

## *Worcester Polytechnic Institute*

### **London HUA Project Center: Cluster Meetings to support Scholarly ISPs and Capstones E1, 2018 (as of June 7, 2018)**

**Instructors:** Dr Esther Boucher-Yip ([efboucher@wpi.edu](mailto:efboucher@wpi.edu)) and Dr David Spanagel ([spanagel@wpi.edu](mailto:spanagel@wpi.edu))

#### ***Description:***

Scholarly Humanities and Arts (HUA) Projects entail deep investigation into an aspect of knowledge and/or practice of the relevant methodology of the HUA field/discipline being studied. Inquiry-based research and writing are two of the essential skills that go into successful HUA projects. These course-equivalent threads of inquiry are structured as independent study projects. The investigations and final papers/projects will be guided by the instructors, but the ongoing learning will also be supported by and shared among students who comprise the contextual clusters (i.e. small groups intended to provide each student with a community of fellow scholars).

#### ***Course objectives:***

- Critical inquiry – to develop each student’s ability to apply concepts and skills learned in the humanities and arts, the seminar offers opportunities to be engaged in sustained critical inquiry, analysis, or problem-solving in a focused thematic area.
- Research and investigation – to engage students in research, discovery, creativity, or investigation, the seminar provides opportunities for students actively and critically to seek and evaluate new information and insights using multiple sources. These opportunities need necessarily not be research papers.
- Communication and writing – to develop each student’s ability to communicate effectively both orally and in writing, the seminar includes discussion of appropriate communications skills and provides opportunities to revise written work after receiving feedback from the instructor.
- Intellectual independence – to foster independence of thought, the seminar offers significant opportunities for individual self-directed work.
- Conversation and dialogue – to promote individual reflection and the appreciation of diverse perspectives, the seminar consists of classroom activities other than traditional lecture to encourage discussion and collaborative learning in a spirit of openness, cooperation, and dialogue with peers.

**Cluster Group meetings schedule** for each Tuesday (locations TBD each week):

10-10:50am	11am-11:50am	1:30-2:20pm	2:30-3:20pm
B Restoration London	E2 Swinging London (art/music)	D1 Industrial London (things)	C Enlightenment London
E1 Swinging London (lit/culture)	D2 Industrial London (people)	F Contemporary London	A Elizabethan London

***Reading Assignments:***

Common readings will be assigned to each context cluster to discuss during at least the first two weeks of meetings. Cluster members may take turns assigning and presenting appropriate scholarly materials during subsequent weeks. [See Bibliography provided at end of syllabus for complete source citations.]

Please be prepared to discuss the following readings in your cluster meetings on **Tuesday, May 8:**

- A Elizabethan London – Harkness, “Prelude, London 1600”; and Mortimer, (end of) Ch. 1 “The Landscape”
- B Restoration London – Porter, Ch. 4 “War, Plague, and Fire”
- C Enlightenment London – Outram, “4 Continents Global Enlightenment”; and Outram, “Exploring the Self”
- D1 Industrial London (things) – Flanders, “Tooley Street Fire”
- D2 Industrial London (people) – Flanders, “Street Performance”
- E1 Swinging London (lit/culture) – Porter, Ch. 15 “Swinging London”
- E2 Swinging London (art/music) – Levy, I “Intro”; and Levy II “Strawberry Bob and the Mods”
- F Contemporary London – Zadie Smith, *White Teeth* (obtain the book ASAP)

Please be prepared to discuss the following readings in your cluster meetings on **Tuesday, May 15:**

- A Elizabethan London – Porter, Ch. 3 “Tudor London”; and Mortimer, Ch. 3 “Religion”
- B Restoration London – Jardine, Ch. 4 “Architect of Renewal”
- C Enlightenment London – Porter, Ch. 7 “Culture City”; and Picard, Ch. 18 “A Woman’s World”
- D1 Industrial London (things) – Porter, Ch. 9 “A Contagion of Number”
- D2 Industrial London (people) – Porter, Ch. 8 “Capitalism”
- E1 Swinging London (lit/culture) – Morrisson, “Ithell Colquhoun and Occult Surrealism in Mid-Twentieth-Century Britain and Ireland”
- E2 Swinging London (art/music) – MacDonald, “Fabled Foursome Disappearing Decade”; and Millard, “The Beatles and the Sixties”
- F Contemporary London – Zadie Smith, *White Teeth* (complete the first part of four total)

Please be prepared to discuss the following readings in your cluster meetings on **Wednesday, May 23:**

- A Elizabethan London – Mortimer, Ch.10 “Hygiene, Illness, and Medicine”; and Mortimer, Ch. 12 “Entertainment”
- B Restoration London – Goode, “‘Under a Petticoat’: Excess Femininity and Lesbian Desire on the Restoration and Early Eighteenth-Century British Stage”; and Bartos “The Spirituall Orchard: God, Garden and Landscape in Seventeenth-Century England Before the Restoration”

- C Enlightenment London – Page, “Rational Dissent, Enlightenment, and Abolition of the British Slave Trade”
- D1 Industrial London (things) – Cicak and Tynan, “Mapping London’s Water Companies and Cholera Deaths”; and Hillier, “The Rise of Constant Water in Nineteenth Century-London”
- D2 Industrial London (people) – Crone, “From Sawney Beane to Sweeney Todd, Cultural and Social History”; and Brantlinger, “Bohemia Versus Grub Street: Artists' and Writers' Communities in Nineteenth-Century Paris and London”
- E1 Swinging London (lit/culture) – Hammond, “‘The Twilight of Utopia’: British Dystopian Fiction and the Cold War”; and Stecher and Maxwell, “Michelle Cliff’s *Into the Interior* and the Trope of the Solitary Female Immigrant”
- E2 Swinging London (art/music) – Derdiger, “To Drag Out a Rough Poetry: Colin MacInnes and the New Brutalism in Postwar Britain”; and Long, “The Power of Music: Issues of Agency and Social Practice”
- F Contemporary London – Zadie Smith, *White Teeth* (complete the second part of four total)

Please be prepared to discuss the following readings in your cluster meetings on **Tuesday, May 29**:

- A Elizabethan London – Hadfield, “Shakespeare and Politics in the Time of the Gunpowder Plot”
- B Restoration London [**combine with the 2:30pm Enlightenment cluster discussion** this week] – Johnson, (final pages of) “Electricians” chapter; and Picard, Ch. 20 “Fashion and Beauty”
- C Enlightenment London – Johnson, (final pages of) “Electricians” chapter; and Picard, Ch. 20 “Fashion and Beauty”
- D1 Industrial London (things) – Mooney, “Diagnostic Spaces: Workhouse, Hospital, and Home in Mid-Victorian London”
- D2 Industrial London (people) – Barchas, “Artistic Names in Austen’s Fiction: Cameo Appearances by Prominent Painters”
- E1 Swinging London (lit/culture) – Levy IV “It’s Just Not Fun Anymore”; and Voss, “‘It is a Beautiful Experiment’: Queer(y)ing the Work of Alan Turing”
- E2 Swinging London (art/music) – Levy III “All the Young Stoned Harlequins”
- F Contemporary London – Zadie Smith, *White Teeth* (complete the book)

NO cluster meetings on **Tuesday, June 5**:

Because you each have peer commenting obligations to four of your classmates for each project (that is eight total paper drafts for almost everyone to read and respond to thoughtfully), we will not interrupt that workday with in-person cluster meetings.

***Writing Assignments:***

Periodic writing assignments will enable the completion of one short (~4 page) synthetic essay, plus a polished medium-sized (10-12 page double-spaced) final paper for each ISP.

Scaffolded research and writing assignments will support composition, revision, and polishing of each capstone project (~20-page double-spaced paper, or its equivalent).

Schedule of checkpoints and writing assignment deadlines:

- Capstone project proposals are due on **Friday May 11**, 11:59am
- ISP final paper topic brief descriptions are also due on **Friday May 11**, 11:59am
- ISP paper proposals are due on **Friday May 18**, 11:59am
- Capstone “substantial chunks” (four polished pages of work exemplifying a piece of your investigation) + Working annotated bibliographies are due on **Monday, May 21**, 11:59am
- ISP synthetic essay based on common readings are also due on **Monday, May 21**, 11:59pm
- Complete rough drafts of all Capstone Projects and ISP final papers should be *posted to Canvas discussion board for peer commenting* by **Tuesday, June 5**, 7:59am
- Fellow cluster members will be expected to read classmates’ drafts and post critical peer feedback by **Wednesday, June 6**, 7:59am
- Complete drafts of all Capstone Projects and ISP final papers are due by **Thursday, June 7**, 11:59am
- Final ISP papers and Capstone Projects are due by **Wednesday, June 20**, 11:59am

### ***Course Grades:***

- Contributions to shared learning are an essential component of the London HUA experience. These happen through investment of time and effort on the cluster readings and discussion participation, plus the application of talent and energy while peer commenting on paper drafts. Participation assessment depends on the cluster instructor’s cumulative impressions of each student’s level of conscientious intellectual engagement while speaking, listening, and responding to assigned materials throughout the term. Altogether, the shared learning work contributes **30%** toward each student’s final course grades in their respective scholarly ISPs and/or Capstone Project.
- An overall assessment of each student’s creative and written work on the Capstone Project (after revisions) will contribute **70%** to the Capstone Project final grade.
- For each of the scholarly ISP course grades, the quality of writing and thought that goes into the Synthetic Essay will contribute **14%** to the final course grade, and an overall assessment of each student’s creative and written work on the Final ISP paper (after revisions) will contribute **56%** to the ISP final grade.

### ***Assessment Standards:***

The following guidelines describe how we will evaluate your work:

- A: This grade denotes excellent work that attains all of the learning goals and learning outcomes. The product and process of this work meet all of the expectations and exceed them in several areas.
- B: This grade denotes consistently good work that attains the learning goals and learning outcomes. The product and process of this work meet but generally do not exceed all of the expectations.
- C: This grade denotes acceptable work that partially attains learning goals and learning outcomes. The product and process of this work meet some but not all expectations.
- NR: This grade denotes work that did not attain the learning goals or learning outcomes and is insufficient for registered credit. Both product and process were inconsistent with acceptable project work at WPI as outlined above.
- NAC: This grade is reserved for performance that is unacceptable. It might mean that a student's performance (or lack of it) has seriously impeded progress, or it has embarrassed the group, a project sponsor, or WPI. Note that this grade remains on the transcript.

### ***Plagiarism:***

Plagiarism is defined as submitting another person's work as one's own without proper acknowledgement or using the words or ideas of others without crediting the source of those words or ideas. In other words, your assignments have to be original products of your own thinking and imagination. All borrowed material needs to be attributed to your source. Please refer to your student handbook for WPI policies on plagiarism. ANY instance of plagiarism in this course will result in an N/A grade and will be reported to the Dean.

### ***Canvas:***

All assignments are to be submitted on Canvas. We will return all students' work with feedback via Canvas as well. There are many resources available on Canvas to support your writing and learning in this course, so be familiar with the site and please check our posts regularly.

### ***Complete Bibliography of all Sources used for Cluster Reading Assignments:***

Barchas, Janine. "Artistic Names in Austen's Fiction: Cameo Appearances by Prominent Painters." *Persuasions: The Jane Austen Journal* 31 (2009): 145-162.

- Bartos, Jim. "The Spirituall Orchard: God, Garden and Landscape in Seventeenth-Century England Before the Restoration." *Garden History* 38 (2010): 177-193.
- Brantlinger, Patrick. "Bohemia Versus Grub Street: Artists' and Writers' Communities in Nineteenth-Century Paris and London." *Mosaic: An Interdisciplinary Critical Journal* 16 (1983): 25-42.
- Cicak, Tessa, and Nicola Tynan. "Mapping London's Water Companies and Cholera Deaths." *The London Journal* 40 (2015): 21-32.
- Crone, Rosalind. "From Sawney Beane to Sweeney Todd." *Cultural Social History* 7 (2010): 59-85.
- Derdiger, Paula. "To Drag Out a Rough Poetry: Colin MacInnes and the New Brutalism in Postwar Britain." *Modern Fiction Studies* 62 (2016): 53-69.
- Flanders, Judith. *The Victorian City: Everyday Life in Dickens' London*. London: Atlantic Books, 2012.
- Gold, John R. "Towards the Functional City: MARS, CIAM and the London Plans, 1933-1942." Thomas Deckker, ed. *The Modern City Revisited*. London: Routledge, 2000: 81-99.
- Goode, Dawn M. "'Under a Petticoat': Excess Femininity and Lesbian Desire on the Restoration and Early Eighteenth-Century British Stage." *Journal for Eighteenth-Century Studies* 36 (2013): 177-190.
- Hadfield, Andrew. "Shakespeare and Politics in the Time of the Gunpowder Plot." *The Review of Politics* 78 (2016): 571-588.
- Hammond, Andrew. "'The Twilight of Utopia': British Dystopian Fiction and the Cold War." *The Modern Language Review* 106 (2011): 662-681.
- Harkness, Deborah E. *The Jewel House: Elizabethan London and the Scientific Revolution*. New Haven/London: Yale University Press, 2007.
- Hillier, Joseph. "The Rise of Constant Water in Nineteenth-Century London." *The London Journal* 36 (2011): 37-53.
- Jardine, Lisa. *The Curious Life of Robert Hooke: The Man Who Measured London*. New York: Harper Collins, 2004.
- Johnson, Steven. *The Invention of Air: A Story of Science, Faith, and the Birth of America*. New York: Riverhead Books, 2008.
- Levy, Shawn. *Ready, Steady, Go!: The Smashing Rise and Giddy Fall of Swinging London*. New York: Broadway Books, 2002.

- Long, Norman. "The Power of Music: Issues of Agency and Social Practice." *Social Analysis: The International Journal of Social and Cultural Practice* 57 (2013): 21-40.
- MacDonald, Ian. *Revolution in the Head: The Beatles' Records and the Sixties*. London: Vintage Books, 2008.
- Millard, André. *Beatlemania: Technology, Business, and Teen Culture in Cold War America*. Baltimore: The Johns Hopkins University Press, 2012.
- Mooney, Graham. "Diagnostic Spaces: Workhouse, Hospital, and Home in Mid-Victorian London." *Social Science History* 33 (2009): 357-390.
- Morrison, Mark S. "Ithell Colquhoun and Occult Surrealism in Mid-Twentieth Century Britain and Ireland." *Modernism/modernity* 21 (2014): 587-616.
- Mortimer, Ian. *The Time Traveler's Guide to Elizabethan England*. New York: Penguin Books, 2012.
- Outram, Dorinda. *Panorama of the Enlightenment*. Los Angeles: The J. Paul Getty Museum, 2006.
- Page, Anthony. "Rational Dissent, Enlightenment, and Abolition of the British Slave Trade." *The Historical Journal* 54 (2011): 741-772.
- Picard, Liza. *Dr. Johnson's London: Life in London 1740-1770*. London: Phoenix Books, 2000.
- Porter, Roy. *London: A Social History*. Cambridge, Mass.: Harvard University Press, 1994.
- Stecher, Lucía, and Elsa Maxwell. "Michelle Cliff's *Into the Interior* and the Trope of the Solitary Female Immigrant." *Callaloo* 36 (2013): 811-821.
- Voss, G.S. "'It is a Beautiful Experiment': Queer(y)ing the Work of Alan Turing." *AI and Society* 28 (2013): 567-573.