

Socy/FS 007 - Emotion and Culture

Spring 2013

Professor: Kathryn Lively

Office: 102 Silsby Hall

Phone: 6-9284

Email: Kathryn.j.lively@dartmouth.edu

Office hours: during the regularly scheduled x-hour or by appt.

Class meets T, Th Silsby 119 10A

PURPOSE:

Most people think of emotions as purely internal experiences, composed solely of psychological elements. Recently, however, sociologists have begun to emphasize and explore the social side of emotion –for example, how emotions are socially and culturally shaped, how emotions are socially controlled, and the consequences of emotion for social life.

We will examine the portrayal of emotion in U.S. culture (with a focus on social roles and institutions) and in sociological research in order to better understand how emotion operates in our own lives.

Although our primary purpose is to introduce you to the sociological perspective on emotions (and in general), our secondary and tertiary purposes will be to teach you how to improve your own writing and be a good seminar student.

Texts:

Are articles are available at the library (on-line), though notably they are not on Blackboard or on E-reserves. However, you can find them using any of the on-line search tools available at the library.

Book chapters, however, are available on Blackboard. These will be marked with an asterisk on your syllabus.

Structure:

On most days are expected to come to class prepared to discuss the readings or to participate in writing workshops.

As part of the writing component of this class, you will be peer editing each other's papers. This is not meant to be embarrassing, but rather an opportunity, because for whatever reason, it is typically easier to see the errors that other people make (as opposed to seeing the ones that we make). You will also be asked to write multiple drafts of papers and proposals.

My motto for this class (as well as for myself) is just because you've hit the save button doesn't mean it's done. Published journal articles, written by professors, can easily go through hundreds of drafts. Think about it.

This is not a lecture class. Some days I may offer *mini*-lectures, however, this will not be the norm.

In fact, most days you will be responsible for class discussion (see assignments). This raises the ante on preparedness, because you will all need to work together in order for class discussions to go well. This class will only be as interesting as you are interested and invested in the material.

Further, I expect all of you to bring questions that you have about each of the assigned reading. These questions should be either critical questions or elaboration questions (e.g., if the author was sitting in front of me, what would I want to ask him or her? Or how might we apply the concepts in the reading the real world or to our personal experiences here at Dartmouth? How relevant are these findings today? What if the author had interviewed X, instead of Y?)

Requirements:

- Short Paper (5-7 pages, not including bibliography, etc.) – 20% of your grade
- Research Proposal (8 – 10 pages, not including bibliography) – 30% of your grade
- Presentation of your Research Proposal – 10% of your grade
- Daily class participation – 10% of your grade
- Critical questions, one per reading (between 2 & 3 per day) – 15% of your grade
- Feedback provided to your peers – 15% of your grade

Description of Assignments:

Short Paper (5-7 pages, not including bibliography or appendices):

You will write one short paper, which will go through *three* iterations. When you turn in your final paper package, you will need to in the final project, both drafts, written feedback that has been provided to you by another student in the class as well as your response to their comments, criticisms, and suggestions.

Note that you don't have to take all of their advice. However, keep in mind that if someone doesn't "get" something in your paper (or thinks it should be changed in anyway), chances are it's not clear and does need to be changed, even if it's not in the way they recommend. In your response, you can defend what you have written, defend your new change, or accept their suggestion *and explain why*. You cannot simply accept/reject their changes without critical examination of those choices.

Your first paper should not be longer than 7 pages in length (double spaced with normal

margins, I prefer single sides for commenting on the final version), although the packages that you turn in will be considerably longer. On the other hand, it should be no less than 5 pages long, given the nature and the complexity of the assignment. These suggested limits refer to text, not to the bibliography or any supporting appendices you might choose to include.

For this assignment, you will need to develop a strong thesis and build your argument accordingly.

If you are unhappy with your paper (or if *I* am unhappy with your final draft) you will have the opportunity to re-write for an improved grade. Grades, however, will not be replaced, but, rather, averaged. So, if you receive a C on your first paper and an A on your second paper, you will receive a B. If you receive an A- or B+, you are of course welcome to rewrite, but know that it will probably not raise your grade that much and, thus, may not be worth the time it takes away from working on future assignments, assignments in other classes or catching up on needed rest.

Paper Proposal (8 – 12 pages, not including bibliography or appendices)

In the proposal, you will delve more deeply into some *sociological* aspect of emotion or explore a topic within *the sociology of emotion* that we did (or did not) cover in class. In order to successfully complete this project you will need to review the relevant literature regarding your question (drawn primarily from sociological journals and or academic books written by sociologists) *and* identify a gap in the literature. If you are still not clear as to what constitutes a sociological question regarding emotion, come see me before you begin.

Your proposal will contain a literature review, a statement of purpose (or research question), and a methods section. In the methods section, you will be expected to describe a research project that you would like to do (you can find models of research proposals in journal articles in academic journals or you can model yours on anything we've read in class thus far). You will turn in a 2-page preliminary proposal to me on **April 30th** (if you fail to turn this in, you will automatically forfeit 5% of your grade).

You will turn in two copies of a 5-page draft on **May 9th** that includes an annotated bibliography illustrating the relationship between your sources and your questions (if you fail to turn this in, you will automatically forfeit 10%). You will workshop these with your group on May 15, either during the x-hour or during a time that is convenient for all of you.

The research proposal is due on the last day of the finals period. Late papers will not be accepted – there will be no exceptions. However, feel free to turn it in early!

Presentation:

You will also present your research proposal to the class. These presentations will be 10 minutes each (which may not be as long as you think), with 5 minutes for questions and constructive comments.

Since there are 16 of you, we may need to meet during the X-hour the week of class presentations. However, if we stick to time (10 minutes with 5 minutes for questions and comments) we should be fine.

You are expected to use either Power Point (or KeyNote) or to provide handouts.

If you are absent on a day that you are not presenting, you lose 5% of your grade.

Participation in Class/Group Discussions:

You must participate in this class. If you come every day and say nothing, you will get a C. If you only participate when called upon, you will get a C+.

However, talking just to hear yourself talk is also not appropriate and you must also be an engaged and active listener.

Moreover, if you engage in side conversations that are not related to class material, check blitz or surf in class, you will be penalized; more on that later.

Daily Reading Questions (one question *per reading*):

You are also required to submit critical questions on *every assigned reading*. These will be one to two sentence questions designed to illustrate your critical engagement for each of the assigned readings (**15%** of your grade).

Format: 1-2 sentences summarizing the authors' intentions or findings, followed by 1-2 sentences posing a question designed to facilitate class discussion.

These must be printed out and handed to me at the beginning of each class and they will serve as the basis of our class discussions).

Late questions will not be accepted. However, you may turn in questions for days that you miss, but you will only receive partial credit.

If you miss more than five of these (so, for example, if you don't turn any in on April 4, you will have missed 2), you will forfeit 5% of your grade, making your highest *possible* grade for the class 95%. If you miss 10, you will forfeit 15% of your grade, making the highest possible grade for the class an 85%.

If you miss more than 10, you will fail the course, period.

These will be graded through a system of check plusses (roughly an A), checks (roughly

a B), check minus (C or lower).

A check plus is a question that moves beyond the article itself, possibly comparing or contrasting to other things we've read or applying the ideas in the reading across contexts (the easiest being, to Dartmouth, to your high schools, etc.), or question the authors analysis, methods, findings, etc. A check question suggests that you read the material, but haven't really thought about it in a critical way. A check minus suggests that you read the abstract of a footnote and have turned in something to be turning something in. Missing questions will be assigned a 0.

Good critical questions, or discussion-oriented questions - at the very least, have the potential to generate discussion. This means that they need to be answerable or at least discussable given the resources that we have. So, for example, a question such as: "How do you think the author's findings would have been different if she/he had conducted her study in Afghanistan?" Well, great question, but not necessarily answerable/discussable unless a portion of the class has been to Afghanistan. A better question would be, "Most of these studies are conducted in the U.S., which is a highly individualistic society (and where women, for the most part) have a considerable amount of freedom. How do you think the findings might have been different in a more traditional country where women's rights and behaviors are more restricted?"

If you would like to ask something in relation to something that you've read in another class, then it is your responsibility to convey the information in such a way that we have enough information in order to have a meaningful and useful conversation about the material.

You may of course ask questions that bridge different readings.

If you are not getting the grades you want on your questions, come and see me. This is not busy work; learning to ask good questions is a skill worth having and will help you do better in your more advanced seminars.

Feedback to Peers:

You will be working in small groups (focused solely on writing) twice throughout the term. You will be given two papers ahead of time. Before coming to your workshop group, you will need to have read each paper for both line-editing type stuff as well as overall structure (i.e., does the person have a thesis? Do their arguments make sense? Do their sources seem useful or sociological? Etc.)

In class, you will present your comments to the students whose papers you have read and be ready to discuss them in a constrictive manner. You will also receive their comments on your paper. If you have time, you may actually want to implement each others' changes in class.

You will be expected to submit line-edits and written comments. These may be in

letterform or in bullet form. Your grade will be based on my estimation of your efforts as well as a separate evaluation from your group members.

Policies:

Late papers: Papers are due in class on the assigned due date. If you miss the deadline, my mailbox is in 111 Silsby Hall or you may submit them to me via email (preferably return receipt requested).

For each day your paper is late, you will lose part of a grade (1/3 of a letter). Papers are due at the beginning of class. **Papers turned in after class begins, are considered 1 day late. Papers turned in the day after class, are considered two days late.**

For example, if your paper is of B quality, but is one day late, your grade will be B-. If two days late, a C+, and so on. Papers that are more than 7 days late (including weekends) will not be accepted – *period*.

If the research proposal is not in by the day that final grades are due, you will earn a 0. This is non-negotiable. You are always welcome to turn things in early.

Papers that are graded poorly because of tardiness may not be rewritten for a better grade.

Finally, I will not let you turn anything in late without taking a penalty, because to do so would be to disadvantage everyone else in the class who are just as busy as you are and have just as much going on who didn't ask for an extension.

My obligation is not just to you, but also to *everyone* else in the class.

Grading Standards:

I use the standards provided by the college for assessing student work:

<http://dartmouth.smartcatalogiq.com/en/2012/orc/Regulations/Undergraduate-Study/Requirements-for-the-Degree-of-Bachelor-of-Arts/Scholarship-Ratings>

I suggest that you familiarize yourself with these standards. According to the college, a C means refers to:

1. Acceptable mastery of course material
2. Student demonstrates some degree of originality, creativity, or both
3. Acceptable performance in analysis, synthesis, and critical expression, oral or written
4. Student works independently at an acceptable level

In order to get an A, you must have:

1. Excellent mastery of course material
2. Student performance indicates a very high degree of originality, creativity, or both
3. Excellent performance in analysis, synthesis, and critical expression, oral or written
4. Student works independently with unusual effectiveness

Further, all grading is relative. Fair or not, your work is always going to be assessed vis-à-vis the work of your peers.

Plagiarism: Because you are writing take home exams for this course, you need to know the meaning of plagiarism. Plagiarism means "to steal and use [the ideas or writings of another] as one's own" (American Heritage Dictionary of the English Language, 1970, p. 1001). You plagiarize if you copy an author's words without both placing them in quotes and citing the source, and you plagiarize if you copy part or all of another student's paper. Close paraphrasing of someone else's work borders on plagiarism, too. Plagiarism, like cheating, is a violation of the honor code at Dartmouth and will be dealt with accordingly. When in doubt, put the idea even more completely in your own words or resort to proper quotes and citations!

Disabilities: Any student with a documented disability needing academic adjustments or accommodations is requested to speak to me *by the end of the second week of the term*. All discussions will remain confidential, although the Student Disabilities Coordinator may be consulted to verify the documentation of the disability.

Attendance: If you miss more than five days of class, you will lose an entire letter grade, regardless of your performance on other activities and assignments.

Basic Academic Calendar (this will not affect us much, but is good to keep track of nonetheless).

- **Spring Term 2013**
- – March 25, Monday Spring term classes begin
- – May 27, Monday Memorial Day; first day of Pre-Examination Break
- – May 29, Wednesday Spring term classes end
- – May 30, Thursday Second day of Pre-Examination Break
- – May 31, Friday Final examination period begins
- – June 3, Monday Scheduled final examinations end
- – June 4, Tuesday Final Examination period ends
- – June 9, Sunday Commencement

Other Important Days

- April 11th, first draft of first paper due in class
- April 16th, second draft of first paper due in class
- April 17th, workshop your paper with your peers
- final draft of first paper (along with supporting documentation) due in class

- April 23rd Final draft of first paper (along with supporting documentation) due at the beginning of class.
- April 25th, No class (Use this time to start working on your proposal)
- April 30th, 2 Page Paper Proposal due (to me) at the beginning of class.
- May 7nd, 5 Page Paper Proposal due (to be distributed to mastermind group)
- May 15th, Workshop Your Proposals with your mastermind group.
- May 28th, No class (Open office hours)
- May 21st, Class Presentations
- May 22nd, Class Presentations (optional)
- May 23rd, Class Presentations
- May 28th, No class (I will be holding open office hours to answer individual questions regarding your proposals [15 minute meetings])
- May 29th, During regularly scheduled x-hour, I will again be holding open office hours to answer questions regarding your proposals])
- June 3rd, Final paper due either in my office or in my inbox (12:00 noon).

General Policy:

Many students believe that they come into a class with 100 points, so they are often concerned about what they did to lose points if they don't receive a perfect score. In reality, you come into class with 0 points and you earn points as you go. My grading standards for papers are consistent with those listed in the ORC. I suggest that you familiarize yourself with them before you turn in your first paper. Further, in a writing class, there are no absolute standards. You will be graded in relation to others in the class. I will keep copies of A papers, so that if you are not getting an A and you're not sure why, you can use these as a model.

SCHEDULE

1	Tuesday	March 26, Introduction; What is Emotion? (What does it mean to study emotion From a sociological perspective?)
	Thursday	March 28, "The Ten Serious Mistakes that Smart Students Make That Undermine Their Credibility and Destroy Their GPA and How To Avoid Them."

2.	Tuesday	April 2, What Are Your Favorite Mistakes (When it comes to writing)? Also, what is a legitimate source and how to find them.
	Thursday	April 4, Sociological Theories of Emotion (The Cultural Perspective, The Structural Perspective, Affect Control Theory, Exchange Theory)
		Simon, Robin and Leda Nath. 2004. "Gender and Emotion in the U.S.: Do Men and Women Differ in Self-Reports of Feelings and

Expressive Behavior?”

Lively K. J. and B. Powell. 2010. “Emotion, Equity and Housework: Emotional Responses to Perceived Inequity in the Household Division of Labor.”

3. Tuesday April 9, Emotional Socialization

Johnson, Catherine. “The Emergence of An Emotional Self: A Developmental Model.”

Pollak and Thoits. “The Processes in Emotional Socialization.”

Simon R., D. Eder & C. Evans. “The Development of Feeling Norms Underlying Romantic Love among Adolescent Females?”

Thursday: April 11, Emotional Socialization (continued)

Cahill, S. “Emotional Capital: The Case of Mortuary Science Students and Me.”

Smith, A. C. & S. Kleinman. “Managing Emotions in Medical School: Student’s Contacts with the Living and the Dead.”

First Draft of first paper is due in class

4. Tuesday April 16 Emotion Rules, Broadly Defined – Sympathy

Clark, Candace. “Sympathy Biography and Sympathy Margins.”

Charmaz, Kathy. “The Social Construction of Self Pity In the Chronically Ill” (Available on Blackboard)

Second Draft of First Paper is Due in Class (2 copies)

Wednesday April 17 (Workshop your papers with your group members)

Thursday April 18 Emotion at Work: The Experiences of Men and Women

Bellas, Marcia. “Emotional Labor in Academia: The Case of

Professors.”

Stenross and Kleinman. “Highs and Lows of Emotional Labor: Detectives' Encounters With Criminals and Victims.”

5. Tuesday April 23. Emotions in the Workplace, the experience of African Americans

Harvey Wingfield, Adia. (2010.) “Are Some Emotions Marked “Whites Only”? Racialized Feeling Rules in Professional Workplaces.” *Social Problems* 57 (2): 251-268.

Jackson, Brandon. Bonds of Brotherhood: Emotional and Social Support among College Black Men (available on blackboard)

Paper Package One Due at the beginning of Class, including the final version, the first and second drafts, the feedback you received, and your responses to the feedback (feel free to include insights from today’s reading if relevant).

Thursday April 25 No Scheduled Class (Use this time to begin working on your second paper; you’ll need to 1) find a topic that you’re interested in researching and identifying 5 *legitimate sources* – that is, academic books, book chapters (in academic anthologies) or sociological journal articles) *above and beyond the things we’ve read in class*. You will also need to identify the methodology that you are going to use in order to conduct your study.

6 Tuesday April 30, Emotion at Home

Evanson, Renae and Robin W. Simon. “Clarifying the Relationship Between Parenthood and Depression—”

Seery and Crowley. “Women's Emotion Work in the Family Relationship Management and the Process of Building Father-Child Relationships.”

2-Page Proposal for your Research Proposal Due in Class: Should involve a 1 – 2 sentence description of your proposed question, your proposed method, your proposed sample, and your proposed sources, due at the beginning of class.

Thursday May 2, Emotion and Homeschooling

Lois, Jennifer. 2009. "Emotionally Layered Accounts: Homeschoolers' Justifications for Maternal Deviance." *Deviant Behavior* 30:201-234.

Lois, Jennifer. 2006. "Role Strain, Emotion Management, and Burnout: Homeschooling Mothers' Adjustment to the Teacher Role." *Symbolic Interaction* 29:507-30.

7 Tuesday May 7, Emotion Work within the Transgendered Community

Schrock, Douglas, Emily M. Boyd, and Margaret Leaf. "Emotion Work in the Public Performances of Male-to-Female Transsexuals." *Archives of Sexual Behavior*, 38:702-12.

Schrock, Douglas, Lori Reid, and Emily Boyd. "Transsexuals' Embodiment of Womanhood." *Gender & Society*, 19: 317-335.

5-page proposal (including 8 sources), two copies to be distributed to your group members; this version should include, at minimum, a 3-page literature review, a statement of the question, a proposed methodology, and the relative strengths and weaknesses of such an approach.

Thursday May 9, Emotion Work within the Transgendered Community

Schrock, Douglas, Daphne Holden, and Lori Reid. "Creating Emotional Resonance: Interpersonal Emotion Work and Motivational Framing in a Transgender Community." *Social Problems*, 51:61-81.

Sonny Nordmarken. "Gender Anomie." (Available on Blackboard).

8 Tuesday May 14, Masculinity and Violence

Lois, Jennifer. 2001. "Peaks and Valleys: The Gendered Emotional Culture of Edgework." *Gender & Society* 15: 381-406.

Jackson, Brandon. Bonds of Brotherhood: Emotional and Social Support among College Black Men (available on blackboard)

Wednesday May 15, Workshop your proposals with your mastermind.

Thursday May 16, Violence

Vaccaro, Christian, Douglas Schrock, and Janice McCabe.
“Managing Emotional Manhood: Fighting and Fostering Fear in Mixed Martial Arts.” *Social Psychology Quarterly*.

Smith, Tyson. “Passion Work: The Joint Production of Emotional Labor in Professional Wrestling.” *Social Psychology Quarterly*. June 2008.

9 Tuesday May 21, Presentations (10 minutes, 5 minutes for questions and *constructive* feedback)

Wednesday May 22, Presentations (same format)

Thursday, May 23, Presentations (same format)

10 Tuesday May 28, No class; I will be having open office hours to answer individual questions regarding your proposals.

Wednesday X-Hour; Open Office Hours

Final Proposal Due: June 3rd at 12:00 p.m. (noon); this is the ***last*** day of the finals period; you may hand them in personally, leave them my assistant, Judy in Silsby 109, or send them to me via email [return receipt requested].

Word of warning: If you email a file on the last day and it is corrupted, the paper will not be accepted.