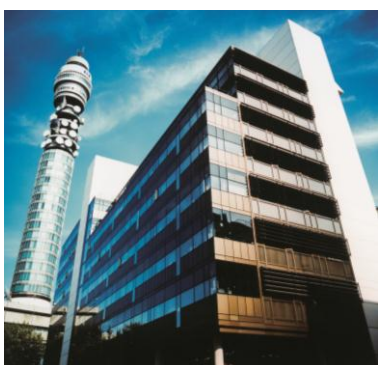
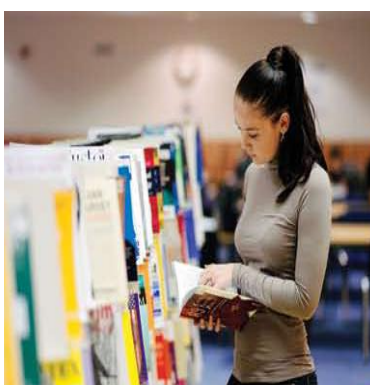
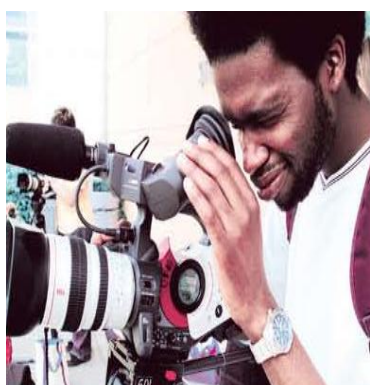


LONDON INTERNATIONAL SUMMER SCHOOL 2014

CLASS CATALOGUE



INTRODUCTION

Welcome to the London International Summer School (LISS) class catalogue. The LISS offers students the option of studying classes from an introductory level to a more advanced level in a given subject area. Undergraduate students opting to study for the entire six week session will take one class per session, whilst students participating on only one three week session will take one class. Postgraduate students have the option of studying one class per two week session. All class levels are based on the three year UK undergraduate degree system and one year postgraduate system.

Class Credits

All **undergraduate credits** obtained during the LISS will be awarded via an official academic transcript from the University of Westminster with each class being worth 15 UK credits which normally equates to 4 US or 7.5 ECTS credits. All classes must be taken on a credit bearing basis and students will not have the option to audit any class on offer.

All **postgraduate credits** obtained during the LISS will be awarded by an official academic transcript from the University of Westminster with each class being worth 20 UK credits which normally equates to 5 US/10 ECTS credits. All classes must be taken on a credit bearing basis and students will not have the option to audit any class on offer.

Class Levels

At the University of Westminster, classes are validated at a level corresponding to a particular year of study. The levels used are:

- Level 4, which is equivalent to the 1st year of an undergraduate degree
- Level 5, which is equivalent to the 2nd year of an undergraduate degree
- Level 6, which is equivalent to the 3rd year of an undergraduate degree
- Level 7, which is equivalent to masters level of a postgraduate first degree

The levels used at the University of Westminster may be different to the overseas systems used to define levels that you are used to and should be taken into consideration when making class choices.

Some overseas institutions (e.g. US and Japanese universities) consider the first year of their undergraduate degrees to be the equivalent of the foundation year of UK university undergraduate degrees. Therefore, University of Westminster classes at Level 4 may be considered to be the equivalent of classes taken in the second year of undergraduate degrees in the US and Japan. Level 5 classes are designed to enhance the student's previous knowledge of a particular subject whilst Level 6 classes will be at a more advanced and specialised level of study. Students wishing to undertake Level 6 classes should feel confident that they possess a sufficient amount of previous knowledge in the particular subject. You should discuss this matter with your home institution, in order to ensure that you make class choices appropriate to your programme of study and that you gain approval for credit transfer.

Obtaining Class Approval

If you are a current student, where possible, you should obtain class approval for credit transfer from your home institution by the time of your application, or at least before you arrive in the UK. To assist in this process we have included the class syllabi in the catalogue. As the University of Westminster is unable to guarantee the availability of any of

the classes listed in this catalogue, it is important to obtain approval for both your preferred class choice(s) and alternative class choice(s). By the time you arrive in the UK, it is important that you have clear information with regard to the class approval and credit transfer systems in place at your home institution, so that should your final class registration differ from your original class choice, you can be confident that your home institution is likely to approve any changes. Please note that it is your responsibility to liaise with your home institution throughout the credit approval process and where necessary the Education Abroad Team will assist you with any further information you require to facilitate this process.

UNDERGRADUATE STUDY OPTIONS			
SESSION ONE TEACHING: Monday 16 th June – Thursday 3 rd July			
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BBIM405	4	Online Entertainment Management	7
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BEQM509	5	Financial Markets and Institutions	15
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LIBERAL ARTS, LAW, SCIENCES AND ARCHITECTURE			
1LIB409	4	Shakespeare: Themes and Presentations	19
1LIB413	4	The Cult of Celebrity: Mass Media and Idolatry in the Digital Age	24
1LIB416	4	Jack the Ripper's London: Myth, Reality and the Victorian Metropolis	27
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TBC	TBC	Introducing the English Legal System* <small>*Pending Validation in Late 2013</small>	54
1LIBXXX	TBC	Law and Contemporary British Culture* <small>*Pending Validation in Late 2013</small>	56
4ARC629	6	Exhibition Design	59
4PRO516	5	Urban Regeneration And Development	61
MEDIA, ARTS & DESIGN			
2MSS402	4	Print Journalism: The London Experience	64

2MSS403	4	Television in London	66
2MSS404	4	Photographing the City: London	68
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MMSS407	4	London Notes: Music, Identity And Place	74
SESSION TWO TEACHING: Monday 7th July – Thursday 24th July			
INTERNATIONAL BUSINESS			
CODE	LEVEL	TITLE	PAGE
BHRM403	4	Business Communications	76
BEQM404	4	The Business of Sport	79
TBC	4	The Power of Brands* *Pending Validation in Late 2013	81
BMKT617	6	International Business	83
LIBERAL ARTS, SCIENCES AND ARCHITECTURE			
1LIB416	4	Jack the Ripper's London: Myth, Reality and the Victorian Metropolis	27
1LIB420	4	Londinium to the Blitz: London through its Museums	41
1LIB423	4	Creative Writing	85
1LIB427	4	Necropolis: London and its Dead	88
1LIB429	4	Literary London	92
1LIB504	5	International Relations in the Contemporary World	97
1LIB507	5	Psychology of City Life	100
SLIB402	4	Art and Society	52
SLIB403	4	Jane Austen: from the Page to the Screen	103
TBC	TBC	Justice in International Cinema* *Pending Validation in Late 2013	106
TBC	TBC	The Ethics and Legality of War* *Pending Validation in Late 2013	108
4PRO516	5	Urban Regeneration And Development	61
MEDIA, ARTS AND DESIGN			

2MSS403	4	Television in London	66
2MSS404	4	Photographing the City: London	68
MMSS406	4	London: Culture Capital of the World	110
MMSS407	4	London Notes: Music, Identity And Place	74
2MSS501	5	Multimedia Journalism: The London Experience	113
POSTGRADUATE STUDY OPTIONS			
SESSION ONE TEACHING: Monday 23rd June – Thursday 3rd July			
INTERNATIONAL BUSINESS			
4BIT7E4	7	Business Process Integration with SAP	116
4HRM7C7	7	Human Resource Strategies for the International Manager	120
SESSION TWO TEACHING: Monday 7th July – Thursday 17th July			
INTERNATIONAL BUSINESS			
BINN702	7	Project Management	126
4EQM7D1	7	Global Financial Markets	128

PLEASE NOTE: The LISS Class Catalogue is issued on the express condition that all matters in it are subject to change from time to time. In particular, while the University of Westminster will use all reasonable endeavours to deliver courses, programmes of study and other educational services, circumstances may change. The University of Westminster reserves the right at any time to vary the content and delivery of courses, to change the location of courses and modules, to discontinue or combine courses, or to discontinue services, if such action is reasonably considered necessary by the University of Westminster.

Class Title	ONLINE ENTERTAINMENT MANAGEMENT
Class Code	BBIM405
Class Level	4
Length	Session One, Three Weeks
Site	Central London
Host Course	London International Summer School
Pre-Requisite	None
Assessment	Individual Presentation and Executive Summary 40%, Individual Report 60%

SUMMARY OF CLASS CONTENT

There is an increase in the use of online entertainment content in the entertainment industry (for example, YouTube, BBC iPlayer, iTunes etc.). This module investigates why there is an increase of online entertainment content, how online content is changing the business environment of the entertainment industry and how organizations in other industries can use this technology to gain competitive advantage. The module provides a lively and entertaining look at this exciting area.

CLASS AIMS

This module aims to provide a student with:

- An understanding of the online content provided by the entertainment industry;
- An understanding about why the entertainment industry is using online content;
- An understanding of how the entertainment industry monitors and controls its online content;
- Skills to analyse the benefits and disadvantages of using online content as a communication and distribution channel for the entertainment industry.

LEARNING OUTCOMES

On successful completion of this module, the student will be able to:

- Outline and explain the core characteristics of online entertainment solutions;
- Understand the concept of the long tail when looking at the use of online content within the entertainment industry;
- Identify the technologies underpinning the online content within the entertainment industry;
- Describe the ethical and legal issues associated with online content within the entertainment industry.

INDICATIVE SYLLABUS CONTENT

1. Online entertainment management
 - a. Requirement/Business case development
 - b. Solution generation
 - c. Implementation
 - d. Control & maintenance.
2. Types of online entertainment
 - a. Digital downloads (different models – downloads, streaming, free/pay).
 - b. Online gaming
 - c. Online Video content (e.g. YouTube, BBC iPlayer, iTunes etc.)
 - d. Online Audio content (e.g. iTunes, Last.Fm etc.)
 - e. Online Social Entertainment (e.g. YouTube, Last.Fm, Facebook, Myspace etc.)
3. Online entertainment content as a marketing tool
4. Ethical issues of online entertainment
5. Legal considerations for online entertainment.

TEACHING AND LEARNING METHODS

Lectures will be used to outline the main concepts within the module (see indicative syllabus content). The lecture content will be supplemented by the use of seminars, case studies and multimedia resources.

ASSESSMENT RATIONALE

Assessment will be by both end-of-module and in-course assessment.

In the in-course assessment will take the form of an individual in-class presentation and executive summary of the latest innovations in online entertainment management.

In the end-of-module assessment, students will have the opportunity to demonstrate: the depth of their understanding of the relevant theories; and their ability to critically evaluate, innovate and solve operational related problems in business using online entertainment concepts and technology.

Assessment criteria:

The assessment criteria will be balanced for each element but will include the following:

1. level of analysis
2. application of theory and practice
3. originality of thought and argument
4. understanding of technical concepts

In order to achieve a pass within this module, the student is expected to have met the learning outcomes of the module and completed the module assessment to a good level. In order to gain a module grade higher than 60% the student is expected to show a deeper level of understanding and demonstrate innovation in their awareness of how the material covered within this module could be applied.

ASSESSMENT METHODS AND WEIGHTINGS

Assessment	Description		Weighting	Learning Outcomes
In-module component	Individual	Presentation and executive summary (500 words)	40%	1, 3
End-of-module component	Individual	Report (1500)	60%	1, 2, 3, 4

SOURCES

Anderson, C. (2009). *The Longer Long Tail*. Random House, London.

Barnes, S. (2007). *E-commerce and V-business: Digital enterprise in the twenty-first century*, Butterworth-Heinemann, Oxford.

Chaffey, D. (2009). *E-Business and E-Commerce Management: Strategy, Implementation and Practice*. Prentice Hall, Harlow.

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Class Title**PRINCIPLES OF MARKETING**

Class Code

BBUS402

Class Level

4

Length

Session One, Three Weeks

Site

Central London

Host Course

London International Summer School

Pre-requisites

None

Assessment

Group Presentation 30%, Essay 70%

SUMMARY OF CLASS CONTENT

This module provides an essential introduction and prepares you to build on this at later stages, academically and professionally. In addition, it is core to several business degrees and the marketing pathway. With our teaching team, we hope that you will find this module inspiring and that it will provide you with a good foundation for recognising marketing and its positive and negative impact in your everyday world.

CLASS AIMS

The class aims to:

- Enable you to recognise, describe and relate your experience of marketing activities
- Enable you to identify the principal concepts and techniques of marketing and apply them to business problems
- Develop transferable skills necessary for marketing practice
- Critically understand the impact of marketing and the criticisms it faces

LEARNING OUTCOMES

- On completion of this class, the successful student should be able to:
- Identify and explain the use of marketing tools and techniques
- Apply marketing tools and techniques to business situations
- Construct and present ideas in a coherent manner
- Understand marketing beyond its immediate business implications

INDICATIVE SYLLABUS CONTENT

The following topics may be covered and are not limited to:

- Marketing as exchange; marketing mindset and concept; role of marketing in society.
- Introduction to problem based learning and active learning.
- The marketing environment; services, business-to-business and international marketing; cultural and contextual implications.
- Collecting and using marketing data; marketing research.
- Consumer behaviour; describing, segmenting and targeting customers.
- The 7Ps marketing mix.
- Marketing tools: segmentation, targeting positioning, product life cycle,
- Communicating the marketing solution e.g. advertising, direct marketing, sales promotion
- Importance of relationships in marketing

TEACHING AND LEARNING METHODS

The module is delivered over eleven taught sessions and one 'guided independent study' sessions using a combination of seminars, lectures, group and individual work. There will be a seminar each

week plus lectures to supplement these. To get the most out of this module, it is important that you attend all the sessions - both the lectures and the seminars.

Most of the sessions are directly linked to chapters in the core text. Any additional materials will be posted on Blackboard a few days beforehand and you should download these for use in the lectures and seminars.

ASSESSMENT RATIONALE

The module is assessed in two parts. The minimum pass mark for the module is 40%. In addition to getting at least 40% overall you must also get a minimum of 35% in any one component of the assessment.

It is important that you are able to apply what you have learned academically and professionally. For this assignment, in a group of four, you will select a brand (can be a product or service), act as its consultant, and present your findings to its brand manager.

During presentation, you are required to identify its opportunities and challenges by analysing its macro, micro, and internal-environment. You will also need to make feasible recommendations with evaluation methods to resolve the issues/opportunities identified.

The explicit use of suitable reference sources is essential. These are likely to be a mix of textbooks and other academic sources, market reports, websites and other materials. Wikipedia and the lecture slides are NOT suitable as sources. Use these for ideas but then find a more credible source to use in your report.

Reflecting on your performance during group presentation

Apart from being able to communicate findings through effective vocal presentation, it is imperative to be able to do so in written format.

For this assignment, you are asked to reflect on your findings individually from the group presentation in essay format with the emphasis on the logic, rationale, and justification of your recommendations, expected results, and evaluation methods.

The explicit use of suitable reference sources is essential. These are likely to be a mix of textbooks and other academic sources, market reports, websites and other materials. Wikipedia and the lecture slides are NOT suitable as sources. Use these for ideas but then find a more credible source to use in your essay.

Length – 1,000 words with +/- 10% allowance.

SOURCES

Core Textbook:

Jobber D (2010) Principles and Practice of Marketing (6th ed.) Maidenhead: McGraw-Hill

Recommended Textbooks:

Kotler P., Armstrong G., Wong V. & Saunders J.A. (2008) Principles of Marketing. (5th European ed.) Harlow: FT Prentice Hall

Hackley, C. (2009) Marketing: A Critical Introduction. London: Sage Publication Ltd.

These are well written, easy-to-read and comparatively short introductions to marketing. The relevant chapter(s) for each session are indicated on page 12. **Get a copy of the main textbook and read it**

BEFORE each session. This will help you get the most from the seminars, and taking notes will help with your exam revision.

Supplementary Journals:

Journal of Marketing
European Journal of Marketing
International Journal of Market Research
Journal of Academy of Marketing Science
Journal of Consumer Research
Journal of Advertising

Supplementary Magazines and Trade Press:

Marketing Week
Marketing
Intel Reports
Advertising Age
Advertising Weekly
The Economist
Campaign

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Class Title**LEADERSHIP OF EVENTS**

Class Code

BHRM402

Class Level

4

Length

Session One, Three Weeks

Site

Central London

Host Course

London International Summer School

Pre-Requisite

None

Assessment

40% Group Presentation; 60% Case Study

SUMMARY OF CLASS CONTENT

This module will appeal to students interested in leadership styles and decision making for event managers. By exploring a cross cultural approach to leading and managing people students will be encouraged to develop their own awareness of leadership communication, influencing and decision making. Rooted in theories of leadership the module will range from influencing body language to ethical decision making for leaders. Set against the backdrop of a current London Event it will serve as a live case study blending classical theory with modern management approaches.

CLASS AIMS

The module aims to accomplish the following:

- Introduce theories of leadership and management.
- Explore the application of leadership theories to a live case study of Leadership in the context of a London Event.
- Provide an international, cross cultural and diversity perspective to leadership and management.
- Develop emerging leadership skills.
- Develop awareness and practical skills of motivation, communication and persuasion.
- Encourage ethical leadership.
- Appreciate concepts of followership and leadership power.
- Indicate future directions for evolving leadership styles.

LEARNING OUTCOMES

By the end of this module successful students will be able to:

- Examine theories of leadership and management.
- Apply theories, frameworks and models to a case study of leadership.
- Be able to discuss diversity, cross cultural and international leadership.
- Identify key personal leadership skills.
- Identify appropriate leadership styles to facilitate followership styles.
- Develop skills in motivating others, communication and influencing.
- Demonstrate an awareness of the ethical responsibility of leaders.

INDICATIVE SYLLABUS CONTENT

Leadership specific case study.

- Theories of leadership.
- Leadership in organisations and managing people.
- International and cross cultural leadership and management styles.
- The challenge of leading diverse stakeholders.
- The importance of vision, motivation and communication.

- Delegation and trust.
- Decision making.
- The art of persuasion and influencing.
- Ethical leadership.
- The development and empowerment of people.
- Future evolution for modern Leaders.

TEACHING AND LEARNING METHODS

A combination of didactic lecture and interactive workshop style seminars. Student learning will be enhanced via a range of quizzes, role play, presentations and case study explorations. There will be one field trip to the relevant Event venue and one Guided Independent Study session supported by online reading and assessment support. This module is suitable for students with disabilities as the field trip is structured to accommodate all students.

ASSESSMENT RATIONALE

The module is 100% coursework based around a leadership case study. Each year will focus on a different event in London.

A small group presentation (40%) will inform an individual case study analysis (60%). This will allow for feedback between assessments and ensure that students start their work in a supportive environment able to build on skills acquired throughout the module leading up to the final assessment.

The Case Study Analysis will engage students with leadership theory as it applies to management decision making and encourage them to incorporate the disparate areas involved in leadership responses from influencing skills to ethics.

ASSESSMENT CRITERIA

Group Presentation 40%

The presentation will involve each group focusing on a different aspect of the case study demonstrating an awareness of relevant theory from the module and professional presentation skills.

Individual Case Study Analysis 60%

The individual case study analysis requires the student to be complete an analytical assessment based on the case study explored. Theory to practice and an awareness of the diverse roles of leadership will be assessed. Students will be supplied with the models and theory required to accomplish the task effectively.

Students unfamiliar with case study analysis will find this module a supportive way to learn about this form of analysis.

ASSESSMENT METHODS AND WEIGHTINGS

Name of assessment	Weighting %	Qualifying mark/set %
Group Presentation	40%	None
Individual Case Study Analysis	60%	Overall 35%

SOURCES

- Armstrong, M. (2009) Armstrong's handbook of human resource management practice.(11th edn.) Kogan Page, London.
- Haberberg, A. and Rieple, A. (2008). *Strategic Management: Theory and Application*. Oxford University Press.
- Porter, C., Bingham, C. & Simmonds, D. (2008) *Exploring Human Resource Management*. McGraw Hill. London.
- OSullivan, N. (2009) Future of Work chapter 16 in.
- Matthewman, L, Rose, M, Hetherington, A (Eds) (2009) *Psychology at Work : An Essential Guide to Human Behaviour in the Workplace*. Oxford University Press, Oxford, England.
- Rees, W. D. and Porter, C.(2008) *Skills of Management*, (6th Edn.). Cengage Learning.

Useful Journals

Academy of Management Journal
British Journal of Management
European Journal of Innovation Management
Harvard Business Review
Human Resource Management Journal
International Journal of Human Resource Management
International Journal of Manpower
International Journal of Public Sector Management
Journal of Management Development
Journal of Management Studies
Journal of Managerial Issues
Journal of Managerial Psychology
Leadership and organizational development journal
Leadership & Organizational Development Journal
Leadership Quarterly

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Class Title	FINANCIAL MARKETS AND INSTITUTIONS
Class Code	BEQM509
Class Level	5
Length	Session One, Three Weeks
Site	Central London
Host Course	London International Summer School
Pre-requisites	Level 4 – BKEY402 Business Context or equivalent
Assessment	Coursework 30%, Individual Time Constrained Examination 70%

SUMMARY OF CLASS CONTENT

To introduce students to the financial system and to provide an overview of the functions and workings of the financial markets, institutions and products in general but with special emphasis on the UK financial system.

LEARNING OUTCOMES

At successful completion of this module students will be able to:

- Explain the components of a financial system and appreciate the role and functions of a financial system within an economy
- Analyse the characteristics and operations of financial institutions and markets
- Compare and contrast the essential characteristics of financial products
- Identify the causes and impact of financial crisis in different economies
- Appreciate the role of government, central bank policies and the impact of regulation on the financial system and the economy as a whole.

TEACHING AND LEARNING METHODS

Teaching is delivered through a combination of lectures followed by seminar sessions. Lectures will introduce the core curriculum and summarise the key concepts. While seminars will be used to discuss and extend topics introduced at lectures. At seminars, students will be involved in group work discussing and presenting answers to pre-set questions. There will be additional in class activities which will enable you to explore each topic in more detail.

ASSESSMENT METHODS AND WEIGHTINGS

Assessment consists of one coursework (30% weighted) and a time constrained, end of module summative examination (weighted 70%).

Coursework will require students to investigate a particular topic in some depth and will expect students to extend their research beyond the core textbooks. The summative examination will assess students' learning of the module curriculum and will consist of a variety of compulsory and optional questions. In order to pass the module a minimum of 35% in each qualifying set and 40% overall is required

SOURCES

Core Texts

Keith Pilbeam	Finance & Financial Markets (Palgrave) Third Edition
Howell, P. & K. Bain	Financial Markets & Institutions, (Prentice Hall) Fifth Edition

Supplementary Reading

Janette Rutterford with An Introduction to Stock Exchange
Marcus Davison Investment (Palgrave Macmillan) Third Edition
Redhead K. Introducing Investments: A Personal Finance Approach (Prentice Hall)

Additional Reading

Fool's Gold: How the Bold Dream of a Small Tribe at J.P. Morgan Was Corrupted by Wall Street Greed and Unleashed a Catastrophe: by [Gillian Tett](#), Published by Free Press

The Origin of Financial Crises, Central banks, credit bubbles and the efficient market fallacy: by [George Cooper](#), Published by [Harriman House](#) in 2008

Fixing Global Finance by [Martin Wolf](#) , Published by Johns Hopkins University Press

The Road to Financial Reformation: Warnings, Consequences, Reforms, by Henry Kaufman, Published by John Wiley & Sons

Guide to Using the Financial Pages, (Financial Times Pitman Publishing)

Students are advised to read the following publications for information on latest developments within the UK and the international financial markets.

Publications

Bank of England Quarterly Bulletin

The Economist

Financial Times

OECD Financial Market Trends (tri-annual)

Bank for International Settlements

TheCityUk

International Monetary Fund

www References

www.ecb.org

www.ecb.org

www.bis.org

www.boe.org

www.frb.org

www.thecityuk.com

www.IMF.com

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Class Title**INTERNATIONAL STRATEGIC PROJECT
MANAGEMENT**

Class Code

BBIM604

Class Level

6

Length

Session One, Three Weeks

Site

Central London

Host Course

London International Summer School

Pre-requisites

None

Assessment

50% In-Class Individual Assignment, 50% In-class Test

SUMMARY OF CLASS CONTENT

Effective project management is fundamental to the success of projects in all areas of business. This class aims to provide students with an understanding of the theory that underpins modern project management practice, together with experience of applying techniques through individual and group work. The content of this class covers the common needs of projects in all areas of business, together with the specific needs of business systems projects.

CLASS AIMS

The class aims to:

- enable students to understand the need for and importance of project management
- provide students with an understanding of modern project management theory and practice
- develop team working skills
- develop an understanding of how to structure, organise and plan a small project

LEARNING OUTCOMES

On completion of this class, the successful student should be able to:

1. critically examine the need for project management techniques and roles.
2. plan, monitor and control a project.
3. manage a project budget.
4. evaluate the success of a project.
5. analyse and manage risk factors within a business project.
6. debate techniques for managing supplier and client relationships.
7. critically examine strategies for managing, developing and working within a team environment.

INDICATIVE SYLLABUS CONTENT

- Managing change and project success/failure factors.
- Project organisation – roles, responsibilities, structures.
- Project lifecycles and profiles.
- Project planning, estimation, scheduling and resourcing.
- Managing budgets.
- Controlling, monitoring and reporting progress. Issue management.
- Quality management.
- Risk analysis and management.
- Managing clients and suppliers.
- Leadership, team roles, and the working environment.
- Project evaluation and auditing.

TEACHING AND LEARNING METHODS

Teaching methods will include lectures, discussions, tutorials and the use of case studies.

Seminars will focus on the application of theory and techniques.

These will be a mix of individual and group exercises, and will help to prepare students for the class assessment.

ASSESSMENT RATIONALE

The assessment has been developed to test some of the learning outcomes of the class, to provide students with a chance to develop a rigorous and carefully developed piece of work, and to gain a first-hand understanding of the issues involved in organising and planning a project.

ASSESSMENT METHODS AND WEIGHTINGS

The precise learning outcomes assessed are listed below:

<u>Assessment</u>	<u>Learning Outcomes</u>
In-class assignment	2-5
End-of-class examination	1, 4, 6, 7

In-Class Individual Assignment = 50%

The development of project plans, organisation, controls and budgets for a project.

The evaluation of a real-world case study.

End-of-Class in-class test = 50%

The pass mark for this class is 40%. A minimum mark of 35% in each component of the assessment (in-class and end-of-class) is required.

SOURCES

Essential Reading

Andersen, E.S. (2008) *Rethinking Project Management: An Organisational Perspective*, Prentice Hall, ISBN: 978-0-273-71547-4

Further Reading

Cadle, J. and Yeates, D. (2001) *Project Management for Information Systems*, Prentice Hall.

Mantel, S. et al (2001) *Project Management in Practice*, Wiley Education.

Other Resources

Students will be provided with online class support.

Students will also be encouraged to use a number of online research and assignment resources.

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Class Title	SHAKESPEARE: THEMES & PRESENTATIONS
Class Code	1LIB409
Class Level	4
Length	Session One, Three Weeks
Site	Central London
Host Course	London International Summer School
Pre-requisites	None
Assessment	40% Textual Analysis and 60% Essay

SUMMARY OF CLASS CONTENT

This module provides a detailed examination of a range of the dramatic works of William Shakespeare and of other poetry and drama of the English Renaissance. It will consider the context of Shakespearean drama from the sixteenth century to its interpretation and dissemination in the present day, from theatrical practice, the playhouses, acting companies and royal patronage of the Renaissance through to twentieth-first century film and television adaptations. It will include close study of content and language and it will also develop a broad understanding of themes, forms and issues (political, historical, theoretical and religious) characteristic of English culture during the Renaissance. There will also be a study visit to the Globe theatre and other relevant sites.

CLASS AIMS

This class aims to:

- introduce students to the variety of styles and themes in the work of Shakespeare.
- introduce students to the broad intellectual and dramatic contexts within which Shakespeare's work was produced.
- locate Shakespeare's work in relation to that of his contemporaries
- consider in detail the form and language of some Renaissance texts
- analyse Renaissance theatrical practice
- analyse the position and authority Shakespeare holds within the canon of English Literature and to consider the means by which his work has come to occupy this central space in English culture and literary criticism

LEARNING OUTCOMES

At the end of this class students will be able to:

- demonstrate knowledge of the work of Shakespeare and his contemporaries
- describe the theatrical practices of the Shakespearean stage and the cultural climate in which it operated.
- analyse the means by which Shakespeare has historically come to occupy a position of centrality in English Literature.
- identify key literary movements in the English Renaissance.
- analyse the literature of the period in relation to cultural, philosophical and theoretical debates.
- analyse the generic and stylistic features of a range of prose, poetic and dramatic texts.
- utilise secondary sources in written discussion
- communicate effectively in good written English using recognised academic apparatus

INDICATIVE SYLLABUS CONTENT AND DAILY TIMETABLE — please note that this may be subject to change

Week one

Writing and Performing in Renaissance England

The playhouses, the companies, censorship and patronage

Humanism, history and religious conflict – the History plays.

Reading: Shakespeare's *Henry V* and Marlowe's *Edward II* and *Dr Faustus*

Timetable:

Monday – Introduction to the course

Tuesday – The contours of Elizabethan theatre: power, spectacle and performance. Beginning to explore Shakespeare's *Henry V*.

Wednesday – Continuing *Henry V* and beginning Marlowe's *Edward II*

Thursday – Staging Kingship comparing and contrasting *Henry V* and *Edward II* and critical viewpoints via selected theoretical essays.

Week two

Genre (tragedy) from Elizabethan to Jacobean periods.

Sources, Themes and Issues in Shakespearean and Renaissance drama.

Theatrical Interpretations, snapshots from 1590 – the present.

Introduction to the Sonnets and textual analysis exercise

Reading: Webster's *The Duchess of Malfi* and selected sonnets (class handout).

Presenting Performance analysis exercise.

Timetable:

Monday - Jacobean tragedy and staging taboo: Webster's *The Duchess of Malfi*. Introduction to performance analysis exercise.

Tuesday – selected sonnet analysis (class handout)

Wednesday – **double session** The Globe Theatre trip. Meet outside the Globe Exhibition doors at 10.00am. Attend performance of *Henry V* at 2pm.

Thursday – **no class** Student should work on textual analysis exercise for electronic submission.

Week three

Power, race, colonization and gender,

Genre: comedy, late romance and city comedy.

Shakespeare as Cultural Icon: Interpretations of Shakespeare, 1940 - the present.

- reading = Shakespeare's *As You Like It*, *The Tempest* and Middleton and Dekker's *The Roaring Girl*
- essay writing focus

Timetable:

Monday – *As You Like It*

Tuesday – *The Tempest*

Wednesday - *The Roaring Girl*

Thursday – Five-minute individual essay consultations (as needed). Overview of the course.

TEACHING AND LEARNING METHODS

Twelve three-hour sessions. These will be conducted as seminars, but will include a range of activities such as tutor and student presentations, supervised small group work and whole group discussion. There will also be the opportunity to develop skills in close textual analysis, and there will be supervised study visits to The Globe Theatre, and students are encouraged to independently visit a production at the Open Air Theatre (Regent's Park) and relevant sites such as the Victoria and Albert Museum and the Museum of London for background information on the English renaissance period.

ASSESSMENT RATIONALE

The module is assessed via coursework consisting of a textual analysis exercise (1500 words) and an essay (2000 words).

Both elements of assessment will allow students to demonstrate key skills of literacy and effective communication.

ASSESSMENT METHODS AND WEIGHTINGS

Textual analysis (1500 words)	40%
Essay (2000 words)	60%

ASSESSMENT CRITERIA

In the textual analysis exercise students are expected to demonstrate that they can:

- identify the passage of text under consideration
- locate the passage within the whole text
- select, comment upon and explain the most significant points in the passage
- identify particular literary and rhetorical features such as, for example, metaphor, metre or argument
- communicate in good written English

In the essay students are expected to demonstrate that they can:

- understand the question set
- select, utilise and synthesise appropriate material (including secondary sources)
- show a knowledge and critical understanding of Shakespeare's work in the context of the period and the work of his contemporaries
- produce a structured essay containing a clear argument that answers the set question
- communicate in good written English
- use appropriate scholarly apparatus, including referencing and bibliography

SOURCES

Essential Reading

There are many editions of these plays and poems available, you may use any of them.

William Shakespeare	<i>Henry V</i> <i>The Tempest</i> <i>As You Like It</i> <i>The Sonnets</i> Selection to be supplied as handouts
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Christopher Marlowe	<i>Edward II</i>
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John Webster	<i>The Duchess of Malfi</i>
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Thomas Middleton & Thomas Dekker	<i>The Roaring Girl</i>
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These plays may also be downloaded from the internet.

Further Reading

Phillipa Berry	<i>Of Chastity and Power: Elizabethan Literature and the Unmarried Queen</i> (London and New York: Routledge, 1989)
Linda Bamber	<i>Comic Women, Tragic Men: A Study of Gender and Genre in Shakespeare</i> , (London and New York: Routledge, 1982)
A.R. Braunmuller (ed)	<i>New Cambridge Shakespeare</i> (Cambridge: Cambridge University Press, 1997).
Dymphna Callaghan (ed)	<i>A Feminist Companion to Shakespeare</i> (Oxford: Blackwell, 2000)
Margreta de Grazia and Stanley Wells (eds.)	<i>The Cambridge Companion to Shakespeare</i> (Cambridge: Cambridge University Press, 2001)

- J. Dollimore, J. and A. Sinfield, A., (eds.) *Political Shakespeare: Essays in Cultural Materialism*, (Manchester: Manchester University Press, 1994)
- Jonathan Dollimore *Radical Tragedy: Religion, Ideology and Power in the Drama of Shakespeare and his Contemporaries*, (Harvester,1989).
- John Drakakis (ed.) *Alternative Shakespeares*, (London and New York: Routledge,1985)
- Anthony Davies *Filming Shakespeare's plays: The Adaptations of Laurence Olivier, Orson Welles, Peter Brook and Akira Kurosawa*, (Oxford: Clarendon Press, 1989)
- Richard Dutton *Mastering the Revels: The Regulation of Censorship in English Renaissance Drama* (Oxford: Oxford University Press,1991)
- Lukas Erne *Shakespeare As Literary Dramatist* (Cambridge: Cambridge University Press, 2003)
- Boris Ford *Sixteenth-Century Britain* (London:Longman, 1989)
- Lucy Gent and Nigel Llewellyn (eds.) *Renaissance Bodies: The Human Figure in English Culture c.1540-1660* (London: Reaktion Books,1990)
- Andrew Gurr *Playgoing in Shakespeare's London*, (Cambridge: Cambridge University Press,1996)
- *The Shakespearean Stage, 1574-1642*, (Cambridge: Cambridge University Press,1994)
- Terence Hawkes, *Alternative Shakespeares 2*, (London: Routledge,1996)
- Thomas Healy *New Latitudes: Theory and English Renaissance Literature* (London: Edward Arnold,1991)
- Peter Holland, *English Shakespeares: Shakespeare on the English Stage in the 1990's*, (London and New York:Routledge,1997)
- Russell Jackson (ed) *The Cambridge Companion to Shakespeare on Film* (Cambridge: Cambridge University Press, 2000)
- Alexander Leggatt *English Drama: Shakespeare to the Restoration*, (London: Longman,1988)
- Ania Loomba and
- Martin Orkin (eds.) *Post-Colonial Shakespeares* (London and New York: Routledge, 1998)
- Charles Marowitz *Recycling Shakespeare*, (Yale University Press,1990).
- Kate McLuskie *Renaissance Dramatists*, (Sussex : Harvester,1989)
- David Norbrook *Poetry and Politics in the English Renaissance*, (London: Routledge, 1984)
- Karen Newman *Fashioning Femininity and English Renaissance Drama* (Illinois: University of Chicago Press, 1991)
- Stephen Orgel *The Illusion of Power: Political Theatre in the English Renaissance* (Yale University Press, 1975)
- Lawrence Stone *The Family, Sex, and Marriage in England, 1500-1800* (London: Weidenfeld & Nicolson, 1979)
- Gary Taylor *Reinventing Shakespeare: A Cultural History from the Restoration to the Present*, (Oxford: Oxford University Press, 1990)
- Michael Taylor *Shakespeare Criticism in the Twentieth Century* (Oxford: Oxford University Press, 2001)

- Leonard Tennenhouse *Power on Display: The Politics of Shakespeare's Spectacle*, (London: Routledge, 1986)
- Brian Vickers *Shakespeare, Co-Author* (Cambridge: Cambridge University Press, 2003)

Periodicals and journals

Shakespeare Quarterly
Shakespeare Review
Shakespeare Studies
Shakespeare Survey

Films

Henry V dir. Laurence Olivier
Henry V dir. Kenneth Branagh
Edward II dir. Derek Jarman
Prospero's Books dir. Peter Greenaway

WWW References

There are thousands of Shakespeare websites, not all are reliable. Good ones are:

www.shakespeares-globe.org

www.rsc.org

www.folger.edu

www.bartleby.com

Internet Shakespeare editions:

ise.uvic.ca

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Class Title	THE CULT OF CELEBRITY: MASS MEDIA AND IDOLATRY IN THE DIGITAL AGE
Class Code	1LIB413
Class Level	4
Length	Session One, Three Weeks
Site	Central London
Host Course	London International Summer School
Pre-requisites	None
Assessment	30% Media Analysis, 30% Practical Exercise, 40% Essay

CLASS AIMS

The class aims to provide students with the understanding that the current media obsession with 'celebrities' is not a 21st century phenomenon but a social need that has occurred throughout the ages. Students will explore the role of the celebrity from Helen of Troy via Lord Byron and Lillie Langtry to Oscar Wilde and, more recently, Princess Diana, and the Beckhams. They will understand when and why the cult of celebrity flourishes as well as being able to analyse how and why publications with different target audiences report on the same celebrity (in word and images) to appeal to their readership. Students will be able to identify news or features that are generated by public relations offices/press agent hacks. They will learn how to conduct successful interviews as well as analyse how and why journalists use interviews to manipulate public opinion about public figures.

LEARNING OUTCOMES

By the end of the class, students are expected to be able to:

- demonstrate knowledge and understanding of the history of 'celebrity' and the role it has played in shaping cultural values;
- explore and dismantle the social construct of 'celebrity' and analyse its interrelation (in Britain or America) with the media and wider society in the past century;
- analyse the ways in which various media publications project the idea of 'celebrity' in light of their target audiences;
- draft and assess celebrity interviews and features for a specified target audience.

INDICATIVE SYLLABUS CONTENT

- The history of society's need to create (and often destroy) celebrities;
- The role the media plays in creating celebrities;
- Gossip-mongering from Cicero to Defoe;
- Celebrity 'mania' from Byron to the Beatles;
- Celebrity in the 19th and 20th centuries;
- Celebrity and gossip columns in the USA in the inter-war period;
- Contemporary media and the cult of the celebrity.

TEACHING AND LEARNING METHODS

This class is delivered via lectures and seminars. The class leader expects and encourages a great deal of interchange with the students in analysing media as well as discussions of issues raised in the lectures. There will be teamwork in groups and there will be guest lecturers whose areas of expertise are germane to the class, e.g. public relations experts and actors, as well as visits to newspapers which keep the rivers of celebrity gossip flowing.

ASSESSMENT RATIONALE

Assessment is designed to allow students to demonstrate their knowledge of the history of 'celebrity' and its interaction with society and the media. It is also intended to allow students to demonstrate their skills at media analysis, and to practice working and writing skills relevant to the world of celebrity journalism.

ASSESSMENT METHODS AND WEIGHTINGS

The class is assessed via coursework as follows:

Essay (1500 words): 40%

Media Analysis (1000 words): 30%

Practical Exercise (Media Feature) (800 words & 200 word self-critique): 30%

ASSESSMENT CRITERIA

In the essay, students are expected to demonstrate that they can:

- understand the question set;
- select, utilise and synthesise appropriate secondary sources;
- formulate and structure an essay which directly addresses and answers the question set and which is based upon accumulated knowledge and developed understanding;
- use appropriate academic conventions and apparatus, including a notation system and bibliography.

In the media analysis, students are expected to demonstrate that they can:

- select an appropriate celebrity feature for analysis;
- provide a summary of the 'personality', 'voice' and readership of the publication;
- analyse the image of the 'celebrity' being presented;
- identify and assess the stylistic and presentational techniques being deployed;
- provide an overarching critique of the feature as a case-study in the study of celebrity, society and the media.

In the practical exercise, students are expected to demonstrate that they can:

- draft a 'celebrity' feature for an existing popular or serious periodical;
- select an appropriate real or fictional 'celebrity' for presentation;
- make use of appropriate techniques and stylistic written and visual devices;
- and make use of an appropriate 'voice' for the chosen publication;
- effectively convey a convincingly positive or negative image of the 'celebrity';
- communicate in appropriately informative and entertaining English;
- append a reflective and self-critical commentary on his or her own feature.

SOURCES

Essential Reading

A variety of tabloid and broadsheet newspapers, as well as 'celebrity' publications such as *HEAT*, *HELLO*, *OK* and *CLOSER*.

Further Reading

WALTER WINCHELL by Neal Gabler, Picador Press

TABLOID NATION by Chris Horrie, Andre Deutsch Press

INTERVIEWING FOR JOURNALISTS by Joan Clayton, Piakus Press

GOSSIP, a History of High Society from 1920 - 1970 by Andrew Barrow, Pan Press

OPRAH WINFREY and the Glamour of Misery by Eva Illouz, Columbia University Press

LIFE, THE MOVIE -- How Entertainment Conquered Reality by Neal Gabler, Amazon

WHEN WILL I BE FAMOUS? by Martin Kelner, BBC Press
CELEBRITIES by TERRY O'NEILL, Little Brown

WWW Resources

www.gossiplist.com

www.handbag.com/gossip

www.nypost.com

www.nationalenquirer.com

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Class Title**JACK THE RIPPER'S LONDON: MYTH,
REALITY AND THE LONDON VICTORIAN
METROPOLIS**

Class Code	1LIB416
Class Level	4
Length	Session One or Session Two, Three Weeks
Site	Central London
Host Course	London International Summer School
Pre-requisites	None
Assessment	50 % Coursework, 50% Exam

SUMMARY OF CLASS CONTENT

The Ripper murders; social history of the East End; London in the late Victorian era; the representation of the killings in the media, in film and literature; the historiography of the Ripper murders.

CLASS AIMS

The class aims to provide the student with an informed understanding of the social, cultural and economic context of the Whitechapel murders that occurred in the 1880s.

Assessing the wider history of Victorian London, and focusing upon the 1880s in particular, students will learn about class, poverty, wealth, religion and culture in late Victorian London. Students will also learn about the Ripper murders and their effects in the metropolis, and consider why the murders continue to exercise fascination to this day.

LEARNING OUTCOMES

By the end of the class students are expected to be able to:

1. show knowledge and understanding of the main social, cultural and economic characteristics of late Victorian London ;
2. demonstrate awareness of the immediate myths and representations attaching to the Jack the Ripper murders;
3. begin to recognise the complexity of historical processes and relationships at work in interpretations of historical events;
4. make use of theoretical concepts as tools of historical understanding;
5. utilise and interpret primary historical sources, considering their reliability, value and significance;
6. use historical evidence and argument, to reach and support reasonable conclusions;
7. communicate effectively in written English, using recognised academic apparatus.

INDICATIVE SYLLABUS CONTENT

The class addresses a number of significant issues and episodes in the history of late Victorian London and the Ripper murders, including:

- wealth and poverty;
- London as an imperial city;
- the social geography of London and class relations;
- the economy of Victorian London;
- the nature and impact of the Ripper murders;
- representations of the murders then and since.

TEACHING AND LEARNING METHODS

The class is delivered via lectures, seminars and field walks. Lectures give the essential framework for the class by providing key knowledge and interpretation upon which students are expected to build with their own reading. Seminars allow informal student-led discussion of the issues raised in lectures, opportunities for supervised group work and are also used to allow practice in the key skills of interpretation and analysis of primary historical sources.

ASSESSMENT RATIONALE

The class is assessed via coursework and a two-hour seen exam.

Coursework consists of a group presentation. You will each speak for 5 minutes, and provide an individual written report on your research.

In the examination, students will answer two essay questions and attempt a documentary analysis exercise. Documents are provided in advance of the examination, and students will choose one.

Assessment is designed to allow students to demonstrate their acquired knowledge and understanding of late Victorian London and the context for the Ripper atrocities. In addition, it is intended to allow students to demonstrate the key skills of literacy and ability to argue a case, of historical interpretation and analysis, of synthesis and evaluation of evidence and the use of primary historical sources. Students will also demonstrate their ability to communicate knowledge and understanding in a time-constrained environment.

ASSESSMENT METHODS AND WEIGHTINGS

The assessment scheme consists of coursework and an examination as follows:

Assessment:

- group presentation 20% individual report 30%
- examination: document analysis and exam questions 50%

SOURCES

There is a vast literature which might usefully be consulted by students, and what follows is an indicative bibliography only which provides an entry into the historiography. More secondary sources are available in the library, but you are advised to use other university libraries where appropriate.

Recommended reading on London

Ackroyd, P.	<i>London: The Biography</i> (2002)
Englander D. and O'Day R.	<i>Retrieved Riches: Social Investigation in Britain, 1840 -1914</i> (1995)
Fishman B.	<i>East End 1888</i> (1988)
Greenwood J.	<i>The Seven Curses of London</i> (1981 edn.)
Inwood, S.	<i>A History of London</i> (1998); <i>City of Cities: London 1870-1914</i> (2005)
Jones, G. S.	<i>Outcast London</i> (1971)
Porter, R.	<i>London: A Social History</i> (1994)
Rodger R. and Morris, R. J.	<i>The Victorian City: A Reader in British Urban History, 1820-1914</i> (1993)
Samuel R.	<i>East End Underworld: Chapters in the Life of Arthur Harding</i> (1981)
White, Jerry	<i>Nineteenth Century London</i> (2007)

Recommended reading on Jack the Ripper

Please be warned: there is a large and expanding literature on the Ripper murders, some of it scholarly and well-informed, but much of it salacious and mostly concerned with 'discovering' who the Ripper really was. Below is a selection of the best work (though Cornwell is a little exaggerated):

Ackroyd P.	'Introduction' in <i>Jack the Ripper and the East End</i> (2008)
Begg P.	<i>Jack the Ripper: The Definitive History</i> (2002)
Creton H.	'Recent scholarship on Jack the Ripper and the Victorian Media'
Review Article:	www.history.ac.uk/reviews/articles/cretonH.html
Cornwell, P	<i>Portrait of a Killer: Jack the Ripper: Case Closed</i> (2002)

Curtis, L. P.	<i>Jack the Ripper and the London Press</i> (2001)
Eddlestone John J.	<i>Jack the Ripper: An Encyclopaedia</i> (2002)
Evans S. and Skinner K.	<i>Jack the Ripper: Letters from Hell</i> (2001)
Sugden, P. (ed.)	<i>The Complete History of Jack the Ripper</i> (2002)
Walkowitz, Judith	<i>City of Dreadful Delight: Narratives of Sexual Danger in Late-Victorian London</i> (1992)
Warwick, A. and Willis, M.	<i>Jack the Ripper: Media, Culture, History</i> (2007)

Periodical References

Students are encouraged to make use of periodicals such as *History Today* and *Modern History Review*. Articles may be locate on the library web site at <http://www.westminster.ac.uk/library-and-it>

WWW References

There exists a large number of more or less useful history websites on the internet. We will make use of some of them during the course. Below are some useful sites. If you use others, particular caution should be exercised with regard to the veracity and reliability of information they contain.

Some useful sites are:

www.victorianlondon.org

<http://booth.lse.ac.uk>

<http://www.nationalarchives.gov.uk/catalogue/RdLeaflet.asp?sLeafletID=388&j=1>

<http://www.museumindocklands.org.uk/English/EventsExhibitions/Past/JTR/>

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Class Title	POLITICS, PROPAGANDA AND THE CINEMA
Class Code	1LIB418
Class Level	4
Length	Session One, Three Weeks
Site	Central London
Pre-Requisites	None
Assessment	TBC

CLASS AIMS

For most of the twentieth century, the cinema was the western world's most popular means of mass entertainment. Nevertheless, from its inception, the cinema was also used as a mechanism for propaganda and political indoctrination. This module aims to address the use of documentary and feature films in a number of historical case studies, to explore the ways in which political movements, parties and official and semi-official organisations, have attempted to use the cinema to influence mass opinion and mass behaviour. Case studies may include (*inter alia*) the Russian Bolsheviks, German Nazis, newsreels and documentaries in inter-war Britain, the British and American cinema in World War II, and cinema propaganda and the coming of the Cold War. Students will have the opportunity to watch study and evaluate many rare and fascinating examples from the history of cinema propaganda. The module will also allow students to develop the key historical skills of working with primary and secondary sources and of researching and writing history to a good standard.

LEARNING OUTCOMES

Having completed this module students are expected to be able to:

- Watch and critically review a self-selected item of cinematic political propaganda;
- Show knowledge and understanding of the use of the cinema for political propaganda through a detailed, comprehensive and evaluative case study;
- begin to recognise the complexity of historical processes and relationships and be aware of the range of alternative interpretations;
- make use of concepts as tools of historical understanding;
- utilise and interpret primary historical sources (propaganda films), considering their reliability, value and significance;
- use historical evidence and argument, to reach and support reasonable conclusions;
- communicate effectively in written English, using recognised academic apparatus.

INDICATIVE SYLLABUS CONTENT

The module addresses a number of significant historical issues and case studies, including: historians and the cinema; film in the Great War; Bolshevik and Stalinist film propaganda; the cinema and the Third Reich; newsreels and political documentary in inter-war Britain; Britain and the cinema in the Second World War; American features films in World War Two; the USA and the coming of the Cold War.

TEACHING AND LEARNING METHODS

The module is delivered via lectures, seminars and screenings. Lectures last for approximately one hour, and provide key knowledge and interpretations upon which students will build with their own reading. Seminars allow time for screenings and informal student-led discussion of the issues raised in the lectures and opportunities for formative supervised group work.

ASSESSMENT RATIONALE

The module is assessed via coursework, consisting of a documentary analysis, using a self-selected film as the text (1,300 words) and an essay (2,500 words) from an approved list. The documentary analysis must be submitted by the end of week two of the Summer School, while the essay will be submitted no longer than the final coursework deadline for semester three (17th August 2006). Coursework will be submitted on-line via Blackboard's Digital Drop-box and the JISC Plagiarism Detection Service.

Assessment is designed to allow students to demonstrate their acquired knowledge and developed understanding of the cinema as a tool of political propaganda. The documentary analysis allows for detailed work on an individual film, while the essay is based on a national case study (Soviet cinema, in the 1920s, National Socialist cinema, feature films in the USA in World War II etc.), allowing students to demonstrate their knowledge and understanding on a broader canvas. Coursework allows students to demonstrate the key skills of literacy and ability to argue a case in written form, of historical interpretation and analysis, of synthesis and evaluation of evidence, of the use of primary historical sources.

ASSESSMENT CRITERIA:

In the documentary analysis exercises, students are expected to demonstrate that they can:

- explain what the document is;
- place it in its historical context;
- comment upon and explain the significant points, references and allusions in the text;
- understand and explain the reliability or otherwise of the documents as an historical source;
- summarise its value to the student of history;
- communicate in good written English using appropriate information and communication technology.

Students are advised to consult 'Notes on the Preparation and Presentation of Documentary Analysis Exercises' on the University intranet at <http://regent/history/>

In essays, students are expected to demonstrate that they can:

- understand the question set;
- select, utilise and synthesise appropriate secondary sources;
- formulate and structure an essay which directly addresses and answers the question set and which is based upon accumulated knowledge and developed understanding;
- use appropriate academic conventions and apparatus, including a notation system and bibliography;
- communicate effectively in good written English using appropriate information and computing technology.

Students are advised to consult 'Notes on the Preparation and Presentation of History Essays' on the University Intranet at <http://regent/history/>

Criteria for grading written assessed work include the following:

- the breadth and depth of demonstrated knowledge and understanding;
- the coherence and persuasiveness of sustained argument;
- the absence of unsubstantiated generalisation;
- the extent and sophistication of use and synthesis of secondary sources;
- the accuracy, fluency and appropriateness of written English;
- the clarity and consistency of use of academic apparatus;
- the extent of imagination and originality of thinking;

- the use of relevant historical evidence to sustain logical and reasonable conclusions.

Students' work is judged to fall at a given point within the range of possible performance from poor to outstanding and marks are awarded as follows:

<i>Characteristics of Performance:</i>	<i>Mark:</i>
Outstanding	80-100%
Excellent	70-79%
Good, some excellent	65-69%
Consistently good	60-64%
Satisfactory, some good	55-59%
Satisfactory, some weaknesses	50-54%
Satisfactory, with significant weaknesses	45-49%
Weak, but meeting pass standard	40-44%
Poor, marginally below pass standard	35-39%
Poor, clear fail	0-34%

ASSESSMENT METHODS AND WEIGHTINGS

The assessment scheme consists of coursework as follows:

- documentary analysis (1,300 words) 30%
- essay (2,500 words) 70%

Students may not attempt a documentary analysis exercise and essay which relate to the same historical case study. Students must receive a mark of at least 35% in each element, and an overall mark of 40% to pass the module.

SOURCES

Essential Reading

Reeves, Nicholas The Power of Film Propaganda: Myth or Reality? (1999) (Harrow & RCL 302.23430940904 REE)
The Historical Journal of Film, Radio and Television (Harrow & RCL – issues from 1999 are available on-line via Infolinx)

Further Reading

Aitken, Ian 'John Grierson, Idealism and the Inter-war Period' in *Historical Journal of Film, Radio and Television*, Vol. 9, No. 3, 1989 (RCL Periodicals)

Aitken, Ian *Film and Reform. John Grierson and the Documentary Film Movement* (1990) (Harrow & RCL 791.430232092 GRI)

Aitken, Ian *The Documentary Film Movement: an Anthology* (1998) (Harrow 070.18 DOC)

Aldgate, A. '1930s Newsreels: Censorship and Controversy', in *Sight and Sound*, 46, no. 3 (summer 1977), pp. 154-7 (Harrow Periodicals)

Aldgate, A. 'Ideological Consensus in British Feature Films, 1935-1945' in K.R.M. Short (ed.), *Feature Films as History* (1981) (Harrow & RCL 907 FEA)

Aldgate, A. 'Newsreel Scripts: a Case-Study', in *History*, 61 (October 1976), pp. 390-2 (RCL Periodicals)

Aldgate, A. & Richards, J. *Britain Can Take It: The British Cinema in the Second World War* (1986) (Harrow 791.430941 ALD)

Avisar, Ilan 'The Historical Significance of Der Ewige Jude (1940)' in *Historical Journal of Film, Radio and Television*, vol. 13, no. 3 (1993).

- Badsey, S.D. 'Battle of the Somme: British War Propaganda' in *Historical Journal of Film, Radio and Television*, vol. 3. no 2. (1983) 99-116 (RCL Periodicals)
- Baird, J.W. *The Mythical World of Nazi Propaganda 1933-45* (1974) (RCL 940.5488743 BAI)
- Baird, Jay W. 'From Berlin to Newbabelsberg: Nazi Film Propaganda and Hitler Youth Quex' in *Journal of Contemporary History*, Vol. 18 (1983) (RCL Periodicals)
- Barnouw, Erik *Documentary: A History of the Non-Fiction Film* (1993) (RCL and Harrow 070.1809 BAR)
- Barsam, Richard *Filmguide to 'Triumph of the Will'* (1975) (Harrow 791.4372 TRI)
- Basinger, Jeanine *The World War II Combat Film: Anatomy of a Genre* (1986) (RCL 791.43658 BAS)
- Berson, Arnold 'The Truth about Leni: Nazi Collaborator – or independent Artist?' in *Films and Filming*, April 1965 (Harrow Periodicals)
- Blobner, H. & Holba, H. 'Jackboot Cinema. Political Propaganda in the Third Reich' in *Film and Filming*, vol. 8, no. 3 (December 1962), pp. 14-18 (Harrow Periodicals)
- Calvert Smith, D. *Triumph of the Will* (1990)
- Chambers, John Whiteclay and Culbert, David (eds.) *World War II, Film and History* (1996) (RCL 791.43658 WOR)
- Chapman, James "'The Yanks are shown to such advantage": Anglo-American Rivalry in the Production of The True Glory (1945)' in *Historical Journal of Film, Radio and Television*, Vol. 16, No. 4, 1998 (RCL Periodicals)
- Chapman, James 'The Life and Death of Colonel Blimp (1943) Reconsidered' in *Historical Journal*, Vol. 15, No. 1, 1995 (RCL Periodicals)
- Chapman, James 'Cinema, Propaganda and National Identity: British Film and the Second World War' in Justine Ashby and Andrew Higson (eds.), *British Cinema, Past and Present* (2000)
- Chapman, James *The British at War: Cinema, State and Propaganda* (1998) (RCL & Harrow 791.430941 CHA)
- Chapman, James *Cinemas of the World: Film and Society from 1895 to the Present* (2004) (RCL On Order)
- Cole, Robert 'Anglo-American Anti-Fascist Film Propaganda in a Time of Neutrality: The Great Dictator' in *Historical Journal of Film, Radio and Television*, Vol. 21, No. 2, 2001 (RCL Periodicals)
- Coultass, Clive 'British Feature Films and the Second World War' in *Journal of Contemporary History*, Vol. 19 (1984)
- Coultass, Clive 'British Feature Films and the Second World War', in *Journal of Contemporary History*, 1, 1979
- Coultass, Clive 'Film as an Historical Source: its Use and Abuse', in *Archives*, 13 (spring 1977) pp. 12-19
- Coultass, Clive *Images for Battle. British Film and the Second World War 1939-1945* (1989) (RCL & Harrow 791.43658 COU)
- Culbert, David 'This is the Army' in *History Today*, Vol. 50 (4) April 2000
- Culbert, David & Loiperdinger, Martin 'Leni Riegenstahl's *Tag der Freiheit*: the 1935 Nazi Party Rally Film' in *Historical Journal of Film, Radio and Television*, Vol. 12, No. 1, 1992 (RCL Periodicals)
- Curran, J. & Porter, V. (eds.) *British Cinema History* (1983) (Harrow 791.430941 BRI)
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Downing, Taylor	<i>Olympia</i> (1992) (Harrow 791.4372 OLY)
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Grant, Mariel	<i>Propaganda and the Rôle of the State in Inter-War Britain</i> (1994) (RCL & Harrow 303.3750941 GRA)
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Taylor, Richard	<i>Film Propaganda: Soviet Russia and Nazi Germany</i> (1998) (RCL & Harrow 302.24 TAY)
Taylor, Richard	<i>Stalinism and the Soviet Cinema</i> (1993) (Harrow 791.430947 STA)
Taylor, Richard	<i>October</i> (2002) (Harrow 791.4372 OCT)
Taylor, Richard	<i>The Politics of the Soviet Cinema 1917-29</i> (1979) (Harrow & RCL 791.430947 TAY)
Taylor, Richard	'Soviet Cinema: the Path to Stalin' in <i>History Today</i> , Vol. 40 (7) July 1990
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Tegel, Susan	'Veit Harlan and the Origins of Jud Süß; Opportunism in the Creation of Nazi Anti-Semitic Propaganda' in <i>Historical Journal of Film, Radio and Television</i> , Vol. 16, No. 4, 1996 (RCL Periodicals)
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Thorpe, F. & Pronay, N.	<i>British Official Films in the Second World War: a Descriptive Catalogue</i> (1980) (Harrow 016.9405488641 THO)
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Welch, David	'"Jews Outs!": Anti-Semitic Film Propaganda in Nazi Germany and the "Jewish Question"', in <i>The British Journal of Holocaust Education</i> , vol. 1, Summer 1992, No. 1
Welch, David	Propaganda and Indoctrination in the Third Reich: Success or Failure?, in <i>European History Quarterly</i> vol. 17, (1987) 403-422 (RCL Periodicals)
Welch, David	<i>Propaganda and the German Cinema 1933-1945</i> (1983) (RCL 303.3750943 WEL)
Welch, David	<i>The Third Reich: Politics and Propaganda</i> (1993) (RCL 943.086 WEL)
Welch, David	'Hitler's History Films' in <i>History Today</i> , Vol. 52 (12) December 2002
Welch, David (ed)	<i>Nazi Propaganda: the Power and the Limitations</i> (1983) (RCL 303.3750943 NAZ)
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Whitton, J.B.	<i>Propaganda and the Cold War</i> (1986)
Willcox, Temple	'Soviet Films, Censorship and the British Government: a Matter of Public Interest' in <i>Historical Journal of Film, Radio and Television</i> , Vol. 10, No. 3, 1990 (RCL Periodicals)
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Winston, Brian	'Triumph of the Will' in <i>History Today</i> , Vol. 47 (1) January 1997

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Class Title	LONDINIUM TO THE BLITZ: LONDON THROUGH ITS MUSEUMS
Class Code	1LIB420
Class Level	4
Length	Session One or Session Two, Three Weeks
Site	Central London
Pre-Requisites	None
Assessment	100% Coursework

SUMMARY OF CLASS CONTENT

History of London, Public History, Museums, Archaeology and History, Presenting and re-presenting history.

CLASS AIMS

London is one of Europe's greatest cities, with a fascinating history stretching back over two thousand years. Originally built by the Romans, it has endured a long history of war and civil war, fire, famine and plague. It has survived aerial bombardment and terrorism, yet remains a fascinating mosaic of distinct villages, which has given shelter to successive generations of those fleeing persecution and poverty in other lands. It is home to the British monarchy and British parliament, and is the cockpit of British life and culture.

This class aims to offer an introduction to a new history of London and to the specialism of 'public history', based in part on recent archaeological research and visits to London museums.

The class thus aims to provide students with the knowledge and skills to evaluate how and how well the history of London is presented to audiences of non-historians.

LEARNING OUTCOMES

By the end of the class, students will be able to:

- produce an effective descriptive and analytical oral report on a specific representation of historical London in a museum or gallery;
- produce an effective descriptive and analytical written report on the same, demonstrating an awareness of the problems encountered by professional historians in presenting the past to the public;
- demonstrate knowledge and understanding of the history of London providing the backdrop to the case study; communicate effectively in written English, using recognised academic apparatus;
- communicate effectively in good spoken English, using appropriate audio-visual supports and information and communication technology.

INDICATIVE SYLLABUS CONTENT

The class will examine inter alia:

- Roman London;
- London in the Middle Ages;
- Georgian and Victorian London;
- London at War;
- theory and methodology of historical presentation and representation;
- representation of historical London in museums and galleries.

TEACHING AND LEARNING METHODS

The class is delivered via lectures, seminars and visits. Lectures provide the historical and theoretical framework of the class while seminars allow time for student-led group discussion of issues raised in the lectures and visits. Visits to appropriate museums and galleries form an essential part of this class and are therefore an integral part of the teaching scheme.

ASSESSMENT RATIONALE

Assessment is by coursework (100%). Students will give an assessed presentation lasting no more than fifteen minutes (30%) and write a report of 2,500 words (70%) on a topic relating to the history of London as presented in a museum or gallery.

Assessment is designed to allow students to demonstrate their acquired knowledge and understanding of the nature of 'public history' through a case study (presented in a presentation and report) on the representation of historical London in a museum or gallery. In addition, it is intended to allow students to demonstrate the key skills of use of ICT, literacy and ability to argue a case in both written and oral form.

ASSESSMENT METHODS AND WEIGHTINGS

The assessment scheme breaks down as follows:

- Individual presentation (15 minutes) 30%
- Report (2,500 words) 70%

SOURCES

Original image, object and textual sources will be consulted as far as possible. In addition the following indicative reading will be useful. Specific topics will require individual research.

Ackroyd, Peter 'London - A Biography' Chatto and Windos, 2000 Personal biography of London
John Clark, Cathy Ross et al 'London: The Illustrated History' (2008)

Kevin Flude 'The Origins of London' Pg188 – 196 in London Stories David Tucker et al, Virgin Books, 2009

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Miles, Barry 'London Calling ' Atlantic Books (2011)
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Tosh, J. The Pursuit of History (2000)

Tucker, David et al London Stories (2009)

Weightman, Gavin & Humphries, Steve The Making of Modern London 1815-1914
(1983)

Select Modern Fiction

Ali, Monica 'Brick Lane' Doubleday 2003 Shortlisted for the Man Booker Prize 2003: Multicultural London and Bangladesh

Kureishi, Hanif 'Buddha Of Surburbia' Penguin 1991: A great story of a rock and roll multicultural upbringing in the suburbs of London

Smith, Zadie 'White Teeth' Penguin 2001: Great sweeping story of life in multicultural London.

Select Web

'The Londonist' <http://londonist.com/>: A web site that deals with modern, tourist and historic London.

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Class Title	MYTH AND METHOD IN PSYCHOLOGY
Class Code	1LIB430
Class Level	4
Length	Session One, Three Weeks
Site	Central London
Pre-requisites	None
Assessment	40% Multi-choice Question Test, 60% Essay

SUMMARY OF CLASS CONTENT

Evidence and belief, probability and coincidence, paranormal cognition, astrology, dreaming, meditation, and hypnotism.

CLASS AIMS

To provide students with an understanding of the approaches and methods involved in the scientific investigation of psychological phenomena.

To evaluate the scientific evidence for beliefs which are widely accepted by the general public, such as beliefs in paranormal phenomena.

LEARNING OUTCOMES

By the end of the class, it is intended that students should be able to:

1. evaluate critically the evidence for a range of popular beliefs in psychological phenomena;
2. discuss some of the issues surrounding the area of psychological phenomena and demonstrate an awareness of the key concepts and research findings;
3. demonstrate an understanding of the factors that lead to popular acceptance of unsubstantiated phenomena.

INDICATIVE SYLLABUS CONTENT

1. **Introduction to the Philosophy of Science**
Belief versus evidence. What differentiates science from non-science? Western vs. Eastern systems. Psychology and religious belief. Probability and coincidence.
2. **States of consciousness**
Dreaming, hypnotism, drug states, meditation, subliminal perception, lie detection.
3. **Paranormal cognition**
ESP, clairvoyance, precognition, PSI phenomenon.
4. **Alternative personality theories and prediction**
Astrology, graphology, palm-reading.
5. **Alternative medicine and therapies**
Psychological aspects of alternative therapies. Healing, acupuncture, homeopathy, biofeedback.

TEACHING AND LEARNING METHODS

Lectures will be used to introduce selected concepts covered on the course, and will provide an overview of each area and the approaches and methods employed in the scientific investigation of the topic. Seminars will provide the opportunity for students to work in small groups, designing and carrying out experiments, and taking part in discussions. In many cases the topics concern phenomena widely accepted by the public, but whose scientific validity remains open to challenge. Both lectures and seminars will therefore involve a critical review of the scientific evidence for these phenomena, and a general consideration of the application of scientific method.

ASSESSMENT RATIONALE

The essay requires students to develop the skills necessary to access academic information, through books, journals, CD-ROMS, the Internet and other sources.

The MCQ tests knowledge, albeit fairly superficial, of the variety of themes covered by the lecture and seminar material. The students will need a broad working knowledge of the topics under discussion.

ASSESSMENT METHODS AND WEIGHTINGS

Assessment will be based on two components:

Essay (60% of the overall class mark),

MCQ (40% of the overall class mark).

ASSESSMENT CRITERIA

Essay: Assessment guideline

The essay topic may be any area of your choosing which is loosely covered by the class and approved by your seminar leader. Essays must take a psychological (i.e. scientific) approach to the topic. You should evaluate the area chosen by reference to the research literature. Criticality is an essential facet of the writing. Word length should be no more than 2000 words.

MCQ: Assessment guideline:

50 multiple choice questions taken from the material covered in the lectures and seminars to be completed in 45 minutes.

SOURCES

You are encouraged to read as widely as possible. There is not one source that includes all of the topics covered by this class so it will be necessary to consult a number of sources.

Book recommended for purchase

Roberts R. & Groome D. (2001). *Parapsychology: The Science of Unusual Experience*. London: Arnold.

Other indicative reading

Coleman A (1995). *Controversies in Psychology*. London: Longman.

Blackmore S (1996). *In Search of the Light: The Adventures of a Parapsychologist*. New York: Prometheus Books.

[Please note that these sources are provisional and are subject to change]

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Class Title	LONDON THEATRE STUDIES
Class Code	SENL420
Class Level	4
Length	Session One, Three Weeks
Site	Central London
Pre-Requisites	None
Assessment	50% Presentation, 50% Written Assignment

COMPLETE COURSE CONTENT TO BE AVAILABLE IN NOVEMBER 2013

SUMMARY OF CLASS CONTENT

This module provides an introduction to the institutions and trends of London's contemporary theatre. Diverse performance types and genres in different kinds of venues/institutions are examined, with a focus on reviewing theatre productions from an informed perspective. Visits to the theatre, tours of relevant sites, review sessions, workshops and talks with theatre practitioners outline the processes of producing and staging theatre, with particular reference to current productions in London.

ASSESSMENT METHODS AND WEIGHTINGS

The assessment scheme breaks down as follows:

- presentation on performance 50%
- written assignment (1,500 – 2,000 words) 50%

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Class Title	WORLD CITY: LONDON SINCE 1960
Class Code	SLIB400
Class Level	4
Length	Session One, Three Weeks
Site	Central London
Host Course	London International Summer School
Pre-requisites	None
Assessment	30% Group Presentation, 70% Essay

SUMMARY OF CLASS CONTENT

Post-war London; economic, social, cultural change since the 1960s; the London economy; local government from London County Council (LCC) to the Greater London Authority (GLA); housing, transport, crime, class and ethnicity. Field walks around central and other areas of London demonstrating material delivered in lectures.

CLASS AIMS

The module aims to allow students to explore the development of modern London from the perspective of the main social science disciplines. It aims to provide an overview of the history of London from the 1960s and enables students to gain an understanding of the economic, cultural and socio-geographical factors which have made the modern metropolis. In addition, it aims to engage with the contemporary issues of crime, class, ethnicity, transport, housing and cultural life, and what is now truly a world city. London is, in effect, a Cosmopolis.

LEARNING OUTCOMES

By the end of the module students are expected to be able to:

- show knowledge and understanding of the main economic, political and societal trends in London since the 1960s;
- make use of concepts as aids to understanding and communication;
- utilise and interpret simple statistical data;
- use evidence and argument to reach and support reasonable conclusions;
- communicate effectively in written English, using recognised academic apparatus;
- demonstrate the ability to work as part of a small team by producing a group presentation, using electronic communication tools, to a good standard.

INDICATIVE SYLLABUS CONTENT

The module addresses a number of key issues which are treated thematically including: London as an economic centre; London's politics from the LCC to the GLA; the development of London's community and cultural life; London's challenges - crime, transport, terrorism; the iconography London as a world city.

TEACHING AND LEARNING METHODS

The module is delivered via lectures and seminars. Lectures last for approximately one-and-a-half hours and give the essential framework for the module by providing key knowledge and interpretation upon which students are expected to build with their own reading. Seminars allow informal student-led discussion of the issues raised in lectures, opportunities for supervised group work and are also used to allow practise in the key skills of interpretation and analysis of primary sources.

ASSESSMENT RATIONALE

Assessment is designed to allow students to demonstrate their acquired knowledge and understanding of the various elements of the module. In addition, it is intended to allow students to demonstrate the key skills of literacy and ability to argue a case, of interpretation and analysis, of synthesis and evaluation of evidence and the use of sources including simple statistical data. Students will also demonstrate their ability to work collaboratively as part of a small team in making a group presentation using information and communication technology.

ASSESSMENT METHODS AND WEIGHTINGS

The assessment scheme breaks down as follows:

- a group presentation (20 minutes) on the development since the 1960s of an area of London chosen by students and approved by the module leader 30%
- an extended essay (2,500 words) 70%

ASSESSMENT CRITERIA

In the group presentation, students are expected to demonstrate that they can:

- select a suitable area of London for analysis (to be agreed with the Module Leader);
- describe and illustrate the physical development of the area since the 1960s;
- describe and illustrate (with relevant statistics) the major social and economic characteristics of the area;
- describe the major economic and social problems facing the area, and make tentative suggestions for improvements;
- work as part of a small group;
- use appropriate information and communication technology.

A group mark is given for the presentation on completion of a log book handed in on the day of the presentation signed by all members of the group.

In the essay for coursework, students are expected to demonstrate that they can:

- understand the question set;
- select, utilise and synthesise appropriate secondary sources;
- formulate and structure an essay which directly addresses and answers the question set and which is based upon accumulated knowledge and developed understanding;
- use appropriate academic conventions and apparatus, including a notation system and bibliography;
- communicate in good written English using appropriate information and communication technology.

Criteria for grading oral assessed work includes the following:

- the breadth and depth of demonstrated knowledge and understanding;
- demonstrated ability to work co-operatively;
- the extent and sophistication of use of information and communication technology in support of the presentation;
- the fluency and professionalism of the presenting technique;
- the extent of imagination and originality of thinking;
- timekeeping;
- the use of relevant historical evidence to sustain logical and reasonable conclusions.

Criteria for grading written assessed work include the following:

- the breadth and depth of demonstrated knowledge and understanding;
- the coherence and persuasiveness of sustained argument;
- the absence of unsubstantiated generalisation;
- the extent and sophistication of use and synthesis of secondary sources;
- the accuracy, fluency and appropriateness of written English;
- the clarity and consistency of use of academic apparatus;
- the extent of imagination and originality of thinking;
- the use of relevant evidence to sustain logical and reasonable conclusions.

SOURCES

Essential Reading

- Porter, Roy *London: a Social History* (2000)
White, Jerry *London in the Twentieth Century* (2001)

Further Reading

- Akhtar, Miriam, *The Fifties and Sixties: A Lifestyle Revolution* (2001)
Humphries, Steve
Aldgate, Anthony, et. al. (eds.) *Windows on the Sixties: Exploring Key Texts of Media and Culture* (2000)
Cairncross, Alec *The British Economy since 1945* (1992)
Clapson, Mark *Invincible Green Suburbs, Brave New Towns: Social Change and Urban Growth in Postwar England* (1998)
Chambers, Ian *Popular Culture: The Metropolitan Experience* (1986)
Davis, John *Youth and the Condition of Britain: Images of Adolescent Conflict* (1990)
Fielding, Steven *The Labour Governments 1964-1970: Vol. 1: Labour and Cultural Change* (2003)
Fryer, Peter *Staying Power: The History of Black People in Britain* (1985)
Gardiner, Juliet *From the Bomb to the Beatles: The Changing Face of Post-War Britain* (1999)
Garnett, Mark *From Anger to Apathy: The British Experience since 1975* (2007)
Golbourne, Harry *Race Relations in Britain since 1945* (1998)
Government Office for London *London Facts and Figures* (1995)
Green, Jonathan *All Dressed Up: The Sixties and the Counter-Culture* (1998)
Herbert, M. *London: More by Fortune Than Design* (1998)
Hoggart, K. and Green, D.R. (eds.) *London: A New Metropolitan Geography* (1991)
Hylton, Stuart *Magical History Tour: The 1960s Revisited* (2000)
Levy, Shawn *Ready, Steady, Go! Swinging London and the Invention of Cool* (2002)
Marr, Andrew *A History of Modern Britain* (2007)
Marwick, Arthur *British Society since 1945* (1982)
Masters, Brian *The Swinging Sixties* (1986)
Phillips, Mike and Phillips, Charlie *Notting Hill in the Sixties* (1997)
Rowbotham, Sheila *Promise of a Dream: Remembering the Sixties* (2000)
Saint, Andrew *Politics and the people of London :the London County Council 1889-1965* (1989)
Sandbrook, Dominic *Never Had It So Good, A History of Britain from Suez to the Beatles* (2006)
Sheppard, Francis *White Heat, A History of Britain in the Swinging Sixties* (2006)
London, A History (1998)

Simme, J.	<i>Planning London</i> (1994)
Tomlinson, Jim	<i>The Politics of Decline: Understanding Post-War Britain</i> (2000)
Wilson, A. N.	<i>London: A Short History</i> (2005)

Periodical references

Students are encouraged to make use of periodicals such as *History Today*, *The London Journal* as well as more academic journals such as *Urban History*. Articles may be located on the library website at <http://www.westminster.ac.uk/library-and-it>

WWW references

There exists a number of more or less useful websites regarding the module on the Internet. Naturally, particular caution should be exercised when using such material.

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Class Title**ART AND SOCIETY**

Class Code

SLIB402

Class Level

4

Length

Session One and Two, Three Weeks

Site

Central London

Host Course

London International Summer School

Pre-requisites

None

Assessment

40% Group Presentation, 60% Essay

SUMMARY OF CLASS CONTENT

This module is an introduction to the visual culture of London, including painting, architecture, photography and contemporary media. Students will visit the major art galleries to examine how art works and cultural practices can be understood within wider social and cultural contexts. The sessions also include a study of museum displays and historical sites, such as the British Museum and St Paul's Cathedral. The classes will explore how these institutions reveal the complex cultural identity and history of London. The module develops students' skills in visual analysis and critical thinking about culture. [£40 required to cover the cost of special exhibitions.]

MODULE AIMS

The module is designed to:

- Examine how London can be explored through its cultural resources
- Examine some of the main periods and movements in the history of fine art that can be seen in London;
- Examine how museums and galleries can explore the cultural, social and political contexts of London
- Develop skills in the reading and analysis of visual texts;

LEARNING OUTCOMES

On successful completion of the module, the student will be able to:

- Demonstrate ability to make a visual analysis of works of art
- Demonstrate an understanding of some of the main movements in the history of the visual arts
- Demonstrate an understanding of the ways in which historical displays and sites can be related to a political, social or cultural context
- Discuss the role of London as a cultural centre.
- Develop appropriate skills in academic presentation and writing.

INDICATIVE SYLLABUS CONTENT

- Iconic buildings and national heritage: St Paul's Cathedral and Westminster Abbey
- Enlightenment and the birth of the museum collection: the British Museum and Sir John Soane Museum
- Looking at master paintings: the National Gallery
- Multi-cultural London: the representation of race, gender and sexuality in art and culture C17th – C21st
- Impressionism and Post-Impressionism: the Courtauld Gallery
- Modernism and Post-Modernism in architecture and the fine arts.
- Tate Modern: a contemporary art museum for the 21st century
- How museums represent historical narratives: The Museum of London

TEACHING AND LEARNING METHODS

- The module is taught in an intensive mode over three weeks during the Summer School.
- Class sessions include lectures, seminars, site visits and group work.

ASSESSMENT RATIONALE

The assessment is designed to give students the opportunity to develop skills in the reading of visual texts, to develop contextual arguments, and to relate primary and secondary material.

- The group presentation aims to enable them to demonstrate their analytical and reflective skills within the context of teamwork.
- The essay aims to enable them to produce a researched and academically developed piece of work.

ASSESSMENT CRITERIA

Detailed assessment criteria are given in the handbook.

The assignments will be assessed on the ability of the students:

- to discuss a range of material
- to reflect upon their responses to individual works of art
- to contextualise the examination of visual material to cultural and historical contexts
- to develop coherent arguments

ASSESSMENT METHODS AND WEIGHTINGS

- Group presentation 40%
- Essay (2500 words) 60%

SOURCES

Required Reading

(Chapters will be selected from the following texts)

Michael Archer	<i>Art Since 1960</i> London: Thames & Hudson, 2002
David Britt	<i>Modern Art: Impressionism to Post-modernism</i> , London: Thames and Hudson, 1999
Ann Saunders	<i>The Art and Architecture of London</i> London: Phaidon Press, 1994
Andrew Wilton	<i>Five Centuries of British Painting</i> London: Thames & Hudson, 2002

Further Reading

David S. Bindman	<i>Hogarth</i> London: Thames & Hudson, 1985
Roger Dixon & Stefan Muthesius	<i>Victorian Architecture</i> London: Thames & Hudson, 1985
Fiona Donovan	<i>Rubens and England</i> New Haven CT: Yale University Press, 2004
James Hall	<i>Dictionary of Subjects and Symbols in Art</i> London: John Murray, 1974 / Boulder Colorado: Westview Press, 2007
Timothy Hilton	<i>The Pre-Raphaelites</i> London: Thames & Hudson, 1993
Richard Humphreys	<i>The Tate Britain Companion to British Art</i> London: Tate Publications, 2002
Erika Langmuir	<i>Companion Guide to the National Gallery</i> London: National Gallery Publications, 2008
Lynda Nead	<i>Myths of Sexuality: Representations of Women in Victorian Britain</i> Oxford: Blackwell, 1990
Roy Strong	<i>Art and Power</i> Woodbridge: Boydell Press, 1995
John Summerson	<i>The Classical Language of Architecture</i> London: Thames & Hudson, 1980
John Summerson	<i>Georgian London</i> New Haven CT: Yale University Press, 2006
Belinda Thompson	<i>Impressionism</i> London: Thames & Hudson, 2000
David Watkin	<i>English Architecture</i> London: Thames & Hudson, 2001
Margaret Whinney	<i>Wren</i> London: Thames & Hudson, 1998

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Class Title	INTRODUCING THE ENGLISH LEGAL SYSTEM
Class Code	1LIBXXX
Class Level	TBC
Length	Session One, Three Weeks
Site	Central London
Host Course	London International Summer School
Pre-requisites	None
Assessment	30% Presentation, 70% Essay

SUMMARY OF CLASS CONTENT

The English Legal System is steeped in centuries of history, ritual and pageantry. This is reflected in the dress such as wigs and the architecture of buildings such as the magnificent Royal Courts of Justice and the Inns of Court.

This course explores the fundamental legal principles upon which the English common law system is founded and the physical environment in which the law is practiced. The common law has shaped many jurisdictions around the world notably the Commonwealth.

You will spend some time in the classroom but will undertake visits to the great Institutions of English Justice and experience the English law in action. There will also be an external guest speaker.

At the end of this course you will be able to identify the different sources of law such as common law and statute and how they interact. You will also understand the powers of the different courts within the legal system and the roles played by solicitors and barristers.

You should take this course if you are interested in understanding what makes the English Legal System unique and seeing first-hand the historic environment in which it operates.

COMPLETE COURSE CONTENT TO BE AVAILABLE IN NOVEMBER 2013

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Class Title	LAW AND CONTEMPORARY BRITISH CULTURE
Class Code	TBC
Class Level	TBC
Length	Session One, Three Weeks
Site	Central London
Host Course	London International Summer School
Pre-requisites	None
Assessment	TBC

SUMMARY OF CLASS CONTENT

This module examines the relationship between law and contemporary culture. It analyses how the State has sought historically to licence and regulate a wide range of cultural activities. It covers key cases such as *Lady Chatterley's Lover* (book), *R vs. Gibson* (foetus earrings) and *Whitehouse v Lemon* (poem). The relationship between morality and the criminal law is considered with respect to both common law offences and Statute. The former includes offences such as outraging public decency whilst the primary piece of legislation is the Obscene Publications Act. The module also investigates the role of bodies such as the British Board of Film Classification in regulating cinematic products. A key aspect is the extent to which different types of culture receive more favourable treatment from the law seen for example in the overlap between art and pornography.

CLASS AIMS

This class aims to:

- Introduce students to the historical regulation of British culture;
- Introduce students to the role of both common law and statute in regulating culture;
- Analyse the role and effectiveness of the Obscene Publications Act;
- Introduce students to the different regulatory bodies in the field;
- Analyse the contemporary relationship between law and culture;
- Consider the extent to which different areas of culture are viewed differently.

LEARNING OUTCOMES

At the end of this class students will be able to:

- Demonstrate knowledge of the historical relationship between law and culture;
- Describe the role of the Common Law offences relating to obscenity;
- Analyse the role and effectiveness of the Obscene Publications Act;
- Explain the roles and function of the key organisations;
- Analyse the significance of the type of culture with respect to regulation;
- Present material effectively;
- Utilise secondary sources in written discussion;
- Communicate effectively in good written English using recognised academic conventions.

SYLLABUS CONTENT AND TIMETABLE

Week 1

The development of British Culture and the historical relationship with law. Censorship of the Theatre. The creation of common law offences including Blasphemy and their application. The older case examples. The introduction of premises licences for cinemas and theatre censorship. Guest Lecture/cultural visit

Week 2

The background to the Obscene Publications Act and its enactment and the relationship with the common law offences. Analysis of the cases of Lady Chatterley's lover, Whitehouse v Lemon and R v Gibson. The Theatres Act.

Cultural Visit

Week 3

The modern legal framework and contemporary regulatory bodies. The decline and abolition of blasphemy and the introduction of the Human Rights Act. Other statutory measures to control the content of videos and computer games.

Student Presentations

TEACHING AND LEARNING METHODS

The course will be taught through seminars that will include a range of activities such as tutor and student presentations, supervised small group work and whole group discussion. There will also be study visits to a contemporary cultural production. Students are encouraged to independently visit other events depending on what is being exhibited/shown and time will be set aside.

Students will be given directed reading that will form the basis of class discussions.

ASSESSMENT RATIONALE

The assessment has 2 parts; a presentation from a selection of topics and a written essay. This allows students to practice a range of skills and incorporate different materials into the assessments. In the presentation students are encouraged to critique the relationship between law and culture through analysis of a piece of culture.

ASSESSMENT METHODS AND WEIGHTINGS

Presentation	(10 minutes)	30%
Essay	(2000 words)	70%

Assessment Criteria

Presentation

Students will be assessed on the extent to which they have demonstrated:

- An understanding of the question;
- An appropriate breadth and depth of research;
- Engagement with the audience;
- A fluent presentation of the issues with regard to speed of diction, use of notes, structure;
- An appropriate use of audio visual aids.

Essay

Students will be assessed on the basis of:

- Academic Content: This includes analysis of the question, response to the question, evidence of logical argument and appropriate examples.
- Presentation: structure, spelling/punctuation, grammar and overall care.
- Depth and breadth of research and the ability to reference work correctly.

- The ability to elucidate arguments/points in a succinct manner and within the word limit.

PRIMARY SOURCES

S.Greenfield & G. Osborn (Eds.) (2006) *Readings in Law and Popular Culture*, Routledge, London.

Students will be directed towards and provided with additional reading from a selection of legal journals.

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Class Title**EXHIBITION DESIGN**

Class Code

4ARC629

Class Level

6

Length

Session One, Three Weeks

Site

Central London

Host Course

London International Summer School

Pre-requisites

None

Assessment

100% Coursework

SUMMARY OF CLASS CONTENT

This module offers the student the opportunity to explore the spatial aspects of different building types. Specialist workshops deal with the specific requirements of spatial planning and organisation

CLASS AIMS

- To consider how spatial planning and organisations can influence the way in which places are formed and used
- To consider how interior space is designed, adapted, used and reused through the examination of building types
- To examine how different elements, can affect our perceptions of space and how these are utilised to predetermine movement, circulation and memory
- To examine how architectural graphics specifically, and semiology generally, influence the way we navigate interior space
- To compile a journal detailing specific spatial research to assist in design workshops and reflect the students specific interest
- To illustrate how architectural design is influenced by commercial activities and attendant requirements.

LEARNING OUTCOMES

On completion of the module students should be able to demonstrate

- How architectural space is planned and organised to reflect use and programme
- Through directed and specific research; the ability to plan and organise to satisfy the particular spatial needs of different building types
- The utilisation of different elements (colour, light, form) in facilitating movement and circulation within interior spaces and how these may inform the process of spatial mapping
- How semiology and graphics can aid navigability public spaces and buildings
- How the design of commercial interiors has influenced the development of their concurrent design project.

INDICATIVE SYLLABUS CONTENT

- Investigation of different commercial interior spaces through building type
- Study strategies in planning and organisation of different types of interior space
- Investigation in the navigation of public interior spaces through the use of elements, signs and graphics

TEACHING LEARNING AND METHODS

A programme of workshops, lectures/seminars dealing with various specific aspects of spatial arrangement

- Tutorials to discuss individual spatial design projects
- Interim and final reviews/presentations
- Formative and summative feedback

ASSESSMENT RATIONALE

Reviews/presentations are required at each stage of the programme for which formative feedback is provided, together with guidance on progress and attendance patterns. Summative assessment makes reference to this but is based on the compilation of a design portfolio containing the various components of work required by the programme.

The module requires a demonstration of competent visual, in developing workshop projects, and verbal, in presenting work, communication skills and these will be used to enable the student to:

- Demonstrate the ability to present ideas clearly and competently using hand drawing and/or electronic techniques
- Demonstrate the skills to convey spatial ideas clearly in three-dimensions
- Demonstrate the ability to undertake appropriate research, record and maintain a design journal in support the of workshops

ASSESSMENT CRITERIA

The Formative assessment of student work will be evaluated on:

- The maintenance of a design journal detailing spatial research material
- The ability to utilise research material in preparing designs and in turn presentations in workshops
- The contribution to tutorials and group projects
- Ability to listen to and respond critically to the views of other students in assessing their own work within their peer group

The summative assessment of student work will be evaluated within a design portfolio, which demonstrates:

- The ability, through group working, to establish an agreed spatial strategy and, individually, to develop a detailed design proposal based on material from the workshop programme
- Knowledge of methods of graphically representing and communicating spatial proposals in two and three dimensions and in written format
- Appreciation of the reflexive relationship between the design process, context, programme and cultural and technical concerns
- Ability to synthesise knowledge, and use skills, gained within the module and from related modules in the development of specific design proposals

ASSESSMENT METHODS AND WEIGHTINGS

Portfolio of Work 100% - which must contain every part of the programme to be assessed, produced in a suitable format, mounted within protective plastic sleeves and contained in an A1 portfolio case.

SOURCES AND SUGGESTED READING

Ching, F., Architecture: Form, Space and Order, Pub: Wiley 1996

Blondsky, M., On signs: A semiotics matter

Duffy, F., The responsible workplace: the redesign of work and offices, Pub: Butterworth 1993

Edwards, B., The Modern terminal, Pub: Routledge 1998

Folis, J., Architectural Signing and graphics

Greenhill-Hooper, E., Museums and their visitors – the shaping of knowledge, Pub: Routledge 1995

Harris, D., A society of signs, Pub: Spon 1996

Lawson, B., The Language of Space, Pub: Butterworth and Heinmann 2001

Pile, S., The Body and the City

Tregenza, P., The design of lighting, Pub: Routledge 1998

Santa, R., Creating effective and humane interiors, Pub: Routledge 1997

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Class Title	URBAN REGENERATION AND DEVELOPMENT
Class Code	4PRO516
Class Level	5
Length	Session One or Session Two, Three Weeks
Site	Central London
Host Course	London International Summer School
Pre-requisites	None
Assessment	Individual report and seminar(s) 50% Group report and presentation(s) 50%

SUMMARY OF CLASS CONTENT

This class will explore in depth the impact of the development process and a variety of theories of urban regeneration in differing contexts. In particular, the political, social, economic and physical aspects as well as the institutional framework will be evaluated using case studies. The role of the city and urban fringe as transition zones in urban development will be examined.

CLASS AIMS

- To examine the ways in which changing social and economic circumstances generate requirements for change and development;
- To explore and understand alternative responses and the ways in which these are affected by the political, economic, and social context;
- To provide an understanding of the urban development process and the actors involved;
- To provide a basic understanding of the property market and its relationship to planning and urban design;
- Within the context of urban regeneration, to develop an understanding of:
 - The relationship between land use, land value, transport and accessibility;
 - The distribution of costs and benefits of economic and physical development;
 - The role of public and private agencies and partnerships;
 - The delivery mechanisms for implementing local policies and proposals;
 - The scope of different programmes and agencies.

LEARNING OUTCOMES

On completing the class, students should have gained an understanding of:

- The urban development and redevelopment processes;
- Theories of urban change and social exclusion;
- The policy and legislative framework as it relates to urban regeneration;

and should be able to:

- Describe the social, economic, physical and institutional issues and policies pertinent to urban regeneration;
- Analyse the issues within one of these themes as they relate to particular examples or case studies;
- Produce a logically written and concise report on a particular urban regeneration topic or theme.

INDICATIVE SYLLABUS CONTENT

- Theories of urban growth and change; how these might relate to urban regeneration;
- The mechanics of the property development process;
- The urban development process, and the role of planning;
- Policy formulation and implementation within local urban areas;
- The ways in which local problems and issues are tackled by different agencies;
- Physical regeneration and flagship developments;
- Institutions, agencies and funding mechanisms;
- Public and private partnerships.

TEACHING AND LEARNING METHODS

The class will be taught using a range of methods including lectures, workshops, seminars and presentations. Written and verbal feedback will be given for students to assimilate. Study visits in London will examine regeneration programmes focused on both major redevelopment projects and interventions of a social and economic nature within deprived inner city neighbourhoods. All study visits are compulsory parts of the class.

ASSESSMENT RATIONALE

Students will develop skills in:

- independent research and ability to abstract data with a degree of guidance;
- group working and the ability to both give and receive information and ideas;
- investigation and evaluation of primary and secondary material with a degree of guidance;
- communicating effectively through graphic written and oral techniques.

ASSESSMENT CRITERIA

In order to pass the class a student should demonstrate:

- An ability to produce a clear and concise summary of social, economic, physical and institutional issues in urban regeneration;
- An ability to utilise case study material to illustrate an understanding of the processes involved in achieving regeneration;
- A knowledge of the variety of agencies and programmes involved in regeneration;
- An ability to relate theories of urban change to practical examples;
- An ability to evaluate feedback from tutors and assimilate within project reports.

These will be assessed initially through seminar papers and discussion, and the preparation of draft reports. Final assessment will be through individual and group illustrated reports and formal oral presentations. Reports must meet the following criteria:

- Accurate grammar and spelling;
- Reference to at least seven relevant written sources;
- Be correctly referenced in the manner recommended in the class outline;
- Demonstrate evidence of analysis of ideas;
- Demonstrate synthesis of ideas (this may be in a summary or conclusion);
- Demonstrate an appropriate structure with evidence of introduction, development of argument and conclusion.

ASSESSMENT METHODS AND WEIGHTINGS

Students will prepare individual and group project reports, outline and discuss the content of these in seminars and presentations.

Individual report and seminar (s)	50%
Group report and presentation(s)	50%
The overall class pass mark is 40%	

SOURCES

Essential reading:

Atkinson, R. & Moon, G 1994. *Urban Policy in Britain: The city, the state, and the market*. Macmillan
 Audit Commission 1999. *A Fruitful Partnership: Effective Partnership Working*. Audit Commission
 Bailey, N. Barker, A. & MacDonald, K. 1995. *Partnership agencies in Britain urban policy*. UCL Press
 Cadman & Austin-Crowe 1990. *Property Development*. Spon
 Carley, M. and Kirk, M. 1998. *Sustainable by 2020?: a strategic approach to urban regeneration*
 Cullingworth, J. B. & Nadin, V. 2006. *Town Planning in Britain* (14th Edition). Routledge
 DETR 1988. *Community Based Regeneration Initiatives: a working paper*. HMSO/DETR
 DoE/DETR/ODPM/DCLG 1988 et seq. *Planning Policy Guidance*. (PPGs/PPSs-HSO/DETR)
 Foundation
 Hall, J. & Mawson, J. 1999. *Challenge Funding, contracts and area regeneration*. Policy Press/UR
 Hambleton, R. & Thomas, K. 1995. *Rebuilding the city: Property-led urban regeneration*. SPON
 Kitchen, T. 1997. *People, Politics, Policies and Plans*. PCP
 Oatley, N. 1998. *Cities, economic competition and urban policy*. Paul Chapman
 of Westminster.
 Parkinson, M. 1996. *Twenty-five years of Urban Policy in Britain*. in Public Policy & Management*
policy
 Roberts, P. and Sykes, H. (Ed) 2000. *Urban Regeneration: A handbook*. London: SAGE
 Rydin, Y. 1998. *Urban and Environmental Planning in the UK*. Macmillan
 Sesnan, I. 2006. *The changing role of evaluation in urban regeneration*. Unpublished PhD, University

www References:

www.dclg.gov.uk

www.jrf.org

DETR website at www.regeneration.detr.gov.uk

Joseph Rowntree Foundation at www.jrf.org.uk

Regeneration website at www.regen.net

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Class Title	PRINT JOURNALISM: THE LONDON EXPERIENCE
Class Code	2MSS402
Class Level	4
Length	Session One, Three Weeks
Site	Central London
Host Course	London International Summer School
Pre-requisites	None
Assessment	100% Coursework

SUMMARY OF CLASS CONTENT

An opportunity to learn the basics of news reporting and feature writing plus the skills required for specialist journalism. Students will learn basic content management and demonstrate their skills by producing a magazine.

CLASS AIMS

The class aims to use London as the focus for a journalism project that explores one of the world's great capital cities from the perspective of an international student.

Students will be taught interview and research techniques to enable them to produce compelling content for print and how to write accurately and quickly in journalistic style.

LEARNING OUTCOMES

By the end of the class the successful student will be able to

- Research and write publishable material on a range of topics
- Distinguish between news, feature and comment
- Work as a competent member of a team producing a magazine
- Critically evaluate their own journalistic performance and that of others

INDICATIVE SYLLABUS CONTENT

- News writing and reporting assignments, conducted in a realistic newsroom environment using real-time events
- Feature writing assignments in chosen parts of London, exploring current issues of importance and interest
- Specialist journalism assignments, using modern techniques to cover the cultural and sporting markets

TEACHING AND LEARNING METHODS

Lectures, workshops, seminars, visits to publishing houses, talks by industry professionals, reflective tutorials.

ASSESSMENT RATIONALE

- The assessments are designed to test students' technical and craft abilities plus their capacity to work in a small team.
- They will produce a portfolio of their own individual work – news stories, features, opinions pieces and pictures – that will demonstrate their ability to engage with the teaching.
- They will work in a small team to produce a magazine and will be assessed on their input to the team plus the overall standard of the work produced.
- The inclusion of a reflective log as a requirement will enable assessors to determine the technical processes, level of research and critical engagement with the briefs.

ASSESSMENT METHODS AND WEIGHTINGS

Individual portfolio of work produced during the course	60%
Contribution to overall project	30%
Reflective log	10%

ASSESSMENT CRITERIA

Students will be assessed according to the following criteria:

- Their ability to produce a range of journalistic work in relation to briefs given covering news, features and opinion writing.
- Ability to work as part of a small team to produce a coherent product that is of publishable standard.
- Evidence of an understanding of journalism techniques and modern approaches

SOURCES

Andrew Marr – My Trade: A Short History of British Journalism (Pan)

David Randall – the Great Reporters (Pluto Press)

Harold Evans – Essential English for Journalists, Editors and Writers (Pimlico)

British national newspapers (e.g. The Times, The Daily Mail, The Sun)

British Sunday newspapers (e.g. The Observer, The Sunday Express, The Sunday People)

International news magazines (the Economist, Time, Newsweek)

<http://media.guardian.co.uk/>

<http://www.journalism.co.uk/>

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Class Title	TELEVISION IN LONDON
Class Code	2MSS403
Class Level	4
Length	Session One or Session Two, Three Weeks
Site	Central London (with some lessons in the Harrow Campus studios)
Host Course	London International Summer School
Pre-requisites	None
Assessment	100% Coursework

SUMMARY OF CLASS CONTENT

Production of one or two magazine programmes (depending on student numbers). Introductory tour of facilities. Introduction to camera work and sound recording. Discussion of ideas for inserts. Production of location inserts. Editing tuition. Studio practice. Production of studio programme.

CLASS AIMS

The course is designed to give students an understanding of the production process in making a short magazine programme. Making full use of the course being based in London, students will be encouraged to visualise what is around them and use the medium to capture an image of their time in the capital.

During the course students will use video cameras, sound recording and editing; studio operations including cameras and vision mixing; and the editorial aspects of production including writing.

LEARNING OUTCOMES

By the end of this class students will be able to:

- Jointly conceive on and agree a programme idea
- Plan, shoot and edit insert material
- Work in teams of different sizes
- Understand the editorial processes of programme making
- Schedule a studio programme with regard to the requirements of the different roles on production (floor managing, vision mixing, directing etc.)

TEACHING AND LEARNING METHODS

Classroom tuition, demonstration, studio practice and workshops. The classroom work will also include the showing of examples of current British television and possibly visits to see television shows being recorded.

The opening lecture given to both television and radio students will outline the structure of British broadcasting, the role of the BBC and the development of satellite television and digital radio in the UK.

ASSESSMENT RATIONALE

Students will be assessed according to the following criteria:

Their ability to conceive edit and shoot material that conforms to the brief for the programme they are making.

Their ability to work as part of a team to produce a coherent product that is of a broadcast standard.

Evidence of an understanding of the techniques of production.

ASSESSMENT METHODS AND WEIGHTINGS

Students will be assessed on their contribution and effort in producing an insert (short video piece) and in their work towards the final studio programme. They will write a short summary of their work, detailing what they did and what they learned from the experience. This will be marked by the tutor and an external examiner (a part time staff tutor)

Product 30%

Group work 20%

Individual contribution 50%

Based one-third on initial insert and two-thirds on final programme.

ASSESSMENT CRITERIA

Each student will be expected to demonstrate the ability to:

- present his/her own creative solution in a group context
- plan, organise their time and meet deadlines
- make a definite contribution to the team production of content
- display leadership, if required
- be able to discuss and analyse the performance of the group

SOURCES

Millerson, Gerald: The technique of television production

Kellison, Cathrine: Producing for TV and video: a real-world approach

Griffiths, Richard: Videojournalism: the definitive guide to multi-skilled television production

Guide to British TV:

http://www.ofcom.org.uk/media/news/2006/01/nr_20060110a

Production background:

<http://www.tv-handbook.com/>

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Class Title	PHOTOGRAPHING THE CITY: LONDON
Class Code	2MSS404
Class Level	4
Length	Session One or Session Two, Three Weeks
Site	Central London (with some lessons in the Harrow Campus studios)
Host Course	London International Summer School
Pre-requisites	None
Assessment	100% Coursework

Please note that it is advisable for students to bring their own digital or digital SLR camera for this class. If students do not have a digital or digital SLR camera one can be hired out free of charge from the Photography department based at the Harrow Campus.

SUMMARY OF CLASS CONTENT

This class is concerned with an investigation of the city as represented through historical and contemporary photography. Through a series of lectures and workshops, students gain a critical perspective on the city as a social, cultural, architectural and artistic phenomenon. Through image and text based research they focus on an aspect of the city to represent through their own photographic project.

CLASS AIMS

- To enable students to produce a coherent photographic project based on the theme of the city.
- To inform the work with an historical overview of the city, its development and its inhabitants based on photographic representations from the 1860's to the present day.
- To consider ways that the city and its social conditions, (housing, work, poverty, war), cultural trends (music film fashion) and artistic production can be represented through photography based media (illustrated press, Film, Television)
- To develop photographic production techniques and methodology through the production of the body of photographic work in response to the briefing on the city.
- To introduce the practice of constructive appraisal and self-appraisal of performance.
- To evaluate the genres of documentary, urban landscape, street photography, fashion, the tableau and photojournalism and paparazzi, in representing city themes.

LEARNING OUTCOMES

By the end of the class the successful student will be able to:

- Construct a coherent body of photographs representing a key aspect of the city.
- Demonstrate an historical understanding of the city its development, as depicted in photography and photography-based media from 1860 to the present day. Demonstrate proficiency in the use of cameras and photographic images.
- Critically evaluate own performance and that of their peers.

INDICATIVE SYLLABUS CONTENT

This class will begin with an illustrated lecture on the city, with examples of the work of key historical and contemporary practitioners and an introduction to key themes. Starting with John Thomson 1870 study of 'The Street Life of London' other key areas will include war time London, The Blitz, Social problems and the role of documentary photography (and film) and the illustrated press, London as a cultural centre, the 1960's 'Swinging London' through to Brit Art and Brit pop in the 1990's. London will

also be considered in its mythical representation and in relation to photography for tourists and tourism, celebrity, royalty and so on. There will also be consideration of the characterisation of the city as represented in fictional and dramatic forms including Movies and Television.

Students will be given a guided tour of an area of London. They will then develop a project proposal defining aims, references, context, photographic approach and intended final form of the project. This proposal will be presented to the group to help scrutinise for effectiveness and viability, and suggest support and methodology for the project.

There will be workshops on camera use, exposure, lighting and image quality for intended final production.

There will be practical photographic workshops on:

Cameras

Lighting

Colour temperature

Preparing for print/publication

Editing

Presentation

There will be critical reviews of projects and tutorials where project proposals are discussed and monitored.

TEACHING AND LEARNING METHODS

Lectures, walking tour, proposal presentations, seminars, practical workshops, tutorials, interactive critical review.

ASSESSMENT RATIONALE

The assessments are designed to test student's conceptual as well as technical abilities. In setting two projects each with specific briefs, students will be required to engage with the conventions of the genre they elect to employ for their project. The first two projects will be set and assessed early in the class so that students will receive formative feedback. The second will be assessed at the end of the class encouraging a more in depth response to the brief. The inclusion of a workbook and critical self-appraisal as requirements will enable assessors to determine the technical processes, level of research and critical engagement with the briefs.

ASSESSMENT METHODS AND WEIGHTINGS

Produce and present two sets of photographic images

Project 1	30%
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Main Project	70%
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In support of this work students must also submit:

A workbook evidencing research, project development and production procedure.

A three hundred word Critical self-evaluation in relation to the above assessment criteria

These are an assessment requirement but do not carry a separate mark - they will be factored in to the overall mark for the projects.

ASSESSMENT CRITERIA

- Students will be assessed according to the following criteria:
- Ability to construct a coherent body of photographic work in relation to a specific genre.
Conceptual engagement with and creative response to the brief.

- Overall image quality
- Evidence of research, awareness of the genre and relevant practices.

SOURCES

Photographers

John Tomson
Bill Brandt
David Bailey

TV and Films

Brighton Rock
The Ipccress File
The Long Good Friday
Lock Stock and Two Smoking Barrels
East Enders
Doctor Who

Essential reading

Langford, M., Basic Photography, Focal Press, 2000.
Berger, J., Another Way of Telling, Granta 1994.

Further reading

Picture Post
Victorian London Street Life in Historic Photographs by John Thomson, Dover Publications 1994
[The Picture Post album / Robert Kee ; with a foreword by Sir Tom Hopkinson.](#) London: Barrie & Jenkins, 1989
[A Hackney camera, 1883-1918 : a photographic portrait of Hackney during the last years of Queen Victoria's reign until the First World War.](#)

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Class Title	INTRODUCTION TO LONDON FASHION
Class Code	2MSS405
Class Level	4
Length	Session One, Three Weeks
Site	Central London
Host Course	London International Summer School
Pre-requisites	None
Assessment	100% Coursework

SUMMARY OF CLASS CONTENT

An introduction to the creative, seasonal and structural nature of the British fashion industry from both the media point of view and at an innovative design level. The London fashion retail market is researched via shop reports. The London fashion media is studied during the international collections and students review these based on press reportage and personal experience. Students develop trend boards from their research.

CLASS AIMS

- To enable students to recognise the designer's role in industry and the production and marketing cycle of seasonal fashion merchandise
- To enable students to understand the role played by traditional and new media in disseminating ideas and information and influencing fashion trends.
- To introduce the disciplines of creative design, discussing artwork, drawing styles and presentation.
- To encourage the accessing of information on the fashion industry via multi media.

LEARNING OUTCOMES

At the end of the class, the students will be able to:

1. Understand concepts relevant to the fashion industry
2. Research and investigate a topic and critically evaluate information
3. Manage own learning and work independently
4. Ability to evaluate qualitatively and quantitatively
5. Communicate appropriately and effectively.
6. Undertake research and take the initiative in thinking out new sources.

INDICATIVE SYLLABUS CONTENT

This class introduces the student to the creative, seasonal and structural nature of the British fashion industry both from the media point of view, and at an innovative design level.

The fashion retail market is researched via London based Shops and a report is produced. Students select one area of fashion design to research, for example menswear, sportswear, eveningwear etc. Students then research London Fashion shops according to their selected genre.

The British fashion media – from daily to specialist, traditional and new – is studied at the time of the international designer collections and students prepare their own review of these collections based on press reportage and personal experience.

Having studied contemporary design via the media and through retail outlet visits, students will develop ideas for seasonal trend boards using their creative research recognising the methodology required for this type of project and its benefits as a design tool.

TEACHING AND LEARNING METHODS

- The structure of the British designer fashion industry and the role of the fashion designer within this structure.
- The fashion calendar, its structure and its importance.
- The role of trends and predictions within the fashion industry.
- The role of fashion retail and how it feeds back into the designer cycle.
- The role of new media in the disseminating of information and ideas within the fashion cycle.
- The traditional media and its coverage and reporting of the international designer collections
- Lectures and seminars
- Field trips
- Individual and group research and design
- Studio teaching

The theoretical content of this class will focus on the show report that is researched and written after the international design shows in February. Students will be taught key skills of critically analysing research, the difference between secondary and primary sources, how to create a visual narrative and more. This will culminate in the writing of a 1000 word analytical review of the international designer collections and their coverage in the media.

ASSESSMENT RATIONALE

The shop report will demonstrate the students ability to understand concepts relevant to the fashion industry, research and investigate a topic and critically evaluate information, manage own learning and work independently, their ability to evaluate qualitatively and quantitatively, communicate appropriately and effectively. It will also demonstrate the students' ability to undertake research and begin to take the initiative in thinking out new sources and show a basic understanding and use relevant IT such as word and PowerPoint. (Learning outcomes 1, 2, 3, 4, 5, 6, 7)

The show report will demonstrate the students ability to understand concepts relevant to the fashion industry, research and investigate a topic and critically evaluate information, manage own learning and work independently, their ability to evaluate qualitatively and quantitatively, communicate appropriately and effectively. It will also demonstrate the students' ability to undertake research and begin to take the initiative in thinking out new sources and show a basic understanding and use of relevant IT such as word and PowerPoint. (Learning outcomes 1, 2, 3, 4, 5, 6, 7)

The seasonal trend board demonstrates the ability to understand concepts relevant to the fashion industry, research and investigate a topic and critically evaluate information, ability to evaluate qualitatively and quantitatively, communicate appropriately and effectively, verbally, visually, and in writing and to select language according to context and demonstrate basic understanding of appropriate IT programmes. (Learning outcomes 1, 2, 4, 5, 7)

ASSESSMENT METHODS AND WEIGHTINGS

Seasonal trend board 20%

Shop report 40%

Show report (1000 words) 40%

ASSESSMENT CRITERIA

Seasonal trend board

- The ability to research, analyse and record information
- The capacity to understand and interpret research material.
- The ability to reflect and evaluate research material

Shop report

- The ability to research, analyse and record information
- The capacity to understand and interpret research material.
- The comprehension of appropriate specialist vocabularies and concepts.
- The ability to reflect and evaluate research material
- The extent to which the student is able to express ideas in a personal manner.

Show report (1000 words)

- The ability to research, analyse and record information
- The capacity to understand and interpret research material.
- The comprehension of appropriate specialist vocabularies and concepts.
- The ability to reflect and evaluate research material
- The capacity to develop a critical response to the work and practice of others.

SOURCES

Essential reading

Richard M. Jones	The Apparel Industry	Blackwell Science	2002
Richard Martin, Alice Mackrell	The Fashion Book	Phaidon Press	2001

WWW Sources

London Fashion Week	http://www.londonfashionweek.co.uk
Paris Fashion Week	http://www.modeaparis.com
New York Fashion Week	http://www.7thonsixth.com
Milan Fashion Week	http://www.cameramoda.it
Paris Couture Week	http://www.modeaparis.com
First View	http://www.firstview.com
Showstudio	http://www.showstudio.com
Vogue Magazine	http://www.vogue.co.uk
Worth Global Style Network	http://www.wgsn.com
Fashion Fringe	http://www.fashionfringe.co.uk
Style	http://www.style.com
Fashion Net	http://www.fashion.net
Colette	http://www.colette.fr

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Class Title	LONDON NOTES: MUSIC, IDENTITY AND PLACE
Class Code	MMSS407
Class Level	4
Length	Session One or Two, Three Weeks
Site	Central London (with some London walks and fieldwork)
Host Course	London International Summer School
Pre-requisites	None
Assessment	50% Web-based project, 50% Coursework

SUMMARY OF CLASS CONTENT

What is it about London and its music that makes it so vibrant and exciting? This course will examine how music holds significance and meaning for all of us, taking you on a journey through the musical multi culture of London and providing understandings of what continues to make it a focal point for musical creativity and innovation.

CLASS AIMS

Students will finish the module with an understanding of a musicological approach to popular music, especially in relation to ideas of place and location, which can be applied to the learners' own academic work and interests.

LEARNING OUTCOMES

After completing this module, students are expected to be able to:

- Recognise and analyse the musical content of a range of musical styles and genres in relation to ideas of place;
- Write and express ideas in academically defensible language, using a range of research sources efficiently;
- Develop an understanding of popular music from a socio-cultural perspective;
- Compile a bibliography, using the Harvard style of referencing;
- Engage with the online community in relevant and useful ways that will serve to further student connections and opportunities;
- Construct an aesthetically successful online platform for research and writing undertaken through the course;
- Develop writing styles, online design and communication skills.

INDICATIVE SYLLABUS CONTENT

Lectures, seminars, tutorials, presentations and field work in which students are introduced to key concepts of musicology, in relation to the larger social and cultural contexts of a range of 'local' musics.

TEACHING AND LEARNING METHODS

1. Lectures covering musicological and analytical thought.
2. Seminars examining the relationships between music, meaning and location.
3. Field trips exploring music, identity and place.
4. Class workshops exploring key course themes.
5. Small group tutorials, providing support for learning and formative feedback.
6. Short presentations, exploring areas of research and study.
7. Study skills sessions, developing learners' writing, referencing and presentation skills.

ASSESSMENT RATIONALE

Online weblog detailing the relationship between music, identity and place; including embedded sources, examples and links, together with a 1500 word reflection on a key theme discussed in teaching sessions, including references.

ASSESSMENT CRITERIA

Students will be expected to demonstrate:

1. That the overall learning outcomes requirements have been met;
2. An understanding of the wider cultural context of popular music;
3. An understanding of key relationships between music and place;
4. An ability to write in academically defensible language and style;
5. An ability to compile a relevant and correctly referenced bibliography;
6. A developed facility for weblog designs, including: aesthetic quality, creative practice, writing and style of presentation, user-friendliness and refinement.

ASSESSMENT METHODS AND WEIGHTINGS

Web-based project/ weblog 50%

1500 word academic essay, including references (to be embedded as a submission within the weblog)
50%

SOURCES

Bennett, A., (2000). *Popular Music and Youth Culture: Music Identity and Place*. Basingstoke: Macmillan.

Coverly, M., (2010). *Psychogeography*. Harpenden: Pocket Essentials.

DuNoyer, P., (2009). *In the City: A Celebration of London Music*. Croydon: Virgin Books.

Johansson, O., and, Bell, T., (eds.) (2009). *Sound, Society and the Geography of Popular Music*. Aldershot: Ashgate.

Kerr, J., and Gibson, A., (Eds) (2003). *London from Punk to Blair*. London: Reaktion Books.

Miles, B., (2010). *London Calling: A Countercultural History of London since 1945*. London: Atlantic Books.

Shuker, R., (2008). *Understanding Popular Music Culture*. 3rd ed. London: Routledge.

Temple, J., (2012). *London: The Modern Babylon*. DVD. London: BBC Films.

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Class Title**BUSINESS COMMUNICATIONS**

Class Code

BHRM403

Class Level

4

Length

Session Two, Three Weeks

Site

Central London

Host Course

London International Summer School

Pre-Requisite

None

Assessment

50% Presentation, 50% Test

SUMMARY OF CLASS CONTENT

Communication is an important concept in business and the ability to communicate is an important skill. This module examines the various ways individuals and companies communicate through a variety of formats and how social media has transformed business communication. It imparts to students the skills necessary for effective business communication. Emphasis is placed on communication skills via: the written word, presentations, non-verbal communication, representation and visual communication. The module also enhances students' understanding of internal and external communication, staff engagement and explores how intercultural communication can be improved to achieve greater success in business.

CLASS AIMS

The class aims to:

- Provide an understanding of the principles, theory and practice of effective business communication.
- Develop the ability to select and use the various technologies used in business communication particularly of the written word.
- Develop understanding of the importance of internal and external communication within organisations.
- Develop an awareness of how cultural differences affect business communication
- Develop the ability of students to reflect on their own learning to identify ways of improving personal communicating skills.

LEARNING OUTCOMES

On completion of this class, the successful student should be able to:

1. Identify and use technology appropriate to business communication.
2. Structure and present pieces of written work in a variety of different formats.
3. Structure, present and critically evaluate an oral presentation having selected and justified the appropriate technology.
4. Describe the factors which contribute to effective communications in business.
5. Identify gaps in their skills and knowledge; reflect on their learning and on the process of carrying out the tasks.

INDICATIVE SYLLABUS CONTENT

- Communication Theory
- Individual Communication skills
 1. Verbal communication and Business Presentation
 2. Written communication and Business Report
- Internal communication and staff engagement
- External communication
- Use of social media in Business communication
- How cultural differences *affect* Business communication

TEACHING AND LEARNING METHODS

Sessions will use a blended learning approach to include lectures, seminars: both lab and classroom based, debate, formative task exercises, research, individual and group work to facilitate problem based learning and active learning reinforced by reflective analysis.

ASSESSMENT RATIONALE

The approach used in the in-class assessment is to get students to work with the widest range of methods of communication as is practicable. For pragmatic reasons this concentrates on written communication. The approach used is to set a number of formative tasks followed by summative tasks which test the same skill area after the student has received feedback and had the opportunity to reflect on their original *effort*. The in-class assessment is presented in the form of a test which assesses learning outcomes 1, 2 and 5. The end of class assessment takes the form of an in-class presentation since it is believed this gives the opportunity for students to demonstrate in succinct form that they have established the links between the theory of the lectures and the practice of the seminar/workshop. The presentations are designed to assess learning outcomes 1, 3 and 4.

The in-class assessment is a test which will be completed by the end of the summer school's three weeks.

ASSESSMENT METHODS AND WEIGHTINGS

In-class Assessment	50%
(in form of test consisting of a number of questions which vary from year to year)	

End-of-class assessment	50%
(in form of presentation)	

The pass mark for this module is 40%. A minimum mark of 35% in each component of the assessment (in-class test and end-of-class assessment) is required.

ASSESSMENT CRITERIA

Learning outcome 1 is assessed both in-class and in the end of class assessments. Students will be assessed on their selection and justification of the appropriateness, technology and tone of the communications they have produced.

Outcome 2 will be the main outcome assessed by the test where marks are awarded for the content, English, tone, presentation and effectiveness of a number of different ways of communicating.

Outcome 3 will be assessed formatively during the class where the effectiveness, structure, use of the technology and awareness of good practice involved in delivering a presentation will be judged. Students will be required to justify the rationale they have adopted in structuring the presentation as part of the summative assessment of the end of class assessment.

Outcome 4 will be assessed as part of the end of class assessment and will test acquisition the concepts and knowledge principally derived from the lecture content of the class.

Outcome 5 will be assessed through the reflective element of the presentation and to a small degree in the in-class assessment questions which require student to comment on relevance of skills acquired in the class.

SOURCES

Essential Reading

Stanton, N. (2004) *Mastering Communication* (4th edition) Palgrave, England

Further Reading

Blundel, R (1998) *Effective Business Communication* Prentice Hall

Cottrell, S. (2003) *Skills for Success: The Personal Development Handbook*. Palgrave England

Guirdham, M. (2005) *Communicating across cultures at work* (2nd edn) Palgrave England
Northedge, A (1994) *The good study guide* Open University.
Warner, T. (1996) *Communication Skills for Information Systems*. Pitman Publishing.
Williams, R. (1990) *The Mac is not a typewriter* Peachpit Press

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Class Title**THE BUSINESS OF SPORT**

Class Code

BEQM404

Class Level

4

Length

Session Two, Three Weeks

Site

Central London

Host Course

London International Summer School

Pre-requisites

None

Assessment

Presentations 50%, Open-book Examination 50%

SUMMARY OF CLASS CONTENT

Worldwide, the sports industry is estimated to be worth well over US\$500 billion; in the UK, alone, it may be worth in excess of £15 billion. On any measure – whether in terms of turnover, profitability, employment, participation or media profile - sports business is big business. Using a blend of theory and practice, and case studies from a variety of competitive sports, this module examines the distinctive nature and context of sport and sport business. It draws on various functional areas in business – economics, finance, marketing, and law among others and practitioner knowledge– to build a profile of the sports industry. Finally, it considers contemporary issues of importance in the sports industry such as sponsorship and the media.

LEARNING OUTCOMES

On successful completion of this class, the student will be able to:

1. Describe, in informed way, the evolution of sport as business and identify its key dimensions and dynamics;
2. Apply a range of business disciplines and approaches in the analysis of sporting organisations, events and governance structures;
3. Evaluate the wider context in which sport business operates and identify emerging issues and concerns.

INDICATIVE SYLLABUS CONTENT

- The development of sport as business.
- The economics of sport; superstars, spectators, monopoly and competition.
- How sport is organised; the role of the state, private business and not-for-profit organisations.
- Business functions applied to sport; sport marketing; sport finance; sport and the law.
- Context and wider issues; governance and ethics in sport; sport broadcasting; the sport betting industry; the future of sport businesses.

TEACHING AND LEARNING METHODS

The class will use lectures to give an overview of each topic, but incorporating practical elements (using TV or Radio broadcasts, podcasts, guest presentations etc.). The seminars will be used to for class-based discussions around case study material and active learning through presentations, role play and advocacy as relevant. The class includes a field visit to a sporting organisation or event in London.

ASSESSMENT RATIONALE

The module is assessed in two equally-weighted parts.

Firstly, students (in pairs) are required to prepare a PowerPoint presentation, supported by a podcast (of about three minutes) with written transcript, on an individual sport tracing its development, main features and current 'business' position. This component is worth in total 50% of the module mark.

The second component is an open-book examination (also worth 50%), based around a pre-seen case study, with compulsory and optional questions. Students will be permitted to bring with them up to two pages of notes.

ASSESSMENT CRITERIA

The in-class component will test student ability to research and present (in multiple media) the historical evolution of a particular sport and its current 'business' profile. Work will be assessed on both its quality and originality.

The close-book examination will assess students' breadth of knowledge of the syllabus and their understanding how the different functional areas of business can be used to analyse a range of sports, sporting events and sports organisations. They will be tested in their ability to apply these analytical skills in a focused way, under a time constraint.

SOURCES

Essential Reading

Beech J & Chadwick, S (Eds), (2004), *The Business of Sport Management*, Pearson FT/Prentice Hall, Harlow.

Chadwick, S & Arthur, D (Eds), (2008), *International Cases in the Business of Sport*, Butterworth-Heinemann, Oxford.

Dawson, P, (2011), *The Economics of Sport: An Integrated Approach*, Routledge, London

Donnelly, P & Coakley, J, (2011), *Sports: A Short Introduction*, Routledge, London

Trenberth, L & Hassan, D (Eds), (2011), *Managing Sport Business: An Introduction*, Routledge, London

Further Reading

Coakley, J & Dunning, E (Eds), (2008), *Handbook of Sports Studies*, Sage, London.

Westerbeek, H & Smith, A (2003), *Sport Business in the Global Marketplace*. Palgrave Macmillan, Basingstoke.

Journals:

Journal of Sport Management

Sport in Society

International Journal of the History of Sport

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Class Title	THE POWER OF BRANDS
Class Code	TBC
Class Level	4
Length	Session Two, Three Weeks
Site	Central London
Host Course	London International Summer School
Pre-Requisite	None
Assessment	TBC

COMPLETE COURSE CONTENT TO BE AVAILABLE IN NOVEMBER 2013

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Class Title	INTERNATIONAL BUSINESS
Class Code	BMKT617
Class Level	6
Length	Session Two, Three Weeks
Site	Central London
Host Course	London International Summer School
Pre-requisites	None
Assessment	30% Group Presentation, 70% Individual Report

SUMMARY OF CLASS CONTENT

The class explores the wider business environment and the significance of major global trends. The impact upon international businesses of the global trade institutions and of governments is studied for companies of various sizes and types. Major topics include, foreign direct investment; culture and management practice, assessing the attractiveness of markets, ethics and the management of risk internationally. The decisions and issues faced by international managers are studied from the perspective of various functions including Finance, HRM, Marketing and Operations.

CLASS AIMS

This class aims to:

- Provide an overview of trends in the global trading environment.
- Examine the issues arising for businesses operating across several countries.

LEARNING OUTCOMES

On successful completion of this module, the student will be able to:

1. Debate trends in the global business environment and their relevance both to trading relations between countries and to business decisions within organisations.
2. Monitor a current issue in world trade; evaluate various facets of it and the implications of possible developments or outcomes.
3. Critically evaluate the factors relevant to an organisation entering a new country and assess their relative significance in a given situation.
4. Cite the major research on how cultural differences manifest themselves in behaviour and evaluate the implications of this for business conduct.
5. Identify and assess the relevance of issues arising for an organisation, in both the strategic and the functional areas of management as a consequence of it operating across several countries.

INDICATIVE SYLLABUS CONTENT

- Globalisation
- World trade trends
- Political, legal and economic environment
- International Trade Theory
- Culture and Ethics
- Foreign direct investment
- Regional economic integration
- Currencies and Foreign Exchange
- Developing international business strategy
- Managing international businesses
- HRM, Operations, Finance and Marketing functions

TEACHING AND LEARNING METHODS

Lectures will be a combination of keynote lectures to introduce concepts and issues and occasional lectures by visiting speakers from industry.

Weekly class sessions will be conducted in a workshop format where possible, with the expectation that a high degree of participation will enhance the learning experience. The workshops will combine facilitated group activities by the students, with short periods of input from the tutor, the latter serving to complement the reading that students will have done in advance, in highlighting key concepts, filling in gaps in student understanding, and introducing further material. The group activities will vary in nature involving, for example, debates, mini-exercises, and case study analysis, providing a focus for the application of academic theory combined with real-life situations. Students will be encouraged to engage in regular reflection on their own performance, their contribution to the overall learning experience, and its role in their own professional futures.

Class sessions will be supplemented by individual private study and group collaboration, supported by communications technology to extend the learning experience.

ASSESSMENT RATIONALE

Assessments will measure the ability of students to apply key analytical skills and their understanding of the theory and practice of international trade through an analysis of case studies and journal or other articles. The Group Report will assess students' abilities to interact effectively within a group, allocate tasks, receive and give ideas and produce a cohesive report. Students will be assessed on their ability to gather and analyse data as well as synthesize it into a well-supported analysis. The Individual Report will be the result of research and analysis on an international business scenario. Teamwork researching current academic literature with fellow students, on which formative feedback will be given, will enrich the learning process. The Individual assessed work includes reflection on their progress through the course of the class.

ASSESSMENT CRITERIA

- Knowledge of the theory underpinning international trade.
- Demonstration of ability to assess a world trade issue from differing perspectives
- Ability to evaluate the factors influencing business decisions within international companies.
- Ability to assess the issues arising for an organisation, in both the strategic and the functional areas of management, created by its operating across several countries

ASSESSMENT METHODS AND WEIGHTINGS

Assessment		Description	Weighting	Learning Outcome
In-class presentation, qualifying set	Group	Presentation on a current issue in world trade and compilation of a Portfolio of evidence.	30%	1 & 2
	Individual	Individual Report	70%	2 - 5

SOURCES

Articles by topic classification will be posted on Blackboard. This will be comprised of articles that you

must read to succeed in the module

Further Reading

Ball, D. A., McCulloch, W.H., Jr., p. L. Frantz, Geringer, JM and Minor, MS (2006). *International Business – The Challenge of Global Competition*. (10th Edition) London: McGraw Hill

Czinkota, M. R., Ronkainen, I.A., & Moffett, M.H. (2005). *International Business*. (7th Edition) UK: Thomson

Daniels, J. D., L.H. Radebaugh & D. P. Sullivan (2007) *International Business: Environments and Operations*. (11th Edition) N.J.: Pearson Prentice Hall

Griffin, R.W. & Pustay, M.W. (2002) *International Business – A Managerial Perspective*. Upper Saddle River, NJ: Prentice Hall

Hill, C. (2010) *International Business - Competing in the Global Marketplace*. (8th Edition) London: McGraw Hill

Holt, D.H. & Wigginton, K.W. (2002) *International Management*. (2nd Edition) Australia, UK: Harcourt.

Morrison, J. (2002) *The International Business Environment*. Basingstoke: Palgrave

Rugman, A.M. & Hodgetts, R.M. (2003) *International Business*. (3rd Edition) Harlow: Financial Times, Prentice Hall

Schneider, S.C. & Barsoux, J.L. (2002) *Managing Across Cultures*. Harlow: Financial Times, Prentice Hall

Tayeb, M. (ed.) (2003) *International Management – Theories and Practices*. Harlow: Financial Times, Prentice Hall

Journals:

Journal of International Business Studies

Strategic Management Journal

Journal of World Business

International Business Review

International Business Strategies for the Global Marketplace

International Journal of Management

International Review

Academy of Management Journal

Academy of Management Review

Harvard Business Review

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Class Title	CREATIVE WRITING
Class Code	1LIB423
Class Level	4
Length	Session Two, Three Weeks
Site	Central London
Host Course	London International Summer School
Pre-requisites	None
Assessment	20% Reflective Log, 80% Body of Work

CLASS AIMS

The class aims to examine through practice and critical analysis of exemplary material the function and process of creative writing. Students will be encouraged by the series of workshops in which they will discuss their own work and that of other students in order to help them become critically reflective practitioners. The emphasis will be on short story writing. Students will need to have produced a draft piece of work by week 2 of the class (this may have been begun before the class started) for workshop discussions.

LEARNING OUTCOMES

On successful completion of the class, students will be able to:

- show through both their own creative practice and critical analysis and close reading of exemplary materials a knowledge of several of the functions and processes of creative writing;
- show through their creative practice the ability to use and control character, plot, narrative, tone, point of view, voice, mood, tense, description, detail, dialogue, etc. as appropriate;
- illustrate the capacity to reflect critically (including historically, contextually, and stylistically) on their own written productions and to show themselves critical practitioners;
- demonstrate a knowledge of drafting (and redrafting) as part of the process of textual production and of the ability to annotate / footnote in this redrafting;
- indicate through group work discussion of both their work and that of other students, that they can offer and respond with useful and constructive criticism;
- produce a completed text (word processed) accompanied by a completed log.

INDICATIVE SYLLABUS CONTENT

The class is aimed towards the writing of short stories rather than poetry, drama or novels: the functions and processes of creative writing; character, plot, narrative, tone, point of view, voice, mood, tense, description, detail, dialogue; drafting and redrafting; the process of textual production; independent research skills; skills of analysis and synthesis; communication (written and oral) and linguistic awareness.

TEACHING AND LEARNING METHODS

The class is delivered via presentations, workshops in class and/or in computer rooms, group discussion, and individual tuition. Guest speakers may from time to time be invited to provide an individual perspective.

ASSESSMENT RATIONALE

Assessment is designed to demonstrate the extent to which the student has become a reflective practitioner of creative writing.

ASSESSMENT METHODS AND WEIGHTINGS

Assessment Methods and Weightings

Body of work	80%
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ASSESSMENT CRITERIA

Students will produce a body of creative writing amounting to approximately 3,000 words. It is anticipated that most students will produce one or more short stories, but students may produce an extract from a longer work by arrangement with the class leader, or poetry or a scene from a play, demonstrating a variety of skills. Students are expected to demonstrate that they can:

- produce a substantial body of good literary work of their own;
- use and control character, plot, narrative, tone, point of view, voice, mood, tense, description, detail, dialogue, etc. as appropriate.

Students will also produce a reflective log (c.1,000) words, in which it is expected that they can:

- Demonstrate evidence of a reflective and self-critical approach to creative writing;
- Demonstrate evidence of a developmental engagement with the process of literary production.

SOURCES

Essential Reading

J. Castlerton, Creative Writing: A Practical Guide (Macmillan 1988)

(eds.) J. Singleton and M. Luckhurst, The Creative Writing Handbook: Techniques For New Writers (Macmillan 1996)

Further Reading

M. Baldwin, The Way To Write Short Stories (Elm Tree Books 1986)

M. Bugeja, The Art and Craft of Poetry (Writer's Digest Books 1994)

(ed.) J. Fredetter, The Writer's Digest Handbook of Short Story Writing Vol. 1 and Vol. 2 (Writer's Digest Books 1991)

S. Sorenson, How To Write Short Stories (Arco/Macmillan USA 1994)

T. Kane and L Peters, Writing Prose 6th ed. (Oxford University Press 1986)

T. Kane, The New Oxford Guide To Writing (Oxford University Press 1994)

N. Kress, Beginnings, Middles and Ends (Writer's Digest Books 1993)

L Peach and A Burton, English As A Creative Art : Literary Concepts Linked To Creative Writing (David Fulton Publishers 1995)

P. Sansom, Writing Poems (Bloodaxe Books 1994)

(ed.) S. Sellers, Delighting The Heart : Women Writers (The Womans Press 1997)

(ed.) Barry Turner, The Writer's Handbook: An International Resource Guide (Macmillan / PEN annual editions from 1987)

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Class Title	NECROPOLIS: LONDON AND ITS DEAD
Class Code	1LIB427
Class Level	4
Length	Session Two, Three Weeks
Site	Central London
Host Course	London International Summer School
Pre-requisites	None
Assessment	10% Individual Log, 30% Group Presentation, 60% In-class Test

SUMMARY OF CLASS CONTENT

London is a mass burial ground of almost unrivalled proportions. Layer upon layer of London soil contains remains of previous eras - pagan, Roman, medieval, Victorian. Indeed, the city is really one giant graveyard. 'Necropolis' draws on archaeology, architecture, anecdotal history and cultural commentary to examine attitudes towards death in London from the Black Death and the Great Plague of 1666 to the Victorian obsession with death and mourning. For the Victorians in particular, death was a rite of passage from the domestic deathbed, to the expensive funeral and elaborate memorials. Highlights will include field trips to two of London's great Victorian cemeteries, Kensal Green and Abney Park.

CLASS AIMS

The class aims to examine death and bereavement in the cultural context of London's history, drawing on historical, literary, psychological and anthropological sources. It aims to invite students to consider historical and contemporary attitudes towards mortality, and allows them to consider and evaluate the reflection of those attitudes in some of the iconography of death and memorial in London's Victorian graveyards.

LEARNING OUTCOMES

By the end of this class students will be able to:

- Demonstrate knowledge and understanding of an individual London burial ground, and of a specific memorial within it;
- Demonstrate understanding of the value of the memorial to historians of London and its inhabitants;
- demonstrate knowledge of Londoners' changing attitudes towards death and remembrance;
- show awareness of the differences between historical and contemporary attitudes towards death and bereavement;
- make use of concepts as tools of historical understanding;
- utilise and interpret primary historical sources, considering their reliability, value and significance;
- use historical evidence and argument to reach and support reasoned and reasonable conclusions;
- communicate effectively in written English, using recognised academic apparatus.

INDICATIVE SYLLABUS CONTENT

The syllabus includes *inter alia*:

- Background: The development of death and burial c.61 AD – 1800s;
- A plague on you: the Black Death and the Great Plague;
- Gatherings from Graveyards: the Victorian reformers;
- The People Who Invented Death: Victorian undertakers;
- Field Trips: Guided tours of Kensal Green and Abney Park cemeteries;
- The Vale of Tears: Victorian Mourning Rituals;
- The Hour of our Death: Attitudes towards Mortality;
- The Art of Dying: Death in Victorian Literature;

- Cremation: A History;
- The Denial of Death: WW1 and changing attitudes.

TEACHING AND LEARNING METHODS

The class is delivered via lectures and seminars. Lectures last for approximately one hour and provide knowledge and interpretations upon which students will build with their own reading. Seminars allow informal student-led discussion of the issues raised in the lectures, provide opportunities for supervised group work and are also used to allow practice in the key skills of interpretation and analysis of primary historical sources.

ASSESSMENT RATIONALE

The class is assessed via coursework. Coursework consists of a group presentation (20 minutes) and in-class test (two hours and fifteen minutes).

In the presentation, students will select a London burial ground, and introduce its history and outstanding characteristics. They will select an individual grave or monument within it, and describe its provenance. They will assess its value to the historian of the London and its people. In addition, students will write an individual log and self-critique of their own contribution to the presentation.

In the test, students will attempt a pre-seen documentary analysis exercise (choice of one from at least three) and an (unseen) essay from a list (choice of two from at least six). The essay questions are divided in two sections, and students are required to attempt one from each section. Section A will consist of questions focusing on the history of death in London, while section B will consist of questions focusing on cultural attitudes over the centuries.

Assessment is designed to allow students to demonstrate their acquired knowledge and understanding of London and death. In addition, it is intended to allow students to demonstrate the key skills of literacy and ability to argue a case, of historical interpretation and analysis, of synthesis and evaluation of evidence and the use of primary historical sources. Students will also demonstrate their ability to communicate knowledge and understanding in a time-constrained environment.

ASSESSMENT CRITERIA

In documentary analysis exercise in the test, students are expected to demonstrate that they can:

- explain what the document is;
- place it in its historical context;
- select, comment upon and explain the most significant and most meaningful points, references and allusions in the text;
- understand the reliability or otherwise of the document as an historical source;
- Summarise its value to the student of death in London.

Students unfamiliar with documentary analysis are advised to consult 'Notes on the Preparation and Presentation of Documentary Analysis Exercises' on the University Intranet at <http://regent/history/>.

In the essays in the test, students are expected to demonstrate that they can:

- understand the question set;
- formulate and structure an essay which directly addresses and answers the question set and which is based upon accumulated knowledge and developed understanding;
- communicate in good written English in a time-constrained environment.

Students are advised to consult 'Notes on the Preparation and Presentation of History Essays' on the University Intranet at <http://regent/history/>

In group presentations, students are expected to demonstrate that they can:

- select a sensible and appropriate London burial ground for analysis;
- select a sensible and appropriate specific memorial;
- outline for both their history and provenance;
- select, comment upon and explain the most significant and most meaningful features;
- summarise the value of site and source to the historian of London.

ASSESSMENT METHODS AND WEIGHTINGS

Group presentation (20 minutes)	30%
Individual log and critique (250 words)	10%
In-class test (three answers at 33.3% each)	60%

SOURCES

There are dozens of texts which address one or other aspect of death in its historical context. It follows that what is appended is a selected list only, and students may wish to go beyond it in the preparation of coursework. Students are also encouraged to make use of learned journals. Articles may be located on the library website at <http://www.westminster.ac.uk/library-and-it>

Essential Reading

Arnold, Catharine	<i>Necropolis London and its Dead</i> (2006)
<i>Other useful texts</i>	
Curl, James Stevens	<i>The Victorian Celebration of Death</i> (2000)
Litten, Dr Julian	<i>The English Way of Death: The Common Funeral since 1450</i> (2002)
Jalland, Pat	<i>Death in the Victorian Family</i> (1999)

Other good general or more specific texts include the following:

Ackroyd, Peter	<i>London: The Biography</i> (2001)
Aries, Philippe	<i>The Hour of Our Death</i> (1981)
Barker, Felix	<i>Highgate Cemetery: Victorian Valhalla</i> (1984)
Brooks, Chris	<i>Mortal Remains: The History and Present State of the Victorian Cemetery</i> (1989)
Cantor, Norman	<i>In the Wake of the Plague: The Black Death and the World It Made</i> (2001)
Clarke, John M	<i>The Brookwood Necropolis Railway</i> (1995); <i>London's Necropolis: A Guide to Brookwood Cemetery</i> (2004)
Defoe, Daniel	<i>A Journal of the Plague Year</i> (2003)
Ford Madox Ford	<i>The Soul of London: A Survey of a Modern City</i> (1995)

Gorer, Geoffrey	<i>Death, Grief and Mourning in Contemporary Britain</i> (1965)
Harding, Vanessa	<i>The Dead and the Living in Paris and London 1500 – 1670</i> (2002)
Harvey, John	<i>Men in Black</i> (1995)
Harrison, Michael	<i>London Beneath the Pavement</i> (1971)
Holmes, Isabella	<i>The London Burial Grounds</i> (1896)
Matthews, Samantha	<i>Poetical Remains</i> (2004)
Meller, Hugh	<i>London Cemeteries: An Illustrated Guide and Gazetteer</i> (1981)
Moote, Lloyd A and Dorothy C	<i>The Great Plague</i> (2004)
Pateman, Jean	<i>In Highgate Cemetery</i> (1992)
Puckle, Bertram S	<i>Funeral Customs: Their Origin and Development</i> (1926)
Richardson, Ruth	<i>Death, Dissection and the Destitute: The Politics of the Corpse in Pre-Victorian Britain</i> (2001)
Stamp, Gavin	<i>Silent Cities</i> (1977)
Sweet, Matthew	<i>Inventing the Victorians</i> (2002)
Worple, Ken	<i>Last Landscapes: The Architecture of the Cemetery in the West</i> (2003)

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Class Title	LITERARY LONDON
Class Code	1LIB429
Class Level	4
Length	Session Two, Three Weeks
Site	Central London
Host Course	London International Summer School
Pre-requisites	None
Assessment	30% Oral Presentation, 70% Essay

CLASS AIMS

The aim of this class is to introduce students to some of the many texts – literary and non-literary - that have focused on London. We will be considering the relationship between the literary text and historical contexts, in particular those of geography and economics, and considering the relation between the rise of the city and the rise of new modes of writing and new concepts of subjectivity. We will be concerned with issues of genre and gender.

LEARNING OUTCOMES

On successful completion of the class, students will be able to:

- recognise and discuss some of the ways of relating literary and film
- texts to their historical and social context
- explain some of the social, political and spiritual fears, hopes and
- perceptions that inspired representations of London
- demonstrate skills of logical argument and an ability to analyse and
- synthesise information and critical material
- discuss how representations of London are as much fictional
- constructs as they are factual
- communicate effectively in good written English, using recognised academic
- apparatus, to a high standard

INDICATIVE SYLLABUS CONTENT

This class is based on a selection of some of the many Augustan, Romantic, Gothic Victorian, Modern and Postcolonial texts set in London. Although the main focus will be on literary texts, we will also look at film and architecture. We will be considering Augustan and Romantic constructions of London; the bequest of the 17th century to 18th century cultural and political life; the relation between geography and economics; separate cultures of Westminster and the City; public spaces and public culture; public and private domains; London and Empire; gendered experience of the city; London as Augusta; Satire; the beginnings of Urban realism; Urban identities; the poet in the city; London as dystopia; Romantic temporalities; London as Gothic locale; the double life of London; the flâneur; detective fiction as an urban genre; reading city signs; the literary geography of the nineteenth-century novel; urban perspectives and the Victorian novel.

TEACHING AND LEARNING METHODS

The class is delivered via seminars, which will be discussion-based however, when necessary seminars will include mini-lectures of no more than half an hour in order to provide key knowledge. There will also be visits to sites of interest. We will be considering representations of London in fiction, poetry and film.

ASSESSMENT RATIONALE

Assessment is designed to allow students to demonstrate their acquired knowledge and ability to provide sustained analyses of literary (and visual) texts. It is also intended to allow students to demonstrate the key skills of literacy and ability to construct a nuanced and balanced argument.

ASSESSMENT METHODS AND WEIGHTINGS

Oral presentation	30%
(Consisting of one 10-15 minute 'conference-style' research paper on a set topic)	
Written coursework	70%
(Consisting of one 2,000-2,500 word critical essay chosen by the student from a wide range of set questions)	

ASSESSMENT CRITERIA

Assessment 1

Students will present a research paper of no more than 15 minutes on a set aspect of the wider topic (indicated on timetable). The session devoted to these student assessments will function as a 'mini-conference' on the topic and should be a rewarding experience for all involved. Guidance on the construction and presentation of oral research papers will be given well in advance of the task. Presentations should be well researched and cogently argued. Supporting materials such as hand-outs and/or the use of AV equipment may be appropriate. Students are expected to demonstrate that they can:

- Respond appropriately to the requirements of the task
- Engage with existing critical debates and raise important questions about the topic
- Integrate close-reading (i.e., of the primary text/s) with the use of critical, theoretical and/or historical sources
- Develop strong ideas and convey them clearly
- Include a self-reflective element when analysing and accounting for ideas

Criteria for grading student presentations include the following:

- The degree of relevance to the task set
- The coherence, organisation and dynamism of the presentation
- Evidence of independent research
- Sophistication in the use, synthesis and explanation of critical/theoretical material
- The absence of uncritical description, unsubstantiated claims, vague or generalised information, factual inaccuracy
- Evidence of intellectual problem-solving and/or the highlighting of intellectual problems through self-critique

Assessment 2

Students will write an essay of between 2,000 and 2,500 words in answer to one of a wide range of set questions. Students are expected to demonstrate that they can:

- Choose a suitable subject for the essay
- Relate their chosen topic to wider contemporary literary developments in and about London
- Communicate in good written English, making appropriate use of recognised academic apparatus

Criteria for grading written assessed work include the following:

- The breadth and depth of demonstrated knowledge and understanding
- The coherence and persuasiveness of sustained argument
- The absence of unsubstantiated generalisation
- The extent and sophistication of use and synthesis of sources
- The accuracy, fluency and appropriateness of written English

- The clarity and consistency of use of academic apparatus

SOURCES

Essential Reading

Charles Dickens, *Great Expectations*

Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*

Arthur Conan Doyle, 'The Man with the Twisted Lip' (available online)

Virginia Woolf, *Mrs Dalloway*

Hanif Kureishi, *The Buddha of Suburbia*

Richard Bean, *England People Very Nice*

Lisa Russ Spaar (ed.) *All That Mighty Heart: London Poems* (University of Virginia Press, 2008).

Finally, it is highly recommended that students read chapters 5-14 (if not the whole) of: Roy Porter, *London: A Social History* (Penguin, London, 2000)

Further Reading

Ackroyd, P., *Dickens' London: An Imaginative Vision* (Headline, London, 1987)

Anderson, A., *Tainted Souls and Painted Faces: The Rhetoric of Fallenness in Victorian Culture* (Cornell University Press, Ithaca, 1993)

Anderson, P., *The Printed Image and the Transformation of Popular Culture 1790-1860* (Clarendon Press, Oxford, 1994)

Arnold, D., *The Metropolis and Its Image: Constructing Identities for London, c.1750-1950: Constructing Identities for London, 1750-1950* (Blackwell Publishers, Oxford, 1999)

Re-presenting the Metropolis: Architecture, Urban Experience and Social Life in London, 1800-1840 (Ashgate, 2000)

Rural Urbanism: London Landscapes in the Early Nineteenth Century (Manchester University Press, 2006)

Shaping London, Shaping Lives: Hospitals as Agents of Change in the Metropolis, 1700-1840 (Routledge, London, 2008)

Backscheider, P. R., *Eighteenth-Century Women Poets and their Poetry: Inventing Agency, Inventing Genre* (Johns Hopkins University Press, London & Baltimore, 2005)

Borden, I., Rendell, J., Kerr, J. with Pivarro, A., eds., *The Unknown City: Contesting Architecture and Social Space* (MIT Press, Cambridge, Mass., 2001)

Boyer, M. C., *The City and Collective Memory: Its Historical Imagery and Architectural Entertainments* (MIT Press, Cambridge, Mass. & London, 1994)

Burford, E. J. & Wootton, J., *Private Vices and Public Virtues: Bawdry in London from Elizabethan Times to the Regency* (Robert Hale, London, 1995)

Dames, N., *Amnesiac Selves: Nostalgia, Forgetting, and British Fiction 1810-1870* (Oxford University Press, 2001)

Davis, M., *Dead Cities* (The New Press, New York, 2002)

Davis, P., *Memory and Writing: From Wordsworth to Lawrence* (Liverpool University Press, 1983)

During, S., ed., *The Cultural Studies Reader* (Routledge, London & New York, 1999)

Ellis, M., *The Politics of Sensibility: Race, Gender and Commerce in the Sentimental Novel* (Cambridge University Press, 1996)

Gilbert, P., ed., *Imagined Londons* (State University of New York Press, Albany, 2002)

Glinert, E. *The London Compendium: A Street by Street Exploration of the Hidden Metropolis* (Penguin, London, 2004)

East End Chronicles (Allen Lane, London, 2005)

Literary London: A Street by Street Exploration of the Capital's Literary Heritage (Penguin, London, 2007)

Harris, C. M., *What's in a Name? The Origins of Station Names on the London Underground* (Midas Book/London Transport, London, 1979)

Jaye, M. C. & Watts, A. C., eds., *Literature and the Urban Experience* (Rutgers University Press, New Brunswick, New Jersey, 1981)

Jenks, C., ed., *Visual Culture* (Routledge, London, 1995)

Lehan, R., *The City in Literature* (University of California Press, Berkeley, 1998)

Mander, R. & Mitchenson, J., *The Theatres of London* (Rupert Hart-Davis, London, 1961)

— *The Lost Theatres of London* (Rupert Hart-Davis, London, 1968)

Mancoff, D. & Trela, D. J., *Victorian Urban Settings: Essays on the Nineteenth Century City and Its Contexts* (Garland, New York, 1996)

Maxwell, R., *Mysteries of Paris and London* (University Press of Virginia, Charlottesville, 1992)

McKellar, E., *The Birth of Modern London: The Development and Design of the City, 1660-1720* (Manchester University Press, 1999)

McLaughlin, J., *Writing the Urban Jungle* (University Press of Virginia, Charlottesville, 2000)

Myers, N., *Reconstructing the Black Past: Blacks in Britain c. 1780-1830* (Frank Cass, London & Portland, Oregon, 1996)

Nead, L., *Victorian Babylon: People, Streets and Images in Nineteenth-Century London* (Yale University Press, London & New Haven, 2000)

Parsons, D., *Streetwalking the Metropolis* (Oxford University Press, 2000)

Richardson, J., *The Annals of London* (Cassell, London, 2001)

Robbins, R. & Wolfreys, J., eds., *Victorian Gothic: Literary and Cultural Manifestations in the Nineteenth Century* (Palgrave Macmillan, Basingstoke, 2000) 14

Roth, M. S., ed., *Rediscovering History, Culture, Politics, and the Psyche* (Stanford, 1994)

Sherman, S., *Telling Time: Clocks, Diaries, and English Diurnal Form, 1660-1785* (University of Chicago Press, Chicago & London, 1996)

Smith, D., Bevington, D. & Strier, R., eds., *The Theatrical City* (Cambridge University Press, 1995)

Spiers, J., ed., *Gissing and the City: Cultural Crisis and the Making of Books in Late Victorian England* (Palgrave Macmillan, Basingstoke, 2006)

Surridge, L., *Bleak Houses: Marital Violence in Victorian Fiction* (Ohio University Press, Athens, Ohio, 2005)

Tames, R., *London: A Literary and Cultural History* (Signal, Oxford, 2006)

- Tester, K., ed., *The Flâneur* (Routledge, London and New York, 1994)
- Walkowitz, J., *City of Dreadful Delight: Narratives of Sexual Danger in Late-Victorian London* (Virago, London, 1998)
- Westwood, S. & Williams, J., eds., *Imagining Cities: Scripts, Signs, Memory* (Routledge, London, 1997)
- Wilson, E., *The Sphinx in the City: Urban Life, the Control of Disorder, and Women* (Virago, London, 1991)
- Wolfreys, J., *Writing London Volume 1: The Trace of the Urban Text from Blake to Dickens* (Macmillan, Basingstoke, 1998)
- Writing London Volume 2: Materiality, Memory, Spectrality* (Palgrave Macmillan Basingstoke, 2004)
- Writing London 3: Inventions of the City* (Palgrave Macmillan, Basingstoke, May, 2007)
- Dickens to Hardy 1837-1884: The Novel, the Past and Cultural Memory in the Nineteenth Century* (July, 2007)
- Wordsworth, J. & Wordsworth, J., eds., *The New Penguin Book of Romantic Verse* (Penguin, London, 2001)

WWW Resources

- <http://www.gober.net/victorian/>
- <http://www.cf.ac.uk/encap/skilton/>
- <http://jefferson.village.virginia.edu/mhc/>
- <http://www.geocities.com/Area51/Capsule/3570/london/>
- <http://www.bbc.co.uk/Dickens>
- <http://humwww.ucsc.edu/dickens/index.html>
- <http://lang.nagoya-u.ac.jp/~matsuoka/CD-GE.html>

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Class Title	INTERNATIONAL RELATIONS IN THE CONTEMPORARY WORLD
Class Code	1LIB504
Class Level	5
Length	Session Two, Three Weeks
Site	Central London
Host Course	London International Summer School
Pre-requisites	None
Assessment	20% Book Review, 20% Group Presentation, 60% In-class Test

CLASS AIMS

This class aims to introduce students to the academic discipline of International Relations. Students will be introduced to IR theory as well as given an opportunity to explore a number of key international issues and institutions in the contemporary world. Students will finish the class with a good understanding of the origins and present realities of these vital areas of concern to the international community. The class also aims to allow students to practise and develop their abilities in regard to a number of key transferable skills.

LEARNING OUTCOMES

By the end of the class, students are expected to be able to:

- demonstrate understanding of the origins and workings of a number of international institutions and organisations;
- show awareness of the variety of academic interpretations, theories and analyses in the discipline of international relations;
- develop analytical and interpretative skills of international issues, equipping them to communicate findings in written and oral form; and
- explain the origins and development of a number of key international relationships, disputes and conflicts.

TEACHING AND LEARNING METHODS

The class is delivered via lectures and seminars. Lectures last for approximately one hour, and provide key knowledge and interpretations upon which students will build with their own reading. Seminars are based on group presentations, encouraging teamwork. They allow student-led discussion of set questions, thus providing opportunities for supervised group work, problem-solving, application of concepts and theories and other forms of student interaction.

ASSESSMENT RATIONALE

Assessment is designed to allow students to demonstrate their acquired knowledge and understanding of a number of key issues in contemporary international relations. The book review exercise allows students the opportunity to demonstrate their abilities in reading and assimilating substantial volumes of material, and of evaluating and appraising a text. The group presentation allows students to master a topic, and practise the key skills of group work, use of ICT, and oral communication. The in-class test lets students demonstrate their knowledge and understanding, and their abilities to work unassisted and communicate effectively in writing, in a time-constrained environment.

ASSESSMENT METHODS AND WEIGHTINGS

1,200 Word Book review	20%
Group Presentation (45 Minutes)	20%

ASSESSMENT CRITERIA

Book review

Students will choose their own book for review. The book must be relevant to the content and learning outcomes of the class. The review must be submitted by the end of week two of the class. Please ensure to consult with the course convenor over your choice of book by the end of week one.

Group presentation

For the group presentation exercise, students will be placed in groups in the first session. Each group will be allocated a set question (please see indicative syllabus). Students are required to refer to relevant readings based on independent research. Illustration with relevant examples is essential. Students must therefore explain the origins and development of a specific issue or conflict in contemporary international relations. Each group should prepare a PowerPoint presentation.

In-class Test

The in-class test, which lasts for two hours, will be held on the afternoon of the last session. Students will answer two questions (the first requires them to define three key concepts assimilated in the course from a list of ten concepts; the second is to write an essay-type answer in response to a question from list of eight questions)

SOURCES

Essential Reading

Baylis J & Smith S	(2001) The Globalization of World Politics, Oxford, OUP.
Goldstein JS	(2001) International Relations, 4 th edition, New York & London, Longman.
Kegley CW	(1999) World Politics: Trend and Transformation, 7 th edition, & Wittkopf ER New York & Bedford, St. Martin's.
Dougherty JE & Pfaltzgraff RL	(1997) Contending Theories of International Relations, 4 th edition, New York, Harper & Row.
Steans J & Pettiford L	(2001) International Relations: Perspectives and Themes, Longman.
Viotti P & Kaupi M	(2001) International Relation and World Politics, 2 nd edition, New Jersey, Prentice-Hall.

Further Reading

Bull H	(1997) The Anarchical Society: A Study of Order in World Politics, London, Macmillan.
Buzan B	(1991) Peoples, States and Fear, Hemel Hempstead, Harvester Wheatsheaf.
Calvocoressi P	(2001) World Politics: 1945-2000, London & New York, Longman.
Cox R	(1996) Approaches to World Order, Cambridge, Cambridge University Press.
Enloe C	(1989) Bananas, Beaches and Bases: Making Feminist Sense of International Politics, London, Pandora.
Halliday F	(2000) The World at 2000, Houndmills, Palgrave.

Huntington S

(1996) *The Clash of Civilizations and the Remaking of World Order*, New York, Simon & Schuster.

Keohane RO & Nye RJS

(2000) *Understanding International Conflict*, 3rd edition, New York & Harlow, Longman.

Periodical Resources

The Review of International Studies

International Affairs

Foreign Affairs

Third World Quarterly

Political Science Quarterly

Diplomacy and Statecraft

International Organisation

Survival

World Politics

The World Today

Policy Studies Journal.

WWW Resources

<http://www.theglobalsite.ac.uk/>

<http://www.un.org>

<http://europa.eu.int/comm/index.htm>

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Class Title**PSYCHOLOGY OF CITY LIFE**

Class Code

1LIB507

Class Level

5

Length

Session Two, Three Weeks

Site

Central London

Host Course

London International Summer School

Pre-requisites

None

Assessment

30% Presentation, 70% Essay

SUMMARY OF CLASS CONTENT

This class aims to provide students with the opportunity to engage with a range of topics and issues in psychology that relate to living in or visiting a large urban city such as London. It will bring together research and theory from a number of areas of psychology including social psychology, health psychology and forensic psychology. Lectures will discuss recent research and seminars will provide students with practical activities and discussions related to each topic.

CLASS AIMS

To introduce students to a range of perspectives and issues in psychology that can throw light on the experience of city living.

To encourage students to discuss and evaluate psychological research methods that have been applied in this area.

To develop further students' academic writing and presentation skills for psychology.

LEARNING OUTCOMES

On successful completion of the class students should be able to demonstrate that they can:

1. Discuss and critically evaluate psychological perspectives and issues relevant to the experience of city life.
2. Demonstrate skills in researching, summarising and reviewing relevant literature and employ an appropriate style for academic writing in psychology.
3. Research and summarise a relevant area of the literature as a group undertaking, and present findings to peers.

INDICATIVE SYLLABUS CONTENT

1. Introduction to a range of issues relevant to living in cities and the psychological methods that can be used to investigate them.
2. Social aspects of city life: diversity in city populations; dealing with prejudice and racism; aggression and overcrowding; environmental influences on behaviour including prosocial and antisocial behaviour
3. Forensic aspects of city living: Inner city crime; factors influencing the quality of witness testimony.
4. Health issues: Health inequalities in the inner city: the problem of the 'Postcode Lottery' in health care; stress and the impact on psychological well-being of living in an urban environment.
5. Community and loneliness: the paradox of loneliness in a large city; the emergence of virtual friendships and communities.
6. Promoting change and wellbeing: coping with urban life: a role for positive psychology?

TEACHING AND LEARNING METHODS

Teaching is by a combination of interactive lectures (1½ hours) and seminar based group activities per day over 3 weeks. The seminar sessions will include further discussion of the material presented in lectures.

ASSESSMENT RATIONALE

The written assignment requires students to develop the skills necessary to access academic information through books, journals, the internet and other sources, and to examine a particular topic in depth.

The oral presentation involves assessment of both the presentation itself and the teamwork and research effort that supported it. Of the 30% allocated to the presentation, 20% will be for the individual's presentation and 10% to the group effort.

ASSESSMENT METHODS AND WEIGHTINGS

Written assignment, 2000 words

70%

Presentation

30%

(Of the 30% allocated to the presentation, 20% will be for the individual's presentation and 10% to the group effort.)

ASSESSMENT CRITERIA

Written assignment

Demonstrates understanding of theory, reviews major research in the area, relates the various positions reviewed both to one another and to the writer's own position on the issue. Supports the position taken by reference to the research, evaluates the empirical evidence discussed, identifies areas for future research, has consulted a range of sources, has provided full references for these sources in the approved manner. (Learning outcomes 1 and 2)

Presentation

A grasp of theoretical, empirical background to research, originality in selection of the topic, presentation skills, projection, delivery, AV aids, clarity of communication, time management. Team work and cooperation. (Learning outcomes 1 and 3).

SOURCES

Essential Reading

Carlson, N.R., Martin, G. N. & Buskist, W. (2006). *Psychology*, Pearson Education Ltd: England.

OR

Eysenck, M. (Ed) (2005). *Psychology – a Student's Handbook*. Psychology Press: Hampshire.

Additional Reading

Augoustinos, M. & Reynolds, K. (eds.) (2001). *Understanding Prejudice, Racism and Social Conflict*. London: Sage.

Cacioppo, J.T. & Patrick, W. (2008). *Loneliness: Human Nature and the Need for Social Connection*. W. W. Norton & Co: US

Diener, E. & Biswas-Diener, R. (2008). *Happiness: Unlocking the Mysteries of Psychological Wealth*. London: Wiley-Blackwell.

Kaptein, A. & Weinman, J. (Eds) (2004). *Health Psychology*. Oxford, BPS Blackwell.

Lynch, J. J. (2000). *A Cry Unheard: New Insights into the Medical Consequences of Loneliness*. Bancroft P: U.S.

Marc J. Schabracq, Jacques A.M. Winnubst & Cary L. Cooper. (eds) (2003) *The Handbook of Work and Health Psychology* (2nd ed). Chichester: Wiley.

Nelson, T. (2005). *The Psychology of Prejudice*. (2nd ed). London: Allyn and Bacon.
Peterson, Christopher. (2006). *A Primer in Positive Psychology*. Oxford: Oxford University Press.

WWW Resources

<http://www.bps.org.uk>
<http://infolinx.wmin.ac.uk>

Journals

British Journal of Health Psychology
Health Psychology
Health Psychology Update
The Journal of Positive Psychology
The Psychologist
British Journal of Social Psychology

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Class Title	JANE AUSTEN: FROM THE PAGE TO THE SCREEN
Class Code	SLIB403
Class Level	4
Length	Session Two, Three Weeks
Site	Central London
Host Course	London International Summer School
Pre-requisites	None
Assessment	30% In-class Presentation, 70% Essay

SUMMARY OF CLASS CONTENT

Jane Austen is one of the most important writers in the history of the novel and she remains extremely popular. This module examines her complex legacy through consideration of her six major novels, with a specific focus on her first three published works and their screen adaptations – *Sense and Sensibility*, *Pride and Prejudice*, and *Northanger Abbey*. Students will examine Austen's place in literary tradition, engaging with debates about her style and the way in which her texts respond to a wide range of social and political issues including class relations, education, gender, the family, 'improvement', religion, social mobility, war, revolution and national identity. Informed by an understanding of Austen's work on the page, and the contexts of its creation, 're-writings' of Austen through screen adaptations and mashup/parody novels will be considered and critiqued, underpinning analysis and discussion of Austen's continuing relevance to our own time.

CLASS AIMS

The class is designed to:

- develop an understanding of some of the main features of Austen's work;
- explore themes in Austen's writing;
- consider the social, policy and historical context of Austen's work;
- examine Austen's legacy and contemporary relevance through analysis of screen adaptations.

LEARNING OUTCOMES

Upon successful completion of the class, students will be able to:

- identify some of the main features of Austen's work and explain why they are significant;
- carry out an effective critical analysis in relation to specific passages from work studied;
- explain the contexts of Austen's work;
- demonstrate understanding of selected adaptations of Austen's work and their relationship to Austen's original texts;
- demonstrate competence in the following study skills: classroom presentation; planning an essay; constructing a bibliography; summarising and using critical material; group discussion and critical reflection.

TEACHING AND LEARNING METHODS

The module will take place over twelve seminar sessions of three hours that will include tutor presentations, literary analysis, critical discussion, film screenings and small group work. Supporting material will be available on Blackboard, and students will be given directed reading that will form the basis of analysis and discussion. Visits to sites of interest and relevance to Jane Austen's work will be incorporated into the learning experience.

ASSESSMENT RATIONALE

There are two parts to the module assessment - an **in-class presentation** and a **written essay**. The presentation will take place during the course of the module and allow students to combine analytical thinking, public-speaking skills and the use of visual aids to communicate their argument. The essay

is designed for students to be able to present their learning in the form of a critical consideration of Austen's work, both on the page and on the screen. Students will have a number of essay questions from which to choose.

ASSESSMENT METHODS AND WEIGHTINGS

In-class Presentation (10 minutes)	30%
Essay (2000 words)	70%

ASSESSMENT CRITERIA

Presentation:

Students will be assessed on the extent to which they have demonstrated:

- understanding of the question;
- incorporation of critical source material;
- engagement with the audience;
- quality of presentation in relation to audible delivery, clarity and structure; appropriate use of presentation aids (such as handouts, whiteboard, DVD, Powerpoint).

Essay:

Students will be expected to employ a good level of written expression and academic register, and will be assessed additionally in relation to:

- focused response to the question, development of a coherent argument supported by appropriate examples from module texts/screen adaptations;
- evidence of engagement with issues discussed during the course;
- range of research and secondary reading, appropriately referenced.

SOURCES

Essential Reading

Jane Austen	<i>Sense and Sensibility</i> (1811) <i>Pride and Prejudice</i> <i>Northanger Abbey</i> (1818)
Seth Grahame-Smith	<i>Pride and Prejudice and Zombies</i> (2009)

We will be viewing selected scenes from the following films/TV adaptations:

Sense and Sensibility, dir. Ang Lee (1995)
Sense and Sensibility, dir. John Alexander, BBC TV (2008)
Pride and Prejudice, dir. Robert Z. Leonard (1940)
Pride and Prejudice, dir. Joe Wright (2005)
Bride and Prejudice dir. by Gurinder Chadha (2004)
Northanger Abbey, dir. Jon Jones (2007)
Clueless, dir. Amy Hackerling (1995)
Emma, dir. Douglas McGrath (1996)

Further Reading

The following books/e-books are a selection from the University of Westminster library, and available from the Cavendish Campus library. Students may, of course, refer to additional critical sources in the preparation of coursework. Students are also encouraged to make use of academic e-journals, which are available through the Library Search facility on the library page.

Jane Austen and the war of ideas, by Marilyn Butler (Oxford: Oxford University Press, 1975), 823.7 AUS BUT

*Mastering the novels of **Jane Austen***, by Richard Gill and Susan Gregory (Basingstoke: Palgrave MacMillan, 2003), 823.7 AUS

Jane Austen's heroines: intimacy in human relationships, J. P. Hardy (London: Routledge & Kegan Paul, 1984), 823.7 AUS HAR (available as an e-book)

Jane Austen: feminism and fiction, Margaret Kirkham (London: Athlone, 1997), 823.7 AUS KIR (available as an e-book)

Victorian afterlife: postmodern culture rewrites the nineteenth century, by John Kucich and Dianne F Sadoff (Minneapolis; London: University of Minnesota Press, 2000), 820.9008 VIC

Jane Austen: The World of her Novels, by Deirdre Le Faye, 823.7 AUS LE

Jane Austen on Screen, ed. by Gina McDonald and Andrew F. McDonald (Cambridge: Cambridge University Press, 2003), 791.436 JAN

*Those elegant decorums: the concept of propriety in **Jane Austen's** novels*, by Jane Nardin (Albany, N.Y.: State University of New York Press 1973), 823.7 AUS NAR

*An understanding of **Jane Austen's** novels: character, value and ironic perspective*, by John Odmark (Oxford: Blackwell 1981), 823.7 AUS ODM

Contemporary women writers look back: from irony to nostalgia, by Alice Ridout (London; New York: Continuum, 2011), 809.89287 RID (available as an e-book)

Jane Austen's Emma: a casebook, by Fiona J Stafford (Oxford; New York: Oxford University Press 2007), 823.7 AUS JAN

Jane Austen: a life, by Claire Tomalin (London: Viking 1997), 823.7 AUS TOM

Students may also find the following electronic resources useful:

Persuasions: The Jane Austen Journal Online at <http://www.jasna.org/persuasions/index.html>

The Jane Austen Concordance at <http://victorian.lang.nagoya-u.ac.jp/concordance/austen/>

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Class Title	JUSTICE IN INTERNATIONAL CINEMA
Class Code	TBC
Class Level	TBC
Length	Session Two, Three Weeks
Site	Central London
Host Course	London International Summer School
Pre-requisites	None
Assessment	30% Presentation, 70% Essay

(subject to validation)

SUMMARY OF CLASS CONTENT

This course uses the medium of film to consider themes of justice and its portrayal across international cinema. Students will examine examples from World Cinema to compare and contrast images of justice. The course uses examples from different countries to view alternative approaches to justice

The portrayal of real events such as the convictions of the Guildford 4 and Derek Bentley will be used as case studies. Students will undertake guided reading and engage in discussions alongside film screenings and critique. You will discuss various aspects of cinematic justice and are encouraged to find your own examples.

External screening will be incorporated dependent upon what films are on release at the time.

CLASS AIMS

This class aims to:

- Introduce students to the subject of legal film.
- Introduce students to the cinematic portrayal of different aspects of justice.
- Analyse the approaches of different national cinemas to the topics.
- Introduce students to the academic writing in the area.
- Analyse the idea of cinematic justice from a comparative perspective.
- Consider the framework by which historical events and cases are represented.

LEARNING OUTCOMES

At the end of this class students will be able to:

- Demonstrate a broad knowledge of some of the concepts within the area of film and the law.
- Demonstrate specific knowledge of individual films and their portrayal of justice.
- Describe contrasting perspectives on cinematic justice.
- Analyse the problems of the portraying real life events.
- Identify common issues across films.
- Present material effectively
- Utilise secondary sources in written discussion
- Communicate effectively in good written English using recognised academic conventions

SYLLABUS CONTENT AND TIMETABLE

Week 1

What are law films and the concept of a law film genre? The expansion from courtroom drama into broader aspects of life. The portrayal of justice and the different phases of cinematic justice. The variation of legal film seen through examples such as *Witness for the Prosecution*, *The Rising*, *Pierpoint*.

Week 2

Informal justice and the rise of the vigilante. Legal and non legal vigilantes for example; *Death Wish*, *The Star Chamber*, *Z*, *The Outskirts*. The extent to which vigilantes are sympathetically portrayed and the reaction of the formal processes of law.

External film viewing

Week 3

The portrayal of miscarriages of justice shown through films such as *In the Name of the Father*, *Let Him Have It*, *10 Rillington Place*, *The Hurricane*. The relationship to real life events and the tension between historical accuracy and dramatic requirements.

Student Presentations

TEACHING AND LEARNING METHODS

The course will be taught through seminars that will primarily focus on viewing films followed by class discussion. Students will be given directed reading that will form the basis of analysis and discussion. Depending on what films are on release there will be time set aside for external viewings.

ASSESSMENT RATIONALE

The assessment has 2 parts; a presentation from a selection of topics and a written essay. This allows students to practice a range of skills and incorporate different materials into the assessments. The presentation allows students to incorporate visual material.

ASSESSMENT METHODS AND WEIGHTINGS

Presentation	(10 minutes)	30%
Essay	(2000 words)	70%

ASSESSMENT CRITERIA

Presentation

Students will be assessed on the extent to which they have demonstrated:

- An understanding of the question;
- An appropriate breadth and depth of research;
- Engagement with the audience;
- A fluent presentation of the issues with regard to speed of diction, use of notes, structure;
- An appropriate use of audio visual aids.

Essay

Students will be assessed on the basis of:

- Academic Content: This includes analysis of the question, response to the question, evidence of logical argument and appropriate examples.
- Presentation: structure, spelling/punctuation, grammar and overall care.
- Depth and breadth of research and the ability to reference work correctly.
- The ability to elucidate arguments/points in a succinct manner and within the word limit.

SOURCES

Greenfield, S., Osborn, G. & Robson, P. *Film and the Law* (2010) Hart Publishing.

Students will be directed towards and provided with additional reading from a selection of legal journals. The primary source is the films themselves and students are encouraged to find their own examples and read reviews and critiques.

Class Title**THE ETHICS AND LEGALITY OF WAR**

Class Code

TBC

Class Level

TBC

Length

Session Two, Three Weeks

Site

Central London

Host Course

London International Summer School

Pre-requisites

None

Assessment

TBC

*(subject to validation)***SUMMARY OF CLASS CONTENT**

"The British ... are the only Europeans who like war". The UK – and London in particular – was built on war, prospered from war, directed the acquisition of the world's largest colonial empire through war, and owes its place in the international community of nations to that historical connection. As such, it has exercised enormous international influence regarding the emergence of 'rules' for the justification and conduct of war, the ethical underbelly of 'just' war theory, and the employment of legal principles and other aspects of warfare into the social and political domestic sphere.

Students will examine the ethics and legality of war approached from an internal (though touching upon an external) perspective particular to London. You will also look at the physical impact of warfare on London's military and civilian population.

You will also visit some of London's extensive museum network such as the Imperial War Museum; London Mission of the International Committee of the Red Cross; the Museum of London Docklands ("Docklands at War – the Blitz") and various London-centric campaigning organisations including London Blue Plaque Guide', and the Movement for the Abolition of War.

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Class Title	LONDON: CULTURE CAPITAL OF THE WORLD
Class Code	MMSS406
Class Level	4
Length	Session Two, Three Weeks
Site	Central London
Host Course	London International Summer School
Pre-requisites	None
Assessment	100% Portfolio of reviews, feature and profile

SUMMARY OF CLASS CONTENT

An introduction to the arts, entertainment, fashion, architecture and history that have made London the world's most influential and vital cultural hub. Why see Paris and die when you can see London and live? How did London become the world capital of music, art, fashion, design, theatre, film, architecture and so much else? From rock legends to the Royal Opera, Shakespeare to shock art and cathedrals to Canary Wharf, this module describes how London emerged from the ashes of war to become the most vibrant and culturally rich city on earth.

CLASS AIMS

- To give students an overall appreciation of London culture, including its theatre, dance, music, art, architecture and history
- To enable students to write fluent, confident and relevant reviews across a variety of arts and entertainment genres
- To provide students with a basic appreciation of the various ways the arts are covered across all media platforms
- To introduce students to artists, designers and performers able to explain their work

LEARNING OUTCOMES

By the end of the class students will:

1. Have a comprehensive appreciation of London's rich cultural heritage and activity
2. Be able to write attractive and relevant reviews and features about London's arts and entertainment

INDICATIVE SYLLABUS CONTENT

- Learning to write reviews of a range of arts and entertainment topics
- Learning to write profiles of leading figures on the London cultural scene
- Learning to write informative, thoughtful background features on relevant topics

TEACHING AND LEARNING METHODS

Lectures with handouts, PowerPoint presentations, guest speakers, hypotheticals, discussions and theatre, gallery and architecture field trips

ASSESSMENT RATIONALE

- A basic understanding of the breadth and depth of cultural life in London
- The ability to reflect London culture in a variety of written forms

ASSESSMENT CRITERIA

1. An ability to write attractive, coherent and relevant copy in a variety of styles
2. An indication that the student has a good grasp of the relevant topic

3. An indication that the student has a genuine interest in a range of arts and entertainment genres

ASSESSMENT METHODS AND WEIGHTINGS

By the end of the course students will be required to produce a portfolio comprising two reviews, a background feature and a profile

SOURCES

Time Out

The Evening Standard

The arts pages of The Sunday Times, Observer, Times, Telegraph, Daily Mail

The Arts Newspaper online

Londontheatre.co.uk

Drownedinsound.com

Indielondon.co.uk

Potential Teaching Calendar:

WEEK ONE

- MONDAY: THE BUILDING OF LONDON: 2000 years in the making – and still not finished
Roger Bloomfield, senior lecturer, Dept. of Architecture and the Built Environment.
- TUESDAY: BRITISH POLITICS SINCE 1945: How Britain won a war, Lost an empire and gained an “Ism”
Patrick Stoddart
- WEDNES.: FROM STRATFORD EAST TO THE WEST END: British theatre from the drawing room to the kitchen sink
Sarah Esdaile, former associate director, Royal Shakespeare Company (RSC)
- THURS.: FASHION: BRITAIN’S LAST EMPIRE? Why have British designers ruled the style world for so long?
Petsa Kaffens

WEEK TWO

- MONDAY: SEX, DRUGS AND GLENN MILLER: How Britain and the US have traded musical bragging rights since 1945
Patrick Stoddart and Pete Astor, senior lecturer, Dept. of Commercial Music
- TUESDAY: MAGAZINE MOMENTS: The iconic titles that have tracked Britain’s fascination with music, lifestyle and celebrity
Jim McClellan, principal lecturer in journalism
- WEDNES.: FLASH, BANG, WALLOP: Britain through the photographer’s lens
Graham Evans, senior lecturer, Dept. of Photography and Film
- THURS.: DOCUMENTARY FILM: THE GREAT BRITISH INVENTION? The likes of John Grierson are said to have invented modern documentary film making. But what’s happened to it since?
Gail Coles, senior lecturer, Dept. of Photography and Film

WEEK THREE

- MONDAY: WHY YBA? The rise and rise of the Young British Artists movement
Patricia Bickers, editor, Art Monthly and principle lecturer, Dept. Art and Design
- TUESDAY: IN WHICH WE SERVE: British movies, from stiff upper lips and Brief Encounters to
Blow Up and This Is England
Adam Hodgkins, senior lecturer, Dept. of Photography and Film
- WEDNES.: HAPPENINGS: The events that have changed the British landscape, from the
coronation of the Queen to the death of Diana and beyond
Patrick Stoddart
- THURS.: THE GREAT LONDON QUIZ: 100 things you didn't know about London but do now.

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Class Title**MULTIMEDIA JOURNALISM: THE LONDON EXPERIENCE**

Class Code	2MSS501
Class Level	5
Length	Session Two, Three Weeks
Site	Central London
Host Course	London International Summer School
Pre-requisites	None
Assessment	10% Reflective Log, 30% Group Blog, 60% Portfolio

SUMMARY OF CLASS CONTENT

This class offers an opportunity to extend and consolidate core journalistic skills – researching, interview and writing news, features and comment – and then develop an understanding of how to apply those skills to create accurate and compelling content for the web.

Students are taught the more technically complex skills required for working online. They learn net research, publishing online, audio and video newsgathering and the basics of multimedia journalism. They are also introduced to basic web content management techniques and get a chance to demonstrate their skills by producing an individual and a group weblog.

CLASS AIMS

The class aims to use London as the focus for a journalistic project that explores one of the world's great capital cities from the perspective of an international student and introduces students to the different ways interactive technologies are changing journalism.

Students will be taught techniques for researching, interviewing and writing news, features and comment. They will then adapt and extend those techniques so that they are able to create compelling multimedia content for the web.

LEARNING OUTCOMES

By the end of the class the successful student will be able to:

1. Write news, features, comment and listings, with a developing understanding of professional standards
2. Research, write, create and publish material on a range of topics on an individual blog
3. Effectively combine different types of multimedia content in to create newsworthy, compelling stories
4. Demonstrate a developing understanding the distinctive features of online and multimedia journalism
5. Work as a competent member of a team producing an online weblog
6. Critically evaluate their own journalistic performance and that of others

INDICATIVE SYLLABUS CONTENT

- Writing and reporting assignments, conducted in a realistic newsroom environment using real-time events
- Reporting assignments in chosen parts of London, exploring current issues of importance and interest
- Online and multimedia journalism assignments, using current techniques, from blogging to video to cover the cultural scene in London
- Web production/content management classes teaching students how to produce quality material using different blogging services

TEACHING AND LEARNING METHODS

Lectures, workshops, seminars, visits to news media organisations, talks by industry professionals, reflective tutorials

ASSESSMENT RATIONALE

The assessments are designed to test students' technical and craft abilities plus their capacity to work in a small team.

For **Assignment 1**, they will produce a portfolio of their own individual work on an individual blog - news stories, features, opinions pieces, pictures and video. This work will demonstrate their ability to engage with the teaching, to acquire new skills, both conceptual and technical, and to apply those skills to create journalism that demonstrates a developing understanding of the potentials of online multimedia. This assignment will help to assess whether students have met Learning Outcomes 1 and 2.

For **Assignment 2**, students will work in a small team to produce a group weblog covering an aspect of London life. They will create stories for the site, gather audio/video material and take pictures and use all this on their blog. Students will be assessed on their individual work, on the role they play and their input to the team project plus the overall standard of the work produced by the group. This assessment will test students' understanding of multimedia and online journalism and allow them to demonstrate the new technical and conceptual skills they have developed. It will help assess whether they have met Learning Outcomes 3, 4 and 5.

Assignment 2 is a group project. This will be assessed via tutor observation of the group as it works, by individual contributions to the group project and via **Assignment 3** – the reflective log, in which students will be asked to document their contribution to the group blog and reflect critically on group dynamics and organisation.

For **Assignment 3**, students write a reflective log that covers the work done on the class, their individual blog and the group effort. It will enable assessors to determine the extent to which they have developed both new technical and craft skills and the ability to apply those skills to create more complex forms of online multimedia. This will help to assess whether they have met Learning Outcomes 4, 5, and 6.

ASSESSMENT METHODS AND WEIGHTINGS

Assignment 1 Portfolio of work for the individual blog	60%
Assignment 2 Contribution to group blog	30%
Assignment 3 Reflective log	10%

ASSESSMENT CRITERIA

Students' work will be assessed according to whether it demonstrates:

1. A firm grasp of core journalistic skills, from researching and interviewing to writing features, news and comment.
2. An ability to use blogging services that goes beyond the basics and indicates a developing awareness of their journalistic potential
3. A developing and informed ability to produce a range of online and multimedia journalistic work in relation to briefs given covering news, features, reviews and opinion writing.
4. A professional approach to work and deadlines, whether working alone or in groups, one that makes a sustained contribution to producing a coherent product that is of publishable standard.
5. Evidence of an informed and increasingly critical understanding of a range of journalism techniques, in particular the new flexible approaches demanded by online multimedia

SOURCES

Convergence Culture – Henry Jenkins (New York University Press)

Online News: Journalism and the internet – Stuart Allan (Open University Press)

Writing for the Web – Susanah Ross (Chambers)

Jakob Nielsen – Prioritising Web Usability (New Riders)

Harold Evans – Essential English for Journalists, Editors and Writers (Pimlico)

The websites of the key British national newspapers (e.g. The Times, The Daily Mail, The Sun)

The websites of key British Sunday newspapers (e.g. The Observer, The Sunday Express, The Sunday People)

The websites of key news media organisations (e.g. The BBC, Sky News, ITV, CNN, The New York Times)

International news magazines (the Economist, Time, Newsweek) and their websites

London newspapers and magazines and their websites (e.g. Time Out, The London Paper etc)

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Class Title	BUSINESS PROCESS INTEGRATION with SAP
Class Code	4BIT7E4
Class Level	7 (Postgraduate Students Only)
Length	Session One, Two Weeks
Site	Central London
Host Course	London International Summer School
Pre-requisites	Postgraduate Students Only
Assessment	50% In-Class Test, 50% Coursework

SUMMARY OF CLASS CONTENT:

This module considers the role of information and process integration within organisations, focussing on enterprise wide software and business process integration. It evaluates the impact that enterprise wide systems can have, and the crucial role they play in organisational communication. The role of information in enabling process integration and how this underpins organisational knowledge and strategy provides the theoretical framework for the module. The module incorporates extensive practical work using the University's SAP system for students enabling enhanced conceptual understanding of process integration issues.

CLASS AIMS

- To understand the role of information and knowledge in business process integration and the contribution of this to establishing requirements at both operational and strategic level and the relationship of this to (competitive) strategy development.
- To develop ability to analyse business process management and issues with business process integration within and between multinational/multi-site organisations.
- To develop insight into the major objectives and characteristics and critical success factors of Enterprise-Wide Systems and their implementation.
- To equip students to critically evaluate problems and propose solutions to, enterprise system management problems in specific cases.

LEARNING OUTCOMES

By the end of the class, the successful student should be able to:

1. demonstrate an understanding of business process management and the role of information in business process integration within and between multinational/multi-site organisations.
2. understand and evaluate the importance of information and information resources in business process integration within and between multinational/multi-site organisations and so demonstrate business awareness across business functional areas.
3. critically appraise the implications of the way in which enterprise wide systems affect people, processes, structures and operational management, and be able to identify and define potential problems and solutions.
4. identify and explain the major objectives, critical success factors and characteristics of Enterprise-Wide Systems and their implementation.

INDICATIVE SYLLABUS CONTENT

The challenge of information management: understanding the importance of information in enterprise process integration.

The role of information and information strategy in supporting enterprise (competitive) strategy.

Business Processes and Business Process Management.

The role of enterprise wide systems in organisations.

Key business processes in the enterprise and their cross functional nature.

Role of information in process integration and Information Lifecycle management

Management of Change

Information management in the Supply Chain

Legal and Ethical issues in information management

TEACHING AND LEARNING METHODS

Lectures, seminars and extensive use of PC lab based work on the case study supported in the set text for the practical component of the module, using technology enhanced learning to consolidate student understanding of key business processes, their integration points and the cross functional nature of business processes. The core text to support the practical part of the course has resources that can integrate with the University Blackboard system.

ASSESSMENT RATIONALE

In-class test based on practical work and development of competence in integration points for business. This will use the set text from Wiley which incorporates student banks of material for formative assessment and the in –class test will provide summative assessment of competence and skills developed in this area. Work here will be aligned with planned piloted professional accreditation from the SAP UK University Alliance (part of a larger global alliance) for students successfully completing this component of the module. This accreditation should enhance student employability post completion of the Masters course.

Coursework will explore information and management of change issues in implementing and managing enterprise wide systems for process integration.

ASSESSMENT METHODS AND WEIGHTINGS

Name of assessment	Weighting %	Qualifying mark/set %
In Class Test	50%	40
Coursework	50%	40

ASSESSMENT CRITERIA

In Class Test to address LO's 1 and 2

Coursework report of 2000 words to address LO's 3 and 4

SOURCES

Essential Reading

Chaffey D, & White S, 2011, Business Information Management: Improving Performance Using Information Systems, 2nd Ed, FT Prentice Hall

Magal, S.R. & Word, J. (2012) Integrated Business Processes with ERP Systems. Chichester, Wiley

Further Reading

Jeston, J. and Nelis J ,2006, Business Process Management, Oxford : Butterworth-Heinemann

Laudon & Laudon, 2007, 10th Ed, Management Information Systems: Managing the Digital Enterprise, Prentice-Hall,

O'Brien, J.A., Marakas, G.M., 2010, Management Information Systems, McGraw Hill Irwin

Carnell, 2007, 5th Ed, Managing Change in Organisations, Financial Times/ Prentice Hall

Hammer, M. and Champy, J., (1993) Reengineering the Corporation: A Manifest for Business Revolution, Harper Business, New York.

Hammer, M., (1996), Beyond Reengineering: How the Process-Centered Organization Is Changing Our Work and Our Lives, Collins.

Periodicals

Journals:

A comprehensive list of readings from journals will be given to students taking the module. Students are encouraged to also research sources independently through viewing the range of Journals which can be located online via Library Search e-journals.

e.g.

Academy of Management Journal

Academy of Strategic Management Journal

European Journal of Information Systems

Harvard Business Review

International Journal of Information Technology

Journal of Information, Information Technology, and Organisations

Knowledge and Process Management

Long Range Planning

Management Communication Quarterly

Management Consultancy

MIS Quarterly

Other Reading

Financial Times

Computer Weekly

WWW references:

Search engines: <http://www.scholar.google.com>

(Excellent for identifying articles – use Infolinx, below, as well)

<http://www.google.com>

<http://www.yahoo.com>

<http://www.eu.ixquick.com>

Some companies: <http://www.oracle.com>

<http://www.sap.com>

<http://bt.com>

<http://www.bp.com>

and for Price Waterhouse Coopers:

<http://www.pwc.com/>

For books:

<http://www.amazon.com>

<http://www.bookplace.co.uk>

<http://www.abebooks.co.uk>

<http://www.studentbookworld.com>

and a technique: Six Sigma, http://www.isixsigma.com/sixsigma/six_sigma.asp

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Class Title	HUMAN RESOURCES STRATEGIES FOR THE INTERNATIONAL MANAGER
Class Code	4HRM7C7
Class Level	7 (Postgraduate Students Only)
Length	Session One, Two Weeks
Site	Central London
Host Course	London International Summer School
Pre-requisites	Postgraduate Students Only
Assessment	50% Coursework, 50% Examination

SUMMARY OF CLASS CONTENT

The module focuses on key people management skills for international managers (with elements like cultural differences and the international context considered essential). It places strong emphasis on the need for managers to have a range of skills at their disposal in order to operate in an international, multi-cultural context. In particular, the module focuses on the intercultural competencies needed by managers, such as cultural awareness, and provides an evaluation of existing frameworks for understanding cross-cultural differences. It aims to help students identify their likely future roles as international managers in organisations and the contribution of HR management to organisational objectives.

CLASS AIMS

The aims of this class are to:

- enable participants to identify and develop key people management skills in an international context
- examine the intercultural competencies needed by managers and by multicultural teams in order to operate in an international context
- enable participants as likely future managers to adapt their managerial style and the use of management techniques to the international environment in which they find themselves working
- provide an international perspective to the study of human resource management and offer a critical perspective on the use of human resource strategies in relation to the overall corporate objectives of a multinational organisation

LEARNING OUTCOMES

On successful completion of the class, students will be able to:

1. analyse the relationship between the HR function and the management role
2. relate the use of human resources within an organisation to overall corporate objectives
3. develop key competencies needed by managers when carrying out their roles in different organisational contexts
4. critically evaluate alternative approaches to the management of people within an international organisation and assess their appropriateness for particular contextual and cultural settings
5. identify the role of culture, both national and organisational, in implementing policies that impinge on the human resource area
6. share knowledge of different cultures and apply a range of frameworks to help the understanding of cross-cultural differences
7. demonstrate their ability to apply their understanding of the above to real life situations

TEACHING AND LEARNING METHODS

Teaching Day One

Introduction to the module; HRM in international companies

Introduction to the programme: aims & objectives, methods of delivery, student/lecturer contracts, assessment, books

Learning Outcomes

By the end of the session, students will be able to:

- (i) explain the aims and objectives of the module
- (ii) understand the rationale for the module; students' responsibilities
- (iii) appreciate the growing internationalisation of the world in which HRM is conducted
- (iv) understand the complexity of HRM in an international context
- (v) discuss the contribution of the HR departments to the achievement of organisational objectives
- (vi) identify some of the key HRM challenges facing organisations working internationally

Teaching Day Two

Culture and Cross-Cultural Management

Learning Outcomes

By the end of the session, students will be able to:

- (i) identify the characteristics of their own and other national/societal cultures
- (ii) analyse these using models of Hofstede, Hall and Laurent
- (iii) discuss the likely impact of societal culture on managerial behaviour
- (iv) be aware of the impact of culture on organisational behaviour and HRM practices, as well as on attitudes and behaviours at work

Teaching Day Three

Intercultural communication and negotiation

Learning Outcomes

By the end of the session, students will be able to:

- (i) identify the elements of the intercultural communication process, listing potential barriers to intercultural communication
- (ii) appreciate the key significance of communication in analysing culture and cultural difference
- (iii) consider ways in which intercultural communication can be enhanced
- (iv) highlight the importance of culture in negotiation processes

Teaching Day Four

Leadership, managerial styles and multicultural team

Learning Outcomes

By the end of the session, students will be able to:

Understand and apply various models for analysing managerial and leadership styles

- (i) Differentiate between management and leadership as separate activities
- (ii) Examine the potential impact of culture as a contingent factor affecting leadership style
- (iii) Identify key competencies of leaders who engage with multinational teams

Teaching Day Five

Motivation and managing rewards

Learning Outcomes

By the end of the session, students will be able to:

- (i) Utilise theories of motivation in an attempt to understand the behaviour of employees in the work situation
- (ii) Analyse the likely motivators of employees in any particular cultural situation
- (iii) Understand the relationship between motivation and pay. Should assumptions about motivation alter from one culture to another?
- (iv) Identify problems designing reward packages for international organisations

Teaching Day Six

Performance Management and Appraisal

Learning Outcomes

By the end of the session students will be able to:

- (i) Identify the objectives of systems of performance management and systems of performance appraisal.
- (ii) Be aware of the impact of culture and context on performance management
- (iii) Advise on the potential pitfalls of seeking a 'one size fits all' approach to performance management without due regard for context and culture
- (iv) Identify problems for global managers in performance management
- (v) Identify aids which contribute towards successful performance evaluation

Teaching Day Seven

Recruitment and Selection

Learning Outcomes

By the end of the session students will be able to:

- (i) Understand the role of HR planning so that the correct type of staff are available when needed
- (ii) Discuss procedures for effective recruitment & selection
- (iii) Identify the ways in which recruitment practice can be affected by national legislation
- (iv) Discuss issues in staffing policies in a multi-national enterprise
- (v) Identify factors predictive of success for a global manager

Teaching Day Eight

Training and development; intercultural competencies

How do and should organisations prepare employees to go overseas? Are there issues relating to gender/diversity and overseas assignments?

Learning Outcomes

By the end of the session students will be able to:

- (i) Explain how people learn and adapt to new cultural situations

- (ii) List desirable intercultural competencies and evaluate their impact on successful cross-cultural management
- (iii) Appreciate the importance of cross-cultural training in enhancing managers' competencies
- (iv) explain the key dimensions of cross-cultural training design
- (v) identify the areas which need to be covered for effective training and preparation for global assignments

Teaching Day Nine

Conflict in organisations and its management

Learning outcomes

By the end of the session, students will be able to:

- (i) Utilise a tool for analysing approaches to conflict in organisations
- (ii) Analyse the internal and external factors that contribute to the causes of conflict
- (iii) Identify the range of strategies available to manage conflict

Teaching Day 10

Coursework submission preparation

Exam Revision + discussion of answers for past exam paper + exam

Module Review

ASSESSMENT RATIONALE

COURSEWORK

Participants will be assessed on the extent to which they demonstrate their ability to perform an analysis of a real organisation and diagnose/evaluate problems in the human resource area; make comparisons between various cultures and the implications for the organisation of work; identify theory and demonstrate the ability to apply theory to a problem; apply an appropriate range of solutions; demonstrate the appropriate level of analytical skills; structure their work and communicate their ideas well.

EXAMINATION

This will be an unseen, closed-book examination is a paper that consists of 8 questions and you are required to attempt any 4 from the 8. The examination will test understanding of the syllabus and ability to apply knowledge to specific organisational scenarios. In general to pass, you must put together a well-structured and professional response to the questions asked, taking into account your learning about human resource strategies in an international context, your reading and use of examples). You should customize the answer to the scenario provided and provide viable suggestions. Pass level answers must demonstrate you can craft an answer, which is appropriate to the specific context, and is not merely a generalised list of unstructured prescriptions. The explanation linked with examples is valued more than the description of the theory. Examples must be appropriate and relevant thus allowing you to show your knowledge and understanding of the theory.

SOURCES

Essential reading:

Brewster, C., Sparrow, P. and Vernon, G. (2011) "International Human Resource Management", 3rd edition, London, CIPD

French, R. (2010) Cross-Cultural Management in work organisations, 2nd edition, London: CIPD

Mead, R. (2009) International Management, Blackwell: London.

Rees, C. and Porter, C. (2008) Skills of Management , London: Thompson Learning

Recommended reading:

Dowling, P., Festing, M. and Engle, A.(2008) International Human Resource Management, 5th ed, London, Cengage Learning EMEA

Edwards, T. and Rees, C. (2006) International Human Resource Management, Essex, FT Prentice Hall

Harzing, AW and Pinnington, AH (2011) "International Human Resource Management", 3rd ed, Sage, London

Henderson, I. (2011) Human Resource Management for MBA Students, 2nd edition, London: CIPD.

Jackson, T. (2002) International HRM: a cross-cultural approach, London, Sage Publications

Other recommended texts:

Francesco & Gold (2005) International Organisational Behaviour, Prentice Hall

Schneider & Barsoux (2003) Managing across Cultures, Prentice Hall

Hickson & Pugh (2002) Management Worldwide: Distinctive styles and globalisation, Penguin

Guirdham (2005) Communicating across Cultures at Work, Palgrave Macmillan

Gooderham & Nordhaug (Ed) (2003) International Management: Cross-boundary challenges, Blackwell

Journals:

People Management

Journal of Cross-cultural Management (website <http://ccm.sagepub.com>)

Personnel Today

Human Resource Management

Harvard Business Review

Useful Websites:

www.wmin.ac.uk/library/infolinx

www.cipd.co.uk

www.peoplemanagement.co.uk

www.personneltoday.com

www.cbi.org.uk

www.tuc.org.uk

Blackboard

Additional teaching and seminar materials will be posted on Blackboard, messages may also be sent this way.

The Blackboard site is accessible from the University's Home Page. Click on "Blackboard" to go to your own Blackboard Home Page which will have links to all the modules on which you are registered. The Blackboard site for this module is fully operational and students are expected to access it to retrieve important information, advice and module materials. Please note that the module materials are not available in hard copy format.

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Class Title	PROJECT MANAGEMENT
Class Code	BINN702
Class Level	7 (Postgraduate Students Only)
Length	Session Session Two, Two Weeks
Site	Central London
Host Course	London International Summer School
Pre-Requisite	Postgraduate Students Only
Assessment	20% Group Presentation, 30% Project Management Report, 50% Case Study Exercise

SUMMARY OF CLASS CONTENT

This module will examine the importance of the project in the modern organisation with particular reference to managing projects. The key role of the project manager in orchestrating the project to successful completion will be emphasised, including the management of the following: planning, people, resources, delivery of the project, documentation, quality and change. Students will get a solid grounding in the theory and practice of project management using best practice methodologies (e.g. PRINCE2), based on the prevailing project management bodies of knowledge and will work on realistic case studies using a range of tools and project management computer software.

COMPLETE COURSE CONTENT TO BE AVAILABLE IN NOVEMBER 2013

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Class Title	GLOBAL FINANCIAL MARKETS
Class Code	4EQM7D1
Class Level	7 (Postgraduate Students Only)
Length	Session Two, Two Weeks
Site	Central London
Host Course	London International Summer School
Pre-Requisite	Postgraduate Students Only
Assessment	40% Group Presentation, 60% Examination

SUMMARY OF CLASS CONTENT

This class is concerned with both theoretical and practical issues related to international financial markets. It is designed to provide an in depth understanding of the structure and operation of foreign exchange markets and of financial institutions such as banks and insurance companies whose operations expand across a number of financial centres. The module comprehensively addresses the nature of exposure to risks that agents might face when operating across countries and the use of interest arbitrage and other hedging/speculative instruments in the spot or derivative markets. It will also examine capital movements, foreign direct investment as well as international diversification in the form of International portfolio investments. Finally, the module discusses microfinance institutions and policies towards these.

CLASS AIMS

This module is concerned with both practical and theoretical issues related to international financial markets. It will examine the theories that explain the reasons for capital movements and foreign direct and indirect investments in different parts of the world. It provides an in-depth understanding of the structure and operation of foreign exchange markets and financial institutions across a number of different financial markets and financial centres. It addresses the nature of foreign exchange risks, methods of hedging and speculation in the spot and derivative markets. It covers the theories of interest rate arbitrage and discusses the activities of hedge funds and private equity funds in the international markets. The module covers some of the international developments in the last two three decades and explores the role of commercial banks in growth of international debt and the eventual debt crises, and sovereign default of the 1980s. It also provides a thorough analysis of the policies that contributed to the growth of emerging markets and implication of policies such as capital controls and stock market development for their economies, as well as an examination of factors that led to financial crisis in some of the emerging markets. Finally the module provides a discussion of microfinance and some of the factors that have contributed to the development of microfinance institutions and policies that countries need to adopt in relation to those institutions.

ASSESSMENT METHODS AND WEIGHTINGS

One group presentation accounting for	40%
(The grade for group presentation is subdivided in to: group presentation 45%, group report 50%, peer evaluation 5%)	
Final examination accounting for	60%

SOURCES

Essential Reading

Bekaert, G. & R.J. Hoderick International Financial Management, Pearson International Edition, 2009

Salvatore D. International Economics, International edition 10th Edition, 2010

Pilbeam, K. (b) Finance and Financial markets, Third edition, Macmillan Business, 2010

Pilbeam, K. (a) International Finance, Third edition, Palgrave/Macmillan, 2006

Shenkar, O. & Y. Luo International Business, Second edition, Sage Publications, 2008

Eun, C. S. & B.G. Resnick International Financial Management, Fifth edition, McGraw Hill, 2009

Pugel, T. A. International Economics, 13th edition, McGraw Hill, 2007

Van Marrewijk, C. International Economics, Theory, Application and Policy, Oxford University Press, 2007

Further Reading

Mishkin, F. & S. G. Eakins Financial Markets and Institutions, 6th edition, Pearson, Prentice Hall, 2009

Eiteman, D.K., A. Stonehill & M. H. Moffett Multinational Business Finance, tenth edition, Addison Wesley Longman, 2004

Motamen-Samadian, S. Capital Flows and Foreign Direct Investments in Emerging Markets, (edited), Palgrave/macmillan, 2005

Carlos Ibarra Capital Flows, Exchange Rate Regime, and Macroeconomic Performance in Mexico, Economic & Financial Computing, Vol. 14, No. 3 Autumn 2004

Hubert Fromlet The Run to China: Another Example of Herd Behaviour Economic & Financial Review, Vol. 11, no. 3, Autumn 2004

Periodical References

BIS Annual report (Bank for International Settlements) various issues

www.bis.org

IMF Annual Report various issues

World Bank "Global Development Finance"

Journal of International Economics

IMF Staff Paper

World Bank Annual Reports

Economic and Financial Review, A Journal of the European Economics and Financial Centre

Economics and Financial Modelling A Journal of the European Economics and Financial Centre (EEFC).

Internet sites:

The Bureau of Economic Analysis:

www.bea.doc.gov

Bank for International Settlement:

www.bis.org

International Monetary Fund:

www.imf.org

World Bank Group:	www.Worldbank.org
National Bureau of Economic Research (NBER):	www.nber.org
European Central Bank:	www.ecb.int
Organization for Economic Cooperation and Development (OECD):	www.oecd.org
Emerging Markets Directory	http://www.emdirectory.com
Emerging Markets Companion	http://www.emgmks.com
Emerging Markets (global analysis of finance in developing countries)	www.emergingmarkets.org
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