7. February 16. Why do we feel real emotions at imaginary situations? Why do we care about what happens in fictional events? What is a literary character? Why do we care about literary characters? Reading:

- Holland, YMoM, ch. 6. "Why Do We Care?" Online. 35pp.

The following items will not be covered in the hour exam and will not be discussed on Feb. 23, but will be discussed March 9. And they should be read before March 9. Questions you should consider in doing these readings are: What are the kinds of memory? What do they lead us to expect? Recall the Yovell video (Jan. 26). What memory systems are involved in doing different genres of literature? Solms and Turnbull, "Memory and Phantasy," ch. 5, 139-181. 43pp. Panksepp, Affective Neuroscience, ch. 8. "The SEEKING System," 144-163. 20pp.

I. Yr responses to the sci-fi hero hurtling thru space.

a. sympathetic movement. Possible role of mirror neurons.
b. defensive, How did they do that? Importance of attention, what you are focused on.
c. NNH's experience with House of Flying Daggers.

II. "Mirror" neurons.

a. Basically monkeys grasping.
b. Thought to apply to other motions, to facial expressions of emotion. How good is the evidence on this? Hard to say.

III. Holland, YMoM, ch. 6. "Why Do We Care?" Online. 35pp.

a. 4 aspects of emotion: stimulus leading to:
   - awareness of feeling
   - feeling (affect)
   - visceral response
   - musculoskeletal response
b. Basic emotions. Panksepp's list:
   Basis for all: SELF
   SEEKING/expectancy
   RAGE/anger
   FEAR/anxiety
   LUST/sexuality
   CARE/nurturance
   PANIC/separation
   PLAY/joy

c. First, in both tables, note Panksepp's list of basic emotions on the left. This you should try to remember--there are seven of them, plus the substrate of SELF.
i. In table 2, notice how he thinks these play out in ordinary emotions in the center column, including complex "social" emotions like guilt and shame. The right-hand column of table 2 gives the psychiatric disorders associated with dysfunction of the seven emotional systems. These you may be familiar with; at any rate you should try to understand them. A dictionary may be needed. Email the listserv if there are terms you don't understand.

ii. Table 1 is more complicated. The emotions on the left are the same. The center column is quite technical. See if you can understand it, but don't worry if you can't. Notice, however, two things. Notice how all these systems feed to and from the periaqueductal gray. Think through where that is located in the brain. Solms & Turnbull give you a picture. Second, notice which ones include the amygdala in the circuit. What can you infer about human beings (yourself) from this overlap?

iii. As I write, Panksepp's study group in New York is debating whether SEEKING is an emotion or not. An affect? What do you think?

iv. The right column of table 1 is even more complicated. See what terms you recognize from the "essential terms" list: "DA" is dopamine. Panksepp's general point about the neuromodulators is that they are peptides, hence slower-acting than neurotransmitters. Therefore emotions are not as quick as cognitions, but they are longer-lasting. How does this fit LeDoux' two-stage fear theory? What is a "mood"?

v. *** A key question. What is the role of SEEKING in the literary experience?

I. Exercise #3.

a. The feeling of settling in to the movie. This is SEEKING at work: foraging, expectancy.
b. The feeling of frustration. This is SEEKING defeated.

See print-outs for more detail.

II. The role of inhibition.

a. Phineas Gage.
b. The Iowa Gambling Task.
c. Cognitive processes responsive to emotions. What happens to notions of "objectivity"?
d. Cognition controls perception which leads to emotions which at least partially control cognition. But inhibition, by controlling actions, controls perceptions (reality-testing, perception of body, environment). Inhibition operates at the last level, the overt behavior.
i. How would a person with frontal lobe damage behave at the movies? Ch. 6: 113.9.
e. "We inhibit the action but feel the emotion anyway."

III. Kinds of Memory (Yovell). What is bold-faced may be on hour exam.

A. Short-term memory
   a. Immediate memory
   b. Working memory

B. Long-term memory
   a. Explicit or declarative (memories you can say).
i. Episodic
ii. Semantic
b. Implicit or non-declarative (memories you can't say).
   i. Procedural
      ii. Priming
      iii. Emotional conditioning or learning
         iv. Memory traces (very early)

IV. Literary characters as real people.
   a. Is this merely a critical controversy or is it a psychological part of response? Does the critical controversy arise out of the psychology of response? We will talk about this and the excerpt from Paris' book on the 23rd.

V. Regression. The intersection of neuroscience and psychoanalysis. A key concept.
   a. Luria's three levels of systems.
   b. Notions of top-down and bottom-up.

8. February 23. The HOUR EXAM. It will consist of multiple choice questions on the brain only. Afterwards, we will talk about the nature of literary characters. They are just words, yet we think of them as real people--how come?

Reading:

SPRING BREAK