



Instructor (s):	Richard Maguire
Email:	maguirer@arcadia.edu
Course Title:	Sex, Gender and the City
Course Code:	LONS LISG 320S
Subject:	Literature
Credits:	3
Semester/Term:	<input type="checkbox"/> Spring <input type="checkbox"/> Fall <input checked="" type="checkbox"/> Summer
Course Description:	<p>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.</p> <p>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 <i>Blow Up</i> and Kureishi's <i>My Beautiful Laundrette</i>) 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).</p> <p>There will be film screenings of London films such as Stephen Frears' <i>My Beautiful Laundrette</i> (with a screenplay by Hanif Kureishi) and <i>Prick Up Your Ears</i>. As these films are integral to knowledge of the sexuality of London and its citizens these screenings will be compulsory events.</p> <p>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.</p>



<p>Course Requirements:</p>	<p>Required Text</p> <p>J.G. Ballard (1975) High Rise. ISBN: 0393340465; Cost: To Be Determined.</p> <p>Joe Orton (1964), Entertaining Mr. Sloane. ISBN: 0413413403; Cost: To Be Determined.</p> <p>Andrea Levy (1994) Every Light in the House Burnin. ISBN: 074724653X; Cost: To Be Determined.</p> <p>*Simon Stephens (2006) Motortown. ISBN: 0413776077; Cost: To Be Determined.</p> <p>*Simon Stephens (2008) Pornography. ISBN: 1408110563; Cost: To Be Determined.</p> <p>*NB both Stephen's plays can be found in Simon Stephens Plays: 2 (2009), Bloomsbury Methuen Drama. ISBN: 1408113910; Cost: To Be Determined.</p> <p>Luke Sutherland (2004) Venus as a Boy. ISBN: 0747569053; Cost: To Be Determined.</p> <p>Sarah Walters (1998) Tipping The Velvet. ISBN: 1573227889; Cost: To Be Determined.</p> <p>Supplemental Texts:</p> <p>Peter Ackroyd (2000) London: The Biography. ISBN: 0385497717; Cost: To Be Determined.</p> <p>Derek Jarman (1993) At Your Own Risk Vintage: London. ISBN: 0099222914; Cost: To Be Determined.</p> <p>Joe Orton (1989) The Orton Diaries ed. John Lahr Minerva, 1989. ISBN: 0306807335; Cost: To Be Determined.</p> <p>FILMS:</p> <p>Antonioni, Blow Up; Frears, My Beautiful Laundrette and Prick Up Your Ears; Gavron, Brick Lane. BBC adaptations, Tipping the Velvet; Buddha of Suburbia, Cronenberg, Crash.</p>
------------------------------------	---



Grading Scale:

Letter Grade	Percentage	Numerical Scale
A	95 – 100%	3.5 – 4.0
A-	90 – 94%	3.0 – 3.4
B+	87 - 89%	2.7 – 2.9
B	83 - 86%	2.3 – 2.6
B-	80 - 82%	2.1 – 2.2
C+	77 – 79%	1.7 – 1.9
C	73 – 76%	1.3 – 1.6
C-	70 – 72%	1.1 – 1.2
D+	65 – 69%	.5 - .9
D	60 – 64%	.0 - .6
F	0 – 59%	0.0

Assignments

Course Requirements	Percentages
1. Oral Presentation and Essay	30 %
2. London log book	20%
3. Final Exam	50 %
Total	100%

Oral presentation and Essay

Students will be expected to give one 10-15 minute presentation on one of the themes from the course. This presentation should be turned into a 2500 word essay. Students will also be expected to participate in seminar discussions.

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.

Exam

A two 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.



<p>Learning Outcomes and/or Expected Student Competencies:</p>	<p>On completion of the course, students should be able to:</p> <table border="1" data-bbox="467 306 1424 667"> <thead> <tr> <th colspan="2" data-bbox="467 306 1424 352">Learning Outcome</th> </tr> </thead> <tbody> <tr> <td data-bbox="467 352 521 390">1.</td> <td data-bbox="521 352 1424 390">List and describe some contemporary literature of London.</td> </tr> <tr> <td data-bbox="467 390 521 470">2.</td> <td data-bbox="521 390 1424 470">Discuss and demonstrate the different ways gender and sexuality have been imagined in the literature of London.</td> </tr> <tr> <td data-bbox="467 470 521 550">3.</td> <td data-bbox="521 470 1424 550">Assess the diversity of London, by examining gender and sexuality.</td> </tr> <tr> <td data-bbox="467 550 521 630">4.</td> <td data-bbox="521 550 1424 630">Analyze the ways class and race impact on discussion of gender and sexuality in London.</td> </tr> <tr> <td data-bbox="467 630 521 667">5.</td> <td data-bbox="521 630 1424 667">To examine the different ways of walking within the city.</td> </tr> </tbody> </table>		Learning Outcome		1.	List and describe some contemporary literature of London.	2.	Discuss and demonstrate the different ways gender and sexuality have been imagined in the literature of London.	3.	Assess the diversity of London, by examining gender and sexuality.	4.	Analyze the ways class and race impact on discussion of gender and sexuality in London.	5.	To examine the different ways of walking within the city.
Learning Outcome														
1.	List and describe some contemporary literature of London.													
2.	Discuss and demonstrate the different ways gender and sexuality have been imagined in the literature of London.													
3.	Assess the diversity of London, by examining gender and sexuality.													
4.	Analyze the ways class and race impact on discussion of gender and sexuality in London.													
5.	To examine the different ways of walking within the city.													
<p>Course Outline:</p>	<table border="1" data-bbox="467 705 1471 1848"> <thead> <tr> <th data-bbox="467 705 695 793">Session/ Date</th> <th data-bbox="695 705 1471 793">Topic</th> </tr> </thead> <tbody> <tr> <td data-bbox="467 793 695 1031"><i>Session 1</i></td> <td data-bbox="695 793 1471 1031"> <p>Introduction and The Swinging 60s Joe Orton, Entertaining Mr. Sloane Selections from Peter Ackroyd (2000) London: The Biography (coursepack) Orton, The Orton Diaries (1989) Film: Entertaining Mr Sloane</p> </td> </tr> <tr> <td data-bbox="467 1031 695 1188"><i>Session 2</i></td> <td data-bbox="695 1031 1471 1188"> <p>Dystopia in the 1970s J.G. Ballard, High Rise Selections from Le Corbusier (coursepack) The Art of Gilbert and George (video)</p> </td> </tr> <tr> <td data-bbox="467 1188 695 1381"><i>Session 3</i></td> <td data-bbox="695 1188 1471 1381"> <p>The Vertical City Ballard, High Rise continued Ballard short stories, ' Concentration City' and ;The Subliminal Man' (coursepack) Film: Kureishi, My Beautiful Laundrette (dir. Frears)</p> </td> </tr> <tr> <td data-bbox="467 1381 695 1619"><i>Session 4</i></td> <td data-bbox="695 1381 1471 1619"> <p>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)</p> </td> </tr> <tr> <td data-bbox="467 1619 695 1848"><i>Session 5</i></td> <td data-bbox="695 1619 1471 1848"> <p>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</p> </td> </tr> </tbody> </table>	Session/ Date	Topic	<i>Session 1</i>	<p>Introduction and The Swinging 60s Joe Orton, Entertaining Mr. Sloane Selections from Peter Ackroyd (2000) London: The Biography (coursepack) Orton, The Orton Diaries (1989) Film: Entertaining Mr Sloane</p>	<i>Session 2</i>	<p>Dystopia in the 1970s J.G. Ballard, High Rise Selections from Le Corbusier (coursepack) The Art of Gilbert and George (video)</p>	<i>Session 3</i>	<p>The Vertical City Ballard, High Rise continued Ballard short stories, ' Concentration City' and ;The Subliminal Man' (coursepack) Film: Kureishi, My Beautiful Laundrette (dir. Frears)</p>	<i>Session 4</i>	<p>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)</p>	<i>Session 5</i>	<p>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</p>	
Session/ Date	Topic													
<i>Session 1</i>	<p>Introduction and The Swinging 60s Joe Orton, Entertaining Mr. Sloane Selections from Peter Ackroyd (2000) London: The Biography (coursepack) Orton, The Orton Diaries (1989) Film: Entertaining Mr Sloane</p>													
<i>Session 2</i>	<p>Dystopia in the 1970s J.G. Ballard, High Rise Selections from Le Corbusier (coursepack) The Art of Gilbert and George (video)</p>													
<i>Session 3</i>	<p>The Vertical City Ballard, High Rise continued Ballard short stories, ' Concentration City' and ;The Subliminal Man' (coursepack) Film: Kureishi, My Beautiful Laundrette (dir. Frears)</p>													
<i>Session 4</i>	<p>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)</p>													
<i>Session 5</i>	<p>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</p>													



	<p>Session 6</p> <p>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 (coursepack)</p>
	<p>Session 7</p> <p>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</p>
	<p>Session 8</p> <p>Queer London II Sutherland, Venus as a Boy (continued) Mark W. Turner (2003) 'Gay London' (coursepack) Extract from Neil Bartlett (1988) Who Was That Man? A Present for Mr Oscar Wilde (coursepack)</p>
	<p>Session 9</p> <p>Sexual Terrorism Simon Stephens (2008) Pornography Extract from Martin Amis (1995) The Information (coursepack)</p>
	<p>Session 10</p> <p>Performing Gender Simon Stephens, Motorown (2006) Extract from Judith Halberstam (2005), In a Queer Time and Place (Coursepack) Film: Extract from : Austin Powers</p>
	<p>Session 11</p> <p>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</p>
	<p>Session 12</p> <p>Walking The City Waters, Tipping The Velvet (continued) Exam Preparation Walk in London streets</p>
Other Policies:	<p>Expectations Professional behavior is expected of all students. This includes preparation for classes, on-time and complete 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>Attendance/Participation Prompt attendance, full preparation, and active participation in class discussions are expected from every student in every class session.</p> <p>Course Policies 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>Plagiarism Is representation of another's work or ideas as one's own in academic submissions is plagiarism, and 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.</p> <p>Late or missed assignments Will not be accepted for grading.</p> <p>Students with disabilities Persons with documented disabilities requiring special accommodations to meet the expectations of this course should make these requests while enrolling into the program, and before traveling overseas so that appropriate arrangements are in place.</p> <p>Classroom Etiquette Eating is not permitted in any classrooms. Please kindly dispose of rubbish in the bins provided.</p>
Prerequisites:	None.