

# IDS 2935: Language and Emotion

## Quest 1: Identities

### I. General Information

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#### Class Meetings

- Summer B 2023
- Asynchronous online
- <http://elearning.ufl.edu>
- Course numbers and Sections: 18399 (1IW4), 18400 (UF04)

#### Instructor

- Ann Wehmeyer
- Zoom Conferences, Canvas course site
- Hours: Monday and Tuesday 2:00 p.m. – 3:00 p.m., and by appointment
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#### Teaching Assistants

- Yihan Chen
  - Zoom Conferences, Canvas course site
  - Hours Thursday 9:35 a.m. – 11:30 a.m.
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- Judith Lejeck
  - Zoom Conferences, Canvas course site
  - Hours: Tuesday and Friday 2:00 p.m. – 3:00 p.m.
  - Email: [j.lejeck@ufl.edu](mailto:j.lejeck@ufl.edu)
- Fenqi Wang
  - Zoom Conferences, Canvas course site
  - Hours: Wednesday and Friday 10:00 a.m. – 11:00 a.m.
  - Email: [fenqi@ufl.edu](mailto:fenqi@ufl.edu)

#### Course Description

The essential question this course addresses is how human beings express emotion through language. Despite emotion being so central to human experience, philosophers, psychologists and scientists still debate how to define it. The course thus begins at the beginning, with a definition of emotion from the perspective of cognitive neuroscience. We then turn to analysis of the expression of emotion by means of facial expression, bodily expression, and the human voice. In these domains, much is shared in common with non-human animals. Human language itself also plays a role in naming emotions and in

the positive and negative connotations that accrue to words in different contexts. We also learn about the ways in which those who are not neurotypical may differ in the expression and processing of emotion through language. Generating emotion is part of the appeal of written and visual media, and we study some of the tools that serve to create it. Finally, we investigate the ways in which certain stereotypes, such as the 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](https://owl.purdue.edu/owl/research_and_citation/resources.html)
  - UF Writing Studio, <http://www.writing.ufl.edu>

## II. Graded Work

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### Description of Graded Work

Assignment	Description	Word Requirements	Due date	Percentage of final grade
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Data and Reflection posts (3 of each required, for a total of 6)	<p><i>Data post:</i> Identification and discussion of an example of the target data. Explain how and why it exhibits the phenomenon under focus.</p> <p><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.</p> <p><i>Assessed by rubric.</i></p>	150-300 (Does not count toward writing requirement)	Various (see syllabus)	20%
Discussion board activities (3 total)	<p>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 credit, post comments to at least 2 classmate postings.</p> <p><i>Assessed by rubric.</i></p>	Varies (Does not count toward writing requirement)	Various (see syllabus)	10%
Data analysis essay topic	<p>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.</p>	One paragraph (Does not count towards writing requirement)	07/12/23	01%
Essay No. 1, Data Analysis	<p>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</p> <ol style="list-style-type: none"> <li>Identify the type of emotion(s), the stimulus for the emotion, and the reaction to the expression of emotion.</li> <li>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.</li> <li>If you are using a short story or a scene from visual media, also address facial and bodily expressions of emotion.</li> <li><i>Assessed by rubric.</i></li> </ol>	1100-1400 words (counts toward writing requirement)	07/21/23	14%
Experiential learning essay topic	<p>Visit the Harn Museum of Art, and select an object from the "Global Perspectives: Highlights from the Contemporary Collection" exhibition</p>	One paragraph plus image.	07/27/23	01%

	or other exhibit of your choice. Identify your selection, and include a photo of it. Briefly identify the emotion(s) the object evokes.	(Does not count toward writing requirement)		
Essay No. 2, Experiential learning	<p>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 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>	600-900 words (counts toward writing requirement)	08/08/23	14%
Online quizzes	Short quizzes on key concepts of one or more assigned readings.	10 quizzes	varies	10%
Exam 1	Modules 1-3		07/14/23	10%
Exam 2	Modules 4-7		07/26/23	10%
Exam 3	Modules 8-11		08/11/23	10%
Total				100%

## Grading Scale

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

A	94 – 100%		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 – 63.00%
C+	77 – 79.99%		E	<60

## **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.

## Grading Rubric(s)

### Writing Assessment Rubric and Statements

- *Evaluation rubric for Data analysis essay.*

	Excellent	Good	Adequate	Marginal	Poor	Percent of total
Organization and coherence	Introduction that clearly identifies the text to be examined, and explains the reasons for your choice. There is a logical arrangement of ideas, with logical transitions across paragraphs. Throughout, paragraphs are organized so as to effectively develop your arguments.	Introduction that clearly identifies the text to be examined, and explains the reasons for your choice. For the most part, there is a logical arrangement of ideas, with logical transitions across paragraphs. Paragraphs are generally well-organized, although there may be gaps in the development of ideas.	Introduction that clearly identifies the text to be examined with some reference to the reasons for your choice. Some transitions may be awkward and there may be gaps in the development of ideas. There is lack of organization of ideas within individual paragraphs; paragraphs may lack clear points	Introduction identifies the text to be examined with some reference to the reasons for your choice. There is no discernable argument or point guiding the essay. Transitions are confusing or lacking altogether. There is consistent lack of coherent organization of ideas within paragraphs.	The text to be examined is not clearly identified or is identified but not suited for the data analysis essay. Arguments are too simple and undeveloped. There is no clear organization, transitions are lacking, and paragraphs lack organization and a coherent sense of logic.	10%
Data analysis, argument, and support	Various parameters of the vocal properties of emotion expression and linguistic forms involved in emotion expression are identified and considered; analysis and interpretation are robustly elaborated and justified. Logic is employed in the development of arguments.	Various parameters of the vocal properties of emotion expression and linguistic forms involved in emotion expression are identified and considered; analysis and interpretation are elaborated and justified. For the most part, logic is employed in the development of arguments.	Some vocal properties of emotion expression and linguistic forms involved in emotion expression are considered; analysis and interpretation may be minimal and lack justification. Arguments are not consistently logically developed.	Several parameters of the vocal properties of emotion expression and linguistic forms involved in emotion expression are considered but there are errors in identification, description, or analysis; arguments are not well developing and are lacking in logic.	Emotion expression is discussed with vague or no reference to the vocal properties of emotion expression and linguistic forms involved in emotion expression. Analysis and interpretation are idiosyncratic and not linked to course concepts. Arguments are not well developed.	40%

Links to course materials and other scholarly resources	Insights regarding the linguistic properties of emotion expression in the data are supported by explicit reference to concepts and studies read and discussed in class and, as relevant, discussed in other resources.	Insights regarding the linguistic properties of emotion expression in the data are supported by explicit reference to at least two concepts and studies read and discussed in class and, as relevant, discussed in other resources.	Insights regarding the linguistic properties of emotion expression in the data are supported by reference to one or more concepts and studies read and discussed in class and, as relevant, discussed in other resources.	Insights regarding the linguistic properties of emotion expression are supported by reference to concepts and studies read and discussed in class and, as relevant, discussed in other resources, but there may be errors in attribution, explanation, or identification.	The linguistic properties of emotion expression are not supported by explicit reference to concepts and studies read and discussed in class or as discussed in other resources.	10%
Presentation of data	Data (quoted utterances, speech styles, word choices, etc.) is sufficient to illustrate the points and is clearly presented without error. If visual media is used, a link to the clip is provided in the list of references.	Data (quoted utterances, speech styles, word choices, etc.) is mostly sufficient to illustrate the points and is clearly presented. If visual media is used, a link to the clip is provided in the list of references.	Data (quoted utterances, speech styles, word choices, etc.) is clearly presented but is insufficient in illustrating one or more points. If visual media is used, a link to the clip is provided in the list of references.	Data (quoted utterances, speech styles, word choices, etc.) is described but concrete illustrations are lacking. If visual media is used, a link to the clip is provided in the list of references.	Data (quoted utterances, speech styles, word choices, etc.) is vaguely described or missing. If visual media is used, a link to the clip is not 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.	Careful attention to word choice that results in precision of expression for the most part; cohesion and ease of reading is achieved through appropriate sentence connectives. Largely free of spelling, punctuation and grammatical errors.	Word choice is simplistic and the writer's voice is mechanical in tone. Cohesion is jumpy and readability is impeded at times. There are a number of spelling, punctuation and grammatical errors.	Word choice is simplistic and marked by instances of informal or imprecise diction. The writer's voice is mechanical in tone. Cohesion is jumpy and readability is impeded at times. There are many spelling, punctuation and grammatical errors.	Word choice is simplistic, repetitive and marked by instances of informal or imprecise diction. Cohesion is jumpy and readability is impeded. There are many spelling, punctuation and grammatical errors.	15%
Conclusion	Conclusion that summarizes your findings and	Conclusion that summarizes your findings.	Conclusion that summarizes	Conclusion that partially summarizes your	Conclusion fails to summarize	10%

	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 or respond to others.	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 or respond to others.	your findings. Minimal reflection regarding implications for self-presentation and reaction to others.	findings. Lacking in minimal reflection regarding implications for self-presentation and reaction to others.	your findings. There is no reflection regarding implications for self-presentation and reaction to others.	
References	Sources are acknowledged in the body of the essay, and documented on a separate page titled "References." Direct quotations include page numbers. Entries in reference list are complete and follow an established format.	Sources are acknowledged in the body of the essay, and documented on a separate page titled "References." Direct quotations include page numbers but may include a lapse. Entries in reference list follow an established format.	Most sources are acknowledged in the body of the essay, and documented on a separate page titled "References." Direct quotations are missing page numbers. Entries in reference list are incomplete but follow an established format.	Most sources are acknowledged in the body of the essay, and documented on a separate page titled "References." Direct quotations are missing page numbers. Entries in reference list are incomplete and do not follow an established format.	Most sources are acknowledged in the body of the essay, but there may be no list of fully documented references. If a references list is present, format is inconsistent and may be missing some items. Direct quotations are missing page numbers.	10%
	Total					100%

• **Evaluation rubric for Experiential learning essay.**

	Excellent	Good	Adequate	Marginal	Poor	Percent of total
Organization and coherence	The introduction identifies the title of the artwork, the artist, the medium,	The introduction identifies the title of the artwork, the artist, the medium,	The introduction identifies the title of the artwork, the artist, the	Paragraphs lack clearly identifiable organization,	The introduction may be missing identification of the title of the	10%



	and the date of the work. There is a logical arrangement of ideas, with appropriate transitions across paragraphs. Throughout, paragraphs are organized so as to effectively develop your arguments. The conclusion summarizes your findings.	and the date of the work. For the most part, there is a logical arrangement of ideas, with appropriate transitions across paragraphs. Paragraphs are generally organized so as to effectively develop your arguments, although there may be gaps in the development of ideas. The conclusion summarizes your findings.	medium, and the date of the work. Some transitions may be awkward and there may be gaps in the development of ideas. There is lack of organization of ideas within individual paragraphs; paragraphs may lack clear points. The conclusion summarizes your findings.	may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader. Conclusion may lack summary of findings.	artwork, the artist, the medium, and the date of the work. Arguments are simple and undeveloped. There is no clear organization of ideas; paragraphs lack a coherent sense of logic. Essay may be missing a conclusion.	
<b>Object analysis and support</b>	An interpretation of how the object evokes emotion in the viewer is provided, and it is based on robust analysis of the elements of the work (color, shape, line, composition, space, light, texture, etc.).	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.).	An interpretation of how the object evokes emotion in the viewer is provided, and it is based on analysis of some of the elements or portions of the work (color, shape, line, composition, space, light, texture, etc.).	An interpretation of how the object evokes emotion in the viewer is provided, and it is based on analysis of some aspects of the work.	An interpretation of how the object evokes emotion in the viewer is provided, and it is based on some aspects of the work or its theme.	30%
<b>Explanation of emotional response</b>	Your emotional response to the object is fully described and supported by reference to particular elements of the work (color, shape, line, composition, space, light, texture, etc.), as well as any personal associations you may have.	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.), as well as any personal associations you may have.	Your emotional response to the object is described and supported by one or more references to particular elements of the work (color, shape, line, composition, space, light, texture, etc.).	Your emotional response to the object is described but is not supported by reference to one or more elements of the work (color, shape, line, composition, space, light, texture, etc.).	There is some discussion of emotions evoked but the reasons for the emotional response are not linked 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 is provided. There is discussion and explanation of how this information serves to enhance your interpretation of the work and your emotional response to it.	Some background on the artist, the period, or the theme of the work as it helps to inform your understanding and appreciation of the object is provided. There is some discussion and explanation of how this information serves to enhance your interpretation of the work and your emotional response to it.	Some background on the artist, the period, or the theme of the work as it helps to inform your understanding and appreciation of the object is provided. There is minimal discussion and explanation of how this information serves to enhance your interpretation of the work and your emotional response to it.	Little background on the artist, the period, or the theme of the work as it helps to inform your understanding and appreciation of the object is provided.	No supporting background information on the artist, the period, or the theme of the work is provided despite its availability and potential applicability.	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.	Careful attention to word choice that results in precision of expression for the most part; cohesion and ease of reading is achieved through appropriate sentence connectives. Largely free of spelling, punctuation and grammatical errors.	Word choice is simplistic and the writer's voice is mechanical in tone. Cohesion is jumpy and readability is impeded at times. There are a number of spelling, punctuation and grammatical errors.	Word choice is simplistic and marked by instances of informal or imprecise diction. Cohesion is jumpy and readability is impeded at times. There are many spelling, punctuation and grammatical errors.	Word choice is simplistic and marked by instances of informal or imprecise diction. Cohesion is jumpy and readability is impeded. There are many spelling, punctuation and grammatical errors.	5%
References	Sources are acknowledged in the body of the essay and documented on a separate page titled "References." Direct quotations include page numbers, Entries in reference list are complete and follow an established format.	Sources are acknowledged in the body of the essay and documented on a separate page titled "References." Direct quotations include page numbers but may include a lapse, Entries in reference list follow an established format.	Most sources are acknowledged in the body of the essay and documented on a separate page titled "References." Direct quotations are missing page numbers, Entries in reference list are incomplete but follow an established format.	Most sources are acknowledged in the body of the essay and documented on a separate page titled "References." Direct quotations are missing page numbers, Entries in reference list are incomplete and do not follow an established format.	Some sources are acknowledged in the body of the essay but there may be no list of fully documented references. If a references list is present, format is inconsistent and may be missing some items Direct quotations are missing page numbers,	5%
	TOTAL					100%

- The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.
  - The instructor will evaluate and provide feedback before the end of the course on all of the student's written assignments with respect to grammar, punctuation, clarity, coherence, and organization.
  - WR course grades have two components. To receive writing requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course.
- **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

- **Discussion board activities Grading Rubric (do not count towards Writing requirement)**

		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

### III. Annotated Weekly Schedule

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Week	Topics, Homework, and Assignments
Module 1 Module 2	<ul style="list-style-type: none"> <li>• <b>Module 1: What is emotion? (July 3, 5, 6)</b></li> <li>• <b>Module 2: Are emotion states unique to human beings, or do emotion states occur in animals as well? (July 7)</b></li> </ul>
Week 1 July 3-7	<ul style="list-style-type: none"> <li>• <b>Module 1 Topic:</b> What is emotion? Perspectives from cognitive neuroscience.</li> <li>• <b>Module 1 Summary:</b> 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.</li> <li>• <b>Module 2 Topic:</b> Automaticity, a feature of emotions. Are emotion states unique to human beings, or do emotion states occur in animals as well?</li> <li>• <b>Module 2 Summary:</b> 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. Examination of parallel emotions in humans and non-human primates, including shame, guilt, envy, and pride.</li> </ul> <p><b>Required Readings/Works:</b></p> <p>Monday 07/03/23</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> </ul> <p>Wednesday 07/05/23</p> <ul style="list-style-type: none"> <li>• 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.</li> </ul> <p>Thursday 07/06/23</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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. 116-129. 4th edition. Oxford: Oxford University Press. (Originally published in Great Britain in 1872 by John Murray).</li> </ul> <p>Friday 07/07/23</p>

Week	Topics, Homework, and Assignments
	<ul style="list-style-type: none"> <li>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.</li> </ul> <p><b>Assignments:</b></p> <ul style="list-style-type: none"> <li><i>Discussion 1:</i> Psychophysiology Activity, due 07/05/23</li> <li>Quiz 1, Adolphs &amp; Anderson Chapters 1, 2, 3a), due 07/05/23.</li> <li><i>Discussion 2:</i> Smile scenarios from Gunnery et al, (2023), due 07/06/23.</li> <li>Quiz 2, Adolphs &amp; Anderson Chapter 3b, Darwin, DeWaal, due 07/07/23.</li> </ul>
<b>Module 3</b>	<b>The voice and emotion (July 10, 11, 12, 13, 14)</b>
<p>Week 2 July 10 -14</p>	<ul style="list-style-type: none"> <li><b>Module 3 Topic:</b> How amplitude, pitch, voice quality and intonation in the human voice play a role in the expression of emotion. Vocal bursts and emotion expression; Screams; Emotional connotations in affixes of size and quantity.</li> <li><b>Module 3 Summary:</b> We study the association of the vocal properties of the human voice with particular emotions. Emotions can be conveyed through spontaneous cries uttered in response to a stimulus. Emotions such as affection and contempt can be conveyed through parts of words having to do with size and quantity (diminutives and augmentatives).</li> </ul> <p><b>Required Readings/Works:</b></p> <p>Monday 07/10/23</p> <ul style="list-style-type: none"> <li>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.</li> </ul> <p>Tuesday 07/11/23</p> <ul style="list-style-type: none"> <li>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.</li> </ul> <p>Wednesday 07/12/23</p> <ul style="list-style-type: none"> <li>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.</li> <li>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. Read pages 1-8.</li> </ul> <p>Thursday 07/13/23</p> <ul style="list-style-type: none"> <li>Ponsonnet, Maïa. 2018. "A preliminary typology of emotional connotations in morphological diminutives and augmentatives." <i>Studies in Language</i> 42:1, 17-43.</li> </ul> <p>Friday 07/14/23</p> <p><b>Exam No. 1, Modules 1-3</b></p> <p><b>Assignments:</b></p> <ul style="list-style-type: none"> <li>Quiz 3, Kappas et al.; Gobl &amp; Chasaide, due 07/11/23</li> </ul>

Week	Topics, Homework, and Assignments
	<ul style="list-style-type: none"> <li>• <i>Data post 1</i>: 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. Due 07/10/23.</li> <li>• <b>Topic for Data analysis Essay due 07/12/23</b></li> <li>• <i>Data post 2</i>: 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. Due 07/12/23.</li> <li>• Quiz 4, Cowen et al., Frühholz et al., Ponsonnet, due 07/13/23</li> <li>• <b>Exam No. 1, Modules 1-3, 07/14/23</b></li> </ul>
Module 4 Module 5 Module 6	<p><b>Basic Emotion theory and facial expression (July 17, 18)</b></p> <p><b>Bodily expression of emotion (July 19)</b></p> <p><b>Culture and emotion expression (July 20, 21)</b></p>
Week 3 July 17-21	<ul style="list-style-type: none"> <li>• <b>Module 4 Topic</b>: Basic emotion theory and facial expression</li> <li>• <b>Module 4 Summary</b>: 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.</li> <li>• <b>Module 5 Topic</b>: How posture, head, and arm movements express emotions and how we process this information.</li> <li>• <b>Module 5 Summary</b>: 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.</li> <li>• <b>Module 6 Topic</b>: We examine cross-cultural differences in the expression of emotion, and study one model that has been proposed to account for such differences.</li> <li>• <b>Module 6: Summary</b>: 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.</li> </ul> <p><b>Required Readings/Works:</b> Monday 07/17/23</p>

Week	Topics, Homework, and Assignments
	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> </ul> <p>Tuesday 07/18/23</p> <ul style="list-style-type: none"> <li>• Elfenbein, Hillary Anger. 2013. “Nonverbal dialects and accents in facial expressions of emotion. <i>Emotion Review</i> 5:1, 90-96. Course reserves.</li> </ul> <p>Wednesday 07/19/23</p> <ul style="list-style-type: none"> <li>• Cavicchio, Federica, Svetlana Dachkovsky, Livnat Leemor, Simone Shamay-Tsoory, and Wendy Sandler. 2018. Compositionality in the language of emotion. <i>PLoS ONE</i> 13:8: e0201970. Read p. 1-19.</li> <li>• de Gelder, Beatrice. 2006. Towards the neurobiology of emotional body language. <i>Nature</i> Vol. 7: March, 242-249. Course reserves.</li> </ul> <p>Thursday 07/20/23</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> </ul> <p>Friday 07/21/23</p> <ul style="list-style-type: none"> <li>• Visit the Harn Museum of Art, and select an object for your Experiential Learning Essay.</li> <li>• <b>Data Analysis Paper due.</b></li> </ul> <p><b>Assignments:</b></p> <ul style="list-style-type: none"> <li>• <i>Data analysis post 3:</i> 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. Due 07/17/23</li> <li>• Quiz 5, Ekman; Keltner et al., due 07/17/23</li> <li>• Quiz 6, Elfenbein; Cavicchio et al.; de Gelder, 07/19/23</li> <li>• Quiz 7, Matsumoto et al., Sugimoto, 07/20/23</li> <li>• <b>Data Analysis Paper due 07/21/23</b></li> </ul>
<p><b>Module 7</b> <b>Module 8</b></p>	<ul style="list-style-type: none"> <li>• <b>Emotion and the lexicon (July 24, 25)</b></li> <li>• <b>Stories and emotion (July 27, 28)</b></li> </ul>
<p>Week 4 July 23-28</p>	<ul style="list-style-type: none"> <li>• <b>Module 7 Topic:</b> The emotional force of swearwords in multilinguals, and words that trigger disgust for some speakers.</li> <li>• <b>Module 7 Summary:</b> Swear and taboo words have emotional connotations that are missing from other words, and for this reason, are processed differently. Emotional</li> </ul>

Week	Topics, Homework, and Assignments
	<p>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.</p> <ul style="list-style-type: none"> <li>• <b>Module 8 Topic:</b> In this module we consider how it is that we experience emotions when listening to music, and when reading literature and viewing films.</li> <li>• <b>Module 8 Summary:</b> 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.</li> </ul> <p><b>Required Readings/Works:</b></p> <p>Monday 07/24/23</p> <ul style="list-style-type: none"> <li>• 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.</li> </ul> <p>Tuesday 07/25/23</p> <ul style="list-style-type: none"> <li>• Smith, Tiffany Watt. 2015. "Disgust." In <i>The Book of Human emotions: From Ambiguphobia to Umpty—154 Words from Around the World for How We Feel</i>, p. 85-89. New York: Little, Brown and Company. Course reserves.</li> <li>• Maladay, Matthew J. X. 2013. "Why do we hate certain words" The curious phenomenon of word aversion. Slate. <a href="https://slate.com/human-interest/2013/04/word-aversion-hate-moist-slacks-crevice-why-do-people-hate-words.html">https://slate.com/human-interest/2013/04/word-aversion-hate-moist-slacks-crevice-why-do-people-hate-words.html</a>.</li> </ul> <p>Wednesday 07/26/23</p> <ul style="list-style-type: none"> <li>• Exam #2, Modules 3 – 7</li> </ul> <p>Thursday 07/27/23</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Smith, Tiffany Watt. 2015. "Abhiman." In <i>The Book of Human emotions: From Ambiguphobia to Umpty—154 Words from Around the World for How We Feel</i>, p. 17-18. New York: Little, Brown and Company.</li> <li>• Tagore, Rabindranath. "Punishment." In Rabindranath Tagore, <i>Selected Short Stories</i>, trans. By William Radice, p. 125-133. London: Penguin.</li> </ul> <p>Friday 07/28/23</p> <ul style="list-style-type: none"> <li>• Smith, Tiffany Watt. 2015. "Shame." In <i>The Book of Human emotions: From Ambiguphobia to Umpty—154 Words from Around the World for How We Feel</i>, p. 248-250. New York: Little, Brown and Company.</li> <li>• 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. William Radice, p. 125-133. London: Penguin.</li> </ul>



Week	Topics, Homework, and Assignments
	<p><b>Assignments:</b></p> <ul style="list-style-type: none"> <li>• <i>Reflection post 1:</i> 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. Due 07/24/23.</li> <li>• <b>Exam No. 2, on Modules 4-7. Due 07/26/23.</b></li> <li>• <b>Topic for Experiential Learning Essay due.</b> 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. Due 07/27/23.</li> <li>• <i>Discussion board 3:</i> Respond to your prompt on “The American School.” 07/28/23</li> </ul>
<p><b>Module 9</b> <b>Module 10</b></p>	<ul style="list-style-type: none"> <li>• <b>Affect in the autism spectrum; affect in dementias (July 31, August 1, 2)</b></li> <li>• <b>Gender and emotion (August 3, 4)</b></li> </ul>
<p>Week 5 July 31 – August 4</p>	<ul style="list-style-type: none"> <li>• <b>Module 9 Topic:</b> 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.</li> <li>• <b>Module 9 Summary:</b> Individuals on the autism spectrum have difficulty acquiring the emotional connotation of words. In narratives, there is 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.</li> <li>• <b>Module 10 Topic:</b> How expectations for expression of emotion for men and women in public spaces differ, and how these expectations affect workplace dynamics and success.</li> <li>• <b>Module 10 Summary:</b> 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<sup>th</sup> century.</li> </ul> <p><b>Required Readings/Works:</b></p> <p>Monday 07/31/23</p> <ul style="list-style-type: none"> <li>• 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.</li> </ul> <p>Tuesday 08/01/23</p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>

Week	Topics, Homework, and Assignments
	<ul style="list-style-type: none"> <li>• 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.</li> </ul> <p>Wednesday 08/02/23</p> <ul style="list-style-type: none"> <li>• 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.</li> </ul> <p>Thursday 08/03/23</p> <ul style="list-style-type: none"> <li>• Hess, Ursula, et al. 2000. "Emotional expressivity in men and women: Stereotypes and self-perceptions." <i>Cognition and Emotion</i> 14:5, 609-623.</li> <li>• Ragins, Belle Rose and Doan E. Winkel. 2011. "Gender, emotion and power in work relationships." <i>Human Resource Management Review</i> 21, 377-393.</li> </ul> <p>Friday 08/04/23</p> <ul style="list-style-type: none"> <li>• 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.</li> </ul> <p><b>Assignments:</b></p> <ul style="list-style-type: none"> <li>• <i>Reflection post 2:</i> 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)? Due 07/31/23.</li> <li>• Quiz 8, Lartseva et al.; Nguyen; Peterson et al., due 08/01/23.</li> <li>• Quiz 9, Goodkind et al.; Hess et al.; Ragins &amp; Winkel 08/03/23</li> </ul>
<b>Module 11</b>	<ul style="list-style-type: none"> <li>• <b>Emotion talk in context (August 7, 8, 9, 10)</b></li> </ul>
Week 6 August 7-11	<ul style="list-style-type: none"> <li>• <b>Topic:</b> 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. We also consider how emotion plays a role in assessments of candidates in job interview situations.</li> <li>• <b>Summary:</b> The studies under focus show how we adopt particular conversational strategies to help us manage emotions in a variety of contexts. In a job interview situation, findings show that 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.</li> </ul> <p><b>Required Readings/Works:</b></p> <p>Monday 08/07/23</p> <ul style="list-style-type: none"> <li>• 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, 231-239.</li> </ul> <p>Tuesday 08/08/23</p>

Week	Topics, Homework, and Assignments
	<ul style="list-style-type: none"> <li>• 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.</li> </ul> <p>Wednesday 08/09/23</p> <ul style="list-style-type: none"> <li>• 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.</li> </ul> <p>Thursday 08/10/23</p> <ul style="list-style-type: none"> <li>• 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</li> </ul> <p>Friday 08/11/23</p> <p><b>Exam #3, Modules 8 - 11</b></p> <p><b>Assignments:</b></p> <ul style="list-style-type: none"> <li>• <i>Reflection post 3</i>: 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? Due 08/07/23</li> <li>• Quiz 10, Brescoll &amp; Uhlmann; Miller et al., due 08/07/23.</li> <li>• <b>Experiential Learning Essay due 08/08/23.</b></li> <li>• <b>Exam #3, Modules 8 -11, due 08/11/23</b></li> </ul>

## 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

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### 1. Details of Experiential Learning Component

Students will visit the Harn Museum to select an art object (painting, photograph) that evokes (a) particular emotion(s) in them. In addition to the title of the work, any writing present in the work, and the facial and body language of any persons depicted in the work, students are instructed to pay

attention to the mechanisms that evoke emotions in a static visual art object (space, line, color, texture, movement). Students will write an essay of 800-1200 words on the object they have selected that analyzes the various properties of the art object that evoke the particular emotion(s) in them. Students who are unable to visit the Harn may select some other art object that they are able to view in person.

## **2. Details of Self-Reflection Component**

There are five Data posts (one paragraph, minimum 150 words) that require students to find and analyze examples of the target under focus, such as a vocal burst expressing a particular emotion, or an expression of anger in a work context. There are also five reflection posts that similarly ask students to find and analyze an example of a target under focus, such as emotion management, or expression of emotion in a second language, and to reflect on the implications of their experience or reaction in that context in terms of identity display. The Data analysis paper also stipulates self-reflection on the implications of the students' findings for future social or professional interaction.

## **VI. Required Policies**

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### **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.