Chapter 8

Emotion and Motivation

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*Face/Off* (1997, 138 min, rated R) (p. 8-32)

Interactive Presentation Slides for Introductory Psychology: 13.1 Emotion

PsychInvestigator: Emotional Expressions

PsychSim 5 Tutorials:

Expressing Emotion

Catching Liars

Worth Video Series:

Video Anthology for Introductory Psychology: Emotions, Stress, and Health – Brain Fingerprinting: Memory, Recognition, and Lie Detection

Video Anthology for Introductory Psychology: Emotions, Stress, and Health – Emotions and Facial Expression

Video Anthology for Introductory Psychology: Emotions, Stress, and Health – Rage: One Woman’s Story and Treatment

Video Anthology for Introductory Psychology: Emotions, Stress, and Health – Rage: One Man’s Story and Treatment
Video Anthology for Introductory Psychology: Emotions, Stress, and Health – The Development of Disgust

Video Anthology for Introductory Psychology: Emotions, Stress, and Health – Reading Nonverbal Communication

Video Anthology for Introductory Psychology: Emotions, Stress, and Health – Ekman’s Studies on Facial Expressions of Emotion

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*Multimedia Suggestions*

**Feature Films:**

*Super Size Me* (2004, 100 min, rated PG-13) (p. 8-44)

*Fast Food Nation* (2006, 116 min, rated R) (p. 8-44)

*Eating* (1990, 110 min, rated R) (p. 8-44)

*Kinsey* (2004, 118 min, rated R) (p. 8-44)

**Web sites:**

Dying To Be Thin

Evolution
Interactive Presentation Slides for Introductory Psychology:

12.1 Hunger and Sexual Behavior

12.2 Motivational Theories

PsychSim 5 Tutorials: Hunger and the Fat Rat

Worth Video Series:

Video Anthology for Introductory Psychology: Motivation and Work – Eating and Weight Gain: Genetic Engineering

Video Anthology for Introductory Psychology: Psychological Disorders – Overcoming Anorexia Nervosa

Video Anthology for Introductory Psychology: Psychological Disorders – Purging Food

Video Anthology for Introductory Psychology: Motivation and Work – Sexual Dysfunctions and Their Treatments

Video Anthology for Introductory Psychology: Motivation and Work – What Is Motivation?

Video Anthology for Introductory Psychology: Motivation and Work – Eating and Weight Gain: A Role for Fidgeting

Video Anthology for Introductory Psychology: Biology, Behavior, and Mind – Self-Stimulation in Rats

Video Anthology for Introductory Psychology: Motivation and Work – Sexual Orientation and Activity

Scientific American Introductory Psychology Videos: Hunger and Eating

OTHER FILM SOURCES (p. 8-46)

HANDOUTS

HANDOUT 8.1 Mood Awareness Scale

HANDOUT 8.2 Facial Expression Recognition Accuracy Rates Across Cultures

HANDOUT 8.3 Cues to Deception

HANDOUT 8.4 Behavior Identification Form

HANDOUT 8.5 Sexual Behavior Questionnaire
Chapter Objectives

After studying this chapter, students should be able to:

1. Explain how emotions can be mapped along the two dimensions of valence and arousal and explain how this mapping helps us to define what an emotion is.

2. Describe the James–Lange theory of emotion.

3. Describe the Cannon–Bard theory of emotion and offer four reasons why Cannon and Bard thought their view of emotional experience was more accurate than the James–Lange theory.

4. Describe the two factors in Schachter and Singer’s two-factor theory of emotion and note how the theory has been both supported and contradicted by subsequent research.

5. Explain how the amygdala is involved in the appraisal of emotion, describe the fast and slow pathways that emotional information can take through the brain, and note how fear can actually affect our vision.

6. Define the process of emotion regulation and explain how reappraisal is a primary means of regulating our emotional states.

7. Define emotional expression and explain why facial expressions of emotion are capable of communicating the greatest degree of specificity regarding underlying emotional experiences.

8. Describe two lines of evidence supporting the universality hypothesis for facial expressions of emotion and list emotions that have been shown to have a universal quality.

9. Discuss evidence for the facial feedback hypothesis and describe how the pathway of emotional experience can be bidirectional.

10. Describe display rules and give examples of each of the four different types.

11. List four sets of features of facial expressions that allow a trained observer to detect whether an expression is sincere.

12. Describe a number of ways in which our verbal and nonverbal behavior is altered when we lie, provide two reasons why people are poor at detecting lies, and discuss the advantages and limitations of the polygraph lie detection machine.

13. Define motivation and describe its linguistic and functional connections to emotion.

14. State the hedonic principle and note how it is an example of emotions serving to motivate behavior.
15. Discuss the problems of *instinct* theory as a primary conceptualization of motivation, noting objections raised by behaviorists.

16. Discuss Hull and Spence’s theory that *drives* motivate behavior in an attempt to maintain *homeostasis*.

17. Describe Maslow’s *hierarchy of needs*.

18. Explain how hunger arises, noting the functions of signals to eat (*ghrelin*) and to stop eating (*leptin*); discuss the role of the *lateral hypothalamus* and the *ventromedial hypothalamus* as hunger and hunger-satiety centers.

19. Define *anorexia nervosa* and *bulimia nervosa* and describe some biological and cultural causes of these eating disorders.

20. Discuss the problem of obesity and give three reasons why people tend to overeat.

21. Discuss the hormonal factors that contribute to sexual interest; describe how these hormonal factors differentially regulate sexual interest in human and nonhuman females, and discuss human gender differences in sexual interest.

22. Describe the stages of the *human sexual response cycle* and discuss common reasons that people give for having sex.

23. Compare *intrinsic* and *extrinsic motives* and note some of the factors that can enhance or detract from these types of motivation.

24. Compare *conscious* and *unconscious motives*, including the *need for achievement*, and discuss how task difficulty is related to consciousness of our motivations.

25. Compare *approach* and *avoidance motives* and their relative strengths; provide an example of how each type of motivation can direct our behavior.

**I. Emotional Experience: The Feeling Machine**

(Chapter Objectives 1–6)

Emotional experiences are difficult to describe, but psychologists have identified two underlying dimensions: arousal and valence. Psychologists have spent more than a century trying to understand how emotional experience and physiological activity are related. The *James–Lange theory* suggests that a stimulus causes a physiological reaction, which leads to an emotional response; the *Cannon–Bard theory* suggests that a stimulus causes both an emotional experience and a physiological reaction simultaneously; and Schachter and Singer’s *two-factor theory* suggests that a stimulus causes undifferentiated physiological arousal from which we draw inferences. None of these theories is entirely correct, but each has elements that are supported by research.
Emotions are produced by the complex interaction of limbic and cortical structures in the brain. Information about a stimulus is simultaneously sent to the amygdala (which makes a quick appraisal of the stimulus’ goodness or badness) and the cortex (which does a slower and more comprehensive analysis of the stimulus). In some instances, the amygdala will trigger an emotional experience that the cortex later inhibits. We care about our emotional experiences and use many strategies to regulate them. **Reappraisal** involves changing the way we think about an object or event, and it is one of the most effective strategies for emotion regulation.

**Lecture Suggestion 8.1**

Do You Feel Like We Do?

*Frampton Comes Alive!* was the highest-selling live album for quite some time, propelled in part by Peter Frampton’s warbling “Do you feel like I do?” through a Heil talkbox. That musical question bears a clear relationship to the experience of empathy: When others “feel like we do” there is an emotional connection between the feeler and the perceiver. This empathic connection may hold benefits for behavior, particularly in the form of altruism.

Abigail Marsh, of the National Institutes of Mental Health, and her colleagues have conducted several experiments examining people’s ability to recognize facial expressions of fear. In a typical paradigm, participants are asked to identify facial expressions of several emotions. Those more adept at identifying fear later showed greater altruism toward others. For example, they were more likely to donate time and money to a phantom college student who was described as having lost her parents in a car accident. Similarly, those who recognized expressions of fear in others were likely to rate other people as more attractive, but only when those others would learn their attractiveness scores. The implication is that this greater consideration of feelings sparked a desire not to hurt the other person’s feelings with a poor rating.

Why would skill at detecting fear be related to motives for helping? Part of the answer might lie in how fear looks. A prototypical expression of fear in an adult—wide eyes, small mouth, raised eyebrows—gives the face a relatively babyish quality. Look at an average infant, and you should notice some characteristic facial features—wide eyes, small mouth, and so on. An expression that renders adults more childlike may carry with it an evolutionary message that we respond to when interacting with children: “Don’t kill it; it’s young and helpless.” The very nature of how fear looks on the human face, then, may contribute to empathic responding.

It’s worth noting that a fair amount of research has also demonstrated that some people are quite poor at recognizing facial expressions of fear. Psychopaths come immediately to mind, as do other criminals. It’s been postulated that their inability to recognize displays of fear and suffering contribute to their often heinous deeds. The experiments of Marsh and her colleagues are the first to show an experimental link between recognition of facial expressions and behavioral manifestations of empathy (in the form of altruism). All of this may hinge on the actions of the amygdala. An impoverished ability to recognize
distress may lead to lower levels of empathy and therefore less willingness to offer assistance or ease suffering. This remains for future research to discover, but at present these are promising avenues to explore for helping people to help others.

Sources:


**Lecture Suggestion 8.2**

The Heartbreak of Heartbreak

Jimmy Ruffin released *What Becomes of the Brokenhearted* in 1966 on Motown’s *Soul* label. The Bee Gees had a number one record in 1971, asking the musical question *How Can You Mend a Broken Heart?* Ilan Wittstein, a cardiologist at Johns Hopkins School of Medicine, never had a hit song, but he does know a thing or two about heartbreak.

Wittstein and his colleagues found evidence that an unexpected shock—experiencing a traumatic romantic breakup, hearing of the death of a loved one, or being the guest of honor at a surprise party, for example—can send a flood of stress hormones throughout the body, stunning the heart and causing life-threatening heart spasms in otherwise healthy people. This may seem like old news. There has been previous evidence that massive heart attacks can occur seemingly out of the blue. The difference here is that (1) there’s a clear link between a precipitating emotional experience and heart trouble; (2) these health alarms occur in people with no previous history of heart ailments; and (3) the damage usually mistaken for a heart attack is actually quite different. Patients experiencing these events had healthy, unclogged arteries, but had adrenaline levels in their blood that were two to three times higher than in a classic heart attack group (and seven to thirty-four times higher than in members of a normal control group). Age plays something of a role; of 19 patients studied, most were in their 60s and 70s, but at least one was as young as 27. A better predictor was sex; almost all of the patients studied were women. As with a lot of research on heart ailments, data generated in studies of men may not be applicable to women.
The good news is that, with proper care, physicians can mend a physically broken heart. As for a romantic heartbreak . . .

Sources:


**Lecture Suggestion 8.3**

Mystery Moods

“Being goal directed” sounds like a desirable attribute, especially in these go-go times where everyone’s looking for the next big score. But it turns out that many of our goals and motives can be nonconscious: They still serve to organize behavior, and they still serve to motivate us, but they do so behind the scenes, outside conscious awareness. We are therefore sometimes in a position to succeed or fail at goals we didn’t even know we had, and that has implications for emotion.

Tanya Chartrand, at the Fuqua School of Business at Duke University, investigated the effects of nonconscious goal achievement on mood states while she was on the faculty of Ohio State University. Students were primed to have a success goal through completing a scrambled sentence task (which contained words such as “succeed,” “strive,” and “achieve”). Other students completed a neutral scrambled sentence task and remained unprimed. All students then worked on a timed anagram task, which was either ridiculously easy or impossibly difficult to complete. When subsequently asked to rate their moods, students in the neutral condition were in the same mood regardless of the difficulty of the anagram task. Students primed for success, however, reported being in a better mood when they were given the easy task, compared with those who were given the difficult task. In short, even though students didn’t consciously know they had a success goal, achieving it nonetheless influenced their moods; they felt good, but they weren’t sure why.

Failing to achieve a nonconscious goal can produce complementary effects. In a second study, Chartrand and her colleagues reported that students who failed to achieve a goal they weren’t consciously aware of were in a negative “mystery mood.” Failing to achieve a conscious goal understandably puts one in a sour mood, but failing to achieve a nonconscious goal still produces the sourness but without an obvious explanatory cause. Given that we are motivated by a host of conscious and nonconscious moods throughout the day, understanding their impact on mood, performance, and our judgments of others can be a significant step in the direction of understanding emotional experience in general.
Mood Awareness

The idea that awareness of one’s moods and emotions can contribute to successful mood regulation has been pursued in several empirical studies. Emotional intelligence (a broad collection of abilities related to understanding and utilizing affect) and alexithymia (a stunted awareness of one’s emotional states) share a common component, mood awareness.

The Mood Awareness Scale (MAS; Swinkels & Giuliano, 1995) is a reliable 10-item measure composed of two related but distinct dimensions: mood labeling (the ability to identify and categorize one’s mood state) and mood monitoring (the tendency to focus on, evaluate, or scrutinize one’s mood). The scale measures an individual’s amount of attention directed toward his or her mood states. Handout 8.1 reprints the MAS, which is scored as follows:

- mood labeling subscale is reflected in items 1, 2, 5, 7, 9
- mood monitoring subscale is reflected in items 3, 4, 6, 8, 10
- items 1, 5, and 10 are reverse-scored

Sum the item ratings for each subscale to find the total score.

The following analogy should help you to help understand the processes of mood labeling and mood monitoring.

A physician and a hypochondriac use widely divergent approaches when trying to assess states of health. The physician, because of training, experience, and insight,
usually is accurate in diagnosing an illness and recommending treatment. He or she diagnoses or categorizes the medical condition fairly readily, and, where possible, suggests steps to remedy the problem. Hypochondriacs, although equally concerned about their physical health, become preoccupied with it. Often they make it an ongoing ritual to monitor their physical symptoms and check for the first signs of illness. Although hypochondriacs may be vigilant in checking their health, the problem is that they are apt to be misled many times about their condition. They check on their health often but may not come to an accurate conclusion about it, instead concluding that they are suffering from some vague bodily complaint.

Several studies have demonstrated that certain characteristics tend to accompany labeling and monitoring behaviors. For example, high mood labelers, in comparison with low mood labelers, tend to enjoy social support, experience positive affect, have higher levels of self-esteem, be extraverted, be less socially anxious or neurotic, and express greater global life satisfaction. High (as compared with low) mood monitors, by contrast, tend to experience more intense affective states, including greater negative affect, have lower self-esteem, and report neurotic tendencies. Various other studies have investigated the role of mood awareness in depression, self-views, reactions to life stress, self-reported physical symptoms, intelligence and cognitive abilities, and numerous other personality dimensions.

Mood monitoring and mood labeling may be linked with the process of mood regulation. Most people are motivated to sustain a positive mood (mood maintenance) or change a negative one (mood repair), although monitors and labelers might be more or less successful at this task. For example, studies found:

Although high mood monitors agreed that their moods influenced their behavior and were important to them, they reported less success at regulating their negative mood states (Swinkels & Giuliano, 1995, Study 4).

The ability of mood labelers and mood monitors to repair their negative moods over time differed. High labelers were able to take relatively quick action to alter their mood states, whereas high monitors tended to wallow in their negative moods for a longer period of time (Giuliano, 1995).

Let’s return to the medical analogy to take a look at the reason for these differences. Labeling an illness gives it finality and identifies it for further use. The physician who has made an accurate diagnosis of an illness now knows what symptoms to expect, the available treatments, and the number of subsequent office visits for which the patient can be billed. In this sense mood labeling should generally allow constructive thought and behavior in regard to one’s feelings. A mood that is readily labeled does not need to be dwelt upon in order to be understood: The mood state has been identified and the stage presumably is set for acting on that mood in some way.

In contrast, monitoring implies a certain degree of vigilance, which may or may not be productive. The hypochondriac is nervously attuned to each bodily twitch and tremor; mood monitoring implies a similar type of examination of or dwelling upon mood; for
some, perhaps, to the point of ill health, but for most out of a simple concern with tracking the progress of one’s feelings. The difficulty with mood monitoring, then, is that it may contribute to becoming absorbed in one’s mood state, much like the overconcern with physical health experienced by the hypochondriac. The high mood monitor may check on his or her moods often and be quite vigilant in doing so, yet may still remain a bit confused about the nature of the mood state. Just as the accuracy of the hypochondriac’s diagnoses may be clouded by numerous false alarms or uncertainty about the nature of the discomfort, so too may the high mood monitor’s judgments be clouded by too great an absorption in the mood state itself. In the case of bad moods, this absorption may produce prolonged negative affect.

Sources:


**Lecture Suggestion 8.5**

Emotion and Cortical Structures

It’s clear that a fascinating array of emotion processing is going on beneath the visible surface of the brain. But we didn’t evolve that great big thinking cortex just to protect the limbic system. What do neuroscientists know about the cortical processing of emotion?
Quite a bit. For starters, it seems that emotional experience involves different areas of the cortex depending on the different meanings of “emotional experience.” For example, Richard Davidson and his colleagues have found evidence that the left prefrontal cortex is involved in the experience of positive affect (or “approach” emotions), whereas the right prefrontal cortex is involved in the experience of negative affect (or “withdrawal” emotions) (Davidson, 2000). When research participants viewed film clips designed to elicit a range of emotions, those participants who were left-hemisphere dominant showed a more positive response to pleasant scenes, whereas those participants who were right-hemisphere dominant showed a more negative response to unpleasant scenes. These patterns have also been found in children as young as 10 months (Davidson & Fox, 1989) and 3 months of age (Field, Fox, Pickens, & Nawrocki, 1995). These findings suggest a role for the prefrontal cortex in the maintenance of emotional traits (i.e., individual differences in affective experience).

A different element of emotional experience is the recognition of emotional content, and here the right hemisphere has the advantage. Although the amygdala plays an important role in recognizing facial expressions, particularly those of arousing emotions, the right hemisphere contributes to this task. (Although both hemispheres are activated during recognition tasks, activation is stronger in the right than the left hemisphere.) In one study, for example, patients with either right hemisphere or left hemisphere lesions were asked to judge a series of prototypical facial expressions of primary emotions (Adolphs, Damasio, Tranel, & Damasio, 1996). None of the subjects with left hemisphere lesions had difficulty recognizing any of the facial expressions. Participants with right hemisphere lesions, however, had greater difficulty with this task. The recognition of fear, for example, was particularly poor, whereas the recognition of happiness was normal. When recognition deficits occurred, they were associated most often with lesions in the right parietal lobe and on the inner surface of the right hemisphere. These areas complement the important processing centers in the frontal lobe.

Recognition of emotion from prosody (the patterns of stress and intonation carried by the vocal channel during communication) is another way of investigating the role of the cortex in emotional experience. In an experiment similar to the face recognition tasks, participants with either left or right hemisphere damage heard spoken messages voiced to represent happiness, sadness, anger, fear, and surprise (Adolphs, Damasio, & Tranel, 2002). Areas of the right frontal and parietal lobes and areas of the left frontal lobe seem to be implicated in the perception of prosodic emotion.

A last aspect of emotional experience is the production of facial expressions and prosody. Apart from recognition of these events, how are cortical structures involved in producing these events? The evidence is complex, although a general right hemisphere advantage has been found (Borod, 1993).

Considering facial expressions, it first matters whether the expressions are posed or spontaneous (Rinn, 1984), and whether they’re expressed by brain-damaged or normal participants. Among normal participants, the right hemisphere seems to be dominant for producing both posed and spontaneous expressions. Among brain-damaged participants posing facial expressions, the evidence for greater impairment due to left or right
hemisphere damage is mixed, although there is some evidence that lesions to the anterior portion of a hemisphere leads to poorer posing performance than lesions to the posterior portion of a hemisphere (e.g., Weddell, Miller, & Trevarthen, 1990). The success of spontaneous expressions depends on the cause of the brain damage and the type of emotion being expressed. For example, one study found that patients with nonsurgical damage to their right hemispheres smiled less frequently than either participants with left hemisphere damage or normal controls (Blonder, Burns, Bowers, Moore, & Heilman, 1993), although other studies have found that right hemisphere damage contributes to impairment of a range of facial expressions (e.g., Borod, Koff, Lorch, & Nicholas, 1985, 1986).

The production of prosodic speech shows a clearer pattern. When asked to “pose” prosody (e.g., perhaps by hearing a prosodic passage and then repeating it with the same emotional tone), patients with right hemisphere damage perform the task more poorly than either patients with left hemisphere damage or a normal control group (Borod et al., 1990). Spontaneous prosody (e.g., when patients describe their feelings or are observed in a natural situation) also shows important involvement of the right hemisphere. No consistent differences regarding the valence of the emotional content (i.e., positive or negative emotions) or the specific location of the brain damage have emerged (Borod, 1993).

Sources:


**Classroom Exercise 8.1**

How Are You Feeling?

The Experience Sampling Method (ESM) has been used in a variety of settings for almost 30 years to measure social interaction, conscious experience, and other dimensions requiring a broad range of sampling. ESM typically involves a beeper that is programmed to go off at random times throughout the day. When paged, the respondent wearing the beeper is instructed to complete a (typically) short survey of some aspect of her or his experience at the time. So, for example, studies examining the time course of consciousness throughout a day might use ESM to page a wearer at random points over a 12-hour period. With each “beep” the respondent records her or his current concerns on appropriate rating scales. Similarly, a study of social interaction might ask respondents to record who they’re with or what they’re doing with each beep, again over an extended period of time.

You might be able to use the ESM approach to gather some data from your students regarding their emotional states throughout the day.

Depending on your resources this could be an activity for many students in the class or for one or two volunteers who rotate on a weekly basis. For example, if your university or department has the wherewithal to buy lots of pagers for use with lots of students, you might consider distributing them to members of your class (appropriately set to go off at random times during waking hours) and asking them to complete a mood survey with
every beep. You can either develop the survey yourself or make it part of a class project
(i.e., assign small groups of students to develop items).

Some examples include:

- ratings of specific emotional states (e.g., happiness, sadness, anger)
- global ratings of current mood (“How do you feel right now?”)
- commentary on emotion elicitors (“What event or events triggered the emotional state
  you are currently in?”)
- other appropriate items

As an alternative, you might invest in three or four pagers that circulate for a few days
among students in your course, providing interested parties with the opportunity to take
part in the data collection.

**Classroom Exercise 8.2**

**Modeling Emotion Theories**

One way to help students think about the different theories of emotion is to have them
reflect on their own emotional experiences. Ask your students to write about:

- a time when you experienced the physical arousal of an emotion before you realized
  that you were having an emotional experience.
- a time when you knew you were feeling an emotion but you weren’t sure what it was.
- a time when you had a strong emotional reaction, but no one around you could tell
  that you were having a reaction.
- how the physical experience of anger compares to the physical sensations associated
  with fear.

You can use their answers to discuss the James–Lange, Canon–Bard, and the two-
factor theories of emotion; you can also discuss the differences between the experience of
emotion and the display of emotion.

Another way to personalize the different theories of emotion is to show students an
emotion-eliciting film clip and ask them about their experience of emotion. There are
many film clips you can use, one highly arousing clip to consider is the train station
shoot-out from *The Long Kiss Goodnight* (1996). The segment begins with a stranger
approaching Geena Davis and Samuel L. Jackson, a shoot-out with a hit squad ensues,
and the segment ends with Davis and Jackson’s characters jumping out a window ahead
of an explosion’s fireball. When the clip is over, ask your students which of the following
statements best describes their experience:
■ You experienced the emotion before you had the physiological reaction.
■ You had the physiological response before you had the emotional response.
■ You experienced the emotion and the physiological reaction at the same time.
■ You experienced the emotional reaction, but you did not have a physiological reaction.

Multimedia Suggestions

*Feature Film: The Royal Tenenbaums (2001, 110 min, rated R)* Wes Anderson’s tale of a dysfunctional family is brimming with emotional content. Gene Hackman plays the larger-than-life patriarch who’s fallen on hard times but retains his lust for life. Gwyneth Paltrow plays his emotionally bankrupt daughter and Ben Stiller his emotionally stalled son. Angelica Huston wants to start a new life with Danny Glover, but she has mixed emotions. Famous cast, novel story.

See the Preface for product information on the following items:

*Interactive Presentation Slides for Introductory Psychology* 13.1 Emotion

*Worth Video Series*

Video Anthology for Introductory Psychology: Emotions, Stress, and Health – The Search for Happiness

Video Anthology for Introductory Psychology: Emotions, Stress, and Health – Emotion = Arousal + Interpretation

Video Anthology for Introductory Psychology: Emotions, Stress, and Health – The Physiology of Emotions

*Scientific American Introductory Psychology Videos: What Is Emotion?*

II. Emotional Communication: Msgs w/o Wrds

(Chapter Objectives 7–12)

The voice, the body, and the face all communicate information about a person’s emotional state. Darwin suggested that these emotional expressions are the same for all people and are universally understood, and research suggests that this is generally true. Emotional expressions are caused by the emotions they signify, and they can also cause those emotions. Emotional mimicry allows us to experience and hence identify the emotions of others.

Not all emotional expressions are sincere because we use display rules to help us decide which emotions to express. Different cultures have different display rules, but they are obeyed by the same set of techniques. There are reliable differences between sincere
and insincere emotional expressions, just as there are reliable differences between truthful and untruthful utterances, but we are generally poor at determining when an expression or an utterance is sincere. Although machines such as the polygraph can make this determination with better-than-chance accuracy, their error rates are dangerously high.

**Lecture Suggestion 8.6**

Expression and Sensory Restriction

The bulk of the evidence for the universalist position on facial expressions comes from cross-cultural studies. This is not the only avenue of investigation, however. A small literature on children who are born deaf and blind shows that they use the same facial expressions as other children do to express the same emotions. This observation works against the culture-learning view: Because these children have limited avenues for social learning within a particular culture, their facial expressions must reflect innate aspects of emotional experience.

This approach to the universalist/culture-specific debate actually got its start with Darwin. As was his custom, Darwin collected informal observations of behavior from colleagues around the world, and part of this evidence was that blind children seemed to “blush with shame” and show other expressions in a manner similar to sighted children. Empirical research on this topic was conducted well before the innate-versus-acquired debate developed in the 1960s. For example, Florence Goodenough observed a 10-year-old girl who had been blind and deaf from birth, noting that she would show surprise when something unexpected happened, display sadness when a favorite toy was taken from her, or laugh and smile when given pleasant things. Jane Thompson built upon this approach, photographing 26 blind children experiencing natural emotional states. When compared to photographs of sighted children in similar circumstances there was remarkable consistency of expression across the 7-week-old to 13-year-old children in the sample. Moreover, raters accurately judged the emotional expressions of both groups of children in about 70% of the photographs. Both Freedman and Fulcher continued these types of investigations in subsequent years.

Perhaps the most elaborate study of this type was conducted by Irenäus Eibl-Eibesfeldt, the well-known German ethologist, during the mid-1960s. Eibl-Eibesfeldt took motion pictures of three girls and two boys who were born deaf and blind, and one additional boy deaf and blind from the age of 1½. In addition, these children, who suffered a variety of birth defects due to Thalidomide use by their mothers during pregnancy, represented a range of intelligence. Petra and Patrik both had very extensive brain damage (intelligence less than 2 deviations below normal); Beatrice and Heiko had deformed limbs and extensive brain damage; Sabine had no eyeballs and slight brain damage; and Harald, who had contracted meningitis at 18 months, was of average intelligence. After examining the films in slow motion and in thorough detail, Eibl-Eibesfeldt noted that, in the case of each child, smiling, crying, affection, embracing, frustration, conflict, pouting, distancing, surprise, and frowning could all be clearly seen and in a manner similar to expressions shown by sighted children.
Taken as a whole these studies form a nice complement to research supporting the universalist viewpoint. Eibl-Eibesfeldt’s studies in particular demonstrate that even among children who are sensorily restricted, of substantially reduced mental capacity, and with deformed limbs—all factors that work against cultural learning of emotional expression—some innate capacities for expression are clearly exhibited.

Sources:


**Lecture Suggestion 8.7**

**Moebius Syndrome**

A child’s first social smile can be a parent’s greatest joy. For some parents, however, that joy is delayed, if it ever even arrives. Children with *Moebius syndrome* have a rare form of facial paralysis that produces an inability to make facial expressions. The syndrome was first identified in the late 1800s by German neurologist Paul Julius Möbius, who described the faces of patients as having a mask-like appearance. The etiology of Moebius syndrome is unclear, although it is congenital and implicates pathology of the sixth and seventh cranial nerves. There is no cure for Moebius syndrome, so treatment is usually dictated by the degree of impairment (i.e., amelioration of crossed eyes, help with choking or drooling).

Fortunately, one form of treatment is surgery to reanimate the paralyzed face. This is an important advance, as people with Moebius syndrome must contend not only with the direct effects of their condition, but also the social consequences. Imagine not being able to show through facial expressions whether you were delighted or enraged with a surprise party held in your honor or that you were simply happy to be in the presence of a loved one. Being robbed of the ability to facially signal emotional states to others carries with it difficulties in developing or sustaining interpersonal relationships. Surgical intervention
can at least partially restore some movement to the facial muscles, and in the process restore some of the benefits of living in a social environment.

Sources:


http://www.moebiussyndrome.com


**Lecture Suggestion 8.8**

Science Fiction Turns to Science Fact

Sandeep Kaur, 19 years old, is studying to be a health professional in India. Li Guoxing is a 32-year-old farmer in China. Isabelle Dinoire, a 41-year-old single mother, lives in France. These three people are separated by age, geography, and life circumstances, yet they have something remarkable in common: They’ve all been recipients of a face transplant.

Transplantation surgery is among the trickiest of medical procedures. The struggle to successfully transplant hearts, kidneys, livers, and other vital organs has been chronicled in the media, although science finally has enjoyed a considerable measure of success in those areas. But transplanting a human face—the visible, outward marker of a person’s identity—has been considered the “holy grail” of transplantation surgery. Skin grafts (particularly for burn victims or those disfigured by accident, illness, or heredity) have routinely been performed for quite some time, and surgeons have transplanted portions of scalp or an occasional ear over the years. But features such as a nose or mouth have remained out of reach until recently.

Sandeep Kaur was 9 years old in 1994 when the braids of her hair got caught in a threshing machine. Her mother watched in horror as the child’s face was essentially peeled off her skull. Rushed to a nearby hospital, with her face in pieces in a plastic bag, Sandeep underwent a face *re*plant, or the reattachment of her own face to her own body. This differs from Isabelle Dinoire’s 2005 procedure, which was heralded as the first face *trans*plant. Dinoire’s case, which is controversial for many reasons, involved transplanting the nose and mouth of a cadaver in place of her own, which were mutilated when her dog ripped at her face in an effort to rouse her from a state of unconsciousness.
The controversy arises because several reports suggest Dinoire was rendered unconscious after she ingested a large quantity of sleeping pills in a failed suicide attempt; what’s more, the donor of the nose and mouth had herself committed suicide by drowning. As if this weren’t lurid enough, Dinoire’s recovery from surgery was hindered by her insistence on resuming smoking (through her new set of lips). The world’s second face transplant recipient, Li Guoxing, received medical attention under less sensational circumstances. He was trying to frighten away a black bear that was threatening his herd. The bear had other ideas, eventually resulting in Li’s receiving a new nose, upper lip, cheek, and eyebrow from a brain-dead donor in 2006. Only two hospitals in the United States—the Cleveland Clinic and Boston’s Brigham and Women’s Hospital—have received permission to perform this type of surgery. Research is currently under way at hospitals in the Netherlands and in England investigating the possibility of a full-face transplant.

Why are we discussing any or all of this? These procedures bear on the discussion of emotion and its expression. Isabelle Dinoire looks like a different person than she previously was, and that’s largely because she is a different person than she previously was. The shape of her nose, the rise of her mouth, the majority of her features from the forehead down—these are features that used to define someone else. Now they are the features used by her to express anger, happiness, sadness, and the range of other human emotions that can be so exquisitely articulated by the face. Anger, happiness, and sadness probably do a good job of capturing her emotional experience during all of these events, as well. The link between the face and emotion has always been a strong one, from the writings of Darwin to the most recent research on facial expressions. Using parts of someone else’s face to express your own feelings—in science fact, not just in science fiction—adds a new dimension to this link.

Sources:


**Lecture Suggestion 8.9**

If You Could Read My Mind

Here’s a sobering research finding: John-Dylan Haynes of the Max Planck Institute for Human Cognitive and Brain Sciences found a way to read people’s minds. He and his colleagues used fMRI to track brain activity when participants thought about either adding two numbers together or subtracting them. It turns out that each type of event left a telltale trace of activity in the prefrontal cortex. What’s more, Marcel Just and his colleagues at Carnegie Mellon University asked research participants to think about the properties of five tools and five dwellings that were shown to them. As they did so, an fMRI machine scanned their brains. The pattern of activity was so specific that the computer interpreting the activation could predict with 78% accuracy whether a participant was thinking about a hammer versus, for example, a drill. Just suggests that accuracy rate could be boosted further (in fact, for one volunteer, the rate was 94%) if participants stayed still in the fMRI and kept their thoughts focused.

So, is a mind-reading machine finally here? Let’s not alert the Thought Police just yet. Plainly there’s a lot more work to be done exploring the limits and promises of linking brain activity to thought patterns with a high degree of accuracy. But one group ought to be pleased by this news. For quite some time researchers have been developing brain- and body-based ways of detecting lies that don’t rely on the notoriously faulty workings of a polygraph. An fMRI scan that can read intentions and thoughts would seem to be right up their alley. Joy Hirsch, director of the Joint Program for MR Imaging and Cognitive Sciences at Columbia University, and her colleagues have investigated how fMRI scans can distinguish a brain engaged in the thought process of telling the truth versus the thought process of lying. (Speaking while in an fMRI machine would be too “jiggly,” so truths and lies are imagined.) Both events activate the language centers of the brain, although greater activation is seen during lying. What’s more, structures related to emotion (such as the amygdala, thalamus, and caudate nucleus) show activity during lying that isn’t present during thinking of the truth.

This bodes well for efforts at lie detection if a law enforcement agent could simply get a suspect to lie still in an fMRI machine and think about a falsehood. Some commercial start-ups think it’s worth a try. No Lie MRI (http://www.noliemri.com/), for example, offers brain scan services to individuals, corporations, and government and law enforcement agencies at their main location in Tarzana, CA. A more portable and less obtrusive device than a 3T MRI machine might be a better way to go. Biophysics professor emeritus Britton Chance, of the University of Pennsylvania, has been at work on that idea. Chance has developed a prototype of a device that bypasses fMRI in favor
of beams of near-infrared light that pass through the skull to the first few centimeters of cortex. The light responds to the same changes in blood flow that an fMRI does, and when the beams are read again by optical sensors, they can provide information about an individual’s state of mind. Although the light beams don’t penetrate the brain as deeply as magnetic resonance does, the device has the advantage of being small, portable, wearable, and, presumably, one day capable of operating at a distance. Shining a “magic flashlight” onto someone’s forehead from across the room may become a commonplace method of lie detection.

A “tremor in the blood” is quickly giving way to “blood flow in the brain” as a means of spotting a liar.

Sources:


http://www.noliemri.com/
Lecture Suggestion 8.10

How Accurate Is Accurate?

The universalist position on facial expressions of emotion holds that members of different cultures will produce similar expressions of similar emotions, and that they will be able to accurately identify these expressions when posed by members of other cultures. Although considerable support for this proposition has been amassed over the last few decades, a question arises: Just how accurate are we talking about?

Handout 8.2 shows a compilation of recognition accuracy rates from several studies. There is a startling degree of consistency across a variety of cultures, a variety of studies, and a span of time. What’s more, the recognition rates for many of these primary emotions are in the 80% to 90% range. You might share these findings with your students as a starting point for discussing aspects of nonverbal behavior and the particular contributions of the face in emotional communication.

Sources:


Classroom Exercise 8.3

Cues to Deception

Who can spot a liar? Most people can’t, although some people can. As the textbook points out, most people’s accuracy rates tend to hover around chance (50%), but some super-detectors in fields of law enforcement can achieve accuracy rates close to 80%. Part of the reason for the generally dismal performance is that lie detectors don’t know what cues to attend to. Many times the verbal and nonverbal cues people think ought to be diagnostic are not; that is, coupled with a general truth-bias, these cues can lead people to being duped more often than not.

Before discussing lie detection in the context of emotional communication and nonverbal behavior:
Ask your students to suggest which verbal and nonverbal cues they think would be particularly good and particularly bad to use when spotting a liar. Some cues should come up repeatedly; “shifty eyes” or “fidgeting” are likely candidates. Others might be more thoughtful, such as “a story that doesn’t fit with the person’s movements, gestures, or demeanor.”

For all the suggestions offered, discuss how and why such cues could be diagnostic.

Then, share with your students the information in Handout 8.3. Bella DePaulo and her colleagues completed a meta-analysis of studies examining cues to deception, and their findings are categorized into reliable versus unreliable clues to deceit. You may find that your students are sometimes on the mark and other times way off.

Armed with their greater knowledge, ask them to now predict their lie detection accuracy. Don’t be surprised if the estimates increase but the actuality does not!

Source:

**Classroom Exercise 8.4**

Channels of Communication

Nonverbal behavior occurs effortlessly in our interactions. We often take it for granted, yet it provides a valuable aspect of communication and is definitely noticed when missing. You can illustrate the importance of nonverbal behavior to your students with a simple demonstration.

Start two lists on a board, headed verbal channels of communication and nonverbal channels. Fill in the verbal channel column—“words we use” (or perhaps a transcript of them).

Ask your students to list nonverbal channels of communication as you write them on the board. Have them be specific as to what body language they observe. You should find that students list facial expressions, eye contact, vocal cues (mainly tone of voice), and gestures.

See if you can prompt students to add touch, interpersonal distance, speech dysfluencies, posture, gait, or appearance (such as hair or clothing style) as ways of communicating nonverbally. As the board fills up with five to eight nonverbal channels in contrast to one verbal means of communication, students will clearly begin to see the importance of nonverbal behavior.

After generating the list, illustrate what kind of information each item adds to a message. This will take some acting on your part, but it is easy to master with a little practice. Start with a very emphatic message (“I’m absolutely thrilled to be here
today!”) while keeping all other channels of communication constant. In other words, hold your body perfectly still (arms at your side), keep a neutral facial expression, and say the words in a monotone. It should be clear that although the verbal channel is quite enthusiastic, the nonverbal channels belie the impact of the message.

- Next, repeat the message, adding the appropriate vocal inflections and tone cues, but keeping all other channels constant. Add a happy facial expression in the next iteration and finally repeat the gushing message with inflection, a happy face, and a broad sweep of your arms. Your students will get the idea that words actually “say” very little; most of this message is carried by other channels.

Option: A variation on this idea focuses on the voice (suggested by Richmond and McCroskey).

- Demonstrate this yourself or enlist the help of four or five outgoing, enthusiastic students.

- Use the following phrases:
  
  “Gee, thanks.”
  “This turned out to be a great day.”
  “I just love it when you do that.”
  “Way to go, dude.”
  “I would like nothing better.”
  “Wow, this is fun.”
  “Wonderful.”
  “That’s my favorite.”
  “Truly awesome.”
  “Real nice.”
  “This stinks.”
  “Rachel’s a real winner, isn’t she?”

- Have your students say each phrase using a variety of vocal styles.

- Next, have the class comment on the change in meaning that results. The most obvious differences will come from the use of sarcasm, where the vocal inflection runs opposite to the verbal content. But many of these phrases (as well as others you could generate that are more specific to your university or to your class) will carry
other meanings as well. For example, “Real nice” can convey sarcasm, sincerity, or sexuality depending on how it is delivered. These are fun and easy ways to introduce a discussion on nonverbal behavior.

Source:


**Classroom Exercise 8.5**

The Medium and the Message

Although posture and gestures can communicate emotion, these nonverbal messages tend to be rather undifferentiated. For instance, it is difficult to say whether standing with one’s arms crossed conveys boredom, impatience, anger, sadness, or fatigue. The face, by comparison, can signal very specific information about specific emotional states, and studies of the expression of emotion tend to focus on the face for this reason.

Unlike facial expressions that can change, how do changes in the face itself affect the clarity of the expressions conveyed? Paul Ekman has written about static facial features, or physiognomic characteristics that give the face a perpetual type of look. Some people may appear to have an angry expression even when their faces are at rest because of a particularly pronounced brow, and others may appear sad even when happy because of a jowly lower face. Medical advances, of course, have made it possible to do something about jowls, crow’s feet, and unflattering noses, and that is the basis of this assignment.

Have your students find examples of the following famous faces that have changed dramatically and then address the questions below. For example, Roseanne Barr, Phyllis Diller, and Joan Rivers have all admitted that they’ve had plastic surgery (in some cases, quite extensively), and Gary Busey, Kenny Rogers, Carrot Top, and Jocelyn Wildenstein have also had extensive work done, although they may think no one has noticed.

Compare a photograph of an apparently happy Joan Rivers from 30 years ago to a similar photograph of her taken recently.

- How have these alterations to the communication channel (i.e., the face itself) changed the communications of the message (i.e., the facial expressions that convey emotion)?
- What are the apparent differences?
- Do the facial expressions on her recent photo seem more intense?
- Better defined?
What about the interaction of the *obicularis oculi* around the eyes and the *zygomaticus major* around the mouth, comparing nipped ‘n’ tucked to prenipped ‘n’ tucked?

In short, how has changing static facial features changed the interpretation of facial expressions of emotion?

Next, have your students examine recent photographs of themselves, their parents, or family friends as well as some older pictures (e.g., from 5 or 10 years ago).

Have them point out the changes to static facial features which in turn may affect the expression of emotion. It may be easier for students to collect a greater variety of facial expressions (representing the six primary emotions) from this source.

The changes will be very minor in some cases and more dramatic in others. If they were to examine photographs of themselves from 5 years ago and from a week ago, for example, the most striking differences would be due to natural maturational processes: baby fat would be lost, facial features would become more mature, and so on. In the cases of plastic surgery, the differences should be more pronounced; Roseanne Barr looks like a different person (and her emotional expressions might seem quite different too). This assignment will help students to distinguish static facial elements from the emotional expressions themselves and to see how some elements of expression are truly universal.

Source:

**Classroom Exercise 8.6**

*Smile When You Say That*

We link the way we experience emotion and the way we describe it to others: when we’re angry we feel ready to blow up, our blood is boiling, and we need to let off steam (see the research of linguist George Lakoff, cognitive psychologist Andrew Ortony, or social psychologist Klaus Scherer). These metaphors and ones like slow burn, hot under the collar, short fuse, hotheaded, and simmer down are not accidental; the internal experience of anger is reported as a kind of agitated increase in internal pressure, much like the lid of a boiling pot bouncing up and down on a hot stove. George Lakoff and Zoltán Kövecses have detailed the many metaphors we use for anger: Anger is an internal pressure (bursting a blood vessel; eyes popping out), a particular area of the visible spectrum (seeing red; red in the face), an interference (can’t see straight; blind with rage), an explosion (hit the roof; blew my top; flipped my lid), a dangerous animal (snarling; hackles up; bite my head off), and insanity (fit to be tied; tearing my hair out; climbing the walls; foaming at the mouth; driving me crazy). The same can be said for other emotions: The metaphors we use for fear, sadness, happiness, surprise, and disgust try to capture the internal experience of those emotions.
Have your students generate examples such as those just listed.

Consider how and when we talk about being cool, calm, and collected, or what gag me with a spoon is meant to convey, or why we’re frozen with fear, dumb with surprise, and jumping for joy.

To make this exercise more interactive, have students work in small groups to categorize the metaphors within each emotion, as Lakoff and Kövecses did for anger.

This activity can be a nice lead-in to talking about cultural similarities and differences in emotional experience (i.e., ask your students if they know similar idioms and their meaning in other languages) or about the physiological components of emotion. It’s difficult to measure exactly what the body’s doing when various emotions are experienced, but language can give us some insights.

Sources:


Classroom Exercise 8.7

Facial Expressions of Emotion

The following is a lively and crowd-pleasing way to introduce to the class facial expressions of emotion.

Prior to class, write each of the following emotions (along with the given number) on 12 separate index cards.

1. Happiness
2. Desire
3. Surprise
4. Jealousy
5. Disgust
6. Pride
7. Sadness
8. Love
9. Fear
10. Disappointment
11. Anger
12. Relief
After you begin your lecture on emotional expression, explain that you are going to conduct a live demonstration of facial expressions, and that you need 12 students to volunteer to pose or send emotions while the rest of the class attempts to receive or decode them.

Solicit 12 student volunteers who aren’t shy about posing facial expressions in front of the class.

Randomly distribute to students a target emotion on index cards that each is to pose.

Have the remainder of the class number a blank sheet of paper from 1 to 12.

Next, tell the class to try to accurately decode the emotion being posed in the facial expression of each volunteer.

Remind student senders that they are restricted to facial expressions only, and caution them not to use vocal (e.g., sighs or groans) or postural cues (e.g., slumping) in sending their emotion.

When your 12 volunteers are ready, have them pose their emotions one by one (in numerical order), leaving enough time for class members to clearly see each emotion and record their responses.

Each volunteer should pose the target expression again after going through all expressions once (this time getting the crowd to share their guesses) and then reveal the correct response.

Have students correct their own guesses and count the number of responses they guessed correctly.

Discussion:

After all volunteers have revealed their target emotion and taken their seats, review the results with your class and discuss the implications. For each emotion, ask for a show of hands of students who interpreted it correctly. How accurate were the guesses? Were some emotions easier to decode or understand than others? Were some emotions easier to send or pose than others? You should find that students were more accurate at decoding the odd-numbered emotions than the even-numbered ones. Similarly, many volunteers often grumble or show discomfort when trying to send the even-numbered emotions. This is because the odd-numbered emotions (happiness, surprise, disgust, sadness, fear, and anger) are primary emotions associated with universally recognized facial expressions, whereas the others are idiosyncratic and not universally recognizable. Discussion can focus on the origins of universal expressions, accuracy in sending and receiving emotional expressions (including a consideration of gender differences), the role of empathy in understanding others’ emotional reactions, and the difficulty and quality of posed vs. spontaneous facial expressions.
Classroom Exercise 8.8

Vocal Cues and Emotion

Words are the essence of oral communication, but paralanguage is also critical. The words “I love you” could be the prelude to a breakup, a response made out of fear, a drunken slur between friends, a statement of empathy, or the expression of a genuine sentiment. Vocal cues, such as inflection, tone, speech rate, or pitch, convey much of the meaning behind words. Several of your students have probably heard “I love you” said to them in a way that meant anything but the connotation of those words. Your students can demonstrate this with a simple exercise, borrowed from Richmond and McCroskey.

- Ask students to stand at the front of the class in pairs.

- Their job is to communicate different emotional states to each other using the following rules. (You might have one pair demonstrate this for the rest of the class, use different pairs of students for different sets of emotions, or have partners within a pair trade off.)

- First, the students must stand back to back, facing away from each other.

- Second, the person communicating the emotion is allowed only one statement: “These pretzels are making me thirsty.” Hearing this phrase only, it is the partner’s job to guess each of the following emotions:

<table>
<thead>
<tr>
<th>anger</th>
<th>excitement</th>
<th>dejection</th>
<th>disgust</th>
<th>joy</th>
</tr>
</thead>
<tbody>
<tr>
<td>concern</td>
<td>affection</td>
<td>protection</td>
<td>pleasure</td>
<td>sadness</td>
</tr>
<tr>
<td>fear</td>
<td>sympathy</td>
<td>love</td>
<td>frustration</td>
<td>hate</td>
</tr>
</tbody>
</table>

Summary and Discussion:

Surprisingly, students often guess a significant number of the emotions correctly. This is because the vocal expression of emotion is found in paralinguistic cues rather than the actual speech content. Nervousness, anger, sadness, and happiness have been found in studies of content-free filtered speech to be the easiest emotions to detect from vocal cues alone, whereas surprise, fear, and love are much more difficult to detect. Have students keep track of the number and type of emotions successfully communicated, and use this as a basis for discussing para language.

Source:

Classroom Exercise 8.9

Facial Feedback Demonstration

The facial feedback hypothesis holds that signals from our facial musculature provide information that can enhance or attenuate our emotional experiences. In this demonstration, ask your students to rate how funny different cartoons are under two facial feedback conditions. Strack and colleagues (1988) used different *Far Side* cartoons as stimuli, but *Calvin and Hobbes* will also work. In one condition, the lips condition, students are instructed to hold a pen or pencil tightly with their lips so that it sticks straight out of their mouths. Emphasize to the students that they should not touch the pen/pencil with their teeth. This condition is intended to prevent the activation of the zygomatic muscles. The second condition, the teeth condition, is intended to stimulate the zygomatic muscles, which are normally activated when people smile. Under the teeth condition, subjects are told to hold their pen/pencil with their front teeth. Emphasize that they should hold the pen gently, keeping their lips from touching it. You can refer to Figure 8.8 in the textbook for examples of these two conditions. Divide the class in half and have one group start with the lips condition while the other begins with the teeth condition. You can have them rate how funny they find the cartoons, using a 10-point rating scale, where 0 is “Not funny at all” and 10 is “Very funny.” Show the students two or three comics and then have the groups switch conditions and rate another two or three comics. Student ratings should be higher for the comics rated during the teeth condition than for the lips condition. If you don’t want to use comic strips, you can use two short film clips. I have had success with the spaghetti scene from Disney’s *Lady and the Tramp* and Cowboy Gil entertaining the birthday party in the movie *Parenthood*.

Sources:


Multimedia Suggestions

**Feature Film: Beyond Recognition (2003, 91 min, rated R)** You might have missed the theatrical release of this British film, but the story is worth investigating. Jeffrey Mills is a plastic surgeon who’s run afoul of a crime syndicate. The bad guys want Mills to surgically alter the face of their leader, but he has other ideas.

**Feature Film: Face/Off (1997, 138 min, rated R)** John Woo directed John Travolta and Nicolas Cage in this tale of an undercover officer who has his face surgically altered to look like that of a notorious underworld figure. Issues of identity, recognition, and the central role of the face in social interactions run amok in this film.

See the Preface for product information on the following items:
**Interactive Presentation Slides for Introductory Psychology** 13.1 Emotion

**PsychInvestigator** Emotional Expressions

**PsychSim 5 Tutorials**

- Expressing Emotion
- Catching Liars

**Worth Video Series**

- Video Anthology for Introductory Psychology: Emotions, Stress, and Health – Brain Fingerprinting: Memory, Recognition, and Lie Detection
- Video Anthology for Introductory Psychology: Emotions, Stress, and Health – Emotions and Facial Expression
- Video Anthology for Introductory Psychology: Emotions, Stress, and Health – Rage: One Woman’s Story and Treatment
- Video Anthology for Introductory Psychology: Emotions, Stress, and Health – Rage: One Man’s Story and Treatment
- Video Anthology for Introductory Psychology: Emotions, Stress, and Health – The Development of Disgust
- Video Anthology for Introductory Psychology: Emotions, Stress, and Health – Reading Nonverbal Communication
- Video Anthology for Introductory Psychology: Emotions, Stress, and Health – Ekman’s Studies on Facial Expressions of Emotion

**Scientific American Introductory Psychology Videos**: What Is Emotion?

**III. Motivation: Getting Moved**

(Chapter Objectives 13–25)

Emotions motivate us indirectly by providing information about the world, and they also motivate us directly. The **hedonic principle** suggests that people approach pleasure and avoid pain and that this is the basic motivation that underlies all others. All organisms are born with some motivations and acquire others through experience.

When the body experiences a deficit, we experience a **drive** to remedy it. Biological drives such as eating and mating generally take precedence over others. Hunger is the result of a complex system of physiological processes, and problems with this system can lead to eating disorders and obesity, both of which are very difficult to overcome. With regard to sexual drives, men and women tend to be more similar than different. Both
genders experience the same sequence of steps in physiological arousal, engage in sex for most of the same reasons, and have sex drives that are regulated by testosterone.

People can have many motivations that can be classified in many ways. Intrinsic motivation can be undermined by extrinsic rewards and punishments. People tend to be aware of their more general motivations unless difficulty with the production of action forces them to be aware of their more specific motivations. Avoidance motivations are generally more powerful than approach motivations, but this is more true for some people than others.

**Lecture Suggestion 8.11**

Does Picasso Know About This?

Over the past decade or so, Ian Penton-Voak and his colleagues have conducted intriguing research linking facial features with social and sexual motivation. From an evolutionary standpoint, we should find symmetrical faces (i.e., faces that don’t appear “lopsided” or “out-of-whack” across a vertical midline) more attractive than asymmetrical ones. Symmetrical faces signal that the individual has had an overall high quality of development, such as resisting disease, avoiding congenital aberrations, or overcoming environmental stressors. As such, a symmetrical face ought to be a rough but reliable marker of health and reproductive fitness, therefore signaling that its possessor is someone to whom we should gravitate.

What’s more, human males are predicted to be attracted to human females who are free of skin disruptions (such as moles, warts, acne, lesions, and so on). Clarity of the skin is a marker of health, age, and immune system functioning and should serve as a visible sign of reproductive fitness. Human females, on the other hand, show a more cyclic pattern of attraction to male faces. Females show a shift in preference to more masculine male faces during the phase of their menstrual cycle when the likelihood of conception is high, but a preference for more feminine male faces when they are unlikely to conceive. This cycle is influenced further by the relationship status of the female raters; women show larger shifts toward a masculine face preference when contemplating a short-term (rather than a long-term) relationship, and also when the raters themselves are in a relationship.

Taken together, these types of studies suggest that beauty may be more than skin deep. Admittedly, surface features have a lot to do with sexual attraction. But these surface markers may simply be outward indicators of more primary evolutionary mechanisms.

Sources:


**Lecture Suggestion 8.12**

A Terrifying Source of Motivation

Imagine a biker roaring through town with a tattoo emblazoned on his forehead: “Born to Die!” over a flaming skull and lightning bolts. This bleak sentiment, besides sounding tough and dangerous, captures a peculiarity of human existence. Each day brings us a little closer to our own mortality, and unlike other animals, we know it. We can contemplate and even understand that someday we’ll be gone, dead and buried, our creaturely form turned into some metaphorical thing . . . dust, ashes, the universal spirit; take your pick.

This can be quite an unsettling realization. Terrifying, even. It’s not much fun to think of your own demise, but in doing that thinking, a host of motivations arise. Tom Pyszczynski and Jeff Greenberg have advanced the theory of terror management, which argues that people’s awareness of the inevitability of their own death motivates them to manage the negative thoughts and emotions associated with that awareness.

One way to successfully accomplish terror management is by investing in and identifying with one’s culture. Having faith in a cultural worldview provides us with a sense of order and permanence, while also helping to explain the purpose of existence, the meaning of one’s role in the overall scheme of things, and other large-scale existential issues. A second way to manage terror comes from self-esteem. The anxiety associated with our inevitable demise can be buffered by believing that one is meeting or exceeding the standards of value inherent in a cultural worldview (e.g., that one is a productive member of society, that one cares for others, that one’s role in society is important). Because cultural worldviews and the standards of value necessary for maintaining self-esteem can shift and vary, humans spend a good deal of time seeking evidence to validate their worldview and their esteem and warding off threats to either one. Consequently, if something threatens either self-esteem or the cultural worldview, we will be motivated to reduce the resulting anxiety and reaffirm our beliefs. In the context of approach and avoidance motives, that may mean drawing closer to those who reaffirm our beliefs or boost our esteem and shunning those who do not.
These principles have been demonstrated in a variety of studies. In most cases, participants are reminded of their own mortality, often by reading some thought questions: “Please briefly describe the emotions that the thought of your own death arouse in you” or “Jot down, as specifically as you can, what you think will happen to you as you physically die and once you are physically dead.” Their worldview is then threatened, perhaps by criticizing national integrity. Under these conditions, participants vigorously defend their worldview in order to manage the negative thoughts and feelings aroused by the reminders of their mortality. For example, they improve their evaluation of others who uphold their worldview and decrease their evaluation of those who threaten it. People under these conditions are also more reluctant to violate social norms, they show greater aggression against others who denigrate the worldview, and they believe there is greater consensus for their own beliefs. Each of these findings suggests a link to approach and avoidance, by denigrating, shunning, or aggressive behavior against dissimilar others, and embracing, approving, or confirming the actions of similar others.

Sources:


**Lecture Suggestion 8.13**

“Can I Ask You a Simple Question?”

Through the ages, men and women have behaved quite differently when it comes to courtship, close relationships, and sexual activity. Men, it seems, follow a reproductive strategy that allows them to have sex with a maximum number of women with a minimum amount of investment, whereas women, because of the greater costs of carrying and caring for offspring, are taught to be more selective in their reproductive choices. This translates into different attitudes in their willingness to engage in casual sex, a notion tested by Russell Clark and Elaine Hatfield in a series of field experiments.

In 1978 and 1982 male and female experimental confederates, all of average attractiveness, approached attractive strangers of the opposite sex on a college campus and said, “I’ve been noticing you around campus. I find you very attractive.” This was followed by one of three straightforward requests: “Would you go out with me tonight?” “Would you come over to my apartment tonight?” or “Would you go to bed with me tonight?” Men and women responded to the request for a date about equally; in one study 50% of men and 56% of women agreed, and in another study 50% of both sexes agreed. However, a noticeable difference was found for the sex request. In two experiments 75% and 69% of the men agreed to the request for sex compared to a quite smaller percentage of the women. In fact, a common response among these men was along the lines of, “Why do we have to wait until later?”

Clark repeated this experiment in the late 1980s to determine if the AIDS epidemic had substantially altered participants’ responses. The results, however, revealed very little change from the earlier studies. Among the women, 44% agreed to a date, 14% agreed to return to the confederate’s apartment, and none agreed to the request to go to bed. Among men, however, 69% agreed to a date, 50% agreed to return to the woman’s apartment, and 69% agreed to casual sex with the woman. Most men and women turning down the requests said that they were currently involved with a dating partner. Among the men who complied with the requests, 79% responded immediately with some variation of “Where and when?” with the remaining 21% simply asking for the confederate’s telephone number or directions to her house.

Refuting explanations for these findings, such as men’s and women’s differential perceptions of danger in dating a stranger or returning to that person’s apartment, could not stand up to a close examination of participants’ reasons for compliance or noncompliance. It seems, then, that the sociobiological explanation for reproductive strategies has merit, and that collegians may need to think twice about the dating choices they make.
Lecture Suggestion 8.14

A Unique Sexual History

Sexual Behavior in the Human Male is a landmark study of human sexuality by Alfred Kinsey, Wardell Pomeroy, and Clyde Martin. Kinsey, of course, went on to publish other collections of his research on sexuality. Below is one episode that stands out from the rest of his research. In his book Dr. Kinsey and the Institute for Sex Research, Pomeroy relates a tale of the longest interview they ever conducted.

When we got the record after a long drive to take his history, it astounded even us, who had heard everything. This man had had homosexual relations with 600 preadolescent males, heterosexual relations with 200 preadolescent females, intercourse with countless adults of both sexes, with animals of many species, and besides had employed elaborate techniques of masturbation. He had set down a family tree going back to his grandparents, and of thirty-three family members he had sexual contacts with seventeen. His grandmother introduced him to sexual intercourse, and his first homosexual experience was with his father. If this sounds like Tobacco Road or God’s Little Acre, I will add that he was a college graduate who held a responsible government job. . . .

At the time we saw him, this man was sixty-three years old, quiet, soft-spoken, self-effacing—a rather unobtrusive fellow. It took us seventeen hours to get his history. . . .

At one point in his history taking he said he was able to masturbate to ejaculation in ten seconds from a flaccid start. Kinsey and I, knowing how long it took everyone else, expressed our disbelief, whereupon our subject calmly demonstrated it to us. . . . It was the only sexual demonstration among the 18,000 subjects who gave their histories. (pp. 122–123)

Sources:

Lecture Suggestion 8.15

Eating Disorders

Approximately 5% of adolescent and young women in the United States suffer from some form of eating disorder. The idea that women should be thin permeates Western culture. Just look at the fashion models in any *New York Times* magazine. Among magazines aimed at young adults, women’s magazines contained 10.5 times more articles and advertisements promoting weight loss than comparable men’s magazines. Young girls and women in our society have not failed to pick up on that message. Surveys indicate that 30% to 40% of 9-year-old girls and 80% of 10- and 11-year-old girls have dieted. One study found that 27% of adolescent girls who view themselves as being the “right weight” nonetheless were trying to lose weight. One study found that 80% of women were dissatisfied with their bodies, and a 1997 survey in *Psychology Today* found that 15% of women and 11% of men said they would give up 5 years of life to be at their ideal weight. As you talk with your students about cultural messages about weight, you can share the following quote with your class:

*The other day I realized as long as I’m in this business, I’m going to be hungry. The camera really does add 10 pounds. I’m trying to stay under the weight I want to look like on TV. It’s a good incentive to stay slim and is probably adding years to my life. . . I’m vegetarian, so I live on carbs, but it’s always an effort. After any wardrobe fitting, I hit the gym three times more than the week before.* —Kristin Bauer from HBO’s True Blood

It should come as no surprise that as Western culture exerts a greater and greater influence over other cultures, the rates of eating disorders among women in those cultures has increased, suggesting that they too have adopted the ideal of thinness for their women. During the 1960s, Japan had their first documented eating disorder; now the rate of eating disorders in the country is 1%. The most striking evidence of the influence of western media comes from the South Pacific. Becker and colleagues (2002) found that just 3 years after introduction of TV on Fiji, 15% of young women reported using vomiting to control their weight and prior to the 1990s there had only been one documented case of anorexia in the island’s history.

Sources:


http://www.psychologytoday.com/articles/199702/survey-says-body-image-poll-results


**Classroom Exercise 8.10**

My Friend BIF

The theory of action identification holds that actions can be identified at any of several levels. “Moving fingers,” “Tapping keys on a keyboard,” “Making sentences,” “Writing an exercise,” “Meeting a deadline,” “Helping instructors,” or “Creating new knowledge” might all identify the activity you’re currently reading about, but those identifications differ in their level of specificity. Lower-level identifications tend to occur when a task is difficult, novel, or obscure, whereas higher-level identifications occur when a task is easy or well-practiced. The shift from higher-level to lower-level identifications brings with it an awareness of action and a change in motivation. As the textbook points out, people are typically aware of their general motivations (“writing an exercise”) unless difficulty, complexity, or novelty cause awareness to shift to more specific motivations (“tapping keys on a keyboard”).

Individual differences in preferences for lower-level versus higher-level identifications are measured by the Behavior Identification Form (BIF), which is reproduced in **Handout 8.4.**

- Ask students to select which of two options better describes the behavior, in their opinion.

- The total score on the scale is the sum of higher-level alternative choices. Given below are the higher-level alternatives for each item:

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<td>6 – b</td>
<td>12 – b</td>
<td>18 – b</td>
<td>24 – a</td>
</tr>
</tbody>
</table>
Discussion:

Use the results as a starting point for discussing conscious and unconscious motivations. There’s no “right” answer to the description of any particular behavior—you’re witnessing both the result of “tapping keys on a keyboard” and “helping instructors”—but the level of identification holds implications for our understanding of motivation.

Sources:


Classroom Exercise 8.11

What’s My Motivation?

People do a lot of things for a lot of different reasons. Well . . . of course they do. It’s arguable that the central directive of psychological science is to unpack that bland statement to find out just exactly who’s doing what and for what purpose. That’s a tall order, but you can enlist your students’ help to get started on that process.

■ Ask your students to reflect (either as an in-class exercise or for a short paper) on the motives that drive their lives at present.

That doesn’t sound much more focused than the starting point in the paragraph above, but here’s the idea. The textbook states that motivation varies along some primary dimensions, such as intrinsic/extrinsic, conscious/unconscious, and approach/avoidance. Chances are your students have never really sat and thought about how those dimensions apply to what they do on a regular basis, so this exercise is really aimed at doing that.
For example, students will probably report that they’re motivated to do well in school. Why? An external motive might be that their parents expect it of them, or that the students want to get “their money’s worth” out of their educational investment, or that they want to get a better job and command a higher salary. Internal motives for the same behavior could be seeking a feeling of accomplishment, wanting to learn for the pure pleasure of learning, or striving to challenge oneself. Certainly the motives for any given behavior can be a mix of external and internal—most students have parents who expect good grades in school, and simultaneously the students are driven by an internal curiosity and thirst for knowledge—just as they can involve conscious and unconscious elements and aspects of both approach and avoidance. “Wanting to embrace knowledge” and “not wanting to flunk out of college” come to mind as examples of that last dichotomy. In any event, asking students to list their motivations and perhaps assign weights to them (“I’m in college mainly because my folks want me to be”) should not only help them learn more about the study of motivation, but also clarify for themselves some of the reasons behind what they do on a regular basis.

Speaking of what they do on a regular basis, some areas to explore include studying, dating, eating, living with a roommate, drinking, seeking entertainment, communicating with parents, attending class, holding a job, looking for a job, and anything else your students might volunteer as worthwhile to consider.

**Classroom Exercise 8.12**

**You Are What You Eat**

The textbook discusses eating in the context of physiological and psychological signals that cue hunger and satiation and also in the context of eating disorders. You can elaborate on this presentation by asking students to engage in a simple exercise.

- Ask your students to develop food diaries, or a log of what they eat each day. Keeping a food diary is a common practice among dieters or those advised by a physician to watch what they eat, so your students should be able to take a cue from the numerous examples found in books, health pamphlets, or on the Internet. (Some examples can be found on the Web sites in the sources listed below.) Apart from that, it should be a simple matter to list the contents of meals and snacks consumed throughout a 24-hour period.

- After developing the diary, ask your students to complete it for a period of 1 or 2 weeks.

- At the end of that period, you can treat the data with any degree of sophistication you’d like. For example, you might ask students to simply count the number of foods they consumed that fall into standard categories: carbohydrates, proteins, vegetables, etc. Similarly, you might ask students to count the number of healthy versus unhealthy foods they consumed (guided by consensus or dietary definitions), or the types of foods they ate at home versus at restaurants. You might discuss the dietary choices of students living on campus versus off, or those with a university-sponsored
meal plan and those without. Students might be interested to compare their consumption patterns with the recommendations of the USDA “food pyramid” (see the sources below).

Summary and Discussion:

There are many possibilities for discussing what students eat and why, and these will no doubt be driven by the type of survey developed and the kinds of eating experiences your students care to share. The overall goal, however, is a closer examination of what students ingest and why they do it. In that light, be sure to be sensitive to students who may have particular concerns with food. Chances are good that more than a few students may be struggling with anorexia, bulimia, obesity, or other food-related disorders, either currently or in the past. You should consider making the responses optional or anonymous, or limiting the discussion topics in some way.

Sources:

http://www.livestrong.com/myplate/
http://familydoctor.org/online/famdocen/home/healthy/food/general-nutrition/299.html
http://www.fitwatch.com/diary/fooddiary.html
http://www.health.gov/dietaryguidelines/
https://www.supertracker.usda.gov/default.aspx
http://weightloss.about.com/cs/ourtoptips/l/blfooddiary.htm

Classroom Exercise 8.13

Defining Normal Sexual Behavior

Most people like sex. This is an observation that even people who have never engaged in sexual behavior usually agree with—that they think that they would like it, if they ever did have sex. There are all kinds of reasons for this widespread agreement, from psychological intimacy to physical pleasure to evolutionary motives to procreate. But when is “sex” defined as sex versus something else? What constitutes “normal” sexual activity?

Handout 8.5 presents the Sexual Behavior Questionnaire.

■ Ask your students to individually complete the survey.
■ Then divide them into groups to develop a definition of normal sexual behavior.
■ A spokesperson from each group should then share the group’s definition with the rest of the class.

Option: An alternative exercise:

■ Administer two versions of the questionnaire, one referring to men and the other to women.

■ After the groups compile their two definitions, ask all the students whether what seemed “normal” depended on whether people thought they were rating the behavior of women versus the behavior of men.

There are numerous parallels to be made with the treatment of sexual interest and sexual activity found in the textbook chapter, so use your imagination in guiding the discussion as you and your students see fit.

Source:


Multimedia Suggestions

**Feature Film: Super Size Me (2004, 100 min, rated PG-13)** Filmmaker Morgan Spurlock set out on an unusual adventure: To eat nothing but McDonald’s food for a month. Breakfast, lunch, dinner . . . only food that was sold at a McDonald’s restaurant, and if asked, “Would you like to SuperSize that?” his answer was always “Of course!” Sounds quirky and fun, but not so much when the vomiting starts, lethargy sets in, his cholesterol level skyrockets in a matter of weeks, and his liver functioning starts to deteriorate. This film is a powerful but entertaining look at what takes place in our fast food nation.

**Feature Film: Fast Food Nation (2006, 116 min, rated R)** Eric Schlosser’s best-selling book was made into a movie by Austin filmmaker Richard Linklater. Faithful to the spirit and intent of the book, the film depicts a series of health risks posed by a “Mickey’s” restaurant, particularly those involving inedible material in hamburgers. The movie is fictionalized but the facts are real: There’s an awful lot of junk, and a lot of awful junk, in our junk food.

**Feature Film: Eating (1990, 110 min, rated R)** Henry Jaglom directed this quirky film featuring a group of women discussing food, sex, and life in no particular order. The setting is a birthday party, but that’s largely immaterial. The film is essentially a meditation on gender roles, eating, eating disorders, relationships, and topics directly related to motivation.

**Feature Film: Kinsey (2004, 118 min, rated R)** Academic researchers aren’t often the subject of a major feature film, but if sex is involved . . . well, that’s a different story. This look at the life and science of Alfred Kinsey stars Liam Neeson and Laura Linney.
among a cast of well-known actors. The focus is on Kinsey’s sex research, but the film also offers a peek at the motives that inspired Kinsey to investigate that area.

**Web site: Dying To Be Thin**

The *NOVA* program examines the increasingly common phenomenon of eating disorders, especially anorexia and bulimia nervosa. http://www.pbs.org/wgbh/nova/body/dying-to-be-thin.html

**Web site: Evolution**

Part of a campaign for real beauty from Dove aimed at showing how the “effortless” beauty we see on billboards is actually created
http://www.youtube.com/watch?v=Y2IR_fMglRA

See the Preface for product information on the following items:

**Interactive Presentation Slides for Introductory Psychology**

12.1 Hunger and Sexual Behavior

12.2 Motivational Theories

**PsychSim 5 Tutorials** Hunger and the Fat Rat

**Worth Video Series**

Video Anthology for Introductory Psychology: Motivation and Work – Eating and Weight Gain: Genetic Engineering

Video Anthology for Introductory Psychology: Psychological Disorders – Overcoming Anorexia Nervosa

Video Anthology for Introductory Psychology: Psychological Disorders – Purging Food

Video Anthology for Introductory Psychology: Motivation and Work – Sexual Dysfunctions and Their Treatments

Video Anthology for Introductory Psychology: Motivation and Work – What Is Motivation?

Video Anthology for Introductory Psychology: Motivation and Work – Eating and Weight Gain: A Role for Fidgeting

Video Anthology for Introductory Psychology: Biology, Behavior, and Mind – Self-Stimulation in Rats
Video Anthology for Introductory Psychology: Motivation and Work – Sexual Orientation and Activity

*Scientific American Introductory Psychology Videos: Hunger and Eating*

**Other Film Sources**


*The Anatomy of Crying* (2003, 49 min, FHS). This video looks at expressions of fear, anger, and grief from an evolutionary perspective. Have a box of tissues handy as you illustrate the bases of crying.

*The Anatomy of Laughter* (2003, 49 min, FHS). The physiology and psychology of laughter are revealed in this segment from the *Human Nature* series.


*Anger* (2002, 37 min, IM). Misunderstood emotion or seat of aggression? Probably a little of both. This video leans toward the “seat of aggression” side, examining how to control anger before it leads to violence.

*Anonymously Yours* (2003, 60 min, UCMEDIA). This video presents a look at sex trafficking in Myanmar. Shot surreptitiously by the filmmakers, the footage chronicles the lives of four women engaged in the business of sex.

*Battling Eating Disorders* (2006, 29 min, FHS). The fight with and against food can be an uphill struggle. This video takes a closer look at the triumphs and tragedies associated with eating disorders.

*Body Language in Customer Service* (1991, 20 min, FHS). Want to make a sale? Be sure to attend to your tone of voice, proximity to the customer, hand gestures, facial expressions, and other aspects of nonverbal communication. Not sure how to do all that? Watch this video.

*Born to Survive* (2002, 50 min, FHS). The BBCW series *Human Instinct* provides this look at how humans strive to stay alive. Instincts play a big role in keeping oneself on the planet for a while.

*The Business of Sex* (2006, 35 min, FHS). Sex is big business, from pornography to strip clubs to phone sex services to illicit massage parlors. This video looks at the link between sex and money, and considers why so many pay so much to satisfy a basic human motive.

*Cousin Bonobo* (2003, 51 min, FHS). Bonobos have a lot of sex for reproduction, relaxation, and pleasure. Take a look at humankind’s laidback cousin for a chance to draw parallels with all kinds of human motives.

Date Rape: A Violation of Trust (2008, 29 min, FHS). Date rape is more than a violation of trust; it is a punishable offense, an alarming trend, and an underreported phenomenon. This video looks at the ugly side of sexual motivation.

Deepest Desires (2002, 50 min, FHS). This program, part of the Human Instinct BBCW series, takes a hard look at differences between women and men in their sexual attitudes, urges, and practices.

Eating Disorders (2002, 13 min, IM). A 10-year-old girl began eating paper at age 5 to control her weight. A woman struggled with anorexia during her teenage years. Their stories offer compelling first-person accounts of battling with food.

Eating Disorders (2004, 28 min, IM). This video offers one-stop shopping for information about eating disorders: their forms, prevalence, diagnosis, symptoms, myths, and treatment.

Eating Disorders: Causes, Symptoms, and Treatment (2002, 22 min, IM). Anorexia, bulimia, and compulsive eating are bad news, especially for teens. The mixed messages sent by the media don’t help matters much. This video confronts these issues and offers suggestions for treatment.

Emotion (2006, 30 min, IM). Paul Ekman, Dacher Keltner, and Bob Levenson discuss what they know about emotion. What they know is an awful lot.

Emotion (2005, 45 min, FHS). This look at emotion focuses on sex differences in emotional expression, experience, and communication. It is part of the War of the Sexes five-part series.

Fat: Humanity’s Best Friend (2006, 29 min, FHS). Everybody needs a friend now and then; ours is a greasy, smelly substance shunned by many. However, there are evolutionary advantages to fat, as well as biological necessities to having a bit of it now and again.

Fear of Fat: Eight Stories of Eating and Weight (2006, 61 min, FHS). Fat may be humanity’s best friend, but some members of humanity are being either too friendly or too aloof. This video looks at the wide range of eating disorders bedeviling humanity.

Food and Obesity: What We Eat (2006, 46 min, FHS). What we eat, in America, is a lot of fatty junk. That’s probably not news to you, but the psychology behind it might be.

Functions of the Face (2004, 26 min, FHS). The focus here is a bit more on the evolution and “mechanical” aspects of the face (e.g., how the nose and mouth work together to identify food sources). Some information on emotional expression and the general versatility of the facial muscles make this a worthwhile consideration.
Gender and Communication: Male-Female Differences in Language and Nonverbal Behavior (2001, 42 min, UCMEDIA). Women and men differ in the ways they communicate verbally and nonverbally to partners of the same and opposite sex. This video examines the differences and similarities in women’s and men’s communication.

Gender and the Interpretation of Emotion (1995, 25 min, FHS). Do women and men differ substantially in their ability to decode the emotional states of others? In some ways yes, in some ways no.

How Happy Can You Be? (2005, 52 min, IM). Happiness, like most human behaviors, derives from heredity and the environment. Both of those contributors are examined in this video.

How We Eat: From Birth to Death (2006, 53 min, FHS). We make a lot of choices about a lot of food; this video dissects how we do that.

The Human Face: Emotions, Identities, and Masks (1995, 31 min, UCMEDIA). The face is a marvelous vehicle for communicating emotional states. How and why that takes place is a fascinating topic.

The Human Voice: Exploring Vocal Paralanguage (1993, 30 min, UCMEDIA). It’s often the case that “it’s not what you say but how you say it.” Paralanguage adds dimension to verbal communications, and this video examines how that happens.

In the Heat of the Moment: The Biochemistry of Feelings (2000, 50 min, IM). This video is a nice piece of work linking cross-cultural similarities in emotional expression with the biochemical and neural components of emotional expression and emotional experience.

The Interpersonal Perception Task (40 min, UC). In this video presentation, 30 brief segments are presented, and viewers must decode the nonverbal behavior in each. Themes of deception, status, kinship, intimacy, and competition are represented. More information can be found in Costanzo, M., & Archer, D. (1991). A method for teaching about verbal and nonverbal communication, Teaching of Psychology, 18, 223–226.

Liars (2006, 57 min, FHS). This BBCW production (part of the Exposed series) builds on the premise that lying is a poorly understood process. Although that may or may not be true, the program nonetheless gathers many opinions from several experts on the subject.

No Child Without Motivation (2006, 46 min, FHS). Most of this video focuses on the delicate balance of intrinsic and extrinsic motivators, autonomy and guidance, and goals and rewards in the process of motivating children in an educational context. Portions are in Korean, with English subtitles.

Nonconsensual Sexuality (2006, 35 min, FHS). Sexual intercourse without consent is rape. Both victims and perpetrators are interviewed in this video as it takes a closer look at nonconsensual sex.
Obesity in a Bottle (2006, 20 min, FHS). The marketing blitz of syrupy, sugary soda is leading to a nation of fat kids.

Personal Space: Exploring Human Proxemics (1999, 28 min, UCMEDIA). Space is a silent language we all speak. This video looks at personal space: how it is maintained, what it communicates, and what happens when it is violated.

The Pornography of Everyday Life (2007, 34 min, UCMEDIA). From ancient carvings to modern strip clubs, sex sells. Sex is a fundamental motive that humans seem to be adept at manipulating, both in themselves and in others. This video takes a hard look at sex and its uglier cousin—pornography—all around us.

Portion Size Me (2006, 20 min, FHS). Super Size Me looked at a man who ate fast food all day, every day, for a month. So do the college students in this video, but they lose weight and lower their cholesterol in the process. The secret is eating appropriate portion sizes for their body weights, rather than bellying up to the trough as is so commonly the case.

Portraits in Human Sexuality: Human Development (2006, 35 min, IM). This video, recommended for a mature audience, looks at sexuality across the lifespan.

The Power to Overcome Failure (2006, 46 min, FHS). Finally, a video that focuses on the overjustification effect. Take a look at why providing external rewards for intrinsically rewarding activities can be a bad idea.

The Science of Fear (2005, 30 min, IM). We may have nothing to fear but fear itself... but fear itself is pretty compelling! This video looks at research devoted to understanding, regulating, and conquering fear.

Sex and Sexuality (2007, 30 min, IM). There’s an uneasy fascination with sexuality in the United States. Sex education in schools still sparks debate, yet sexualized images in advertising and entertainment seem almost passé. Our national approach/avoidance motive for sex is the focus of this film.

Teens Hooked on Porn (2007, 57 min, FHS). This video looks at a growing social phenomenon spurred by the Internet. Is the search for sex, in any available form, simply an expression of a basic human motive?

Thin: Death by Eating Disorder (2005, 103 min, IM). Four women between the ages of 15 and 30 are shadowed as they spend their days in a center for the treatment of eating disorders. The stark reality of their daily routine makes this video recommended for mature audiences.

Why We Eat What We Eat: Understanding Food Choices (2005, 20 min, FHS). Culture, learning, and evolution all play a role in shaping food choices and food preferences. What’s palatable to one person may be nauseating to another, and this video examines why.
The Will to Win (2002, 50 min, FHS). Winning at any cost seems to be the American way. Does it stem from some kind of instinct, or is it the result of conditioning, learning, and exposure to media?

Will to Win: Helping Children Succeed (2007, 60 min, FHS). Why do some children persevere on a problem whereas others give up easily? Why do some children rise to a challenge when others shrink away? This film looks at many possibilities.

A World of Difference: Understanding Cross-Cultural Communication (1997, 30 min, UCMEDIA). When we meet people from other cultures, there are many potential sources of misunderstanding, from language to gestures to expressions. This video explains cross-cultural miscommunication and offers ways to avoid it.

A World of Food: Tastes and Taboos in Different Cultures (2000, 34 min, UCMEDIA). Being omnivorous, humans have certainly found a variety of foods to be quite palatable. Being culturally variable, some of those humans have said “yuck!” to some of the other humans’ food choices. This video explains why.

A World of Gestures (1991, 28 min, UCMEDIA). When is a thumb not just a thumb? When it is used to communicate a nonverbal message laden with emotion. What that message is and for whom it is intended can differ across cultures. This video examines the hows and whys of gestural communication.

*Due to loss of formatting, Handouts are only available in PDF format.*