

IDS 2935 Language and Emotion

Quest 1

I. Course Information

Quest 1 Theme: Identities

Fall 2022, course 21128, section UF04; 20162, section 1IWO

Meeting Day/Time: asynchronous, online

Location: Canvas course site, <https://elearning.ufl.edu>

Instructor Information

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Teaching Assistant Information

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- Office hours: Tuesday 11:00 am – 12:00 noon (and by appointment)
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Course Description

Reference to emotion is ubiquitous in American society. The experience of emotion is part of human social interaction and generating it is part of the appeal of written and visual media. Despite its being so central to human experience, philosophers, psychologists and scientists still debate how to define emotion. The course begins at the beginning, with a definition of emotion from the perspective of neuroscience, and then turns to examination of the expression and processing of emotion by means of the languages of emotion, which include facial expression, bodily expression, and the human voice. We then study the ways in which different languages conceptualize emotion. We also learn about the ways in which those who are not neurotypical may differ in the expression and processing of emotion through language. Finally, we examine the ways in which emotional expression in self-presentation or in interaction with others can pose challenges in particular environments. We will investigate the ways in which certain stereotypes, such as gendered experience of and expression of emotion, can affect the reception of the self and professional agendas in the public domain.

The course is interdisciplinary in nature: readings targeting the language of emotion are drawn from cognitive neuroscience, experimental linguistics, general linguistics, sociolinguistics, psychology, sociology, and literary studies, among others. The objectives of the course are to enhance our ability to recognize and respond to emotion across different settings and interlocutors, and to consider how others may react to the emotional identity we construct for ourselves.

Quest and General Education Credit

- Quest 1
- Humanities
- Diversity (D)
- Writing Requirement (WR) 2000 words

This course accomplishes the [Quest](#) and [General Education](#) objectives of the subject areas listed above. A minimum grade of C is required for Quest and General Education credit. Courses intended to satisfy Quest and General Education requirements cannot be taken S-U.

Required Readings and Works

- There are no required textbooks or materials to purchase.
- All required readings (books chapters, journal articles) and works (video clips) are available on the Canvas course site, or in UF Course Reserves.
- Materials and Supplies Fees: n/a
- Recommended Writing Manuals:
 - Purdue Owl, https://owl.purdue.edu/owl/research_and_citation/resources.html
 - UF Writing Studio, <http://www.writing.ufl.edu>

II. Coursework & Schedule

1. Description of Graded Work

Assignment	Description	Word Requirements	Due date	Percentage of final grade
Data and Reflection posts (5 of each required, out of a total of 12 possible)	<i>Data post:</i> Identification and discussion of an example of the target data. Explain how and why it exhibits the phenomenon under focus. <i>Reflection post:</i> Self-report, or analysis and discussion. You will address the question that is posed, and provide reasoning in support of your response. <i>Assessed by rubric.</i>	150-300 (Does not count toward writing requirement)	Various (see syllabus)	20%
Discussion board activities	You are asked to comment on a text or topic associated with the assigned reading, to post a photo, or to take an online emotion assessment. For full	Varies (Does not count toward writing requirement)	Various (see syllabus)	10%

	credit, post comments to at least 2 classmate postings. <i>Assessed by rubric.</i>			
Data analysis essay topic	Identify the text (print or visual media) you will analyze, and briefly outline why it is compelling in terms of emotion expression. Provide bibliographic information and/or URL as applicable.	One paragraph (Does not count towards writing requirement)	09/16/22	01%
Essay No. 1, Data Analysis	In this essay, you will examine the expression of emotion in a short story, a scene from a tv show or film, a public speech, or an interaction that you have observed or participated in. In this essay, you should a. Identify the type of emotion(s), the stimulus for the emotion, and the reaction to the expression of emotion. b. Analyze the vocal properties that convey the expression of the emotion (as applicable), and the form of language (e.g., vocal burst, lexical item, word order, etc.) that is used to convey it. Cite previous studies as appropriate to support your interpretations. c. If you are using a short story or a scene from visual media, also address facial and bodily expressions of emotion. d. <i>Assessed by rubric.</i>	1200-1500 words (counts toward writing requirement)	10/10/22	14%
Experiential learning essay topic	Visit the Harn Museum of Art, and select an object from the "Global Perspectives: Highlights from the Contemporary Collection" exhibition or other exhibit of your choice. Identify your selection, and include a photo of it. Briefly identify the emotion(s) the object evokes.	One paragraph plus image. (Does not count toward writing requirement)	10/26/22	01%
Essay No. 2, Experiential learning	Visit the Harn Museum of Art, and select an object from the "Global Perspectives: Highlights from the Contemporary Collection" or other exhibition of your choice. Write an essay on the object that you have selected that responds to the	800-1200 words (counts toward writing requirement)		14%

	<p>following questions:</p> <p>a. What emotion(s) do you feel when viewing this work? What aspects of the object make you feel this way?</p> <p>b. What aspects of the artist's work evoke this emotion for you? Refer to colors, shapes, line, composition, space, light, and texture as appropriate.</p> <p>c. You may also wish to briefly research the artist, and incorporate any perspectives that are relevant in interpreting the object.</p> <p>d. <i>Assessed by rubric.</i></p>		11/14/22	
Online quizzes	Short quizzes on key concepts of one or more assigned readings.		weekly	10%
Exam 1	Modules 1-3		09/21/22	10%
Exam 2	Modules 4-7		10/21/22	10%
Exam 3	Modules 8-12		12/14/22	10%
Total				100%

2. Policy on submissions and late submissions

- a. Assignments, including quizzes and exams, can be submitted prior to the date.
- b. Assignments that are submitted after the due date are subject to the following loss of points:
 - i. Discussion Boards
 - a. Initial posts: 1 point off per day of late submission
 - b. Comments on class-members' posts: no late submissions (these are due the Monday that follows the date of the initial post due date)
 - ii. Data and Reflection posts: one week to submit beyond the due date without penalty. No submissions accepted beyond one week after the due date.
3. Essays (Data analysis and Experiential): 5 points off per day of late submission

3. Weekly Course Schedule

Note: Discussion Board posts are due on the date they appear in the syllabus, but the final version, with comments on at least two other class members' posts, are due on the Monday of the following week. All other assignments are due on a Monday, including Quizzes.

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
Week 1 Aug 24 - 26	Topic	What is emotion? Perspectives from cognitive neuroscience	
MODULE 1; What is emotion?	Summary	A functional definition of emotions, based on their causal effects and what they do. Study of the five building blocks of emotions (valence, scalability, persistence, generalization, globalization) and how they work to differentiate emotion from reflexes, on the one hand, and feelings and moods, on the other.	
	Readings/Works	M Adolphs, Ralph and David J. Anderson. 2018. Chapter 1: What Don't We Know About Emotions? In <i>The Neuroscience of Emotion: A New Synthesis</i> , p. 3-28. Princeton: Princeton University Press. W Adolphs, Ralph and David J. Anderson. 2018. Chapter 2: A Framework for Studying Emotions. In <i>The Neuroscience of Emotion: A New Synthesis</i> , p. 29-57. Princeton: Princeton University Press. F Adolphs, Ralph and David J. Anderson. 2018. Chapter 3, first half: Building blocks and features of emotions. In <i>The Neuroscience of Emotion: A New Synthesis</i> , p. 58-81. Princeton: Princeton University Press.	
	Assignment	Discussion 1: Psychophysiology Activity F Quiz 1, Week 1 (Adolphs & Anderson Chapters 1, 2, 3a)	08/26 08/26
Week 2 Aug 29 – Sept 02	Topic	Automaticity, a feature of emotions. Are emotion states unique to human beings, or do emotion states occur in animals as well?	
MODULE 2: Emotion expression in animals	Summary	We examine the debates about whether or not animals experience and express emotions, beginning with Charles Darwin (1872). Contemporary researchers Joseph LeDoux and Frans de Waal represent opposing sides of the debate. LeDoux argues that animal responses represent "survival circuits." De Waal maintains that functional emotion states are common to all animals, human and non-human alike.	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
		Examination of parallel emotions in humans and non-human primates, including shame, guilt, envy, and pride.	
	Readings/Works	<p>M Adolphs, Ralph and David J. Anderson. 2018. Chapter 3. Second half: Building blocks and features of emotions. In <i>The Neuroscience of Emotion: A New Synthesis</i>, p. 81-99. Princeton: Princeton University Press.</p> <p>W Darwin, Charles. 2009. Special expressions of animals. In <i>The Expression of the Emotions in Man and Animals</i>, by Charles Darwin, with an introduction, afterword and commentaries by Paul Ekman, p. 116-145. 4th edition. Oxford: Oxford University Press. (Originally published in Great Britain in 1872 by John Murray).</p> <ul style="list-style-type: none"> • Recommended: This study reviews recent work on the existence of emotion in animals, and on vocal expression of emotion in animals, first observed by Charles Darwin. <ul style="list-style-type: none"> ○ Briefer, E. F. 2012. Vocal expression of emotion in mammals: mechanisms of production and evidence. <i>Journal of Zoology</i> 288: 1-20. <p>F de Waal, Frans. 2019. Chapter 4: Emotions that make us human: Disgust, shame, guilt and other discomforts. In <i>Mama's Last Hug: Animal Emotions and What They Tell Us About Ourselves</i>, pp. 121-144. New York: W. W. Norton.</p>	
	Assignment	M Discussion 2: Smile scenarios from Gunnery et al. (2013) F Quiz 2, Week 2 (Adolphs & Anderson, Chapter 3b; Darwin; De Waal)	08/29 09/02
Week 3 Sept 05 - 09	Topic	How amplitude, pitch, voice quality and intonation in the human voice play a role in the expression of emotion	
MODULE 3: The voice and emotion	Summary	We study the association of the vocal properties of the human voice with particular emotions.	
	Readings/Works	W Kappas, Arvil, Ursula Hess, and Klaus R. Scherer. 1991. "Voice and emotion." In R. S. Feldman and B. Rime (Eds.), <i>Studies in Emotion and Social Interaction: Fundamentals of Nonverbal Behavior</i> , p. 200-220. New York, NY: Cambridge University Press.	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
		F Gobl, Christer, and Ailbhe Ní Chasaide. 2003. "The role of voice quality in communicating emotion, mood and attitude." <i>Speech Communication</i> 40, 189-212.	
	Assignment	W Data post option: In media or in your everyday interactions, find an example of a distinctive voice quality or contour that is expressive of some type of emotion. Describe it and explain. F Quiz 3, Week 3 (Kappas et al.; Gobl & Chasaide)	09/07 09/09
Week 4 Sept 12 - 16	Topic	Voice Quality; Vocal bursts and emotion expression; Screams; Emotional connotations in affixes of size and quantity	
MODULE 3: The voice and emotion	Summary	Emotions are conveyed through spontaneous cries uttered in response to a stimulus. Emotions such as affection and contempt are conveyed through parts of words having to do with size and quantity (diminutives and augmentatives).	
	Readings/Works	M Cowen, Alan S., Hillary Anger Elfenbein, Petri Laukka, and Dacher Keltner. 2019. Mapping 24 emotions conveyed by brief human vocalization. <i>American Psychologist</i> 74:6, 698-712. W Frühholz, Sascha, Joris Dietziker, Matthias Staib, and Wiebke Trost. 2021. Neurocognitive processing for discriminating human non-alarm rather than alarm scream calls. <i>PLoS Biology</i> 19:4, e3000751. https://doi.org/10.1371/journal.pbio.3000751 . F Ponsonnet, Maïa. 2018. "A preliminary typology of emotional connotations in morphological diminutives and augmentatives." <i>Studies in Language</i> 42:1, 17-50.	
	Assignment	M Data post option: In media or in your everyday interactions, find an example of a vocal burst that is expressive of some form of emotion. Describe and explain. F Data post option: In media or in your everyday interactions, find an example of expressive morphology (diminutive or augmentative) that you use to express some form of emotion. Describe and explain. F Topic for Data Analysis Essay due F Quiz 4, Week 4 (Cowen et al.; Frühholz et al.; Ponsonnet)	09/12 09/16 09/16 09/16
Week 5 Sept 19 - 23	Topic	Basic emotion theory and facial expression	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
MODULE 4: Basic emotion theory and facial expression	Summary	Basic Emotion Theory (BET) holds that there are a limited number of basic emotions that are expressed in the same fashion universally across human cultures. These basic emotions are thought to include happiness, sadness, surprise, fear, anger, disgust, and contempt. Paul Ekman, beginning in the 1960s, has been the leading proponent of this approach. Challenges to this view have questioned the universality of facial expression and interpretation, as well as the notion that there can be expression of single emotions unblended with other emotions.	
	Readings/Works	M Exam No. 1, Modules 1 -3 W Ekman, Paul. 2003. Sadness and agony. In <i>Emotions Revealed: Recognizing faces and feelings to improve communication and emotional life</i> , by Paul Ekman, p. 82-109. New York: Times Books, Henry Holt. F Keltner, Dacher, Disa Sauter, Jessica Tracy and Alan Cowen. 2019. Emotional expression: Advances in Basic Emotion Theory. <i>Journal of Nonverbal Behavior</i> 43, 133-160.	
	Assignment	M Exam No. 1, Modules 1-3 Data post option: Describe an example of an emotion expressed in a facial expression that you recently observed. What features of the expression were most important in your identification of the emotion? Describe and explain. Quiz 5, Week 5 (Ekman; Keltner et al.)	09/21 09/23 09/23
Week 6 Sept 26 – 30	Topic	How posture, head, and arm movements express emotions and how we process this information.	
MODULE 5: Bodily expression of emotion	Summary	This module looks at research that seeks to identify key body postures and movements that are associated with particular emotions. Research in this area is not as advanced as in the case of facial expression of emotion. Some studies, such as Cavicchio et al. (2018) make the case that facial and bodily expression of emotion go hand in hand, and should be studied jointly.	
	Readings/Works	M Elfenbein, Hillary Anger. 2013. "Nonverbal dialects and accents in facial expressions of emotion. <i>Emotion Review</i> 5:1, 90-96. Course reserves. W Cavicchio, Federica, Svetlana Dachkovsky, Livnat Leemor, Simone Shamay-Tsoory, and Wendy Sandler.	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
		<p>2018. Compositionality in the language of emotion. <i>PLoS ONE</i> 13:8: e0201970.</p> <ul style="list-style-type: none"> • Recommended: <ul style="list-style-type: none"> ○ Huis In 't Veld, Elisabeth M., Geert J.M. van Boxtel and Beatrice de Gelder. 2014. The Body action Coding System II. Muscle activations during the perception and expression of emotion. <i>Frontiers in Behavioral Neuroscience</i>. Vol. 8, Article 330: 1-13. <p>F de Gelder, Beatrice. 2006. Towards the neurobiology of emotional body language. <i>Nature</i> Vol. 7: March, 242-249.</p> <p>Course reserves.</p> <ul style="list-style-type: none"> • Recommended: <ul style="list-style-type: none"> ○ De Gelder, B., A.W. de Borst, and R. Watson. 2015. The perception of emotion in body expressions. <i>WIREs Cogn Sci</i> 6:149-158. Doi: 10/1002/wcs.1335. 	
	Assignment	<p>Discussion 3: Post a whole-body photo of you illustrating any emotional response of your choice. It won't be possible to capture movement per se, but try to capture some frame of your total movement response.</p> <p>Quiz 6, Week 6 (Elfenbein; Caviccio et al.; de Gelder)</p>	<p>09/28</p> <p>09/30</p>
Week 7 Oct 3 - 7	Topic	<p>We examine cross-cultural differences in the expression of emotion, and study one model that has been proposed to account for such differences.</p>	
MODULE 6: Culture and emotion expression	Summary	<p>On the one hand, the Basic Emotion Theory holds that basic emotions are shared by all human beings, and that their realization in facial expression is very similar worldwide. On the other hand, as we learned in the study by Elfenbein (2013), there are subtle differences in facial expression within cultures, as well as differences across cultures and languages. Various theories have been proposed to account for these differences. One such theory is that of cultural calibration and display rules.</p>	
	Readings/Works	<p>M Matsumoto, David, Seung Hee Yoo, and Joanne Chung. 2010. The expression of anger across cultures. In <i>International Handbook of Anger</i>, pp. 125-137. New York: Springer.</p> <p>W How to view an art object (pdf file).</p>	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
		<ul style="list-style-type: none"> Visit the Harn Museum of Art, and select an object for your Experiential Learning Essay. F Homecoming, Classes suspended	
	Assignment	Reflection post option: Think of an occasion in which you have managed your emotion to show more (amplification), less (deamplification) or nothing (neutralization). Briefly describe the situation and the way in which you managed your emotion. Was your management of the emotion expression based on cultural display rules, or was it guided by something else? Briefly explain. Quiz 7, Week 7 (Matsumoto et al.)	10/03 10/07
Week 8 Oct 10 - 14	Topic	How emotions are described with conceptual metaphors.	
MODULE 6: Culture and emotion expression MODULE 7: Emotion and the Lexicon	Summary	Rather than directly name emotions, most languages employ a rich system of conceptual metaphors to express particular emotions, and the lack of emotions. Swear and taboo words have emotional connotations that are missing from other words, and for this reason, are processed differently. Emotional force is weakened when these words are learned in second and successive languages. Word aversion is a phenomenon that is in some ways similar to food aversion.	
	Readings/Works	M Sugimoto, Atsuo. 2007. Agitation and restraint: The dialectic of emotions in sports spectatorship. In <i>This Sporting Life: Sports and Body Culture in Modern Japan</i> , edited by William W. Kelly and Atsuo Sugimoto, pp. 91-106. Yale CEAS Occasional Publication Series, Book 1. New Haven, Connecticut: Council on East Asian Studies. W Ogarkova, Anna, Cristina Soriano, and Anna Gladkova. 2016. "Methodological triangulation in the study of emotion: The case of 'anger' in three language groups." <i>Review of Cognitive Linguistics</i> 14:1, 73-101. F Breeze, Ruth and Manuel Casado-Velarde. 2019. Expressing emotions without emotional lexis: A crosslinguistic approach to the phraseology of the emotions in Spanish and English. In <i>Emotion in Discourse</i> , edited by J. Lachlan Mackenzie and Laura Alba-Juez, pp. 113-138. Amsterdam/Philadelphia: John Benjamins.	
	Assignment	Data Analysis Essay due	10/10 10/12

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
		Discussion 4: Supply emotion terms for anger-eliciting scenarios. Quiz 8, Week 8 (Sugimoto; Ogarkova et al.; Breeze and Casado-Velarde)	10/14
Week 9 Oct 17 - 21	Topic	The emotional force of swearwords in multilinguals, and words that trigger disgust for some speakers.	
MODULE 7: Emotion and the lexicon	Summary	Swear and taboo words have emotional connotations that are missing from other words, and for this reason, are processed differently. Emotional force is weakened when these words are learned in second and successive languages. Word aversion is a phenomenon that is in some ways similar to food aversion.	
	Readings/Works	M Dewaele, Jean-Marc. 2004. "The emotional force of swearwords and taboo words in the speech of multilinguals." <i>J. of Multilingual and Multicultural Development</i> 25:2-3, 204-222. W Smith, Tiffany Watt. 2015. "Disgust." In <i>The Book of Human emotions: From Ambigophobia to Umpty—154 Words from Around the World for How We Feel</i> , p. 85-89. New York: Little, Brown and Company. Course reserves. W Maladay, Matthew J. X. 2013. "Why do we hate certain words" The curious phenomenon of word aversion. Slate. https://slate.com/human-interest/2013/04/word-aversion-hate-moist-slacks-crevice-why-do-people-hate-words.html . F Exam No. 2, on Modules 4-7	
	Assignment	Reflection post option: What is been your experience in your L2 when trying to express your emotion? Your response should make reference to expression of emotion in general, and can include reference to use of swear-words, but need not. For example, if you are embarrassed or angry, how easy is it for you to express that in your L2, as opposed to your L1? Explain. Reflection or data post option: Is there a word that you have a serious aversion to? Reflect on what it is about the word that inspires your disgust. Exam No. 2, on Modules 4-7	10/17 10/19 10/21
Week 10 Oct 24 - 28	Topic	In this module, we consider how it is that we experience emotions when listening to music, when reading literature, and when viewing films.	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
MODULE 8: Stories and Emotion	Summary	One model of how emotions are evoked points to empathy, sympathy, and remembered emotions as the mechanism. Another points to somatic manifestation, behavior manifestation, and feeling acknowledgment as the means for conveying emotion in fiction.	
	Readings/Works	<p>M Johnson-Laird, P. N. and Keith Oatley. 2016. Emotions in music, literature and film. In <i>Handbook of Emotions</i>, edited by Lisa Feldman Barrett, Michael Lewis, and Jeanette M. Haviland-Jones, pp. 82-97. Fourth edition. New York: Guilford.</p> <p>W Smith, Tiffany Watt. 2015. "Abhiman." In <i>The Book of Human emotions: From Ambigophobia to Umpty—154 Words from Around the World for How We Feel</i>, p. 17-18. New York: Little, Brown and Company.</p> <p>W Tagore, Rabindranath. "Punishment." In Rabindranath Tagore, <i>Selected Short Stories</i>, trans. By William Radice, p. 125-133. London: Penguin.</p> <p>F Smith, Tiffany Watt. 2015. "Shame." In <i>The Book of Human emotions: From Ambigophobia to Umpty—154 Words from Around the World for How We Feel</i>, p. 248-250. New York: Little, Brown and Company.</p> <p>F Kojima, Nobuo. 1954/1977. "The American School." In Howard Hibbett, ed., <i>Contemporary Japanese Literature: An Anthology of Fiction, Film and Other Writing Since 1945</i>, p. 120-144. New York: Knopf.</p>	
	Assignment	<p>Topic for Experiential Learning Essay due. Submit your topic for your Experiential Learning Essay. Identify the art object, and include a photo of it. Briefly identify the emotion(s) the object evokes.</p> <p>Discussion 5 ("The American School"): Respond to your prompt as indicated.</p> <p>Quiz 9, Week 10 (Johnson-Laird & Oatley; Smith & Tagore; Smith & Kojima)</p>	<p>10/26</p> <p>10/28</p> <p>10/28</p>
Week 11 Oct 31 - Nov 04	Topic	We study research shows that those on the autism spectrum experience, process and express emotions differently than neurotypical individuals. We look at data mining tools that have been applied to the analysis of blogs written by individuals on the autism spectrum. We also look at research on whether the ability to recognize and express emotion is degraded in certain types of dementia.	
MODULE 9: Affect in	Summary	Individuals on the autism spectrum have difficulty acquiring the emotional connotation of words. In narratives, there is	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
autism spectrum; affect in dementia		a tendency to describe behaviors and actions, rather than emotions, desires, and beliefs. Central coherence theory might be able to account for some of these differences. Data analytic tools show that autism blogs allow for community formation around shared perspectives. Individuals with behavioral variant frontotemporal dementia, but not Alzheimer's, show difficulties in emotion processing.	
	Readings/Works	M Lartseva, Alina, Ton Dijkstra and Jan K. Buitelaar. 2015. "Emotional language processing in autism spectrum disorders: A Systematic review." <i>Frontiers in Human Neuroscience</i> 8: Article 991, 1-24. W Nguyen, Thin, et al. 2015. "Autism blogs: Expressed emotion, language styles and concerns in personal and community settings." <i>IEEE Transaction on Affective Computing</i> 6:3, 312-323. F Peterson, Candida C., Virginia Slaughter, and Celia Brownell. 2015. "Children with autism spectrum disorder are skilled at reading emotion body language" <i>Journal of Experimental Child Psychology</i> 139, 35-50.	
	Assignment	Discussion 6: How do the comments and/or tasks in the clip you selected illustrate one or more of the concepts or findings from Lartseva et al. (2015)? Discussion 7: Take the Reading the Mind in the Eyes Test (Links to an external site.) online and post your score. If you are uncomfortable posting your score, you may email it to me instead. Reflection post option: Do you have a family member on the autism spectrum? If so, have you observed any distinctive aspects of emotive expression or lack thereof? Quiz 10, Week 11 (Lartseva et al.; Nguyen; Peterson et al.)	10/31 11/04 11/04 11/04
Week 12 Nov 07 – 11	Topic	How expectations for expression of emotion for men and women in public spaces differ, and how these expectations affect workplace dynamics and success.	
MODULE 9: Affect in dementia MODULE 10: Gender and emotion	Summary	Anger expression as associated with power in men, but with lack of control in women. Women are expected to display more positive emotions. Women in positions of power may find themselves in a double bind. These emotion politics date back to complementarity theory of the 19 th century.	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
	Readings/Works	<p>M Goodkind, Madeline S., et al. 2015. "Emotion recognition in frontotemporal dementia and Alzheimer's disease: A new film-based assessment." <i>Emotion</i> 15:4, 416-427.</p> <p>W Hess, Ursula, et al. 2000. "Emotional expressivity in men and women: Stereotypes and self-perceptions." <i>Cognition and Emotion</i> 14:5, 609-642.</p> <p>F Ragins, Belle Rose and Doan E. Winkel. 2011. "Gender, emotion and power in work relationships." <i>Human Resource Management Review</i> 21, 377-393.</p>	
	Assignment	Quiz 11, Week 12 (Goodkind et al.; Hess et al.; Ragins & Winkel)	11/11
Week 13 Nov 14 - 18	Topic	In this module we consider talk about emotions in the context of work, of mother-child conversations about past events, and by men with illnesses in therapeutic contexts.	
MODULE 10: Gender and emotion MODULE 11: Emotion talk in context	Summary	The studies under focus show how we adopt particular conversational strategies to help us manage emotions in a variety of contexts.	
	Readings/Works	<p>M Experiential Learning Essay due</p> <p>W Brescoll, Victoria L. and Eric Luis Uhlmann. 2008. "Can an angry woman get ahead? Status conferral, gender, and expression of emotion in the workplace." <i>Psychological Science</i> 19:3, 268-275.</p> <p>F Miller, Katherine I., Jennifer Considine, and Johny Garner. 2007. "Let me tell you about my job," Exploring the terrain of emotion in the workplace." <i>Management Communication Quarterly</i> 20:3, 231-260.</p>	
	Assignment	<p>Experiential Learning Essay due</p> <p>Data post option: Have you witnessed expression of anger in the workplace? What form did it take?</p> <p>Reflection post option: Have you felt the need to suppress the expression of emotion in a work or public context? Was it easy, or difficult, to do so? How did you accomplish that?</p> <p>Quiz 12, Week 13 (Brescoll & Uhlmann; Miller et al.)</p>	<p>11/14</p> <p>11/16</p> <p>11/18</p> <p>11/18</p>

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
Week 14 Nov 21 - 25	Topic	In this module we consider talk about emotions in the context of work, of mother-child conversations about past events, and by men with illnesses in therapeutic contexts.	
MODULE 11: Emotion talk in context	Summary	The studies under focus show how we adopt particular conversational strategies to help us manage emotions in a variety of contexts.	
	Readings/Works	M Fivush, Robyn, and Qi Wang. 2005. "Emotion talk in mother-child conversations of the shared past: The effects of culture, gender and event valence." <i>Journal of Cognition and Development</i> 6:4, 489-506. W Thanksgiving holiday F Thanksgiving holiday	
	Assignment	Quiz 13, Week 14 (Fivush & Wang)	11/25
Week 15 Nov 28 – Dec 01	Topic	In this module, we consider if and when the expression of emotion is permissible, or even desired, in contexts that deal with violation of the law, or interpretation of the law.	
MODULE 11: Emotion talk in context MODULE 12: Emotion- informed assessments	Summary	The ethics of police interviewing dictate maintenance of impartiality at all times. One study finds that, contrary to expectations, interviewing victims of child abuse prior to interviewing their alleged offenders did not result in greater expression of negative emotion. In the case of jurisprudence, emotion should be part of the judging process, but along the lines of the "impartial spectator" outlined by Adam Smith.	
	Readings/Works	M Charteris-Black, Jonathan and Clive Seale. 2009. "Men and emotion talk: Evidence from the experience of illness." <i>Gender and Language</i> 3:1, 81-113. W Oxburgh, Gavin, Thomas Williamson and James Ost. 2006. "Police officer's use of emotional language during child sexual abuse investigations." <i>Journal of Investigative Psychology and Offender Profiling</i> 3, 35-45. F Nussbaum, Martha C. 1996. "Emotion in the language of judging." <i>St. John's Law Review</i> 70:23-30.	
	Assignment	Reflection or data post option: Have you felt the need to form a response that is sensitive to another's feelings? How did you formulate the response accordingly? Quiz 14, Week 15 (Charteris-Black & Seale; Oxburgh et al.; Nussbaum)	11/30 12/02

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
Week 16 Dec 05 - 07	Topic	How emotion plays a role in assessments of candidates in job interview situations.	
MODULE 12: Emotion- informed assessments	Summary	Interviewer assessment of candidate emotional energy, both in the resume review stage, and in the ice-breaker portion of the face-to-face interview, is a key factor in making decisions on job offers.	
	Readings/Works	M Rivera, Lauren A. 2015. Go with your gut: Emotion and evaluation in job interviews. <i>American Journal of Sociology</i> Vol. 120(5), 1339-1389.	
	Assignment	Reflection post option: What experiences or interests that you have or that you might put on your resume would be most likely to generate “high energy expectations” in the job interviewers prior to your interview? How would you narrate this experience or interest in order to generate a “high energy impression” during the interview? Quiz 15, Week 16 (Rivera)	12/05 12/07
	Final	Exam No. 3, on Modules 8 - 12	12/14

III. Grading

1. Statement on Attendance and Participation

Attendance and Participation:

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

- Attendance: this is an asynchronous course and attendance will not be taken or graded.
- Participation: Consistent informed, thoughtful, and considerate class participation on Discussion Board activities is expected and will be evaluated using the rubric below.
- NOTE: If you have personal issues that prohibit you from joining freely in Discussion Board activities, e.g., shyness, language barriers, etc., contact the instructor as soon as possible to discuss alternative modes of participation.

Discussion board activities Grading Rubric

	Excellent	Good	Needs Improvement	Points
Informed: Shows evidence of having read the assigned reading.	4	3	2	4
Thoughtful: Comments show evidence of having understood and considered issues raised.	4	3	2	4
Considerate: Responds to at least two other postings, and takes the perspectives of others into account.	2	1	0	2
Total				10

2. Writing and Grading Rubrics

The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. Grades for courses that count towards the writing requirement have two components. To receive Writing Requirement credit, a student must receive a grade of C or higher for the course, and must satisfactorily complete the assignments in the writing component of the course.

- a. This course carries **2,000** words in that count towards the UF Writing Requirement.
- b. The instructor will evaluate and provide feedback on the student’s written work with respect to organization and coherence, analysis, argument and support, links to course materials (as appropriate), style, grammar, punctuation and other mechanics.
- c. Writing rubrics and provided for each of the essays that are counted for satisfaction of the writing assignment (“Evaluation rubric for Data analysis essay” and “Evaluation rubric for Experiential learning essay”).
- d. Evaluation rubric for Data analysis essay.**

Organization and coherence. Introduction that clearly identifies the text to be examined, and explains the reasons for your choice. Throughout, paragraphs are organized so as to effectively develop your arguments.	10%
Data analysis, argument and support. Various parameters of the emotion expression are considered; analysis and interpretation are elaborated and justified. Logic is employed in the development of arguments.	40%
Links to course materials and other scholarly resources. Reference is made to concepts and studies read and discussed in class and, as relevant, discussed in other resources.	10%
Presentation of data. Data is clearly presented without error. If visual media is used, a link to the clip is provided in the list of references.	05%
Style, mechanics and documentation. Careful attention to word choice that results in precision of expression; cohesion and ease of reading is achieved through a variety of sentence connectives. Free of spelling, punctuation and grammatical errors.	15%
Conclusion. Conclusion that summarizes your findings and mentions factors which are beyond the scope of the paper but which might be of interest for future research. Reference to links to major. Includes a personal, reflective statement articulating how findings have affected the ways in which you may present yourself and your emotional identity in public and professional settings.	10%
References. Sources are acknowledged in the body of the essay, and documented on a separate page titled “References.” Entries follow an established format.	10%
Total	100%

e. Evaluation rubric for Experiential learning essay.

Organization and coherence. Introduction identifies the title of the artwork, the artist, the medium, and the date of the work. Throughout, paragraphs are organized so as to effectively develop your arguments. Conclusion summarizes your findings.	10%
Object analysis, argument and support. An interpretation of how the object evokes emotion in the viewer is provided, and it is based on analysis of the elements of the work (color, shape, line, composition, space, light, texture, etc.).	30%
Explanation of your emotional response. Your emotional response to the object is described and supported by reference to particular elements of the work (color, shape, line, composition, space, light, texture, etc.)	30%
Supporting information. Background on the artist, the period, or the theme of the work as it helps to inform your understanding and appreciation of the object.	20%
Style and mechanics. Careful attention to word choice that results in precision of expression; cohesion and ease of reading is achieved through a variety of sentence connectives. Free of spelling, punctuation and grammatical errors.	5%
References. Sources are acknowledged and documented on a separate page titled "References."	5%
TOTAL	100%

f. Data posts and reflection posts do not count for word totals in satisfying the Writing requirement. The rubric for assessment of data and reflection posts is as follows:

	Excellent	Good	Needs improvement	Total points
Identification Example of target is correctly identified.	3	2	1	3
Description Selected item is sufficiently described.	2	1	1	2
Analysis Ways in which the selected item exemplifies the point under focus is clearly explained	3	2	1	3
Style and mechanics Free of spelling, punctuation and grammatical errors.	2	1	1	2
TOTAL				10

3. Grading Scale

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	94 – 100% of possible points		C	74 – 76.99%
A-	90 – 93.99%		C-	70 – 73.99%
B+	87 – 89.99%		D+	67 – 69.99%
B	84 – 86.99%		D	64 – 66.99%
B-	80 – 83.99%		D-	60 – 63.99%
C+	77 – 79.99%		E	<60

IV. Student Learning Outcomes (SLOs)

At the end of this course, students will be expected to have achieved the [Quest](#) and [General Education](#) learning outcomes as follows:

Content: *Students demonstrate competence in the terminology, concepts, theories and methodologies used within the disciplines.*

- Identify, describe, and explain the methodologies used to analyze the facial, bodily, and human languages in which emotion is expressed (**Quest 1, H**). **Assessments:** Weekly quizzes on findings from studies that investigate the expression of emotion at various levels of human language, exams.
- Identify, describe and explain the frameworks used to account for the evocation of emotion in literature, music and film (**Quest 1, H**). Reflection posts, Discussion boards, Data analysis paper.
- Identify the ways in which non-neurotypical individuals' expression and processing of emotion can differ from that of neurotypicals (**Quest 1, D**). **Assessments:** Data and reflection posts, quizzes, and exams.
- Evaluate the effect of differential expectations of emotion expression across age and gender (**Quest 1, D**). **Assessments:** Data posts, Reflection posts, quizzes, exams.
- Identify the ways in which different ethnicities talk about emotion, express emotion, and are assessed in terms of emotion (**Quest 1, D**). **Assessments:** Data posts, reflection post, quizzes, exams.

Critical thinking: *Students carefully and logically analyze information from multiple perspectives and develop reasonable solutions to problems within the disciplines.*

- Analyze and evaluate models proposed to account for differences in emotion expression and display across and within cultures (**Quest 1, H**). **Assessments:** Data post, Reflection posts, Discussion boards, Data Analysis Essay, Experiential Learning Essay.
- Analyze the effect of differential expectation of emotion expression across age and gender (**Quest 1, H, D**). **Assessments:** Data and reflection posts, quizzes and exams.

- Interpret the ways in which talk about emotion, and expression of emotion, may differ across ethnicities and cultures (**Quest 1, H, D**). **Assessments:** Data analysis essay, Experiential learning essay.
- Analyze the role of emotion informed assessments in professional contexts (**Quest 1, H**). **Assessments:** Reflection posts, Discussion boards.

Communication: *Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the disciplines.*

- Develop and present in writing clear and effective analyses of emotion expression and evocation in visual, aural, or written media. (**Quest 1, H**). **Assessments:** Discussion boards, Data analysis essay, Experiential learning essay.
- Identify and interpret emotion expression through vocal properties and word choice in verbal communicative contexts, and communicate these findings clearly and effectively in writing (**Quest 1, H**). **Assessments:** Data posts, Reflection posts, Data analysis paper, Experiential learning paper.

Connection: *Students connect course content with meaningful critical reflection on their intellectual, personal, and professional development at UF and beyond.*

- Reflect on personal experience of emotion expression through voice quality, vocal bursts, and word choice (**Quest 1**). **Assessments:** Data posts, Reflection posts.
- Connect course content with self-presentation in personal and professional contexts (**Quest 1**). **Assessments:** Data posts, Reflection posts.
- Reflect on personal assessment of, and reaction to, others' emotion expression in a variety of contexts (**Quest 1**). **Assessments:** Data posts, Reflection posts.

V. Quest Learning Experiences

1. Details of Experiential Learning Component

Quest 1 requires an out-of-classroom learning experience that offers students a different take on ideas discussed in class. Our experiential learning assignment involves the selection of an art object, and an explication of any emotion(s) evoked in viewing it. We have studied emotion expression in physical, facial, and bodily forms. We have also investigated the encoding of emotion in words, the discussion of emotion in talk, and the evocation of emotion in music, literature and film. Here, we investigate emotion expression in another medium (photography, painting) through the mechanisms that evoke it (space, line, color, texture, movement).

To select your object, visit the assigned exhibit at the Harn Museum. Select the object you would like to work on. If you are unable to visit the Harn, you are welcome to select from your local art museum or space where art is displayed.

Write an essay of 800-1200 words on the object that you have selected that responds to the following questions:

- a. What emotion(s) do you feel when viewing this work? What aspects of the object make you feel this way?

- b. What aspects of the artist’s work evoke this emotion for you? Refer to colors, shapes, line, composition, space, light, and texture as appropriate.
- c. You may also wish to briefly research the artist, and incorporate any perspectives that are relevant in interpreting the object.
- d. Include the title of the work, the artist, and the date of the work in your essay.
- e. Guidance on writing can be obtained through UF’s Writing Studio, <http://www.writing.ufl.edu>. For styles, see: https://owl.purdue.edu/owl/research_and_citation/using_research/citation_style_chart.html.

The main elements of your essay, however, should be as follows:

- i. Title of your essay
- ii. Description of the object (object type, medium, artist, date, country)
- iii. Overview of the emotion(s) the object evokes in you, the viewer.
- iv. Support for your interpretation of emotion(s) evoked in the form of analysis of components of the artwork as outlined in the guidelines on “How to view an art object.”
- v. Additional perspectives from secondary sources. These can be incorporated into the analysis, as appropriate.
- vi. Conclusion

2. Details of Self-Reflection Component

Quest requires some formal reflection where students reckon with what they think, why they think it, and what the implications of their thoughts are. This objective is accomplished in this course in direct fashion with Data posts and reflection posts (5 of each, out of a total of 12 possible posts) that ask students to find an example of the target under focus, such as a vocal burst indicating some emotion, or an example of expression of anger in a work context, and to analyze it in context and reflect on any implications for identity display.

This objective is also accomplished in the Data Analysis Essay, and in the Experiential Learning Essay, in which students must select their own text and object for analysis, provide their own interpretation of any emotions expressed and /or evoked, along with supporting evidence for their analysis.

VI. Required Policies

Attendance Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting

<https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

University Honesty Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

In-Class Recordings

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.