

## Introduction to Sociology

Sociology SYG:1000  
Section: 1  
Time: T & TH 8-9:15 am  
Fall 2008  
Building/Room: 180 Bellamy

Professor Robin Simon  
Office: Bellamy Building 613  
Office Phone: 644-7105  
Office Hours: T 2-5 pm (or by appt.)  
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**Course Description:** This course introduces students to basic sociological ideas and concepts, which include sociological theories, methods, and research. Throughout the course, we will apply these ideas and concepts to a range of social phenomena such as culture, socialization, crime and deviance, class, race, and gender inequality, inter-group relations (including prejudice and discrimination), the family, social roles, identity, and health.

One way to analyze society is through popular culture, which includes popular music, television, and film. Over the semester, you will view three films and analyze them from a sociological perspective. A theme that runs throughout the course is that there is a duality to social life. We will examine the ways in which social structures affect individuals, and conversely, the ways in which individuals affect social structures. A second theme of the course has to do with another duality of social life: stability and change. We will discuss stable patterns of interaction as well as social change in several important areas of social life such as gender roles and relationships and the family. Importantly, we also will assess which social groups benefit from existing arrangements, and which groups would benefit from social change. The purpose of this course is to help you develop an appreciation of the sociological perspective, which involves thinking critically about social life.

**Course Goals and Objectives:** My overall goals and objectives for you are threefold: (1) Master basic sociological concepts, including three dominant theoretical perspectives and major research methods used in sociological research; (2) Increase your knowledge about a range of substantive social issues and problems; and (3) Further develop your critical thinking skills. The success of this course depends on *your* active participation; with your help and active involvement, this class will be a great learning experience for you and fun for us all.

**Required Books and Readings:** You are advised to buy the following textbook and reader as they contain all of the required reading. These two books are available at the FSU Bookstore and at Bill's Bookstore.

- (1) Stanley Eitzen & Maxine Baca Zinn. 2004. *In Conflict and Order: Understanding Society*. 11<sup>th</sup> Edition. Boston: Allyn & Bacon. (referred to as C&O in the class schedule)
- (2) Henslin, James M. 2005. *Down to Earth Sociology: Introductory Readings*. 13<sup>th</sup> Edition. New York: Simon & Schuster. (referred to as DES in the class schedule)

Since my lectures are organized around textbook chapters and the Henslin readings, I *urge* you to read all of the material assigned for each week *prior to* coming to class. This will put you in a better position to understand lectures and contribute to class discussion. While the readings correspond with lectures, I will *not* go over them in class. Note that the textbook is organized around two of the three main sociological perspectives that we'll cover: Conflict and Order. The readings from the Henslin book are written from the third main perspective, which is Symbolic Interaction. Throughout the semester, we will apply these perspectives to various aspects of social life including culture, socialization, crime and deviance, inequality, inter-group relations, the family, and health.

**Blackboard Support:** This course is supported by Blackboard, which allows for faster communication between course members. Please check Blackboard daily for course updates and announcements. The quickest way to contact me is through e-mail ([rsimon@fsu.edu](mailto:rsimon@fsu.edu)). I check e-mail several times a day.

## Course Requirements:

**1. Exams:** I will evaluate your knowledge of course materials with three exams, which cover lectures, readings, and films. There are two in class mid-terms and one final. The three exams consist of 50 multiple choice questions (worth 1 point each) and are weighed equally; each exam counts 33% toward your final course grade. Exams must be taken during the scheduled period. Requests for make-ups will be granted only for cases involving your own illness and only if arranged in advance. If you cannot take an exam due to illness, I'll arrange for you to take a make-up exam after I see a physician's note explaining why you were unable to take the exam. Except for a dire emergency, failure to show up for an exam without contacting me in advance will result in a "0" for that exam and computed as such into your final grade. Students who do not produce a physician's note stating the medical reason why they were unable to take the exam at its scheduled time will not be given a make-up and will therefore receive a "0" for that exam. Cheating on the exams will result in an **F** for the course and you will be reported to the administration, which may result in your suspension from the university. Please make sure that you bring at least one #2 pencil and an eraser to class for exams.

**Note:** You could earn a total of 150 points for the course from exams. Although your final course grade is based heavily on your performance on these three exams, you could earn additional points for the course, and thus improve your final course grade, by successfully completing an extra-credit paper assignment (see #3 below).

**2. Films:** You are required to view three films over the course of the semester, which we'll discuss as a class. Since they are too long to show during our regular classroom period, I have scheduled these films to be shown in the evening (see the class schedule for the dates of the nighttime viewings) and have cancelled class for that day. Those students who cannot make it to nighttime showings are required to view the films on their own. Please be aware that material from the films will appear on the exams and I do not loan out my copy of the film. I have included questions about each film at the back of the syllabus to prepare you for our in-class discussions. We'll discuss the films the first class following its nighttime viewing. I'll announce in class the location of where the evening film viewings will be held as soon as I get this information.

**3. Extra-Credit Paper Assignment:** You could improve your final grade in the course by successfully completing an extra-credit paper assignment. This assignment requires you to view an additional film on your own, which will be the basis of a 3-page paper. The paper involves applying sociological ideas and concepts covered over the semester in an analysis of a film of your choice. The list of films you have to choose from is long and is included in the description of the Extra Credit Paper Assignment on pages 8-9 of the syllabus. I'll collect papers immediately after class on **Thursday, November 15<sup>th</sup>** and will return them to you on or before the last day of class. Late papers will not be accepted.

**Note:** You can earn up to **15 points** on this extra-credit paper, which is 10% of all points you could earn on exams. The points you got on this paper will be added to the total points you earned on the exams. Since the purpose of this assignment is to help you improve your course grade—particularly those of you who have not done as well on the exams as you would like—students who are satisfied with their performance on the exams should consider not writing this paper. Be aware that while I encourage you to talk with others about ideas for your papers, I expect you to work on it alone; papers that are similar to one another is evidence of cheating. Like cheating on exams, cheating on this paper will result in an **F** for the course and you will be reported to the administration, which could result in your suspension from the university.

**4. Class Participation:** Student participation is an important component of this course and is not only strongly encouraged but also highly valued. **Regular high quality** class participation will improve your final grade. If you are on the border between two grades (B and B+), you are likely to receive the higher grade for the course if you regularly participate in class. If you are not on the border between two grades at the end of the course, active high quality class participation may result in an improvement in your grade by one-step (e.g., B to B+).

**5. Class Attendance Policy:** Regular attendance is a **requirement** of this course. I will take attendance regularly throughout the semester. In keeping with FSU's policy on attendance, students who have **5 or more days of unexcused absences** will automatically receive an **F** for the course. The following and only the following absences are eligible to be excused: (1) observance of religious holidays as specified in FSU policy; (2) absences due to representing FSU at official functions, including intercollegiate debating or varsity sports events; (3) verified emergencies and/or medical illness. Medical illnesses are serious in nature and require continued treatment by

medical professionals and/or surgical or other treatments. Colds, the flu, fatigue, and stress do not qualify as medical illnesses. If you have a chronic illness that may affect your attendance, it's imperative that you alert me to this at the beginning of class. Documentation for an absence to be excused is required. Please provide a copy of the documentation to me and keep a copy for your own records. While students are not penalized for excused absences, you are responsible for all course content that you missed. Since exams are based on both lecture material and readings, it's difficult to do well in this course without regular attendance. Based on years of teaching this course, I strongly discourage you from taking this course if you don't plan on regularly attending lectures.

**Note:** Signing someone's name other than your own on the attendance sheet is *cheating* and will be punished. You will receive an **F** for the course and will be reported to the administration for signing someone else's name. Also, you are responsible for keeping track of your own absences. Please do not ask me how many absences you have.

**6. Being on Time for Class:** I expect you to arrive to class on time each time we meet since coming to class late is distracting to me and the other students. Contact me in advance if you must arrive to class late and only do so if you have a legitimate reason. I expect you to be in class for the entire class period since leaving early is distracting. If you need to leave class early, ask me for permission to do so *before* the beginning of class. You should **not** take this course if you cannot make it to class on time and cannot stay for the entire period. I will downgrade students' course grade for repeatedly arriving to class late and leaving class early. Talk to me at the beginning of the semester if you have an earlier class on the other side of campus that prevents you from being in my class on time.

**7. The Use of Electronic Devices in the Classroom:** Please make sure to **shut** off your cell phones *before* the start of class and do **not** text-message during lectures and class discussions since the use of cell phones in class is distracting both to myself and the other students. The **only** electronic device you are permitted to use during class—and **only** for course **note taking**—is a laptop computer. Taking photos, listening to ipods/mp3s, emailing, surfing the web, and playing electronic games are **not** permitted during lecture. I will ask you to leave the class for using these electronic devices and downgrade students' final course grade for improper use of these devices.

**8. Professionalism:** Finally, I expect you to **behave professionally** throughout the semester, which includes **being respectful to myself** and **all** other members of the class. Reflecting their different personal backgrounds as well as their different academic goals and interests, students who enroll in this course typically have diverse ideas and opinions about various social issues. The diversity of students' views adds depth and richness to this course and is welcomed and valued. Although you may not agree with one another on a number of issues, I insist that you are respectful of my own and each other's views and that all discussions are scholarly. Students who are not respectful will be removed from class and will receive an F for the course.

**Your course grade will be calculated in the following way:**

Exam #1	33%	(50 points)
Exam #2	33%	(50 points)
<u>Exam #3</u>	<u>33%</u>	<u>(50 points)</u>
Total	100%	(150 points)

Your course grade is based on three multiple choice exams (two in class and one final), which are worth 50 points each. Your course grade will be calculated by dividing the number of points you earned on the three exams by 150 points. So, for example, if you earned a total of 120 points on the three exams at the end of the semester, that number will be divided by 150 points. In this case, you would have earned 80% of all points you could have earned in the course, which would result in a B- for the course. However, as I noted above, you could improve your final course grade. You can earn up to 15 additional points by writing an excellent extra-credit paper. If you are between two grades at the end of the semester, your course grade may be bumped up by one step (e.g., B to a B+) for excellent and regular class participation.

**Office Hours and Assistance:** Please feel free to come by during my office hours to discuss any questions you may have regarding the course, or simply to chat about issues raised in class. If you cannot make it during this time, I am happy to arrange a time that is convenient for you. E-mail is the quickest way to reach me.

**Graduate Teaching Assistant:** Summer Williams is the Graduate Teaching Assistant for this course. Summer is a graduate student in the sociology department at FSU and is in an excellent position to assist you with readings, lectures, exams, and papers. She will attend lectures regularly and hold regular weekly office hours (see below for details). If you cannot make it to Summer's office hours, she will be happy to make an appointment with you. Her email address is listed below. You could also leave a message with a secretary in the main sociology office.

Summer McWilliams

Office Hours: Mondays 1:15-2:45 pm & Thursdays 10:30am-12:00pm

Office: 506 Bellamy

E-mail: scm08e@fsu.com or scmcwilliams@gmail.com

Department Phone: (850) 644-6416

**One Final Note About this Course:** This course covers sensitive topics and some of the lectures and films contain sexually explicit material and language. I strongly encourage students who are concerned about the course's contents to speak with me as soon as possible. These students may want to enroll in another section of this course.

In addition to my own policies for classroom comportment described above, you are expected to abide by the following policies that have been developed by the College of Social Sciences at Florida State University:

**Academic Honor Policy:** Students are expected to abide by the Academic Honor Policy of the Florida State University, including the statement on Values and Moral Standards published in The Florida State University General Bulletin. The Academic Honor Policy outlines the University's expectations for students' academic work, the procedures for resolving alleged violations of these expectations, and the rights and responsibilities of students and faculty throughout the process. Please see the following website for a complete explanation of the Academic Honor Policy: <http://www.fsu.edu/~dof/honorpolicy.htm>

**Academic Dishonesty:** Students must abide by the highest standards of academic integrity. Any form of academic dishonesty will result in a "zero" for that particular assignment or an "F" for the course, at the instructor's discretion. Any student who plagiarizes, cheats on exams, or otherwise behaves in a dishonest way may be reported to the university administration for further disciplinary action as specified in the Academic Honor Policy (<http://www.fsu.edu/~dof/forms/honorpolicy.pdf>).

**Americans with Disabilities Act:** Students with disabilities needing academic accommodation should: (1) register with and provide documentation to the Student Disability Resource Center; and (2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class. I am more than happy to make accommodations for you. For more information about services available to FSU students with disabilities go to their website at: <http://www.fsu.edu/~staffair/dean/StudentDisability> or contact:

Student Disability Resource Center

108 Student Services Bldg.

Florida State University

Tallahassee, FL 32306-4167

(850) 644-9566 (voice)

(850) 644-8504 (TDD)

E-mail: [SDRC@admin.fsu.edu](mailto:SDRC@admin.fsu.edu)

**Classroom Courtesy:** Classroom courtesy is necessary to ensure that all students have the opportunity to learn without distractions. This means no cell phones, talking during lectures (unless recognized by the professor or discussion leader), reading newspapers, etc. during class. If you must have a cell phone to receive emergency calls about children or other family members, keep it on vibrate. <http://www.e-soc.net/7/30/2006> Policy on Student Conduct Page 2 of 2.

**Incomplete Grades:** Missing work or uncompleted assignments are insufficient reasons for me to give a grade of Incomplete. Incompletes will not be given except under extenuating circumstances at the instructor's discretion. Note that College of Social Science guidelines require that students seeking an "I" must be passing the course.

Finally, students in the course will be held to the highest standards of academic integrity. Any form of academic dishonesty will result in a "zero" for that particular assignment or possibly an "F" for the course and may be reported to the University Judicial Office. Cheating and plagiarism will not be tolerated.

**Important Dates to Keep In Mind:**

Class Canceled	(Thursday, September 18)
Film: "Tootsie"	(Thursday, September 18, 7:00-9:30 pm)
<i>1st Midterm Exam</i>	<i>(Thursday, October 2)</i>
Class Canceled	(Thursday, October 23)
Film: "Heathers"	(Thursday, October 23, 7:00-9:30 pm)
<i>2nd Midterm Exam</i>	<i>(Tuesday, November 4)</i>
Extra Credit Paper Due	(Thursday, November 20, immediately after class)
Class Canceled	(Tuesday, November 25)
Film: "Boyz in the Hood"	(Tuesday, November 25, 7:00-9:30 pm)
Thanksgiving Break: No Class	(Thursday, November 27)
<i>Final Exam</i>	<i>(Tuesday December 9, 10:00am-12:00pm in Bellamy 180)</i>

## Tentative Class Schedule \*

\* Note that the class schedule is tentative and may be modified over the course of the semester, especially if class is cancelled due to my own illness or some other uncontrollable event such as inclement weather (e.g., a hurricane). I will keep you posted about any changes as soon as I become aware of them. Check your email and Blackboard regularly for announcements since these are the quickest ways to reach you. Also, the page numbers of the readings may vary slightly if you have a different edition of the books.

<u>Date</u>	<u>Topic</u>	<u>Readings</u>
August 26 & August 28	Introduction	Chapter 1: Pages 1-10 & Chapter 2: Pages 25-45 (C&O) Berger, "Invitation to Sociology" (DES) Henslin, "What is Sociology?" (DES)
September 2 & 4	Methodological Approaches	Chapter 1: Pages 11-22 (C&O) Henslin, "How Sociologists Do Research" (DES)
September 9	Theoretical Perspectives	Chapter 3 (C&O) Goffman, "Presentation of Self" (DES)
September 11	Theoretical Perspectives & Culture	Chapter 4 (C&O) Chagnon, "Doing Fieldwork among Yanomamo" (DES)
September 16	Culture & Language	Miner, "Body Ritual Among Nacirema" (DES) Tannen, "But What Do You Mean?" (DES)
September 18	<b>Special Screening of the Film: "Tootsie"</b>	
<p>Rather than meeting during our regular class time on Thursday, September 18th, we will instead meet from 7-9:30 p.m. on that same day in the same room (unless otherwise announced) to view the film "Tootsie." Those who can't make it to this viewing are expected to rent and see the film. Please be aware that questions about this film will be on the first exam. Our regular class meeting will resume on Tuesday, September 23<sup>rd</sup>.</p>		
September 23 & 25	Socialization	Chapter 5 (C&O) Gracey, "Kindergarten as Academic Boot Camp" (DES) Thorne and Luria, "Sexuality and Gender" (DES)
September 30	Gender Socialization	Chapter 12: Pages 325-340 (C&O) Henslin, "On Becoming Male" (DES) Eder, "On Becoming Female" (DES)
<b>October 2</b>	<b>First Exam</b>	
October 7	Gender Socialization	
October 9 & 14	Social Control & Deviance	Chapters 6 (C&O) Chambliss, "Saints & Roughnecks" (DES)

<u>Date</u>	<u>Topic</u>	<u>Readings</u>
October 16 & 21	Social Control & Deviance	Chapter 7 (C&O) Zimbardo, "The Pathology of Imprisonment" (DES)

**October 23                      Special Screening of the Film: "Heathers"**

Rather than meeting during our regular class time on Thursday, October 23<sup>rd</sup>, we will instead meet from 7-9:30 pm on that same day in the same room (unless otherwise announced) to view the film, "Heathers." Those who cannot make it to this viewing are expected to rent and view the film on their own. Questions from this film will be on the second exam. Our regular class meeting will resume on Tuesday, October 28.

October 28	Social Stratification: Class Inequality	Chapters 9 & 10 (C&O) Gans, "The Uses of Poverty" (DES)
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October 30	Social Stratification: Race & Gender Inequality	Chapters 11 & 12: Pages 341-357 (C&O) Ehrenreich, "Nickel and Dimed" (DES)
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**November 4                      Second Exam**

November 6 & 11	Inter-group Relations	Ezekiel, "The Racist Mind" (DES) Martin & Hummer, "Fraternities and Rape on Campus." (DES)
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November 13	Social Institutions: The Family	Chapter 15 (C&O)
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November 18 & 20	Gender & the Family	Hochschild, "When Work Becomes Home" (DES) Liebow, "The Lives of Homeless Women" (DES)
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**November 20                      Extra Credit Paper Due Immediately After Class**

**November 25                      Special Screening of the Film: "Boyz in the Hood"**

Rather than meeting during regular class time on Tuesday, November 25, we will instead meet from 7-9:30 pm on that same day in the same room (unless otherwise announced) to view the film, "Boyz in the Hood." Those who cannot make it to this viewing are expected to rent and view the film on their own time. Questions about this film will be on the third exam. Our regular class meeting will resume on Tuesday, November 27.

**November 27                      No Class: Thanksgiving Break**

December 2	Identity & Health	Rosenhan, "On Being Insane" (DES) Davis-Floyd, "Giving Birth the American Way" (DES)
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December 4	Social Change	Chapters 8 & 18 (C&O) Miller, "Women in the Military" (DES) Savells, "Social Change and the Amish" (DES) Mills, "The Promise" (DES)
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**December 9                      Final Exam: Tuesday 10:00am-12:00pm in Bellamy 180**

## Extra Credit Paper Assignment

Pick one film from the list below and analyze it from a sociological point of view by using terms and concepts from class notes and readings. The paper must be word processed and should be no longer than three (double-spaced) pages. You may use any style font you want (e.g., Times New Roman, Ariel, Helvetica, etc.) but papers ***MUST*** be written in a ***12 point font***, have ***1 inch margins***; be ***double-spaced***; and ***not exceed three pages***. ***I will not accept papers that are written in a font smaller than 12 points, that have less than 1 inch margins, that are not double-spaced, and which exceed 3-pages.*** Note that your title page does not count towards the three-page paper limit.

I provide specific information about my expectations for content of the paper below:

The purpose of this assignment is for you to demonstrate your familiarity with sociological theories, ideas, and concepts. Therefore, it is important for you to keep in mind that I am ***NOT*** looking for a summary of the film or a discussion of the film's plot. You should, however, include a one-sentence summary of the film and its usefulness for illustrating sociological theories, ideas, and concepts. To help you organize your thinking and writing, I have included a list of questions below. Be sure to incorporate answers to these questions into your paper.

Before you submit the paper, make sure that it has been carefully proof read. Since one of the goals for this writing assignment is to help students improve your writing skills, I expect the paper to be well written. Consistent spelling and grammatical errors throughout the paper will result in a grade reduction. The quality of any paper is usually improved after receiving feedback from others. Although this is not a requirement, I encourage you to ask a friend to read your paper for clarity (and grammatical correctness) prior to submitting it.

Papers are due on ***Thursday, November 20<sup>th</sup>*** and will be collected immediately after class. As noted earlier in the syllabus, I will not accept late papers unless you had a dire emergency, which you could prove beyond reasonable doubt to me. Please make sure that your name is on the title page of the paper and that the paper is stapled.

You can receive up to 15 points for the paper, which is 10% of all possible points students can earn in this course. If you successfully incorporate into your paper complete answers to the questions listed below, and your paper is well written, cogent, and thoughtful you could receive *at least* 12 points for this assignment. Excellent papers will receive 15 points. On the other hand, I will not hesitate to give 0 points or very few points for papers that do not follow the paper guidelines and are poorly done. If you're going to the trouble of writing this paper, I urge you to try to do a good job by following my directions and answering the questions below so it is worthwhile for you.

### ***Questions:***

1. Which of the three main sociological perspectives we covered in class best characterizes the film: Conflict, Functionalist, or Symbolic Interactionist? (If more than one theory characterizes the film, mention this in your paper). Make sure that you briefly state the basic ideas behind the theory (or theories) as well as explain why the theory best describes the film.
2. What concepts have you learned in the course, which would help you understand the film? Apply at least five concepts you have learned over the semester to the film. Once again, be sure to briefly describe each concept and explain why it is useful for understanding the film. Examples of concepts you may want to use are: anomie, alienation, social roles, role conflict or overload, differential socialization, labeling, primary (versus secondary) groups, manifest (versus latent) functions, role modeling, power, prejudice, discrimination, stratification, etc.
3. Which of the supplemental readings from the reader relate to the film? Draw on two or more of these readings to illustrate your points.

Remember that the purpose of this assignment is for you to analyze the film from a sociological point of view. While you should briefly describe your film, your paper should not be based on a summary of the film or a discussion of the film's plot. Also, you ***cannot*** use any of the three films we viewed and discussed as a class.

### **List of Films You Should Choose From \***

1. The Dark Knight
2. Pineapple Express
3. Juno
4. No Country for Old Men
5. There Will be Blood
6. Stepbrothers
7. Hairspray
8. Ironman
9. Hancock
10. The Sisterhood of the Traveling Pants (Parts 1 or 2)
11. WALL-E
12. Brideshead Revisited
13. Swing Vote
14. The Namesake
15. Get Smart
16. Hotel Rwanda
17. Daddy Day Camp
18. Mama Mia
19. Mongol
20. Hell Boy
21. Get Smart
22. Tropic Thunder
23. Fight Club
24. Sex in the City
25. Boyz Don't Cry
26. The Mummy
27. Kill Bill (Volume I or II)
28. Match Point
29. Man on Fire
30. 13 Going on 30
31. Transformers
32. White Chicks
33. The Matrix 1, 2, or 3
34. A Beautiful Mind
35. The Green Mile
36. Smart People
37. Whispers and Secrets
38. Strictly Ballroom
39. Pricilla Queen of the Dessert
40. My Life in Pink
41. The Color Purple
42. Anger Management
43. Moulin Rouge
44. Rescue Dawn
45. Soul Train
46. One Flew Over the Cuckoos Nest
47. Clerks
48. Awakenings
49. Footloose
50. Whose Your Cady

\* Please see me for permission to use another film for your extra-credit paper instead of the ones listed above.

## **Tootsie**

In watching the film Tootsie, think about the following questions:

1. In the beginning of the film, how does Michael Dorsey (the Dustin Hoffman character) fit (or not fit) societal expectations of being masculine? What "masculine" adjectives apply to Michael?
2. How does Michael (also known as Dorothy) change? Do you think the film suggests that this transformation is beneficial for Michael? Why or why not?
3. How do Julie, Sandy, and the other female characters reflect (or challenge) societal expectations of femininity? What "feminine" adjectives apply to these characters?
4. How do Ron, Les, and the other male characters (other than Michael) reflect (or challenge) societal expectations of masculinity? What "masculine" adjectives apply to these characters?
5. How is Dorothy's use of language (including verbal and nonverbal body language) different from Michael's?
6. What do you think is the main message regarding gender roles offered in this film? Did you like Dustin Hoffman more as a female than as a male?
7. Overall, do you think this film leans toward a conflict or functionalist orientation? And, do you think this film reflects the nature or nurture perspective on gender roles?

## Heathers

In watching the film "Heathers", think about the following questions:

1. What is the symbolic significance of the fact that three of the girls in the main and most popular peer group at the school were named Heather?
2. Who are the role models in the school and how do they relate to gender expectations (e.g., attractiveness, clothing, athletics, & physical strength)? Why are the popular kids at the school defined as popular and how is popularity and high social status achieved? What are the main sources of social status (i.e., popularity) for the girls in this school? What are the main sources of social status (i.e., popularity) for the boys?
3. Although J.D. (Christen Slater) does not fit the conventional "masculine role" at the school of being popular, athletic, and wealthy, he nevertheless fits other aspects of the "masculine role." How does he exemplify traditional notions of masculinity?
4. In what ways does Veronica (Wynona Ryder) fit the traditional feminine role and in what ways does she eschew it?
5. Who are the unpopular kids at the school and what factors contribute to their being unpopular? What is the fate of the unpopular kids? Does being popular or unpopular affect long term childhood friendships?
6. Do adolescents label one another? If so, what is the role of labeling for peer processes (e.g., inter-group hostility) and the creation and maintenance of status hierarchies at the school?
7. In most films (as well as in society) males tend to have the most power, but in this film females seem to have the upper hand. How does the film portray the gender distribution of power and control at high schools? For instance, do male peer groups or the Heathers dominate the social setting? Also, who saves the day and restores order back into the school, a male or a female?
8. How does the film portray parents (e.g., Veronica and J. D's parents)? Do parents or peers have more influence on the adolescents in the film? What is the film saying about American families today?
9. When the boys supposedly commit suicide (i.e., when they are killed but are made to appear as though they have committed suicide), they are defined as homosexuals? Why do you think this is the case? Do attributions of being gay increase other people's belief (e.g., parents, peers, school teachers, guidance counselors, etc.) that these deaths were really suicides?
10. What sociological terms and concepts can be applied in this film? Here are a few examples:  
  
(a) impression management, (b) stratification and inequality, (c) compliance to authority, (d) inter-group conflict, (e) material culture, (f) deviance, (g) rebels, (h) material culture, (i) self-esteem, (j) social status, etc.
11. Overall, do you think this film leans toward a conflict or functionalist orientation of peer and inter-group processes? And, do you think this film reflects the nature or nurture perspective on gender roles and social class inequality? Do any theories about crime and deviance suit this film?

## Boyz in the Hood

In watching the film "Boyz in the Hood", think about the following questions:

1. In class we discussed different theories of crime and deviance (control, labeling, differential association, conflict, order, etc.). Which theory or theories best fit the film?
2. Using Merton's strain/anomie typology (conformist, innovator, ritualist, retreatist, and rebel), how would the following people be classified?
  - a. Doughboy
  - b. Tre
  - c. Ricky
  - d. Tre's father
  - e. Tre's mother
  - f. Ricky and Doughboy's mother
3. In class, we discussed how deviance is socially constructed, societally relative, temporally relative, and relative to who is committing the act. Are there any incidents in the film that provide examples of these?
4. Were there instances of intergroup conflict? What instances of racism and prejudice did the main characters encounter? How did these racist experiences shape their lives (e.g., how did these experiences socialize them?)
5. Does the film demonstrate the relationship between social class and life chances? If so, how?
6. What is the film's view regarding gender and the family? Specifically:
  - a. What messages did the film convey about the family? What examples did the film provide of a successful family? What examples did it provide of an unhealthy family?
  - b. Did the film convey the different role expectations for mothers and fathers that are found in our culture? Were expressive females and instrumental males looked upon favorably in the film, or, was androgyny (e.g., males and females who were both strong and emotional) preferred?
  - c. How were women portrayed in the film? What roles did they play within and outside of the family? Were there many opportunities for females? Were there any instances of sexism?
  - d. How were men portrayed in the film? What roles did they play within and outside of the family? Did the film convey the message that fathers are important in the upbringing and socialization of sons?
7. Were there instances of the following in the film?
  - a. impression management
  - b. role conflict
  - c. conformity versus self-direction (M. Kohn's "Class and Conformity")
  - d. labeling
  - e. self-fulfilling prophecy
  - f. looking-glass self
8. We talked about a variety of sources of prejudice. What are instances of racism, stereotyping and/or scape-goating in the film?
9. Overall, do you think this film leans toward a conflict or functionalist view of deviance, social stratification, and inter-group processes?