MODULE OVERVIEW

This module explores the diverse ways that people inhabit, engage, experience and imagine urban environments. Over half the world’s population now live in cities and this is expected to rise to two-thirds in the next 50 years. What does it mean to be a human being in the city? Urban studies draw on a variety of disciplinary perspectives and we will address directly the benefits and challenges of an interdisciplinary approach. To begin, we will study the history of the city, followed by a review classic and modern urban theories drawing on a wide variety of examples. Next, we focus on three city case studies – Rome, Lagos and Brasília – to see how life as experienced contributes to theoretical analysis. The penultimate section of the module considers how the city is imagined, as represented in film, literature and music, and what this adds to our understanding of urban life. Finally, we consider the future of the city. From Ur to Athens to Motown, this module also incorporates academic skills training in some of the tutorials.

**Credits**

30 Credits

**Module Assessment**

1 x book review (2,000 words)

2 x 2,000 word essays

**Teaching**

Weekly lectures, films, activities and tutorials

**Sessions**

Thursdays 6.30PM-9.30PM from 17 September 2020

TEACHING STAFF

**Module Coordinator and Lecturer**

Dr Karen Lane (kll5)

Room 48, United College. Phone number 01334 461968

*Please address all problems to her.*
MODULE CALENDAR

<table>
<thead>
<tr>
<th>WEEK</th>
<th>DATE</th>
<th>TOPIC</th>
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<tr>
<td>1</td>
<td>Thurs 17 September</td>
<td>From Ur to Athens</td>
</tr>
<tr>
<td>2</td>
<td>Thurs 24 September</td>
<td>City of darkness, city of opportunity</td>
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<tr>
<td>3</td>
<td>Thurs 1 October</td>
<td>Re-structuring the city</td>
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<td>4</td>
<td>Thurs 8 October</td>
<td>Anthropology of the city or in the city?</td>
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<td>5</td>
<td>Thurs 15 October</td>
<td>Rome: then and now</td>
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<td></td>
<td><strong>Sun 18 October</strong></td>
<td>ESSAY DUE 23.59</td>
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<tr>
<td>6</td>
<td>Thurs 22 October</td>
<td>INDEPENDENT LEARNING WEEK</td>
</tr>
<tr>
<td>7</td>
<td>Thurs 29 October</td>
<td>Lagos: ethnic tensions &amp; petrodollars in a megacity</td>
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<tr>
<td>8</td>
<td>Thurs 5 November</td>
<td>Brasilia: Starting from scratch</td>
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<tr>
<td>9</td>
<td>Thurs 12 November</td>
<td>The city in film</td>
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<td><strong>Sun 15 November</strong></td>
<td>ESSAY DUE 23.59</td>
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<tr>
<td>10</td>
<td>Thurs 19 November</td>
<td>The city in literature</td>
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<td>11</td>
<td>Thurs 26 November</td>
<td>Music in the city</td>
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<td>12</td>
<td>Thurs 3 December</td>
<td>Urban futures: rethinking how we study cities</td>
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<td>13</td>
<td>Thurs 10 December</td>
<td>NO CLASS</td>
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<td><strong>Sun 13 December</strong></td>
<td>ESSAY DUE 23.59</td>
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LEARNING OUTCOMES

Students completing this module will be able to:

- Analyse the concepts of divided, contested, global, modernist and postmodern cities
- Critically read academic literature and evidence understanding through academic writing
- Explain how urban theory relates to a particular ethnographic study
- Explain how representations of the city in the arts add to an understanding of the urban environment
- Analyse the merits of an interdisciplinary approach to urban studies

TRANSFERABLE SKILLS – GRADUATE ATTRIBUTES

You will also develop a range of skills not necessarily specific to anthropology, including:

- Comprehension and analytical skills: students will be able to read and understand complex materials, discussing and asking relevant questions during tutorials.
- Writing skills: students will produce three pieces of assessed work. Feedback will be provided on content, structure and presentation in order to help students improve their essay writing technique.
- Time allocation skills: students will balance their time such that they complete weekly key readings and to research for and write essays by set due dates.
- Communication skills: students will participate in tutorial discussions and may also be asked to give oral presentations.
- Research skills: students will make use of the university library facilities when researching their written work and preparing for tutorials.
- Information Technology skills: students will use MMS and the Internet in preparing for this module.

This handbook is for illustrative purposes only and may not reflect the course content in 2020 or future years
**ABSENCES**
You are expected to attend all lectures and tutorials. If you cannot attend you should contact Karen Lane (kll5) in advance. You **must** also complete and submit a Self-Certificate of Absence as soon as possible.

For more information about self-certification, please see:  
https://www.st-andrews.ac.uk/students/rules/selfcertification/

Students who are absent, save for those with exceptional or medical circumstances, can expect to be penalised.

If you miss three lectures/tutorials you will receive an academic alert (see below). If you miss more than three (regardless of the reason) you will be deemed not to have attended enough of the module to pass.

**ACADEMIC MISCONDUCT**
You should be aware that the University takes academic misconduct (plagiarism) extremely seriously and any student found guilty of a repeat offence may be expelled from the University either temporarily or on a permanent basis.

Please approach your tutor if you are unsure about the correct presentation of academic material.

**ACADEMIC ALERTS**
The Academic Alert system provides a way of alerting those students who are not performing well in a given module and directing them to sources of possible help. It can also be used to penalise students for non-attendance at compulsory module elements or for failure to submit compulsory assessed work, and to warn students of the consequences at an early stage.

Further details of the Academic Alert system are in the University Student Handbook. In the context of the Department of Social Anthropology, students should note that the compulsory module elements are:
• Attendance at all lectures
• Attendance at all tutorials
• Submission of coursework
MODULE CONTENT

WEEK 1 (17 September) FROM UR TO ATHENS

What is a city? A simple question, but one that begins to unravel when trying to pin down a definition. We begin to interrogate by studying the ancient city. We consider why and how cities first developed in Mesopotamia, how the Aztecs ruled an empire, then turn to the ancient city of Athens and the birth of democracy. This lecture will also begin the debate on interdisciplinarity: the evening degree is an interdisciplinary degree, urban studies an interdisciplinary subject, and anthropology is deemed ‘the most interdisciplinary of disciplines’ (Milton 2007:73). Drawing on students’ own experiences we debate the benefits and challenges of an interdisciplinary approach.

KEY READING

FURTHER READING

FILM

TUTORIAL
Debate. What is the value of interdisciplinary approach? What are the drawbacks?
WEEK 2 (24 September) CITY OF DARKNESS, CITY OF OPPORTUNITY

This week we look at how sociologists help us to understand the city, from growth models to sociality, beginning with the Chicago School then moving on to contemporary analyses. The city is frequently analysed through two metanarratives: city of darkness or city of opportunity. Are these representations accurate or reductive? Modern cities, with their heterogeneous populations, can be said to exist as gatherings of strangers yet the stranger sits in a liminal space, an outsider but someone to whom confidences can be shared. How does this affect sociality in the city? And if we take the city of darkness literally, what do we learn from studying the city at night?

KEY READING

FURTHER READING


TUTORIAL READING
Urban spatial formation is a key aspect to the ‘citiness’ of cities and urban planners have long used space as a means of social control. How can this be challenged, changed and understood? How do we understand space and place theoretically? The built environment mediates between citizens and people attach symbolic importance to the places in which they dwell. How does this help us to understand city life? Finally, we consider how the notion of the flâneur can be incorporated into our research methods.

KEY READING

FURTHER READING

FILM

ACADEMIC SKILLS WORKSHOP
Writing book reviews.
### WEEK 4 (8 October) ANTHROPOLOGY OF THE CITY OR IN THE CITY?

On our interdisciplinary journey, this week we ask what has urban anthropology added to understandings of the city? Participant observation, the key method employed by anthropologists, enables the particularities of urban lives to bring richness and depth to ethnographies, what Geertz (1973) calls thick description. Pavements are an important, but often overlooked, public space: stories of city life here as elsewhere give a uniquely emic perspective, particularly so for lives lived on the margins of mainstream society.

### KEY READING

### FURTHER READING

### FILM:

### TUTORIAL READING
WEEK 5 (15 October) ROME: THEN AND NOW

The module now turns to three city case studies beginning with Rome. Known as the Eternal City, Rome was the capital of an empire and the centre of a global religion. Today, it is a modern metropolis; gentrified in the face of an intractable housing crisis, a city of intense football rivalry, and one mired in political corruption. The ancient and modern cities of Rome come into sharp focus when viewed through the lens of tourism. What useful connections can we make between the old and the new? What theoretical analyses and metaphorical constructs enhance our understanding of Roman life today?

KEY READING

FURTHER READING


TUTORIAL READING
WEEK 6 (22 October)  INDEPENDENT LEARNING WEEK

Use this time to prepare coursework and catch up on reading
WEEK 7 (29 October) LAGOS: ETHNIC TENSION AND PETRODOLLARS

Colonial rule in Nigeria brought together diverse ethnic groups in an arbitrary way. Meanwhile, economic and political policies favoured the elite, creating tensions that endure to this day. In the postcolonial period, these divisions are exacerbated in a city that is awash with petrodollars and enormous rubbish dumps, where colonial segregation is replaced by class segregation. But this is also a city where people have hopes and dreams. To what extent does Lagos suffer from negative stereotyping?

KEY READING

FURTHER READING


ACADEMIC SKILLS WORKSHOP

Writing essays in anthropology: Deconstructing the question, answering thematically, using ethnographic examples, weaving in the theory.
WEEK 8 (5 November)  BRASÍLIA: STARTING FROM SCRATCH

Built in 1960 as a new capital, Brasília was intended to be more than a symbol of a new age; it was an attempt to transform Brazilian society into an egalitarian utopia, to create social order and different social practices. But was this a modernist dream or a dystopian nightmare? To what extent have the people who inhabit the city subverted the planners’ intentions?

KEY READING

FURTHER READING


TUTORIAL READING
WEEK 9 (12 November)  THE CITY IN FILM

The final section of the module studies the city through artistic representation, giving us the opportunity to consider cities as imagined places. We begin this week with the cinema. Film is an urban phenomenon; not only are film industries and cinemas predominantly found in cities, the city is a frequent character in the films themselves. From Fritz Lang’s *Metropolis* to Danny Boyle’s *Slumdog Millionaire*, how is the city portrayed in film and to what extent do these cinematic representations concur with the metaphors for analysis we have already explored in the module?

KEY READING

FURTHER READING
*Hell is a City*. 1960. Dir. V. Guest. 92 mins. (Film).

FILM

WORKSHOP
Storyboarding a film of Edinburgh or Dundee
**WEEK 10 (19 November)  THE CITY IN LITERATURE**

The development of the social realist novel in the nineteenth century was closely allied with campaigns for social reform, to the extent that novelists are sometimes cast as social scientists. Is this a justifiable assertion? How has literary imagination contributed to an understanding of the city? What do we learn if we use novels as ethnographic data?

**KEY READING**

**FURTHER READING**

**ACTIVITY**
Student readings of London. A selection from this list: *Bleak House* (Dickens); *Sense and Sensibility* (Austen); 1984 (Orwell); *Line of Beauty* (Hollingsworth); *Brick Lane* (Ali); *The Road Home* (Tremain); *White Teeth* (Smith); *The Buddha of Suburbia* (Kureishi).

**TUTORIAL READING**
WEEK 11 (26 November)  MUSIC IN THE CITY

From jazz to Motown to punk to hip-hop, popular music is deeply rooted in the urban, both as the site of its production and in its representation of city life. Music is also a means for the disenfranchised to express their dissatisfactions. But is it possible to personify the city through music? Can a city have a character?

KEY READING

FURTHER READING
Simmons, K. E. 2018. Race and racialized experiences in Childish Gambino’s ‘This is America’. Anthropology Now, 10, 2:112-115.

ACTIVITY: Develop a city playlist.

TUTORIAL READING
WEEK 12 (3 December)  URBAN FUTURES

In this final lecture we recap some of the key issues in the module before considering what the future may hold for life in the urban environment: Smart cities, slow cities, and an ever-greater divide between cities of rapid urbanisation versus those of stagnation and decline. The city is no longer a bounded entity, so if we are to study it as a unit of analysis what categories, cartographies and methods best address the urban as a theoretical construct? We also return to the question of interdisciplinary: what is the future of the city and what is the future for urban studies?

KEY READING

FURTHER READING
Ackerman, K et al. 2014. Sustainable food systems for future cities: The potential of urban agriculture. The Economic and Social Review, 45, 2:189-206.


TUTORIAL READING
ASSESSMENTS: ESSAYS
Students will write THREE assessed assignments for this module of 2,000 words each. The first assignment is to review a book chosen from a list that will be provided. The second and third assignments are essays, one from each group. Deadlines are included with the essay questions. We will discuss the assignments in more detail in tutorials. Below you will find information necessary for completing your essay – please read it completely!

WRITING YOUR ESSAY
For information on essay writing and how to reference sources correctly, please consult the ‘More Detailed Advice’ section of this handbook. A few points to remember when constructing your essay:

- Make use of the key texts and the further reading list. Do not use Web resources unless recommended by lecturers. The more you read, the better your answer will be.
- Remember to use inverted commas when quoting brief passages and cite these appropriately – see ‘More Detailed Advice’. Do NOT copy out passages from books or articles and pass them off as your own words. Plagiarism offences will lead to zero marks. Please note that the department treats plagiarism and any other form of academic misconduct very seriously.
- Your essay must contain a bibliography of sources cited. The citation format is that of the Journal of the Royal Anthropological Institute. See examples in the ‘More Detailed Advice’ section.
- Your essay will be marked according to the attached marking scale.
- Consult your tutor if in doubt!

TURNING IN YOUR ESSAY
As coursework is marked anonymously, only your matriculation number should be included – do NOT put your name anywhere on your coursework. On the first page of your coursework, you should include: your matriculation number, the module name and number, the title of the essay, your word count and the following statement: ‘I hereby declare that the attached piece of written work is my own work and that I have not reproduced, without acknowledgement, the work of another.’

Essays must be uploaded on MMS (www.st-andrews.ac.uk/mms/guides.html). If you have any problems please contact the IT help desk within the library (helpdesk@st-andrews.ac.uk), or e-mail the course coordinator (kl15@st-andrews.ac.uk) as soon as possible.

LATE WORK & EXTENSIONS
If work is submitted after the specified deadline, the following penalties will apply:

- Missing the deadline or handed in the following day: immediate loss of 1 mark; a further mark per day will be deducted for each subsequent day late, including weekends and bank holidays.
- Submission of work more than seven days late will receive no commentary, while submission of work more than ten working days late will receive zero.

These penalties are applied automatically by the MMS system.

If you have a good reason for not meeting the set deadline, an extension may be granted in advance. Please note: computer problems and pressure of work due to other courses are not valid grounds for an extension.

Extensions will only be granted by the Director of Teaching. Requests to go to Karen Lane (kl15).
Marking scale for standard essays and essay-based exams, at Honours, Sub-Honours, and taught Post-graduate levels:

The following are the marking criteria for social anthropology essays and essay-based exams. Please note that some special assignments (for example, presentations, learning journals, projects) may have their own specific marking criteria, which will be made available by module conveners.

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
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<tbody>
<tr>
<td>20</td>
<td>outstanding first</td>
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<tr>
<td>19</td>
<td>good first</td>
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<tr>
<td>18</td>
<td>clear first</td>
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<tr>
<td>17</td>
<td>low first</td>
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<tr>
<td>16</td>
<td>good 2.1</td>
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<td>15</td>
<td>clear 2.1</td>
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<tr>
<td>14</td>
<td>low 2.1</td>
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<tr>
<td>13</td>
<td>good 2.2</td>
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<td>12</td>
<td>clear 2.2.</td>
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<td>11</td>
<td>low 2.2.</td>
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<tr>
<td>10</td>
<td>upper 3rd</td>
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<tr>
<td>9</td>
<td>clear 3rd</td>
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<td>pass</td>
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<td>6</td>
<td>fail</td>
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<tr>
<td>5</td>
<td>fail</td>
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<tr>
<td>4.0</td>
<td>3.9 and lower</td>
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1. The essay is creative and incorporates a number of original thoughts and insights about the material.
2. The student has read widely and carefully, including material not discussed directly in classes or included in the module reading list.
3. The student demonstrates a sophisticated understanding of the issues, and an excellent understanding of the ethnographic or other research material and of the theoretical points put forward by the various authors.
4. The student shows an excellent understanding of the relationship between theory and ethnographic or other research material, and of how, it has or can be used to support or undermine particular theoretical points.
5. The essay critically engages with the material discussed in a systematic and original way.
6. The essay has an excellent introduction and a finely crafted structure and style leading to an insightful conclusion.
7. Excellent presentation throughout, excellent use of language and consistent referencing.

1. The essay incorporates some original thoughts and insights about the material.
2. The student has read widely and carefully, possibly including material not directly discussed during classes.
3. The student demonstrates a very good understanding of the issues and a very good grasp of the ethnographic or other research material, and of how it has or can be used to support or undermine particular theoretical points.
4. The student shows a very good understanding of the link between theory and ethnography, or other research material, and of how it can be used to support or undermine particular theoretical points.
5. The essay critically engages with the material discussed.
6. The essay has a very good introduction, a well crafted structure and a thoughtful conclusion.
7. Very good presentation throughout, with a very good use of language and consistent referencing.

1. The student has done adequate but basic reading relevant to the topic.
2. The student’s understanding of the material is adequate but basic.
3. The essay is over-reliant on lecture notes and hand-outs to construct an argument, although there may be some original points made or independent interpretations of the material.
4. The essay is over-reliant on summaries of the material with little or no critical engagement.
5. The student’s understanding of the contribution of various authors to a debate is adequate but basic.
6. The essay is adequately structured and coherent, and the introduction and conclusion are adequate.
7. Adequate presentation, use of language and/or referencing throughout.

1. The essay shows evidence of limited reading.
2. The essay shows evidence of limited understanding of the material.
3. The student relies heavily on lecture notes and hand-outs.
4. The essay shows little understanding of the contribution of various authors to a debate.
5. There is no critical engagement with the material discussed.
6. Presentation, use of language and/or referencing are limited.

1. The essay shows inadequate evidence of an anthropological understanding of the topic.
2. There is little or inadequate reference to relevant reading material.
3. The student demonstrates poor essay writing skills.
4. Work that shows no understanding of the topic covered.
5. The essay is often very short, superficial, or uses irrelevant examples.
6. The student fails to take an anthropological perspective to the material s/he is presenting in the essay.

Please also see the University’s statement on Classification, Grades, Marks and the 20-point scale.
[https://www.st-andrews.ac.uk/media/teaching-and-learning/policies/grades-definition.pdf](https://www.st-andrews.ac.uk/media/teaching-and-learning/policies/grades-definition.pdf)
ASSIGNMENTS

ESSAY 1 (DEADLINE: 23:59 18 October 2020)
Word count 2,000

Review ONE of the following books:


ESSAY 2 (DEADLINE: 23: 59 on 15 November 2020)
Word count 2,000

Choose ONE of the following questions:

How might the anthropology of tourism assist in understanding connections between ancient and modern Rome? Analyse this with reference to ethnography and urban theory.

To what extent is Lagos’s colonial history responsible for tensions within the city? Analyse this with reference to ethnography and urban theory.

How is sociality in Brasilia understood in the context of urban planning? Analyse this with reference to ethnography and urban theory.

ESSAY 3 (DEADLINE: 23:59 on 13 December 2020)
Word count 2,000

Choose ONE of the following questions:

To what extent do films about cities concur with the metaphors used by urban scholars to analyse urban environments?

Using fictional portrayals of London as ethnographic data, what do we learn of life in the city and why is an imagined city a valid form of anthropological analysis?

How is the city personified through music and how is this analysed through theories of place-making?

What are some of the promises and challenges for urban futures and how might these be analysed by urban scholars?
MORE DETAILED ADVICE

We will discuss the academic skills required for assignments in the tutorials.

PREPARING YOUR IDEAS FOR WRITING
1. Reviewing a book, article or chapter is an exercise in demonstrating that you have understood the central ideas that the author is explaining. It is not just a summary of the book, article or chapter, but an engagement with those ideas. Your review must demonstrate how you apply those ideas anthropologically.

2. Writing an essay is an exercise in the handling of ideas. Your essay must show evidence of hard (ideally, original) thinking.

3. An essay must be based on a sound knowledge of the subject it deals with. This means that you must read. Avoid answering a question off the top of your head or entirely from your own personal experience or general knowledge. Instead, use the readings to support your argument(s).

4. Make brief notes as you read and record the page references. When reading, ask yourself: What is the author driving at? What is the argument? Does it apply only to a particular society, or are generalised propositions being made? How well do the examples used fit the argument? Where are the weaknesses? Also think about the wider implications of an argument. Copy the actual words only if they say something much more aptly than you could say it yourself.

Compare what you have read in different books and articles. Test what one author proposes against evidence from other societies: what do the different approaches lend to one another? In this way you will begin to see the value (and the problems) of comparisons and learn that writers disagree and write contradictory things.

Note that as well as showing evidence of reading of key and tutorial texts, good answers link the essay topic back to material given in lectures or tutorials. You can also gain marks by including additional reading, providing it fits with your topic and accentuates your argument.

5. Before your starting your essay, plan it! Give it a beginning, a middle and an ending. Much of the information you will have collected will have to be rejected, as it won’t be relevant. Don’t be tempted to include anything that does not have a direct bearing on the problem expressed in the title of the essay. You will not gain any extra marks and you are ‘wasting’ words on unnecessary information that could be employed more usefully in answering the question.

In the introductory paragraph make your understanding of certain crucial concepts clear - these concepts will probably be those that appear in the essay title. Define concepts if you think there may be any ambiguity.

When you provide examples to illustrate a point, be careful not to lose track of the argument. Examples are intended to illustrate a general (usually more abstract) point; they are not a substitute for making the point.

6. When you start writing the essay, please remember to follow the word count. Essays should be typed and 1.5 spaced in a word document.
7. Please upload your essays in a word document, as it is much easier to insert feedback comments into the text.

**REFERENCING**

**Correct referencing is important.** It is one of the academic skills that you are expected to learn and it guards against plagiarism. Make sure that when you are reading texts that you note the source of information by recording the name of the author, the book title, page number and so forth. This will enable you to reference correctly when it comes to writing your essay. Adequate referencing requires you to indicate in the appropriate places in body of your essay the source of any information you may use.

Such references vary in kind, but a general guide to the correct format would be:

A general reference
- ... as Turnbull's (1983) work demonstrates ...
- ... the romanticisation of Pygmies has been commonplace in anthropology (e.g. Turnbull 1983)

Note: In this example, the author is referring to Turnbull's work in a general way. If the author was referring to specific ideas or details made by Turnbull, then the page number needs to be specified

A paraphrase
- ... Turnbull describes how the Ituri Forest had remained relatively untouched by colonialism (Turnbull 1983: 24) ...

Note: This is more specific than a general reference as it refers to a particular point or passage by an author. It is your summary of a point made by someone else (in this case Turnbull). When paraphrasing, you must always include the page number in your reference.

A quotation
- ... under these circumstances, ‘the Mbuti could always escape to the forest’ (Turnbull 1983: 85).

Note: All quotes from anyone else's work must be acknowledged and be placed within single quotation marks. The page number or numbers must be referenced. If you need to alter any of the words within the quote to clarify your meaning, the words changed or added should be placed in square brackets [thus] to indicate that they are not those of the original author.

**BIBLIOGRAPHY**

All texts referenced within the body of your essay must be included within the bibliography. Entries in the bibliography should be organised in alphabetical order and should contain full publication details. Consult an anthropological journal, such as the Journal of the Royal Anthropological Institute (JRAI), to see how the correct format should appear. The standard format of bibliographic referencing is as follows:

**Book**

**Edited Collection**
Chapter in edited collection

Journal article

Film

Music Recording


Webpage
It is unadvisable to use websites unless directed to them by a lecturer. However, if you do it is important that you provide full details of the web address as well as the date on which the page was accessed.


Please also note the following:
• Spellings, grammar, writing style. Failure to attend to these creates a poor impression.
• Foreign words: Italicise these, unless they have passed into regular English.
• PLEASE TRY TO AVOID GENDER-SPECIFIC LANGUAGE. Don’t write he/him when you could be referring to a woman! You can avoid this problem by using plurals (they/them).