



SENATE COMMITTEE ON CURRICULAR AFFAIRS
COURSE SUBMISSION AND CONSULTATION FORM

Principal Faculty Member(s) Proposing Course

Name	User ID	College	Department
JENNIFER HILLMAN	jlh35	Liberal Arts (LA)	Not Available

Academic Home: Berks College (BK)

Type of Proposal: Add Change Drop

Course Designation

(PSYCH 175N) Mental Illness and the Movies

Course Information

Cross-Listed Courses:

COMM 175N(CM)

Prerequisites:

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title: Ment III & Movies
Discipline: General Education
Course Listing: Inter-Domain

Special categories for Undergraduate (001-499) courses

Foundations

- Writing/Speaking (GWS)
- Quantification (GQ)

Knowledge Domains

- Health & Wellness (GHW)
- Natural Sciences (GN)
- Arts (GA)
- Humanities (GH)
- Social and Behavioral Sciences (GS)

Additional Designations

- Bachelor of Arts
- International Cultures (IL)
- United States Cultures (US)
- Honors Course
- Common course number - x94, x95, x96, x97, x99
- Writing Across the Curriculum

First-Year Engagement Program

- First-Year Seminar

Miscellaneous

Common Course

GE Learning Objectives

GenEd Learning Objective: Effective Communication

GenEd Learning Objective: Creative Thinking

GenEd Learning Objective: Crit & Analytical Think

GenEd Learning Objective: Global Learning

GenEd Learning Objective: Integrative Thinking

GenEd Learning Objective: Key Literacies

GenEd Learning Objective: Soc Resp & Ethic Reason

Bulletin Listing

Minimum Credits:	3
Maximum Credits:	3
Repeatable:	NO
Department with Curricular Responsibility:	Berks College Liberal Arts (BKBK_BKLA)
Effective Semester:	FA 2018
Travel Component:	NO

Course Outline

A brief outline or overview of the course content:

PSYCH 175N Mental Illness and the Movies is designed to help students learn about of the origins and symptoms of various types of mental illness, the stereotypes and stigma that typically surround mental illness, and various ethical issues related to the treatment of mental illness. Students will also become familiar with and learn about and analyze the ways that filmmakers create compelling portrayals of mental illness including the narrative, mise-en-scene, camera work, editing, sound, and marketing. The course emphasizes the integration of psychology and film analysis in an examination of how both accurate and inaccurate portrayals of mental illness in the cinema can influence individuals' attitudes toward mental illness, and how knowledge, experience, and attitudes about mental illness can influence the production of cinema.

A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

PSYCH 175N Mental Illness and the Movies: Major topics in the course and the time allotted for each.

Week 1: The stigma and stereotypes that typically surround mental illness, how mental illness is categorized in the Diagnostic and Statistical Manual of Mental Disorders, how cinema can reflect and augment the human experience, and how the cinema can influence individual and societal attitudes

Week 2: A rapid overview of the basic components of film analysis, and how they relate to psychological principles such as mood induction, cognitive schemas, and stereotypes. This overview is essential because for each upcoming film, students will be asked to engage in film analysis. (Please note that specific elements of film analysis will be elaborated and focused upon during each of the 13 subsequent weeks of the course.)

Weeks 3-15: The remainder of the semester will be spent delving into specific types of mental disorders along with more in-depth, related aspects of film analysis. Each week will feature a film that illustrates a specific mental disorder and highlights a specific aspect of film form, style, or structure. For each film selected, students will be asked to analyze its accuracy in portraying psychological symptoms and treatments, and to analyze how the narrative, mise-en-scene, camera work, editing, music, sound, and other aspects of film production reflect or augment the portrayal of this disorder, particularly in terms of influencing mood, perception, cognitive schemas, and stereotypes. Students also will be guided to examine the impact of that film upon individual and societal attitudes toward mental illness.

The course topics for weeks 3-15 are designed to be flexible, to allow instructors to select films that highlight certain aspects of film analysis, various mental disorders, or that have been highly influential in shaping public perceptions of mental illness. Instructors can certainly allot more than one week to each film or topic if desired.

The following list offers sample film titles and topics (in terms of both mental disorders and aspects of film analysis) that instructors could incorporate into weeks 3-15 of the course.

- a. Sybil Dissociative Identity Disorder narrative
- b. Split Dissociative Identity Disorder genre
- c. Rain Man Autism Spectrum Disorder casting
- d. Temple Grandin Autism Spectrum Disorder documentary format
- e. A Beautiful Mind Schizophrenia special effects
- f. Silver Lining Playbook Bipolar disorder costumes, props
- g. American Sniper PTSD commercial context
- h. As Good as It Gets Obsessive Compulsive Disorder camera movement
- i. 28 Days Substance Abuse Disorder character motivation
- j. Leaving Las Vegas Substance Abuse Disorder method acting
- k. No Country for Old Men Antisocial Personality Disorder sound, camera work
- l. Memento Dementia editing

- I. Still Alice Dementia music
- m. Boy's Don't Cry Gender Dysphoria mise-en-scene
- n. The Hours Depression narrative, editing

Course Description:

This course serves as an introduction to the integration of psychology and film analysis, with a focus upon mental health. PSYCH 175N seeks to help students understand the extent to which cinema can influence our perceptions of mental illness, and how the experience of mental illness can influence cinema. Students will be guided to critically analyze and discover how cinema can build or break the stigma and stereotypes regarding various types of mental illnesses and their treatments. The course is designed to familiarize students with various mental disorders (e.g., autism, schizophrenia, bipolar disorder, dissociative identity disorder, anxiety disorders, substance abuse, and dementia), aspects of their treatment (e.g., psychotherapy, medication, and ECT), and the creative ways in which filmmakers can choose to portray mental illness and its treatment (e.g., camera angles, lighting, music, costuming, casting, editing, method acting, and marketing) across cinema formats (e.g., in feature, independent, and documentary films). Students will be guided to consider how the cinema has shaped their own perceptions of mental illness, and how they could guide a filmmaker to generate a creative, compelling, and accurate portrayal of various types of mental illness and their treatments.

PSYCH 175N emphasizes integrative thinking, and seeks to help students develop critical reading, viewing, and thinking skills. The course incorporates lectures and assigned readings with the viewing of feature films during a weekly practicum period. Most lectures incorporate case examples and video clips to help students exercise their critical thinking skills. Introductory lectures provide a critical social and historical context for each week's film screening. Follow-up lectures and discussions offer critical and integrative analysis. Course assessment includes both objective measures and essay exams.

PSYCH 175N is an Interdomain General Education course that incorporates student learning criteria from both the arts (GA) and the social sciences (GS). It assumes prior exposure to psychology or to film studies. As such, the course is designed to have broad accessibility, primarily for introductory level students.

The name(s) of the faculty member(s) responsible for the development of the course:

1 Name: JENNIFER HILLMAN (jih35)

Title:

Phone:

Address:

Campus: BK

City:

Fax:

Course Justification

Instructional, Educational, and Course Objectives:

This section should define what the student is expected to learn and what skills the student will develop.

1. Students will be able to describe the categorization of mental disorders from a psychological perspective in the Diagnostic and Statistical Manual of Mental Disorders, and describe various, specific mental disorders in terms of their symptomology, epidemiology, and treatment.
2. Students will be able to discuss the role that stigma and stereotyping play in the role of mental illness, including its influence on individuals and society.
3. Students will be able to discuss the role that cinema has in terms of both entertainment and art, as well as a unique, shared reflection of psychological conditions and human experience.
4. Students will be able to describe various, specific forms of film analysis including narrative, genre, mise-en-scene, camera work, editing, sound, and marketing. (GA Domain Objective: Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of the cinema)
5. Students will be able to critically analyze, discuss, and write about various feature films in terms of the accuracy with which they portray specific mental disorders, and in terms of the techniques that filmmakers used to produce various effects.
6. Students will be able to critically analyze feature films that portray a specific mental disorder, and discuss and write about the film's implications for individual, societal, and historical perceptions of mental illness including stigma and stereotypes.
7. Students will be able to draw upon and translate their knowledge of both mental illness and film analysis to discuss and write about ways that filmmakers could create accurate, compelling portrayals of various mental disorders designed to minimize stigma and stereotyping.

Evaluation Methods:

Include a statement that explains how the achievement of the educational objective identified above will be assessed. The procedures for determining students' grades should be specifically identified.

1. Students will be able to describe the categorization of mental disorders from a psychological perspective in the Diagnostic and Statistical Manual of Mental Disorders, and describe various, specific mental disorders in terms of their symptomology, epidemiology, and treatment.

(GS Domain Objective: Identify and explain major foundational theories and bodies of work in psychology.)

Objective assessments (quizzes) will be used to measure students' knowledge of the categorization of mental disorders, and various mental disorders' symptoms, epidemiology, and treatment. Grades on these quizzes will account for a portion of the student's final grade.

2. Students will be able to discuss the role that stigma and stereotyping play in the role of mental illness, including its influence on individuals and society.

(GS Domain Objective: Describe the ways in which many different factors interact to influence behavior in historical and contemporary settings)

Subjective assessments (journaling assignments and essay exams) will be used to measure students' knowledge of the role that stigma and stereotyping can play in the role of mental illness. A rubric will be used to examine the extent to which students identify stigma and stereotypes, self-reflect upon their experience of that stigma and mental illness, and identify the influence of that stigma and stereotypes on help seeking behavior and society as a whole. Grades on these journal assignments and essay exams will account for a portion of the student's final grade.

3. Students will be able to discuss the role that cinema has in terms of both entertainment and art, as well as a unique, shared reflection of psychological conditions and human experience.

(GA Domain Objective: Explain the methods of inquiry in film analysis and describe how those contributions compliment inquiry in other areas)

Subjective assessment (journaling assignments) will be used to measure students' understanding of the role of cinema in both entertainment and art, as well as their ability to explain how the cinema can reflect human experience. Grades on these essay exams will account for a portion of the student's final grade.

4. Students will be able to describe various, specific forms of film analysis including narrative, genre, mise-en-scene, camera work, editing, sound, and marketing.

(GA Domain Objective: Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of the cinema)

Objective assessment (quizzes) will be used to measure the extent to which various feature films use the narrative, genre, mise-en-scene, camera work, editing, sound, and marketing to produce various effects. Grades on these quizzes will account for a portion of the student's final grade.

5. Students will be able to critically analyze, discuss, and write about various feature films in terms of the accuracy with which they portray specific mental disorders, and in terms of the techniques that filmmakers used to produce various effects.

(GS Domain Objective: Identify and explain major foundational theories and bodies of work in psychology and GA Domain Objective: Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of the cinema)

Objective assessment (quizzes) will be used to measure the extent to which various feature films portray the symptoms of a specific mental disorder accurately or inaccurately, and the extent to which they use aspects of narrative, genre, mise-en-scene, camera work, editing, sound, and marketing. Grades on these quizzes will account for a portion of the student's final grade.

6. Students will be able to critically analyze feature films that portray a specific mental disorder, and discuss and write about the film's implications for individual, societal, and historical perceptions of mental illness including stigma and stereotypes.

(GA Domain Objective: Identify and explain the aesthetic, historical, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluate processes of analysis and interpretation; and General Education Learning Objective: Critical and analytical thinking.)

Subjective assessments (essay exams) will be used to measure the extent to which students can write effectively about the extent to which specific feature films generate more accurate, stereotypical, sympathetic, or stigmatizing views of a specific mental disorder in our broader society. An integrative learning rubric will be used to assess students' performance, including their ability to connect to their experience of viewing the film, their connection to the disciplines of psychology and film analysis, their ability to transfer their knowledge from one context to another, and their ability to engage in self-reflection and creative work. Grades from these essay exams will contribute to a student's final grade.

7. Students will be able to draw upon and translate their knowledge of both mental illness and film analysis to discuss and write about ways that filmmakers could create accurate, compelling portrayals of various mental disorders designed to minimize stigma and stereotyping.

(GS Domain Objective: Recognize social, cultural, political and/or ethical implication of work in psychology; and General Education Learning Objective: Integrative thinking)

Subjective assessment (essay exams) will be used to measure the extent to which students are able to apply and transfer their knowledge of film analysis and mental illness to how they would guide a filmmaker to generate a compelling, creative, accurate portrayal of specific mental disorders. An integrative learning rubric will be used to assess students' performance, which includes their ability to connect to their experience of viewing the film, their connection to the disciplines of psychology and film analysis, their ability to transfer their knowledge from one context to another, and their ability to engage in self-reflection and creative work. Grades from these essay exams will contribute to a student's final grade.

Relationship/Linkage of Course to Other Courses:

This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.

PSYCH 175N Mental Illness and the Movies is a new Interdomain General Education course; it is not a revision of an existing

course. There is some similar course content with COMM 150 (GA): The Art of the Cinema, in terms of identifying a film's narrative, mise-en-scene, camera work, editing, music, and sound. However, PSYCH 175N does not discuss the development of cinema, the dominance of Hollywood cinema, historical movements in cinema, all film genres, animated or experimental films, films that are non-Western, classic films, or the organization of the American film industry. There also is some similar course content with PSYCH 270 (GS): Introduction to Abnormal Psychology in terms of identifying the symptoms of some specific mental disorders. However, PSYCH 175N does not discuss the history of mental illness and its nomenclature, the etiology of mental illness, important psychologists in the field, or specific treatments for each mental disorder. PSYCH 175N is also does not provide in-depth coverage for every category of mental illness in the Diagnostic and Statistical Manual of Mental Disorders. The focus of this new course is to provide an integration of psychology and film analysis, with a focus upon the portrayal of mental illness.

Relationship of Course to Major, Option, Minor, or General Education:

This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.

This course is designed to fulfill a General Education, Integrated, Interdomain (N) course requirement for the GA and GS domains. This course is not required for any major, option, or minor in the Penn State system.

A description of any special facilities:

No special facilities are required. Some instructors may want to view the feature films in a large classroom or auditorium, but this is not required.

Frequency of Offering and Enrollment:

The course would be offered every fall with an average enrollment of 60.

Alignment with General Education Objectives

EFFECTIVE COMMUNICATION – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

KEY LITERACIES – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

CRITICAL AND ANALYTICAL THINKING – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

INTEGRATIVE THINKING – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

CREATIVE THINKING – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

GLOBAL LEARNING – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.

To help students achieve the General Education Learning Objective of Critical and Analytical Thinking, students will have the opportunity, throughout weeks 3-15 of the course, to experience, analyze, reason, and reflect upon a variety of feature films. For each viewing, students will be guided to examine how that film portrays a specific mental disorder accurately or inaccurately in terms of its symptoms and treatment, and how the filmmaker employed various techniques (e.g., lighting, editing, mis-en-scene, narrative, music) to portray the symptoms and experience of that mental illness. (Weeks 1-2 of the course are designed to provide students with foundational knowledge of mental illness and film analysis to allow them to engage in critical and analytical thinking.)

To help students achieve the General Education Learning Objective of Integrative Thinking, students will have the opportunity, throughout weeks 3-15 of the course, to view feature films that portray various mental disorders in creative and compelling ways. For each viewing, students will be guided to synthesize what they know about mental disorders and film techniques to determine if this represents a creative work that generates more accurate, stereotypical, sympathetic, or stigmatizing views of mental illness in broader society. Students also will be asked to apply and transfer their knowledge of that mental disorder and components of film analysis to articulate what they would do as a filmmaker to generate a compelling, creative, and accurate portrayal of that mental illness.

How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.

To assess their attainment of the General Education Critical and Analytical Thinking Learning Objectives, students will be presented with objective assessments (quizzes) for each feature film viewed during the course. Feature films will be viewed during weeks 3-15 of the course. These objective assessments will determine if students are able to analyze the accuracy of the mental disorder being portrayed in each feature film, and if they are able to analyze the film making techniques used to enhance the portrayal of that specific mental disorder. The objective assessment will also ask students to reflect upon each feature film, and reason how members of the general public would experience the film in terms of general attitudes and mood states. Students' grades on these objective assessments will represent a portion of the students' overall performance, or grade, in this course.

to assess their attainment of the General Education Integrative Thinking Learning Objective, students will participate in subjective assessment (essay exams) administered during the midpoint of the semester and the week of final exams. These subjective assessments will determine if students are able to synthesize what they know about mental illness and film analysis, and write about, the extent to which specific feature films generate more accurate, stereotypical, sympathetic, or stigmatizing views of that mental disorder in our broader society. The subjective assessments will also determine if students are able to apply and transfer their knowledge of both film analysis and mental illness to detail, in writing, how they would guide a filmmaker to generate a compelling, creative, accurate portrayal of specific mental disorders. An integrative learning rubric will be used to assess students' performance on the essay exams, that includes their ability to connect to their experience of viewing the film, their connection to the disciplines of psychology and film analysis, their ability to transfer their knowledge from one situation to another, and their ability to engage in self-reflection and creative work. Students' grade on these subjective assessments will represent a portion of the students' overall performance, or grade, in this course.

General Education Domain Criteria

General Education Designation: Inter-Domain

GA Criteria

- Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas
- Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor
- Demonstrate competence in the creation of works of art and design
- Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works
- Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

What components of the course will help students achieve the domain criteria selected above?

To help students achieve the ability to explain the methods of inquiry in film analysis and describe how those contributions complement inquiry in psychology, students will be asked to describe, via journaling and class discussion, what they think it would be like to have a specific mental disorder, based upon their current, general knowledge and from assigned course readings related to that disorder. Students will then view a feature film that illustrates that specific mental disorder, and they will be asked to reflect upon, and describe (in journaling and class discussions) how the portrayal of that mental disorder in the feature film changed their perception of that mental illness. Students also will be asked to reflect upon what aspects of the film, via film analysis, had the greatest impact upon their feelings and attitudes toward that mental illness. In sum, students will be guided to experience for themselves how the cinema can shape and influence individual perceptions and attitudes about mental illness, as well as societal attitudes and perceptions.

To help students achieve the ability to demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of the cinema, students will be provided with foundational knowledge of various components of film analysis (e.g., narrative, genre, mise-en-scene, sound, camera work, editing, music), and asked to use that knowledge to analyze and critically interpret their use in the portrayal of various mental disorders in a variety of feature films. During weeks 3-15 of the course, weekly film viewings and related class discussions and objective assessments will take place.

To help students achieve the ability to identify and explain the aesthetic, historical, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluate processes of analysis and interpretation, students will be guided to analyze and discuss how various feature films have helped shape societal attitudes and stigma toward various forms of mental illness, at various times during the 1960's to the present. This will be accomplished via class discussion and lectures related to the weekly viewing of different feature films during weeks 3-15 of the course.

GS Criteria

- Explain the various methods of inquiry used in the social and behavioral sciences and describe how the contributions of these fields complement inquiry in other areas
- Identify and explain major foundational theories and bodies of work in a particular area of social and behavioral sciences
- Describe the ways in which many different factors may interact to influence behaviors and/or institutions in historical or contemporary settings
- Explain how social and behavioral science researchers use concepts, theoretical models and data to better understand and address world problems
- Recognize social, cultural, political and/or ethical implications of work in the social and behavioral sciences

What components of the course will help students achieve the domain criteria selected above?

To help students achieve the ability to identify and explain major foundational theories and bodies of work in psychology, students will engage in course readings, class discussions, and lectures that provide both a foundational knowledge of the major theories of psychopathology, and specific information regarding various mental disorders' symptoms and epidemiology. These lecture, reading, and discussion components will take place during 14 weeks of the course.

To help students achieve the ability to describe the ways in which many different factors interact to influence behavior in historical and contemporary settings, students will engage in course readings, class discussions, and lectures that examine mental illness in terms of a variety of contributing factors. These factors include, among others, affect (emotions), prior behaviors, cognitions (thoughts and beliefs), interpersonal dynamics, the environment (including poverty, discrimination), and physiology. These lecture, reading, and discussion components will take place during 14 weeks of the course.

To help students achieve the ability to recognize social, cultural, political and/or ethical implication of work in psychology, students will be guided via lectures, assigned readings, and class discussion to examine the role of stereotyping and stigma as it pertains to mental illness. For example, students will learn to recognize that stigma toward mental illness can lead to lower levels of help seeking, decreased family support, pervasive societal myths, cultural bias, declines in academic performance, declines in work place productivity, lower levels of life satisfaction, lower participation in the community, and even a decrease in life span. These social and cultural implications will be examined throughout 14 weeks of the course.

Integrative Studies

Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.

Knowledge of mental illness, featuring various categories of mental disorders, their symptoms, and stigma, and the methodologies used by psychologists will be explicitly addressed in the course via weekly lectures, assigned readings, viewing related feature films that feature specific mental disorders, and related class discussions. Knowledge of film analysis and its related components (e.g., narrative, genre, mise-en-scene, camera work, editing, sound) will be explicitly addressed in the course via weekly lectures, assigned readings, viewing feature films that highlight these styles and techniques, and class discussions. Students will be able to practice the application of knowledge from both domains as they engage in weekly class discussions and journaling assignments (culminating in essay examinations) that ask them to integrate and translate this information into recommendations to create accurate, compelling, creative films portrayals of specific mental disorders, designed to minimize societal stereotyping and stigma. Through weekly class discussions and journaling assignments, students also will be asked to translate their knowledge of both domains into an understanding of how various feature films influence their own attitudes and perceptions of various forms of mental illness.

Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.

For the GA domain:

One week of the course (week 2) will be devoted primarily to sharing foundational knowledge of film analysis with students.

To help students achieve the ability to explain the methods of inquiry in film analysis and describe how those contributions compliment inquiry in psychology, students will be asked to describe, via weekly journaling and class discussion, what they think it would be like to have a specific mental disorder, based upon their current, general knowledge and from assigned course readings related to that disorder. Students will then view a feature film (during weeks 3-15 of the course) that illustrates that specific mental disorder. Students will be asked to reflect upon, and describe (in journaling and class discussions) how the portrayal of that mental disorder in the feature film, via specific aspects of film analysis (e.g., narrative, sound, editing, camera work, genre) changed their perception of that mental illness, and how it can contribute to stigma and stereotyping.

To help students achieve the ability to demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of the cinema, students students will be provided with foundational knowledge of various components of film analysis (e.g., narrative, genre, mis-en-scene, sound, camera work, editing, music), and asked to use that knowledge to analyze and critically interpret the their use in the portrayal of various mental disorders in a variety of feature films. During weeks 3-15 of the course, weekly film viewings and related class discussions, as well as objective assessments, will take place.

To help students achieve the ability to identify and explain the aesthetic, historical, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluate processes of analysis and interpretation, students will be guided to analyze and discuss how various feature films have helped shape societal attitudes and stigma toward various forms of mental illness, at various times during the 1960's to the present. This will be accomplished via class discussion and lectures related to the weekly viewing of different feature films during weeks 3-15 of the course.

For the GS domain,

One week of the course (week 1) will be devoted primarily to sharing the general categorization of mental disorders.

To help students achieve the ability to identify and explain major foundational theories and bodies of work in psychology, students will engage in course readings, class discussions, and lectures that provide both a foundational knowledge of the major theories of psychopathology, and specific information regarding various mental disorders' symptoms and epidemiology. These lecture, reading, and discussion components will take place during 14 total weeks of the course.

To help students achieve the ability to describe the ways in which many different factors interact to influence behavior in historical and contemporary settings, students will engage in course readings, class discussions, and lectures that examine mental illness in terms of a variety of contributing factors. These factors include, among others, affect (emotions), prior behaviors, cognitions (thoughts and beliefs), interpersonal dynamics, the environment (including poverty, discrimination), and physiology. These lecture, reading, and discussion components will take place during 14 weeks of the course.

To help students achieve the ability to recognize social, cultural, political and/or ethical implication of work in psychology, students will be guided via lectures, assigned readings, and class discussion to examine the role of stereotyping and stigma as it pertains to mental illness. For example, students will learn to recognize that stigma toward mental illness can lead to lower levels of help seeking, decreased family support, pervasive societal myths, cultural bias, declines in academic performance, declines in work place productivity, lower levels of life satisfaction, lower participation in the community, and even a decrease in life span. These social and cultural implications will be examined throughout 14 weeks of the course.

In sum, the first two weeks of the course are divided relatively equally between the foundational, domain knowledge and methodologies of psychopathology (GS) and film analysis (GA). The remaining 13 weeks of the course (weeks 3-15) place equal time and emphasis upon specific mental disorders and film elements, both as individual domains and in terms of integration. After viewing feature films, students are guided to integrate their knowledge of a specific mental disorder and specific film elements to

analyze their own experience, societal attitudes, and ways that a filmmaker could create a more accurate, experiential, and non-stigmatizing portrayal. Journaling assignments and essay exams will demonstrate students' integration of the material from both the GA and GS domains.

Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.

Instructors for PSYCH 175N should have general knowledge of mental illness, from the perspective of psychology, health and rehabilitation services, human development and family studies, or counseling. Instructors should be able to describe and discuss various mental disorders in relation to their symptoms and epidemiology. The ability to describe and discuss stigma and discrimination is also important. Instructors for PSYCH 175N should also have general knowledge of film analysis, from the perspective of communications and film studies. Instructors should be able to describe and discuss film analysis in relation to movies and entertainment and art, narrative, genre, mise-en-scene, camera work, editing, sound, and marketing. Instructors are encouraged to communicate with faculty in psychology and film studies as needed. Jennifer Hillman, Professor of Psychology, has the appropriate expertise in both domains as a licensed clinical psychologist and via self-study in film analysis and consultation with other faculty who teach film analysis. Hillman will teach the course at Penn State Berks. If desired, this interdomain course could be delivered by co-teaching.

Describe the assessments that will be used to determine students' ability to apply integrative thinking.

To assess their ability to apply integrative thinking, students will participate in subjective assessment (essay exams) administered both during the semester and the week of final exams. These subjective essay exams will allow the instructor to determine the extent to which students are able to synthesize and explain what they know about mental illness and film analysis in terms of the extent to which various feature films generate more accurate, stereotypical, sympathetic, or stigmatizing views of that mental disorder in our broader society. The essay exams will also determine the extent to which students are able to apply and transfer their knowledge of film analysis and mental illness to explain how they would guide a filmmaker to generate unique, compelling, creative, accurate portrayals of various mental disorders, designed to decrease stigma and discrimination surrounding mental illness. An integrative learning rubric will be used to assess students' performance on the essay exams. This integrative learning rubric will assess students' ability to articulate their experience of viewing various films, their connection to the disciplines of psychology and film analysis, their ability to transfer their knowledge from one domain to another, and their ability to engage in self-reflection and creative work. Students' grades on these subjective assessments will represent a portion of their performance, or grade, in this course.

Campuses That Have Offered () Over The Past 4 Years

semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
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UPLOADED DOCUMENTS FOLLOW:

Mental Illness and the Movies: PSYCH 175N/COMM 175N

Credits: 3

Prerequisites: None

Course Attributes: General Education, Interdomain(N) GA/GS

* The syllabus offered here is designed to serve as a general model. The course topics are designed to be flexible, to enable instructors to select films that highlight various aspects of film analysis, feature a variety of psychological disorders, and have influenced (or have the potential to influence) public perceptions of mental illness. Instructors are encouraged to incorporate any number of films, readings, and course texts, consistent with their own preferences and interests.

Course Description: This course serves as an introduction to the integration of psychology and film analysis, with a focus upon mental health. PSYCH 175N seeks to help students understand the extent to which cinema can influence our perceptions of mental illness, and how the experience of mental illness can influence cinema. Students will be guided to critically analyze and discover how cinema can build or break the stigma and stereotypes regarding various types of mental illnesses and their treatments.

The course is designed to familiarize students with various mental disorders (e.g., autism, schizophrenia, bipolar disorder, dissociative identity disorder, anxiety disorders, substance abuse, and dementia), aspects of their treatment (e.g., psychotherapy, medication, and ECT), and the creative ways in which filmmakers can choose to portray mental illness and its treatment (e.g., camera angles, lighting, music, costuming, casting, editing, method acting, and marketing) across cinema formats (e.g., in feature, independent, and documentary films). Students will be guided to consider how the cinema has shaped their own perceptions of mental illness, and how they could guide a filmmaker to generate a creative, compelling, and accurate portrayal of various types of mental illness and their treatments.

PSYCH 175N emphasizes integrative thinking, and seeks to help students develop critical reading, viewing, and thinking skills. The course incorporates lectures and assigned readings with the viewing of feature films during a weekly practicum period. Most lectures incorporate case examples and video clips to help students exercise their critical thinking skills. Introductory lectures provide a critical social and historical context for each week's film screening. Follow-up lectures and discussions offer critical and integrative analysis. Course assessment includes both objective measures and essay exams.

PSYCH 175N is an Interdomain General Education course that incorporates student learning criteria from both the arts (GA) and the social sciences (GS). It has PSYCH 100 as a prerequisite, and assumes no prior exposure to film studies. As such, the course is designed primarily for students who have only introductory knowledge of psychology, and who may be unfamiliar with the field of media studies.

Course Learning Objectives:

1. Students will be able to describe the categorization of mental disorders from a psychological perspective in the Diagnostic and Statistical Manual of Mental Disorders, and describe various, specific mental disorders in terms of their symptomology, epidemiology, and treatment.

2. Students will be able to discuss the role that stigma and stereotyping play in the role of mental illness, including its influence on individuals and society.
3. Students will be able to discuss the role that cinema has in terms of both entertainment and art, as well as a unique, shared reflection of psychological conditions and human experience.
4. Students will be able to describe various, specific forms of film analysis including narrative, genre, mise-en-scene, camera work, editing, sound, and marketing, and how they can influence mood, cognitive schemas, and stereotyping.
5. Students will be able to critically analyze, discuss, and write about various feature films in terms of the accuracy with which they portray specific mental disorders, and in terms of the techniques that filmmakers used to produce various effects.
6. Students will be able to critically analyze feature films that portray a specific mental disorder, and discuss and write about the film's implications for individual, societal, and historical perceptions of mental illness including stigma and stereotypes.
7. Students will be able to draw upon and translate their knowledge of both mental illness and film analysis to discuss and write about ways that filmmakers could create accurate, compelling portrayals of various mental disorders designed to minimize stigma and stereotyping.

Assignments

Assignments for the course include objective quizzes, journal assignments, and a mid-term and final essay exam.

Course Schedule

Week Topics

- 1 Stigma and stereotypes about mental illness, how mental illness is categorized in the Diagnostic and Statistical Manual of Mental Disorders (DSM-5), how cinema can reflect and augment the human experience, including individual and societal attitudes
 Reading: Wakefield, J. C. (2013). DSM-5: An overview of changes and controversies. *Clinical Social Work Journal*, 41, 139–154.
 Reading: Pirkis, J., Blood, R. W., Francis, C., & McCallum, K. (2006). On-screen portrayals of mental illness: Extent, nature, and impacts. *Journal of Health Communication*, 11(5), 523-541.
- 2 A rapid overview of film analysis (e.g., narrative, mise-en-scene, camera work, editing, music,

sound, marketing), and how it can influence mood and cognition.

Reading: Klin, A., & Lemish, D. (2008). Mental disorders stigma in the media: Review of studies on production, content, and influences, *Journal of Health Communication*, 13(5), 434-449.

Reading: Sief, E. (2009). Media frames of mental illnesses: The potential impact of negative frames. *Journal of Mental Health*, 12(3), 259-269.

Reading: Vastfjall, D. (2002). Emotion induction through music: A review of the musical mood induction procedure. *Musicae Scientiae*, 173-211.

The remaining weeks of the course focus on individual films, specific psychological disorders, and related aspects of film analysis.

3	Film	Mental Disorder	Film analysis feature
	<i>Sybil</i>	Dissociative Identity Disorder	Narrative

Reading: Dorahy, M. J., Brand, B. L., Sar, V., Kruger, C., Stavropoulos, P., Martinez-Taboas, A., Lewis-Fernandez, R., & Middletown, W. (2014). Dissociative Identity Disorder: An empirical overview. *Australian & New Zealand Journal of Psychiatry*, 48(5), 402-417.

Reading: Xioa, Z., Yan, H., Wang, Z., Zou, Z., Xu, Y., Chen, J. et al. (2006). Trauma and dissociation in China. *American Journal of Psychiatry*, 163, 1388–1391.

Reading: American Psychiatric Association. (2013). *Diagnostic and statistical manual of mental disorders: Fifth edition*. Arlington, VA: American Psychiatric Association. (Dissociative Identity Disorder, pp 291-298.)

4	Film	Mental Disorder	Film analysis feature
	<i>Split</i>	Dissociative Identity Disorder	Genre

Reading: Goodwin, J. (2015). The horror of stigma: Psychosis and mental health care environments in twenty-first-century horror film (Part I). *Perspectives in Psychiatric Care*, 50, 201-209.

Reading: Rose, S. (2017). From Split to Psycho: Why cinema fails dissociative identity disorder.

The Guardian. January 12. Retrieved from <https://www.theguardian.com/film/2017/jan/12/cinema-dissociative-personality-disorder-split-james-mcavoy>

- 5 Film Mental Disorder Film analysis feature
Rain Man Autism Spectrum Disorder Casting
- Reading: Safran, S. P. (1998). Disability portrayal in film: Reflecting the past, directing the future. *Exceptional Children, 64(2)*, 227-238.
- Reading: American Psychiatric Association. (2013). *Diagnostic and statistical manual of mental disorders: Fifth edition*. Arlington, VA: American Psychiatric Association. (Autism Spectrum Disorders, pp 50-59.)
- 6 Film Mental Disorder Film analysis feature
Temple Grandin Autism Spectrum disorder Documentary format
- Reading: Garner, A., Jones, S., & Harwood, V. (2015). Authentic representations or stereotyped 'outliers': Using the CARS2 to assess film portrayals of Autism Spectrum Disorders. *International Journal of Culture and Mental Health, 8(4)*, 414-425.
- Reading: Rohr, S. (2015). Screening madness in American culture. *Journal of Medical Humanities, 36*, 231–240.
- 7 Film Mental Disorder Film analysis feature
A Beautiful Mind Schizophrenia Special effects
- Reading: Walter, G., & McDonald, A. (2004). About To have ECT? Fine, but don't watch it in the movies: The sorry portrayal of ECT in film. *Psychiatric Times, 21(7)*, 65.
- Reading: Perciful, M. S., & Meyer, C. (2017). The impact of films on viewer attitudes toward people with schizophrenia. *Current Psychology, 36(3)*, 483-493.
- Reading: Owen, P. (2012). Portrayals of schizophrenia by entertainment media: A content analysis of contemporary movies. *Psychiatric Services, 63(7)*, 655-659.
- Reading: American Psychiatric Association. (2013). *Diagnostic and statistical manual of mental disorders: Fifth edition*. Arlington, VA: American Psychiatric Association. (Schizophrenia,

pp 99-105.)

Mid-Term Exam (take home)

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| 8 | Film | Mental Disorder | Film analysis feature |
| | <i>Silver Lining Playbook</i> | Bipolar disorder | Mise-en-scene |
- Reading: Shef, N. (Feb 5, 2013). Why can't Hollywood get bipolar disorder right? *Salon*.
Retrieved from http://www.salon.com/2013/02/05/misdiagnosing_bipolar_disorder_in_tv_and_movies_partner/
- Reading: Jutel, T., & Jutel, A. (2017). 'Deal with It. Name It': The diagnostic moment in film
Medical Humanities, 43, 185–191.
- Reading: American Psychiatric Association. (2013). *Diagnostic and statistical manual of mental disorders: Fifth edition*. Arlington, VA: American Psychiatric Association. (Bipolar I Disorder, pp 123-132.)
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| 9 | Film | Mental Disorder | Film analysis feature |
| | <i>American Sniper</i> | PTSD | Commercial context |
- Reading: Maseda, R., & Dulin, P. L. (2012). From weaklings to wounded warriors: The changing portrayal of war-related Post Traumatic Stress Disorder in American Cinema. *49th Parallel*, 30, online.
- Reading: Ramos, L. D., Guimaraes, F. S., & Ventriglio, A., de Andrade, A. G., Bhugra, D., Lotufo-Neto, F., & Castaldelli-Maia, J. M. (2017). DSM-5 Post-Traumatic Stress Disorder criteria in "Precious" (2009): Media content analysis for educational purposes. *Academy of Psychiatry*, 41, 396-404.
- Reading: American Psychiatric Association. (2013). *Diagnostic and statistical manual of mental disorders: Fifth edition*. Arlington, VA: American Psychiatric Association.
(Post Traumatic Stress Disorder; PTSD, pp 271-280.)
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| 10 | Film | Mental Disorder | Film analysis feature |
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As Good as It Gets Obsessive Compulsive Disorder Camera movement

Reading: Cefaul, P. (2009). What's so funny about Obsessive-Compulsive Disorder? *PMLA*, 124(1), 44-58.

Reading: Dittmann, M. (2005). Hughes's germ phobia revealed in psychological autopsy. *The Monitor of the American Psychological Association*, 36(7), 102.

Reading: American Psychiatric Association. (2013). *Diagnostic and statistical manual of mental disorders: Fifth edition*. Arlington, VA: American Psychiatric Association. (Obsessive Compulsive Disorder; OCD, pp 235-236 & 237-242.)

11 Film Mental Disorder Film analysis feature
28 Days Substance Abuse Disorder Character motivation

Reading: Scull, T. M., Kupersmidt, J. B., & Erausquin, J. T. (2014). The impact of media-related cognitions on children's substance use outcomes in the context of parental and peer substance use. *Journal of Youth and Adolescence*, 43, 717-728.

Reading: Wedding, D. (2001). Alcoholism in the western genre: The portrayal of alcohol and alcoholism in the western genre. *Journal of Alcohol and Drug Education*, 46(2), 3-11.

Reading: American Psychiatric Association. (2013). *Diagnostic and statistical manual of mental disorders: Fifth edition*. Arlington, VA: American Psychiatric Association. (Alcohol Use Disorder; pp 490-497.)

12 Film Mental Disorder Film analysis feature
No Country for Old Men Antisocial Personality Disorder Sound, Camera work

Reading: Hesse, M. (2009). Portrayal of psychopathy in the movies. *International Review of Psychiatry*, 21(3), 207-212.

Reading: Leistedt, S. J. (2014). Psychopathy and the cinema: Fact or fiction? *Journal of Forensic Sciences*, 59(1). Retrieved from <http://onlinelibrary.wiley.com.ezaccess.libraries.psu.edu/doi/10.1111/1556-4029.12359/abstract>

Reading: American Psychiatric Association. (2013). *Diagnostic and statistical manual of mental disorders: Fifth edition*. Arlington, VA: American Psychiatric Association. (Antisocial

Personality Disorder, pp 461, 476, 645, 646, 659-663.)

- 13 Film Mental Disorder Film analysis feature
Still Alice Dementia Music
- Reading: Van Gorp, B., & Vercruyssen, T. (2012). Frames and counter-frames giving meaning to dementia: A framing analysis of media content. *Social Science & Medicine*, 74, 1274-1281.
- Reading: Knoblock-Westerwick, S., Gong, Y., Hagner, H., & Kerbeykian, L. (2012). Tragedy viewers count their blessings: Feeling low on fiction leads to feeling high on life. *Communication Research*, 40(6), 747–766.
- Reading: American Psychiatric Association. (2013). *Diagnostic and statistical manual of mental disorders: Fifth edition*. Arlington, VA: American Psychiatric Association. (Major neurocognitive disorder due to Alzheimer’s Disease, pp 591, 603, 632-634.)
- 14 Film Mental Disorder Film analysis feature
Boy’s Don’t Cry Gender Dysphoria Mise-en-scene
- Reading: Rigney, M. (2008). Brandon goes to Hollywood: Boys don't cry and the transgender body in film. In S. Driver (Ed.) *Queer Youth Cultures*. (pp 181-198). Albany, NY: State University of New York Press.
- Reading: Glicksman, E. (2013). Transgender today. *The Monitor of the American Psychological Association*, 44(4), 36.
- Reading: American Psychiatric Association. (2013). *Diagnostic and statistical manual of mental disorders: Fifth edition*. Arlington, VA: American Psychiatric Association. (Gender dysphoria, pp 451-459.)
- 15 Film Mental Disorder Film analysis feature
The Hours Depression Narrative, Editing
- Reading: Miranda, J. (1998). Mood matters: Negative mood induction activates dysfunctional attitudes in women vulnerable to depression. *Cognitive Therapy and Research*, 22(4),

363-376.

Reading: Stack, S., Kral, M., Borowski, T. (2014). Exposure to suicide movies and suicide attempts: A research note. *Sociological Focus*, 47, 61–70.

Reading: American Psychiatric Association. (2013). *Diagnostic and statistical manual of mental disorders: Fifth edition*. Arlington, VA: American Psychiatric Association. (Major Depressive Disorder, pp 155, 160-168.)

Final Exam (in class): As scheduled by the registrar

Additional films to view in the course could include:

Shine

Shutter Island

Three Faces of Eve

Lars and the Real Girl

Psycho

The Snake Pit

Me, Myself, and Irene

Soloist

One Flew Over the Cuckoo's Nest

Girl, Interrupted

Identity

Born on the Fourth of July

The Accountant

Fatal Attraction

Fearless

Clean, Shaven

Primal Fear

Requiem for a Dream

Analyze This

To the Bone

Questions/Directions for Film Viewing:

These questions can be answered individually or in small groups.

Name of the Film: _____

1. Provide a brief overview of the film.
2. Did you like the film? Why or why not? There is no right or wrong answer here; just justify your answer.
3. Identify the psychological disorder portrayed in the film. (If there is more than one disorder, the instructor will tell you which character or disorder to focus upon.)
4. Using the DSM-5 diagnostic criteria, outline the symptoms displayed in the film, with an example as justification for each criterion (i.e., symptoms) that you believe the character has.
5. Is this disorder portrayed accurately or inaccurately in the film? How so?
6. What coping skills (both positive and negative) does this character use to deal with their symptoms?
7. How are the character's friends, family, and co-workers affected by the symptoms of the psychological disorder? How do the character's friends, family, and co-workers treat the character? How do these relationships affect the character?
8. Did the character in the film receive any treatment for this psychological disorder? What was it, and was the treatment successful? Identify current, available, evidence-based treatments for this disorder. How is this evidence-based approach to treatment similar or different from what was portrayed in the film?
9. Identify at least two different, specific elements of film analysis (e.g., camera angles, lighting, music, sound, costuming, casting, narrative, mise-en-scene) that were used to portray specific symptoms or facets of this mental disorder. Identify the specific scenes, and how the director used various techniques to emphasize or highlight specific symptom.
10. What was your preconceived notion of this mental disorder before taking this course? Has it changed since taking this course, and viewing and discussing this film?
11. If someone who never learned about psychological disorders watched this film, what would they think about this specific psychological disorder after viewing this film? Does the portrayal in this film promote a specific stigma or stereotype?
12. If you were the producer of a film designed to portray this disorder in an accurate, compelling way, what you exactly would tell your director to do in terms of camera angles, lighting, casting, music, sound, mise-en-scene, and narrative? Be very specific, and describe a scene that would highlight one or more of the disorder's symptoms.

13. Does this film offer a broader narrative of life with suffering, coping with stereotypes, or the pursuit of values and health? In other words, is there “a take away message?”