussion, with introductory lectures when appropriate. Please note that this course includes several novels of varying lengths, and you are advised to start reading them ahead of time.

Course Objectives

Upon Completion of this Course, students will be able to:

- Read and think about literary texts in the context of London's history in different periods
- Identify and think critically about a variety of literary forms – e.g. novel, poem, essay, short story -- and consider them in relation to the city's own various spaces, shapes and forms.
- Recognise particular urban genres and figures: crime and detective fiction; urban gothic; anti-pastoral; the flâneur

The goal is to bring a body of significant literary works in close relation to the urban environment, the architectural transformation, the metropolitan politics, and the extra-literary cultural life of the city. We will try to understand why London authors often conceived the city as text and how the task of living up to London and of finding a form of representation adequate to its radical social heterogeneity has become a defining measure of imaginative ambition.

Assessment Components

If you are an NYU London study-away student, you are expected to attend in person. If you are accessing the class remotely, you must attend synchronously.

Assignments / Activities	Description of Assignment	% of Final Grade	Due
Class participation	Participation in class discussions that demonstrates reading and preparation	10%	Ongoing assessment
Class presentation	Presentation on assigned topic: 10-15 minutes	15%	Ongoing assessment

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Assignments / Activities	Description of Assignment	% of Final Grade	Due
Paper 1	Close reading: 1000-1500 words (3-4 pages). Questions will be assigned	30%	Monday 28th February
Final Paper	Final comparative paper: 2000-3000 words (6-8 pages). Questions will be assigned	45%	Wednesday 11th May

Assessment Expectations

Letter Grade	Grade Percentage	Description
A-range	A = 93-100% A- = 90-92%	Demonstration of detailed familiarity with the text under review; ability to establish and argue an independent line of thought; ability to engage critically with secondary reading material where relevant; fluent and articulate expression of ideas. Positive participation in the classroom is essential.
B-range	B+ = 87-89% B = 84-86% B- = 80-83%	Demonstration of familiarity with text under review; support for argument from secondary critical material where relevant; clear expression. Positive participation in the classroom is essential.
C-range	C+ = 77-79% C = 74-76% C- = 70-73%	Basic understanding of text under review; ideas in paper may lack organization and appear random and disconnected at times; occasionally deviating from main theme and title of paper; writing lacks clear expression. Positive participation in the classroom is important.
D-range	D+ = 67-69% D = 65-66%	Little reference to the text other than what could be gleaned from an outline or summary of the plot; advancing ideas that have insufficient relevance to the title; being simplistic (writing in a way that does not do justice to the complexity of the text); careless expression.
F	F = below 65%	Little or no reference to the text under review;

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Letter Grade	Grade Percentage	Description
		deviation from or ignoring the title/subject of the paper; clear indication that the student has not read, or has clearly failed to understand, the text under review; poor and ungrammatical expression.

Course Materials

Required Text(s) & Materials

(Recommended editions)

- Frances Burney, *Evelina*, (Norton ISBN: 0393971589)
- Edgar Allan Poe, 'The Man of the Crowd' (handout/pdf to be provided)
- Charles Dickens, *Oliver Twist*, (Norton ISBN: 039396292X)
- Arthur Conan Doyle, "The Man with the Twisted Lip" (handout/pdf to be provided)
- T. S. Eliot, **Selected Poems** (handouts/pdf will be provided)
- Virginia Woolf, 'Street Haunting: A London Adventure' (handout/pdf will be provided)
- Virginia Woolf, *Mrs Dalloway*, (Penguin ISBN: 0241371945)
- Sam Selvon, *The Lonely Londoners* (Penguin, 0141188413)
- Zadie Smith, *White Teeth*, (Penguin ISBN: 0140276335)

Optional Text(s) & Materials

- Peter Ackroyd, *London: the Biography* (2000)
- Peter Ackroyd, ed., *Dickens' London: An Imaginative Vision* (1989)
- Christopher Alexander et al., *A Pattern Language: Towns, Buildings, Construction* (1978)
- Malcolm Cross & Michael Keith, eds., *Racism, the City and the State* (1992)
- Michel de Certeau, *The Practice of Everyday Life* (1984)
- Ruth Fincher and Jane M. Jacobs, eds., *Cities of Difference* (1998)
- Pamela K. Gilbert, ed., *Imagined Londons* (2002)
- Dick Hebdige, *Subculture: The Meaning of Style* (1979)
- Christopher Hibbert, Ben Weinreb et al ed., *The London Encyclopedia* (1983)
- J. Kerr, J& A. Gibson, ed., *London: from Punk to Blair* (2003)
- Neil Leach, *The Hieroglyphics of Space: Understanding the City* (2001)
- Richard LeGates and Frederic Stout, ed. *The City Reader* (2003)
- Lawrence Manley, ed. *The Cambridge Companion to the Literature of London* (2011)
- D. Massey, *Space, Place and Gender* (1994)
- J Mclaughlin, *Writing the Urban Jungle: Reading Empire in London from Doyle to Eliot* (2000)
- Malcolm Miles et al., ed. *The City Cultures Reader* (2000)

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- Lynda. Nead, *Victorian Babylon: People, Streets and Images in Nineteenth-Century London* (2000)
- Deborah Nord, *Walking the Victorian Streets: Women, Representation, and the City*(1995)
- S. Onega & J. A. Stotesbury, ed., *London in Literature: Visionary Mappings of the Metropolis* (2002)
- Deborah L. Parsons, *Streetwalking the Metropolis: Women, the City and Modernity* (2000)
- Lawrence Phillips, *The Swarming Streets: Literary Representations of London* (2004)
- Sukhdev Sandhu, *London Calling: How Black and Asian Writers Imagined a City* (2003)
- Richard Sennett, *Flesh and Stone: The Body and the City in Western Civilization* (1994)
- Georg Simmel, 'The Metropolis and Mental Life' (1903)

Resources

- Access your course materials: [Brightspace](#)
- NYU London and Living in London Info: [LDN](#)
- Databases, journal articles, and more: [Bobst Library](#)
- Assistance with strengthening your writing: [NYU Writing Center](#) (nyu.mywconline.com)
- Obtain 24/7 technology assistance: [IT Help Desk](#)

Course Schedule

Reminder: Links to join class Zoom meetings will all be available in Brightspace.

Topics & Assignments

Week/Date	Topic	Reading	Assignment Due
Session 1 Wednesday 26 th January	Introduction to Writing London I	Selected poems, prose passages and music lyrics: Fleur Adcock; Linton Kwesi Johnson (these are all in the provided class packet). No prior reading required.	
Session 2 *Friday 28 th January*	Introduction to Writing London II: Reading London	Selected poems, prose and cultural theorists: William Wordsworth, Ian McEwan; selected	

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Week/Date	Topic	Reading	Assignment Due
Note change of day for this class		passages from urban theorists Georg Simmel, Michel de Certeau and others (these are all in the provided class packet).	
Session 3 Monday 31 st January	Sex and the City: 18 th -century London I	William Hogarth, " The Harlot's Progress "; Harlots (TV series 2017-19); Frances Burney, Evelina (1778) (part 1)	
Session 4 Wednesday 2 nd February	Pleasure and the City: 18 th -century London II	Frances Burney, Evelina (part 2)	
Session 5 Monday 7 th February	London Crowds & London Nightmares I	Edgar Allan Poe, " The Man of the Crowd " (1840) (text provided)	
Session 6 Wednesday 9 th February	Charles Dickens & London: introduction	Opening pages of Bleak House (1852-53); excerpts from Dickens' letters and contemporary writers (all texts provided in class packet)	
Session 7 Monday 14 th February	Charles Dickens & London: Nocturnal City	Charles Dickens, " Night Walks " (1860); introduction to Matthew Beaumont's Night-Walking (2015); The Houseless Shadow (2011) (texts and pdfs provided)	
Session 8 Wednesday 16 th February	Charles Dickens: London Crime I	Charles Dickens, Oliver Twist (1837-8)	
Session 9 Monday	Charles Dickens: London Crime II	Charles Dickens, Oliver Twist (1837-8)	

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Week/Date	Topic	Reading	Assignment Due
21 st February			
Session 10 Wednesday 23 rd February	Fin de Siecle London I: Detecting Decadence	Arthur Conan Doyle, “ The Man with the Twisted Lip ” (1891) (text provided)	
Session 11 Monday 28 th February	Fin de Siecle London II: Detecting the Beggar	Arthur Conan Doyle, “ The Man with the Twisted Lip ” (1891) (text provided)	*First assignment due*
Session 12 Wednesday 2 nd March	Modernism and the Metropolis: an introduction	Stravinsky, <i>The Rite of Spring</i> (1913); Arseny Avraamov, “ Symphony of Factory Sirens ” (1922); excerpts from T.S. Eliot essays (texts provided)	
Session 13 Monday 7 th March	Unreal City: T.S. Eliot’s London I	T. S. Eliot, “ The Love Song of J. Alfred Prufrock ” (1917); “ Preludes ” (1917) (texts provided)	
Session 14 Wednesday 9 th March	Unreal City: T.S. Eliot’s London II	<i>The Waste Land</i> (1922) (text provided)	
Session 15 Monday 21 st March	London Crowds and London Nightmares II	Charles Baudelaire, “ Crowds ” (1861); Freud, “ The Uncanny ” (1919) (text provided)	
Session 16 Wednesday 23 rd March	The Flâneur	Baudelaire, “ To a Passerby ”; excerpts from Marcel Proust, <i>In Search of Lost Time</i> (1922-1931); excerpts from Walter Benjamin (texts provided)	
Session 17	Virginia Woolf and the	Virginia Woolf, “ Street-	

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Week/Date	Topic	Reading	Assignment Due
Monday 28 th March	Flâneuse	Haunting: a London Adventure (1927) (text provided)	
Session 18 Wednesday 30 th March	Woolf : City, Clocks, and Consciousness I	Virginia Woolf, <i>Mrs Dalloway</i> (1925)	
Session 19 Monday 4 th April	Woolf : City, Clocks, and Consciousness II	Virginia Woolf, <i>Mrs Dalloway</i> (1925)	
Session 20 Wednesday 6 th April	Bloomsbury Walk	Woolf, “ Old Bloomsbury ” (text provided)	
Session 21 *Friday 8th April* Please note change of day for this class	Windrush London I	Sam Selvon, <i>The Lonely Londoners</i> (1956)	
Session 22 Monday 11 th April	Windrush London II	Sam Selvon, <i>The Lonely Londoners</i> (1956)	
Session 23 Wednesday 13 th April	Swinging 60s London	Film: Michaelangelo Antonioni’s <i>Blow-Up</i> (1966)	
Session 24 Wednesday 20 th April	London Calling: City, Music, Words	The Kinks, The Clash, Pet Shop Boys, Lily Allen, M.I.A, Adele, Ed Sheeran & Stormzy etc	
Session 25 Monday 25 th April	Zadie Smith and the “Multicultural London Novel”	Zadie Smith, <i>White Teeth</i> (2001)	
Session 26 Wednesday 27 th April	Multicultural London & Hysterical Realism I	Zadie Smith, <i>White Teeth</i> (2001)	
Session 27	Multicultural London &	Zadie Smith, <i>White</i>	

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Week/Date	Topic	Reading	Assignment Due
Wednesday 4 th May	Hysterical Realism II	<i>Teeth</i> (2001)	
Session 28 Monday 9 th May	Exporting London & final thoughts	Paddington, Sherlock Holmes, Doctor Who, Harry Potter etc	
Final Assessment Wednesday 11 th May	Final Paper	Final Paper	*Final assignment due*

Course Policies

Classroom Etiquette

To optimize the experience in a blended learning environment, please consider the following:

- Please be mindful of your microphone and video display during synchronous class meetings. Ambient noise and some visual images may disrupt class time for you and your peers.
- Please do not eat during class and minimize any other distracting noises (e.g. rustling of papers and leaving the classroom before the break, unless absolutely necessary).
- If you are not using your cell phone to follow the lesson, cell phones should be turned off or in silent mode during class time.
- Make sure to let your classmates finish speaking before you do.
- If deemed necessary by the study away site (ie COVID related need), synchronous class sessions may be recorded and archived for other students to view. This will be announced at the beginning of class time.
- Students should be respectful and courteous at all times to all participants in class.
- Laptops may only be used in class for note-taking or e-text purposes. Exceptions will also be made for students with academic accommodations from the Moses Center.
- If you are participating in class via Zoom, consider using the chat function or “raise hand” function in order to add your voice to class discussions especially if leaving the video on presents challenges.

Final exams

Final exams must be taken at their designated times. Should there be a conflict between your final exams, please bring this to the attention of the London Academics team (nyul.academics@nyu.edu). Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

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Academic Honesty, Plagiarism and Late Work

Students at Global Academic Centers must follow the [University and school policies](#). You can find details on these topics and more on this section of our NYUL website (<https://www.nyu.edu/london/academics/academic-policies.html>) and on the Policies and Procedures section of the NYU website for students studying away at global sites (<https://www.nyu.edu/academics/studying-abroad/upperclassmen-semester-academic-year-study-away/academic-resources/policies-and-procedures.html>).

Attendance

Key information on NYU London's absence policy, how to report absences, and what kinds of absences can be excused can be found on our [website](#) (<http://www.nyu.edu/london/academics/attendance-policy.html>)

To ensure the integrity of the academic experience, class attendance is required and expected promptly when class begins. These rules apply to class excursions and activities as well.

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations, but must follow NYU London's absence reporting procedure. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#)

Moses Accommodations Statement

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.

Inclusivity Policies and Priorities

NYU's Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

Pronouns and Name Pronunciation (Albert and Zoom)

You can edit your pronoun and name pronunciation information on your Albert account, making it visible for faculty and staff. Information on how to do this can be found on the [Pronouns and Name Pronunciation web page](#), and for more information on how to make these changes in Zoom, please see the [Personalizing Zoom Display Names website](#).

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Bias Response

The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community. For more information, including how to report an incident, visit the [Bias Response Line website](#).

Your Lecturer

Dr Leya Landau's main research interests lie in the 18th century and the city in literature. She has taught for many years in the University of London. She is currently writing a book on women and 18th-century London and her publications include work on Frances Burney, women and 18th-century literature, city writing, literature and coastal culture, and 18th-century opera.