

Hidden London Lesson Plan and Schedule

Lectures: 3 hours (w/ two 10 min. breaks)

Excursions: 1-2 hours

Module Convenor: Jamie Walker

Module Tutor: Bethan Davies

London is one of the most diverse cities on earth. Its most iconic, stereotypical and canonical representations only partially reflect the various histories that have shaped the city. This module enables students to engage with those narratives, perspectives and imaginaries that are hidden, marginalised or lost, but that continue to shape contemporary London in often unacknowledged ways. As well as works of fiction and non-fiction, three choreographed London excursions will be at the centre of our discussions. Both, the key texts and the excursions will form the basis of writing exercises, during the seminar or 'in situ' at various London locations. Drawing on module themes, methods and discussions, you will be exploring your own versions of 'hidden' London in your creative pieces.

MODULE KEY TEXTS:

- 1) Virginia Woolf, *Mrs. Dalloway* (1925)
- 2) Charles Dickens, *Oliver Twist* (1838)
- 3) Alan Moore, *From Hell* (1999)
- 4) Peter Ackroyd, *Hawksmoor* (1985)

ASSESSMENT: The assessment for this module is based on two elements:

30% Presentation on Day 9, Monday 27 June

70% Creative Portfolio delivered on Friday 1 July by 2pm

Further information about assessment is to be found in the module booklet, and presentation guidelines below.

June 12th Day 1: From Londinium to London (Jamie)

Day 1. Apocalypse Now?

London has been destroyed, and rebuilt, repeatedly. It still bears the scars. In this session, we will explore two classic accounts of London's very real apocalypse.

Key Texts: Online Extracts from Samuel Pepys and Daniel Defoe.

- Samuel Pepys *Diary*. The world's most famous diarist? (Extract on Moodle)
- *A Journal of the Plague Year* by Daniel Defoe: The novel is a fictionalised account of one man's experiences of the year 1665, in which the Great Plague struck the city of London, which was so vivid and realistic it was taken for fact. (Extract on Moodle)

We will also explore how apocalyptic histories have shaped our contemporary imaginaries, and the ways in which the threat remains present in our cultures and even politics. We will consider contemporary events that might have had apocalyptic effects on certain parts of society, and that might have revived or mobilised apocalyptic imaginaries in often hidden ways. These include the series of London bomb attacks targeting minorities in 1999, the July 7th terrorist bombings, the Brexit campaign, and most recently, the COVID-19 pandemic.

Looking at articles from *The Independent* which explored London on lockdown, we will consider and compare the 'official' reports of the lockdown and more personal accounts of these experiences.

Class Assignment. In class, create a 500-word piece of apocalyptic writing set in London.

HOMEWORK 1

Create a VISUAL DIARY (take photos on your phone) of objects, landmarks or people that you encounter during the afternoon, and that strike you as

specifically British, i.e. they are different from what you are used to back home. Bring the photos to class tomorrow.

HOMEWORK 2

Develop the creative piece started in class. Keep in mind the themes of apocalypse, hidden apocalypse, and London. Think about what histories and perspectives are most likely to remain hidden.

HOMEWORK 3

Read: The Prologue to Joseph Conrad's *Heart of Darkness* and William Blake's "London" poem both on Moodle/Day 2. Read the extract from *Hawksmoor* by Peter Ackroyd, also on Moodle/Day 2.

Research: Read the resources on Psychogeography on Moodle/Day 2.

June 13th Day 2: Introducing London's Psychogeography (Jamie)

Day 2. Heart of Darkness - Introducing London's Psychogeography.

Introducing and contextualising the term Psychogeography. We will discuss the Prologue to *Heart of Darkness* by Joseph Conrad together with William Blake's Poem "London".

Reading the beginning of *Heart of Darkness* for hidden contexts and histories, we will also touch on Britain's colonial histories and imaginaries which have shaped London.

We will also discuss *From Hell* by Alan Moore in relation to occult psychogeography (i.e., Hawksmoor churches in London). We will also be looking at some of the artwork of William Hogarth as it pertains to London.

Key Texts: Extracts on moodle from:

- *Heart of Darkness* by Joseph Conrad (1899)
- "London" by William Blake
- *From Hell* by Alan Moore (1999)

IN-CLASS ASSIGNMENT: Write a 500-word character sketch of a Londoner, either prompted by the visual diaries you have made or by any other sources. You can write about any person -- real or imaginary -- in any way. It could be a Londoner you know, or someone you have read or heard about, or someone totally made up.

HOMEWORK FOR DAY 3:

Research all of the links and text on Moodle in Day 3 to prepare for the excursion. There are extracts from Peter Ackroyd's *London: the Biography* (pp.539-560) and Tom Chesshyre's *From Source to Sea*. These both deal with the history of the Thames and the lives of the people who conducted their lives by it. Ackroyd provides a sweeping historical overview, while Chesshyre's account is a personal pilgrimage as he follows in the footsteps of authors, artists, and amblers of the past who have also felt the pull of the Thames.

June 14th Day 3: London's Psychogeographic Landscape (Bethan)

Day 3: London's Psychogeographic Landscape

This class is an excursion exploring some of the oldest parts of the City of London. We will meet at 10.30 at The Monument to the Great Fire of London (the nearest tube station is Monument). Our tour of the district will take in Eastcheap, London Bridge, Southwark Cathedral (where Shakespeare may have worshipped), the sites of Shakespeare's original theatres and Bear Gardens, Bankside, Westminster Bridge and Waterloo. Please come prepared if raining with an umbrella, and notepad/ pen for taking down notes and impressions of the area.

HOMEWORK FOR DAY 4

1) **Write** a draft creative piece inspired by one chosen aspect of our excursion. Incorporate some of the research you've undertaken and pay attention to our focus on 'hiddenness'. Consult the notes or photos you took.

Do some simple background research through Googling. We will work on this creative piece in class on Day 4.

2) **Read** the extracts from Peter Ackroyd's *Hawksmoor* on Moodle, and the extract from Ford Madox Ford's *The Soul of London*.

June 15th Day 4: London's Psychogeographic Landscape Debriefing (Jamie)

Day 4. Debriefing / Migrant London

On Day 4 we will reflect on our experiences of our excursion, and we will look at extracts from *Peter Ackroyd's Hawksmoor* and Ford Madox Ford's *The Soul of London*. Talk about Mrs Dalloway text ahead of time and prepare them for walk (many don't do the hw/read material).

Key Texts:

Peter Ackroyd's *Hawksmoor* (1985) is a fictional narrative informed and inspired by real-life architect Nicholas Hawksmoor and his six infamous churches built in London in the 18th century. This novel captures the conspiracy theories and superstitions that still surrounds these churches, and how they impacted the psychogeographic landscape of London.

Ford Madox Ford, *The Soul of London* (1905). A typically Impressionistic non-fiction account of Edwardian London, by this friend of and collaborator with Joseph Conrad.

Class Assignment. In class, write a creative piece inspired by any aspect of the areas we visited yesterday. Incorporate some of the research you've undertaken and pay attention to our focus on 'hiddenness' and 'place' (particularly how a geographical location can impact the emotions and behavior of an individual).

HOMEWORK

In preparation for our *Mrs Dalloway* walk on Day 5, read the sections of *Mrs Dalloway* on Moodle, paying particular attention to Mrs Dalloway's path across the city on pp.3-10, and then Septimus Smith and Rezia's walk (which carries on from where Mrs Dalloway stops) on pp.10-21.

We will be following the line of red dots on the map on Moodle.

For further reading on Woolf and walking in London, read her essay "Street Haunting" (linked on Moodle).

June 19th Day 5: Mrs Dalloway Excursion (Bethan)

Day 5 -- Mrs Dalloway Excursion

This class is an excursion, following in the footsteps of Virginia Woolf's *Mrs Dalloway*.

We will be taking the route followed by Woolf's central character in *Mrs Dalloway*, following in her footsteps with notebook and camera.

We will meet at 10.30am at Westminster tube station.

We will proceed from Westminster tube to Dean's Yard. We will then be crossing St James's Park, Green Park, and Piccadilly, and ending in Regent's Park.

Class assignment:

Following your psychogeographic exploration in the footsteps of Mrs Dalloway, take notes of your experiences.

What similarities and differences do you notice between Woolf's character's experience of the city and your own?

Homework

Think about how to expand your notes from this walk into a longer piece in class tomorrow.

Read the extract on Moodle from Charles Dickens' *Oliver Twist*.

June 20th Day 6: Debriefing (Jamie)

Day 6. Debriefing / London Past and Present

On Day 6, we will reflect on our experiences during the Mrs Dalloway walk, and we shall look at extracts from Charles Dickens' *Oliver Twist*.

Key Text:

Charles Dickens, *Oliver Twist* (1838)

Class Assignment. Develop the notes you took on Day 5, following in the footsteps of Woolf's characters in *Mrs Dalloway*, into a creative piece for your portfolio. Incorporate some research and pay attention once again to the theme of 'hiddenness'.

Homework

Read the links on Moodle about Charles Dickens including extracts of his *Dictionary of London* (1888)

READ the instructions for our excursion for our Dickens' excursion on Moodle.

June 21st Day 7: Dickens' London Excursion (Jamie)

Day 7. Dickens' London Excursion

This class is our third and final excursion.

We will meet at 10.30am at Holborn Underground Station (WC2B 6AA) and walk to the Charles Dickens Museum together. From there we will venture to the Viaduct Tavern on Newgate Street – a former gin palace that has remained relatively unchanged since the Victorian period, from which people used to watch public hangings at what used to be Newgate Prison but is now the Old Bailey Criminal Court. We will finish in Christ Church of Spitalfields (you may recognize this locale from our *From Hell* and Nicholas Hawksmoor discussions).

Homework

Read the extract from Alan Moore's *From Hell* on Moodle.

Decide which of the four set texts for the module you want to base your presentation on.

June 22nd Day 8: Debriefing and Presentation Preparation (Jamie)

Day 8. Debriefing / Presentation Preparation

We will reflect on our experiences from our last excursion, and we will look at extracts from *Oliver Twist* and *From Hell*.

Key Texts:

Charles Dickens, *Oliver Twist*

Alan Moore, *From Hell*.

Class Assignment. In class, write a draft story inspired by our last excursion. For example, you could fictionalize the life and/or death of an inmate at Newgate Prison or someone living in East

London during Dickens' time (perhaps a street urchin?). Alternatively, write a piece from the point of view of a visitor taking a tour of the Dickens Museum. How do they feel, and what might a tour of Dickens' home bring up for them?

This class is also a presentation preparation session. We will assign the teams or groups for the assessed presentations on Day 9, and we will go through the Presentation Guidelines.

Homework

Prepare your Group Presentation

Via the Turnitin link, submit your reading list by **Tuesday 28 June 2022, 2pm**. The reading list should contain at least 3 books / articles that you have identified as being of potential use to your analysis. They should form the basis of your presentation. The reading list should also contain the name of your group presentation.

June 26th Day 9: Presentation Day (Jamie)

Day 9. Presentation Assessment Day

Your first assessment comprises a group presentation, on one of four core texts for the module.

During your team presentation, each member will speak for circa five minutes on an aspect of this text in relation to their own work. As a team, you can choose to use Powerpoint slides to illustrate your arguments, but this is not compulsory.

How will this be assessed? See Presentation Assessment Form below for assessment criteria.

The aim of your presentation is to provide a close analysis of your chosen text and an exploration of its relationship to your own work. You should structure your presentation in response to the questions below:

- 1) How has this work inspired your own approach to writing about London? Discuss a particular aspect of your chosen core text and how it relates to your work.
- 2) How might the core text be said to foreground one of London's otherwise hidden perspectives? You should draw on some secondary readings and the discussions in class.
- 3) How does your own writing engage with the module's theme of 'hiddenness'?

Note: Before you start writing your contribution, make sure you meet up with your group to decide who will focus on which aspect of your chosen text, and how your presentations will relate to one another.

The presentation is supported by a reading list of at least 3 books / articles that you have identified as being of potential use to your analysis. Naturally you should have read, studied and understood the reading you have chosen and this understanding should be demonstrated in your analysis. As a team, you are asked to explore the style, themes, characterisation in the core text, the relationship of these elements to the module themes, and contextualise them in relation to key theoretical materials, some of which will be provided, and some of which will emerge from your group meetings and research.

Submit your bibliography via the Turnitin link by **Tuesday 28 June 2022, 2pm**

Your submission should be your reading list as a Word document.

Your bibliography should be correctly presented, in accordance with a recognised referencing system.

June 27th Day 10: No Class/Reading/Writing Day

Day 10. No Class. Reading / Writing Day

There is no class. Please use the time to read, and to prepare for the submission of your portfolios on **Friday 1st July**.

June 28th Day 11: Tutorials 1 (Jamie)

Day 11. Tutorials 1

This is an opportunity for individual discussion on your assignments with your convenor, building on peer and in class feedback. Please bring **THE FIRST OF TWO REQUIRED** assignments you wish to discuss. Your work should be **PRINTED OUT AND DOUBLE SPACED**.

June 29th Day 12: Tutorials 2 (Bethan)

Day 12. Tutorials 2

This is an opportunity for individual discussion on your assignments with your tutor, building on peer and in class tutor feedback. Please bring **THE SECOND OF TWO REQUIRED** assignments you wish to discuss. Your work should be **PRINTED OUT AND DOUBLE SPACED**.

HOMEWORK

Prior to submission on Friday, check the list of required portfolio pieces. Read the entire entry for hand-in (below) to prepare for submission.

Hand In

HAND-IN

SUBMISSION DEADLINE FRIDAY 1st July 2022 before 2pm GMT, VIA TURNITIN

TWO PIECES @ 1000 WORDS (Graded)

THREE PIECES @ 500 WORDS (Graded in the case of borderline grades)

Your complete portfolio of all five pieces **MUST** be submitted, together with a brief (200 word) explanation as to why you have selected your final two. In the case of a borderline grade, your remaining pieces will be used to determine your grade band.

PLEASE SUBMIT YOUR PORTFOLIO AS A SINGLE FILE VIA TURNITIN BELOW, COPYING THE COVERSHEET ON MOODLE AND PASTING YOUR WORK IN UNDERNEATH AS A SINGLE FILE, selecting any TWO of the five creative pieces you have worked on for grading.

HIDDEN LONDON PORTFOLIO ASSIGNMENTS CHECKLIST:

Portfolio Piece 1. Apocalyptic London. Write your own vision of a London apocalypse, paying particular attention to the module's theme 'hidden'. What hidden apocalypses might we imagine?

Portfolio Piece 2: Write a creative piece inspired by one chosen aspect of our first excursion in London. Incorporate some of the research you've undertaken and pay attention to our focus on 'hiddenness'.

Portfolio Piece 3. Develop the piece you worked on following in the footsteps of Woolf's characters in *Mrs Dalloway*. Incorporate some research and pay attention once again to the theme of 'hiddenness'.

Portfolio Piece 4. Write a story inspired by our final excursion. For example, you could fictionalize the life and/or death of a Newgate prisoner. Alternatively, write a piece from the point of view of a visitor at the Dickens' Museum. How do they feel, and what might a tour bring up for them?

Portfolio Piece 5. Wild Card. This can be any piece of writing relating to any aspect of the module's themes 'hiddenness' and 'London'. This might allow you to reflect on the experience of your stay in the UK as an international visitor, & how it changed and affected you. Pay attention

to details and specific differences you encountered during your stay, compared to your normality at home. You might incorporate the character sketch you wrote on Day 2.

LATE WORK: Work that is Fewer than 7 days LATE will be capped at a minimum pass (40%); Work that is more than 7 days LATE will be an automatic Zero per university regulations.

If you feel there are mitigating circumstances you would like taken into consideration and the late penalty waived, you must print off the form for late submission available on the mitigating circumstances portal, sign it and bring it to the office with supporting evidence.

Assignment Submission