DESCRIPTION:
This course examines the connections between literature of various kinds and its settings and interrogates the reader’s reaction to the strategies by which place is depicted. We shall be studying fiction, drama and poetry and it is hoped that at least one writer will be able to visit the course. We shall be going on field trips to explore some London locations, and shall be watching some interviews of writers, and some dramatic versions of their work. We shall attend one theatre performance.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

ADDITIONAL COST: None

METHOD OF PRESENTATION:
- Lectures
- Seminar discussions
- Student presentations
- A visit from a writer
- Dramatised versions of texts

REQUIRED WORK AND FORM OF ASSESSMENT:
- Class participation - 10%
- One class presentation - 15%
- Midterm exam - 25%
- Final exam - 25%
- One 2,000-word paper - 25%

LEARNING OUTCOMES:
By the end of the course, students will be able to:
- Students who complete the course will have developed a good understanding of the individual texts and be able to relate them to their settings and the significance of these.
- For the class presentation students research an aspect of one of the texts in consultation with me and present their findings for discussion by the rest of the group. Students will demonstrate their ability to summarise key points from scholarly articles and develop their own voice in dialogue with others.
- In the essay students will demonstrate their ability to make a claim about a specific text and construct an analytical argument from it using evidence from the text.
- In the mid-term exam students discuss an unseen passage in order to demonstrate their ability to analyse the text closely.
- The final exam provides an opportunity for students to compare and contrast the different ways in which three of the authors use setting. This is a seen exam in which students gather evidence from a variety of texts in order to demonstrate their ability to construct an argument from several sources.

ATTENDANCE POLICY:
Regular class attendance is mandatory. Irregular attendance may result in a lower grade in the course, and/or disciplinary action. The IES Abroad London class attendance policy does not allow for unexcused absences, and grades will be docked one-half letter grade for each such absence. Rare exceptions will be made for the following reasons:
The student is too sick to attend class. In this instance, the student must call the IES Abroad Centre before class to notify any of the IES Abroad staff. It is not sufficient either to email, send a message with a friend or call the Centre after the class has started.

A serious illness or death in the immediate family requiring a student to travel home. This requires written approval from the Centre Director before departure.

Arriving more than 10 minutes late to class may count as an unexcused absence. Immigration laws in the UK are extremely strict, and we jeopardize our legal status in hosting students who do not regularly attend class. Students who do not attend class regularly will be reported to the appropriate officials and risk dismissal from the program and deportation from the UK. If a student incurs absences representing 25% of the total class hours, they will be contacted by the Academic Programme Manager (APM) and Centre Director (CD). If these absences are made up exclusively of unexcused non-attendance, this will trigger a disciplinary review. If these absences are made up of excused non-attendance, a meeting will be held to discuss the underlying reasons for lack of attendance, and to discuss ways it can be maintained for the duration of the term. If the 25% threshold is reached due to a mixture of excused and unexcused absences, students will also be asked to attend a meeting to discuss.

CONTENT:

<table>
<thead>
<tr>
<th>Week</th>
<th>Content</th>
<th>Assignments</th>
</tr>
</thead>
</table>
  - Introduction, vii-xlviii.  
  - First four stories, pp. 1-34.  
  - Last story, pp. 175-225.  
  - Contextual reading:  
    - https://www.bl.uk/20th-century-literature/articles/city-paralysis-epiphany-an-introduction-to-dubliners |
<p>| Week 2 | James Joyce, <em>Dubliners</em>, 1914. (Short stories) | - Joyce lived most of his life in voluntary exile, but all his fiction is set in Ireland. His attention to place was so precise he claimed that if Dublin were bombed, the city could be reconstructed from the pages of his novels. We shall analyse Joyce’s stories with reference to Ireland’s colonial history, Roman Catholicism and Irish nationalism as well as paying attention to narrative technique, dialogue, and his use of epiphany. |</p>
<table>
<thead>
<tr>
<th>Week</th>
<th>Content</th>
<th>Assignments</th>
</tr>
</thead>
</table>
- Introduction, xi-xlv  
- Pp. 3-80.  
- Contextual reading:  
  o https://www.bl.uk/20th-century-literature/articles/mrs-dalloway-and-the-first-world-war |
|       | Virginia Woolf, Mrs. Dalloway, 1925. (novel)  | • MEET AT THE TICKET BARRIER AT WESTMINSTER TUBE STATION  
- ‘I love walking in London,’ says Mrs. Dalloway. In this walk we shall retrace her footsteps at the opening of the novel and note both what she observed and what she failed to observe. Additional points of interest on the walk will also be included. |
|       | • ‘I love walking in London,’ says Mrs. Dalloway. In this walk we shall retrace her footsteps at the opening of the novel and note both what she observed and what she failed to observe. Additional points of interest on the walk will also be included. |
| Week 4 | Mrs. Dalloway                                 | • Woolf, Virginia. Mrs. Dalloway, pp. 81-end.                                |
|       | • ‘The Dead’ opens with a party and ends with the protagonist alone; Mrs. Dalloway opens with the heroine alone and ends with a party (a celebration of life). We shall compare and contrast the work of these two Modernists before analysing Woolf’s novel in detail, including a discussion of place, time, gender, sexuality and war. |
(must be read in its entirety before class) |
<p>|       | • ‘Loathsome London. Vile and stinking hole.’ We shall discuss the switching of locations between London and the Caribbean and the way that the heroine is an outsider in both. We will also compare Rhys and Woolf in terms of narrative technique and questions of sexuality and class. |
| Week 6 | Course-Related Trip: walk round the locations in The Lowlife. | • DUE: 2,000-word paper |
|       | • Meet outside the White Chapel Art Gallery. Take the tube to Aldgate East and follow the exit marked White Chapel Art Gallery, which is next to the tube stop. |
| Week 7 | Midterm week                                  |</p>
<table>
<thead>
<tr>
<th>Week</th>
<th>Content</th>
<th>Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• ‘The wonder of <em>The Lowlife</em> is that it does justice to a place of so many contradictions, disguises, deceptions, multiple identities’ (Iain Sinclair). We shall explore the way Baron maps a commemoration of the Holocaust onto the streets of Hackney and the old Jewish East End. Like Mrs. Dalloway, <em>The Lowlife</em> is in part a veteran’s story, and we can explore the connections between the two texts.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• In the famous opening line of Kureishi’s comic coming-of-age novel, the narrator announces: ‘My name is Karim Amir and I’m an Englishman born and bred, almost.’ We’ll begin by discussing the representation Bromley as a ‘leaving place’ and look at clips from the BBC dramatisation of the novel (soundtrack by Bromley’s most famous son, David Bowie).</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Discussion of the play (tbc) in the second half of the class.</td>
<td>• Contextual reading:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>o <a href="https://www.bl.uk/20th-century-literature/articles/cultural-references-in-the-buddha-of-suburbia">https://www.bl.uk/20th-century-literature/articles/cultural-references-in-the-buddha-of-suburbia</a></td>
</tr>
<tr>
<td></td>
<td>• ‘The city blew the windows of my mind wide open.’ We shall explore the representation of the city as a contrast to the suburbs and Karim’s search for identity as an actor. We shall discuss the novel’s treatment of race, sex and class.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• We shall listen to the writer read her own work and analyse the Irish and the London settings. What connections can we make between Joyce’s evocation of Ireland and Martina Evans’ contemporary view?</td>
<td></td>
</tr>
<tr>
<td>Week</td>
<td>Content</td>
<td>Assignments</td>
</tr>
<tr>
<td>------</td>
<td>---------</td>
<td>-------------</td>
</tr>
</tbody>
</table>
| Week 12 | **Anthony Cartwright, The Cut, 2017. (novel)**  
- Set in the Black Country, this novel explores a declining industrial Britain in the wake of the Brexit referendum. The novelist will join us in order to discuss the use of place and his exploration of prejudice: ‘we live in a country where we see prejudice in others but not in ourselves.’ | **Cartwright, Anthony. The Cut. London: Peirene Press, 2017. (Must be read in its entirety before class)** |
| Week 13 | **Conclusions**  
- We shall reflect on what we have learnt, and what opinions we have formed, and also prepare for the final examination. | |
| Week 14 | **Exam week** | |

**COURSE-RELATED TRIPS:**
- See weeks 3 & 6 above

**REQUIRED READINGS:**
- See above
- Play TBC - will depend on current productions. Students are required to read the text before seeing the production

**RECOMMENDED READINGS:**
Please note that this course requires CLOSE reading of the texts. They have been arranged so that longer texts alternate with shorter texts and field trips. Close and careful reading should therefore always be possible.

- Zwerdling, Alex. “*Mrs. Dalloway* and the Social System,” in *PMLA*, vol. 92, no. 1(1977), pp. 69–82.