Our course combines various methods to explore ways of life in Great Britain. For each student, the core is an ethnographic project on a topic of his or her choice - a group of people, an activity, or a place.

We meet weekly for three purposes: as a seminar for considering basic concepts and methods in social and cultural anthropology; as a workshop for assessing methods and techniques in field work; and as a forum for sharing experiences and exchanging ideas. The seminars are based on lectures and readings and the workshops on short assignments. See p. 2.

There are three sets of assignments: short, in most weeks; a mid-term review; and a final report. Note Appendix 1. There are no examinations.

The short assignments are to help students into their respective projects by simple steps, and to develop skills of observation, description and analysis. Most are likely to be based on concurrent field work, and they can be used to accumulate material for the final paper. See p. 3.

The mid-term assignment is to analyse a book. See p. 4.

The final paper will be a report on a project of regular participation or observation and interview as appropriate to students' respective topics. Topics are selected in agreement with the teacher. See Appendix 2.

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**Students are required to observe the University's Code of Academic Integrity.** So the following statement is expected, signed, on each assignment submitted: 'I pledge on my honor that I have not given or received any unauthorized assistance on this assignment'.
MEETINGS

1 introduction: society and culture in Britain
   Eriksen Epilogue

2 what is anthropology, ethnography?
   Eriksen cc. 1, 2
   Laura Bohannon 1966 'Shakespeare in the bush' Natural History 75: 7

3 East End - walk (from Liverpool St. station, top of Bishopsgate escalator)
   Eriksen c. 3 (skim)

4 material culture: clothes; food and eating; houses as homes; tools
   Eriksen cc. 12, 13
   Sophie Chevalier 1998 'From woollen carpet to grass carpet' ed. Daniel Miller Material cultures London: UCL

5 excursion: Cambridge, a town in high demand

6 who (or what) do the British think they are?
   Eriksen cc. 4, 5, 6, 15
   Nigel Rapport 1993 Diverse world-views in an English village c.9 Edinburgh: EUP

7 speaking - do the British say what they mean, mean what they say?
   Roger Hewitt 1986 White talk black talk pp. 150-72 Cambridge: CUP
   Susan Paul Pattie 1997 Faith in history pp. 204-11 Washington (DC): Smithsonian preview mid-term reviews

8 reproduction: schooling; networks; class; solidarity and opposition
   Eriksen cc. 9, 10 and skim cc. 7, 8
   John N Gray 2000 At home in the hills c.9 New York: Berghahn

9 'the family'
   Eriksen cc. 7, 8
   Timothy Jenkins 1999 Religion in English everyday life c.III:3 New York: Berghahn

10 making a living: economic identities
   Eriksen cc. 12, 13

11 religion: faiths and congregations
   Eriksen cc. 14, 15

12 nationality, ethnicity and migration
   Eriksen cc. 11, 17, 18

13 review
   Eriksen cc. 16, 19
BRIEF ASSIGNMENTS

Think about the sequence of assignments and what kinds of work you will have to do for them, week by week. Use opportunities to refer to Eriksen, the weekly readings and, or, your own discoveries of relevant references (see Appendix 1); and feel free to draw comparisons with your colleagues' projects; but note that, except where otherwise indicated, these exercises are to be carried out by yourself. Each of these assignments is likely to run to a couple of pages. The dead-lines are the respective meetings, listed.

ASSIGNMENT BY MEETING

2 Choose a place.
   (a) Listen to all the different sounds there - the longer you listen, the more you will notice. Note them. Then write your impressions up.
   (b) Repeat the exercise but, this time, for what you see.
   Do not try to guess what people are thinking. Include non-human sounds and sights.

4 Describe your first impressions of the scene where you intend to study. Consider both the details and the general atmosphere. Who is there? Bring a colleague to help you, if you like.

5 Describe the material culture of the scene that you are studying. Who uses what, when, where and how? Are there patterns of use and response? Do you detect boundaries? What do the things or materials reveal about ideas and social relations?

6 Meet someone to discuss a subject appropriate to your research. Write the conversation up, including brief description of the person and your interaction. What went well? How could you have found more out? In a second discussion, with what question would you start, and why so?

7 In the situation that you are studying, who talks about what to whom, and in what way(s)? Are there varieties or variations of the pattern and, if so, what are they and what do they depend upon?

8 (a) Prepare a bibliography of five or six books as background for your final report. At least three should be in anthropology. Of these, at least one should be an ethnography other than that studied for the mid-term assignment. For each of the books, explain how it pertains to your subject.
   (b) Choose any one of the readings in the pack or any chapter from either Eriksen or CBS which you find helpful for your field study. Use an incident, scene or idea from your study to illustrate or to argue against ideas in that reading, explaining how they relate to your project.

9 Find someone at the scene that you are studying or else someone who knows a lot about the situation. Interview the person about your theme. Note their own words and information, and include a note on the person too and on your interaction.

10 In the situation that you are studying, how do the participants deal with each other? What are their responsibilities, rights or privileges? Are there forms of control, explicit or implicit? Adapt these questions to suit the situation. Describe an event or exchange that illustrates the pattern.

11 How does the situation that you are studying fit into the broader pattern of British life? How, for example, does your (say) club fit into life in London, and how does it compare to other such scenes? How has it changed or is it changing? Does it bear on social issues? Can you relate it to any principle in CBS? If so, how does CBS's treatment compare to the way that Eriksen handles it or a comparable principle? Bring a colleague to help you, if you like.
MID-TERM

Assess a book, showing how it reveals ways in which people relate to each other and think of life. What does it show of their institutions, customs, attitudes and, or, expectations? What causes their social patterns? What does the book show about Britain? How does the book relate to a theme or principle in Eriksen?

Select one of the following titles in consultation with your teacher. Or consult him if there is another, not listed here, that you would prefer to review in stead; but note that this list is strongly recommended. Your review is likely to run to four or five pages. Please submit it on 13 November.

Ramy ME Aly 2015 Becoming Arab in London: performativity and the undoing of ethnicity London: Pluto
Gary Armstrong 1998 Football hooligans: knowing the score Oxford: Berg
Tanya Bunsell 2013 Strong and hard women: an ethnography of female bodybuilding London: Routledge
Rebecca Cassidy 2002 The sport of kings: kinship, class and thoroughbred racing in Newmarket Cambridge: CUP
Rebecca Cassidy 2007 Horse people: thoroughbred culture in Lexington and Newmarket Baltimore: Johns Hopkins University Press
Frank Coffield et al. 1986 Growing up at the margins: young adults in the North East Milton Keynes: Open University
Ruth Finnegan 1989 The hidden musicians: music-making in an English town Cambridge: CUP
Marie Gillespie 1995 Television, ethnicity and cultural change London: Routledge
Tözün Issa 2005 Talking Turkey: the language, culture and identity of Turkish speaking children in Britain Stoke: Trentham
Phil Jackson 2004 Inside clubbing: sensual experiments in the art of being human Oxford: Berg
Jaqui Karn 2007 Narratives of neglect: community, exclusion and the local governance of security Cullompton: Willan
Daniel Miller 2008 The comfort of things Cambridge: Polity
Daniel Miller et al. 1998 Shopping, place and identity London: Routledge
Daniel Miller & Sophie Woodward 2012 Blue jeans: the art of the ordinary Berkeley: University of California Press
Emma Tarlo 2010 Visibly Muslim: fashion, politics, faith Oxford: Berg
Claire Wallace 1987 For richer, for poorer: growing up in and out of work London: Tavistock
Bronwen Walter 2001 Outsiders inside: whiteness, place and Irish women London: Routledge
APPENDIX 1 REFERENCES

Students in this course should know how to cite references. For a reminder, see http://www.lib.umd.edu/guides/citing_mla.html For a short description of the method most commonly used for writing anthropology in English, see the Anglia Ruskin University library’s www.site: http://libweb.anglia.ac.uk/referencing/files/Harvard_referencing_2011_quick.pdf

APPENDIX 2 ETHNOGRAPHIC PROJECT

The aim is to learn about life in Britain, to get close enough to people living here to take part in what they do, to listen to and talk with them. Your job is to make sense of what you observe, of what they do, say and think, of conditions affecting them, and of how they themselves make sense of that part of life that you share with them.

Most students will select a group, an activity or a place in London for ethnographic study. Note that this exercise is not a career move. For, first, the point is to find out about others by their own lights, not with priorities of yours; and, second, it is unlikely that you could observe others’ technical work without impeding them.

Who could you study? Here are some types of situation.
church, temple, mosque etc. or associated club etc.
club (e.g., soccer, reading); pub (music, team etc.); social - e.g., ethnic
shopping - garden centre, local market etc.
neighbourhood - e.g., Camden Town, Brixton

Often, ‘scenes’ which appear - or are - initially difficult to enter turn out to be the easiest for the ethnographer to manage while others which seem easy to enter become more difficult as you continue. You always do find a way around the problem; but every project has its difficult phases or moments.

How do you begin? You may well investigate several possibilities before settling on a project. You could start by walking about or taking a bus. Listen, look. The group or place that you choose should have the following characteristics.
1. You will learn from it about London and Britain. This could mean studying immigrants or members of minorities.
2. There is enough activity to indicate how people engage with each other.
3. You can fit in - to the crowd (e.g., cafeteria), the work, the scene (e.g., sport); your presence is not disruptive.
4. You can go there regularly. Perhaps the place lies just around the corner or you may be prepared to travel. Be realistic and fair on yourself.
5. It entails no unusual risks. Be sensible.

In some cases, it is necessary, before you even start to explore, to book an appointment for interview with an appropriate person. It may be appropriate to write a formal letter, explaining yourself briefly and saying that you will ‘phone to ask whether you could make an appointment - letters are always appreciated in Britain. Where a letter is recommended, I can provide you with a cover letter on University stationery to vouch for your good will, sanity etc., to be sent along with your own.
How, then, are you to explain yourself and what you are trying to do? Choice of situation, formal or informal, makes a difference.

Work on neighbourhoods, pubs etc. may be easier to begin because you can postpone introduction, just hanging out a while, observing. By the time that you have to explain what you are doing, you will have a better idea of what it is that you are up to, and why.

Those undertaking work in more restricted situations should explain, simply, that they are students in the University of Maryland, taking a course on life in Britain, that the course requires them to study some particular aspect of the life, and that the people that they are approaching are an example of that aspect that it is hoped to study. Start by getting an appointment for interview with the administrator or the person who could give you permission to work there; and use that opportunity to gain at least some information about that person, the institution, its role in the neighbourhood and in society. The worst that can happen is a refusal; but, as an ethnographer, you can learn even from that.

Throughout your work, remember that your meetings in class, with colleagues and teacher, are to support you with ideas, advice and encouragement. Both the other formal assignments and the discussions, formal and informal, of your project and your colleagues’, will help you to recognize how much you are finding out, day by day.

Indeed, you may find, after a while, that your project is a more or less continuous preoccupation. Not that it is a burden (!) but one good practice is to keep a field diary. It can help you to note various observations and remarks which the weekly assignments do not require; and it becomes a record of your own reflections, some of which may be useful in completing the final report. It may well help too to watch the press, magazines etc. for coverage of the type of situation that you are studying or of some of the social and cultural issues (note the final short assignment).

**The report** will probably build on your work for the short assignments and it should make critical reference, where appropriate, to the articles and books that you have read. It is likely to run to about 15 pages, not including any appendices, illustrations etc.. Dr Koehler has a collection of copies of final papers from previous semesters to illustrate the great variety of ways successfully to fulfil this assignment. You are encouraged to look at them for inspiration. The ideal time to do that would be at about the time of our 9th or 10th meeting.

Submitting your final paper, please provide an abstract of it (a single paragraph) on an additional and separate page at the beginning. If you would like us to return the paper to you, (i) consult Dr Koehler a day or so before our last meeting and (ii) write boldly, at the top of your manuscript, that we are to return it to you.