San José State University  
College of Social Sciences  
Current Issues Capstone Course, Spring, 2017  
Psychology 190 (07)  
Psychopathology and the Cinema

Instructor: Glenn M. Callaghan, Ph.D.
Office Location: DMH 322
Telephone: (408) 924-5610
Email: Glenn.Callaghan@sjsu.edu
Office Hours: M, W: 1:30-2:30
Class Days/Time: M & W 12:00 - 1:15
Classroom: DMH 347
Prerequisites: PSYC 100W and Senior Standing  
Pre/corequisite: Psyc 18 or Psyc 120

Faculty Web Page and MYSJSU Messaging
Copies of the course materials such as the syllabus, major assignment handouts, etc. may be found on SJSUs learning management system, Canvas. You can get there directly or through my faculty web page accessible through the SJSU home page (search my last name) or http://www.sjsu.edu/people/glenn.callaghan.

Course Description
The catalog description of the course is as follows: Integrative survey of current viewpoints and issues in psychology, how they developed and likely future directions of psychology.

In this class, this goal is to use the medium of film to discuss the different portrayals and corresponding intellectual and emotional narratives of human suffering or psychopathology. The primary goal is to refine student’s critical thinking skills applicable to the study of abnormal behavior and to appreciate this in a broad cultural context. You will be required to obtain a large number of movies to watch outside of class time.
Course Goals and Student Learning Objectives

Specifically, our course objectives are as follows:

**CLO1** – to review and develop skills in understanding differing epistemologies and to critically evaluate their role in our culture’s understanding of human suffering

**CLO2** – to focus, refine, and provide evidence of your critical thinking skills in the evaluation of diagnostic psychopathology with a specific emphasis on accurate and inaccurate portrayals of human suffering in film

**CLO3** – to demonstrate competence in oral presentation and communication

**CLO4** – to demonstrate competence in written communication by analyzing, synthesizing, and integrating existing psychology literature relevant to this topic

**CLO5** – to demonstrate an integration of knowledge and skills developed across the psychology major including an appreciation of contextual variables such as gender and ethnicity as they relate to psychological principles and human behavior

**CLO6** – to provide evidence of skills in researching the psychology literature (including accessing electronic and print journal articles in libraries and beyond)

**CLO7** – to thoughtfully apply these skills to topics of interest

These goals will be evidenced through the following assessment strategies:

1. practice critically evaluating films seen both individually and for group presentations
2. writing diagnostic position papers on films assigned for the course
3. gather, review, and disseminate information on diagnostic issues (including essential differential diagnoses) and appropriate psychological interventions in a group oral presentation
4. write an expanded and thorough literature review of diagnostic issues (including differential diagnoses), effective treatments, and a critical summary of the state of the art for treatment for that problem
5. participate in class interactions during group presentations and forum discussions demonstrating an accurate understanding of both nosological systems and the literature relevant to treatment issues for these conditions

Program Learning Outcomes (PLO)

Upon successful completion of the psychology major requirements:

**PLO1 – Knowledge Base of Psychology** – Students will be able to identify, describe, and communicate the major concepts, theoretical perspectives, empirical findings, and historical trends in psychology.

**PLO2 – Research Methods in Psychology** – Students will be able to design, implement, and communicate basic research methods in psychology, including research design, data analysis, and interpretations.
PLO3 – Critical Thinking Skills in Psychology – Students will be able to use critical and creative thinking, skeptical inquiry, and a scientific approach to address issues related to behavior and mental processes.

PLO4 – Application of Psychology – Students will be able to apply psychological principles to individual, interpersonal, group, and societal issues.

PLO5 – Values in Psychology – Students will value empirical evidence, tolerate ambiguity, act ethically, and recognize their role and responsibility as a member of society.

Definition of a Credit Hour
Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities. Other course structures will have equivalent workload expectations as described in the syllabus.

The credit hour is defined as the amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than one hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks for one semester.

The expectation of work for a 3-credit course is 150-minutes of direct faculty instruction and six hours of out-of-class student work each week.

Required Texts/Readings

We are using DSM-5 because the 5th edition has now been sufficiently adopted by the community to become the standard. This will likely be replaced within the next 10 years by the ICD system, but we will use the DSM. It is plagued with problems, and if you learned DSM-IV in your Abnormal Psychology class, discussions on differences between the systems will be welcomed. You do not need the large, full version of the DSM for the class, though you can buy it if you want. It is bulky, heavy, and more than you need for this course.

I highly recommend you buy the spiral bound version of the Desk Reference. It is much easier to use and will last longer than the regular bound version.

Other readings will be required and will be available for download from the course website.
In lieu of a textbook to purchase, you will be required to become a member of some type of movie subscription service to be certain you have each of the movies we watch in class. You may choose the service, but you must watch each of the films, and you may not use the excuse that you could not get the movie in time. Not watching the movies and participating in discussions will lower your grade in the course.

**Library Liaison**

The library liaison for the Psychology Department is Bernd Becker. You can contact him at (408) 808-2348 or at Bernd.Becker@sjsu.edu if you have library research questions, or questions about accessing library resources.

**Course Requirements and Assignments**

Your grade will be determined by your performance in four categories of coursework:

<table>
<thead>
<tr>
<th>Assessment Items and Their Value</th>
<th>How Many?</th>
<th>% of Final Grade</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Term Paper</td>
<td>1</td>
<td>150/620=24%</td>
<td>150</td>
</tr>
<tr>
<td>Paper Critiques</td>
<td>1</td>
<td>30/620=5%</td>
<td>30</td>
</tr>
<tr>
<td>Draft of paper</td>
<td>1</td>
<td>15/620=2%</td>
<td>15</td>
</tr>
<tr>
<td>Group Presentation</td>
<td>1</td>
<td>150/620=24%</td>
<td>150</td>
</tr>
<tr>
<td>Group Discussion Plan</td>
<td>1</td>
<td>25/620=4%</td>
<td>25</td>
</tr>
<tr>
<td>Character Diagnoses</td>
<td>19</td>
<td>140/620=31%</td>
<td>10 each (190 total)</td>
</tr>
<tr>
<td>Participation</td>
<td>lots</td>
<td>50/620=8%</td>
<td>50</td>
</tr>
<tr>
<td>Self-evaluation of Participation</td>
<td>1</td>
<td>10/620=2%</td>
<td>10</td>
</tr>
</tbody>
</table>

The grading scheme for this course is determined as follows:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>100-98.5%</td>
</tr>
<tr>
<td>A</td>
<td>96-93%</td>
</tr>
<tr>
<td>A-</td>
<td>92-90%</td>
</tr>
<tr>
<td>B+</td>
<td>89-87%</td>
</tr>
<tr>
<td>B</td>
<td>86-83%</td>
</tr>
<tr>
<td>B-</td>
<td>82-80%</td>
</tr>
<tr>
<td>C+</td>
<td>79-77%</td>
</tr>
<tr>
<td>C</td>
<td>76-73%</td>
</tr>
<tr>
<td>C-</td>
<td>72-70%</td>
</tr>
<tr>
<td>D+</td>
<td>69-67%</td>
</tr>
<tr>
<td>D</td>
<td>66-63%</td>
</tr>
<tr>
<td>D-</td>
<td>62-60%</td>
</tr>
<tr>
<td>F</td>
<td>59-0%</td>
</tr>
</tbody>
</table>

**Class Participation**

This is an integral part of this course. Absences result in no individual discussion points for that day. Be aware that this is a small class. Everyone in the class is VERY aware of who is (and is not) attending.

You must come on time, and you cannot leave early, particularly on presentation days.

I am very aware that many of you are suffering from senioritis. Don’t let it affect this class.
When you first come into class use your prepared question or comment from your
diagnosis to help start things off. When one discussion ends, I will choose another
comment and so forth. Comments/questions will be credited individual class
participation points if worthy.

You will be evaluated on the quality of your participation, and not just the frequency with
which words flow out of your mouth. You should listen carefully to other students’
comments and respond intelligently and respectfully. As seniors, you take the
responsibility for the direction and quality of the discussion. I am here mostly as a “point
of information” person.

A note on film watching: There are a lot of movies to see in this class. In fact, that is the
bulk of the workload for the course. You will need to do two things: (1) allow enough
time to critically watch each film; (2) plan your film watching well in advance. I will not
accept an excuse of “I couldn’t get the movie,” or “I didn’t have enough time.” This is the
core of the course, and you are expected to engage it.

**Self-evaluation of Participation**

Somewhere around half way through the semester, you will be required to complete the
*Self-evaluation of Participation* form on the course website. This gives each student an
opportunity to assess his or her own level of participation in the course to date. More
importantly, it can serve as a prompt to do things differently in the course to improve
that level of participation.

The professor will give feedback about the accuracy of that evaluation and brief
feedback about how to proceed in the course from there.

**Character Diagnoses**

Beginning in mid-September, you will be required to complete a Character Diagnosis for
each principle character who displays significant psychopathology in the assigned
movies.

The format is as follows: Justified Diagnosis, Rule-outs/Differential Diagnoses, Relevant
Medical Issues, Psychosocial Issues, GAF score (current and highest past year), and a
question for class. See the sample diagnosis on Canvas for the structure and an
example of how to do this.

You must include at least two separate rule-outs or differential diagnoses on each
diagnosis. Include a one or two sentence description about why this was ruled out or is
still being considered.

You must include one question to ask of the class or group presentation at the end of
the diagnostic information. This should be a thoughtful question that occurred to you
about the case, treatment, context, or diagnostic process. It is not a question about rule
outs or differentials, but it is one that attempts to delve deeper in the subject matter and
attempts to foster critical thinking. We will work on the skill of coming up with good
questions in the beginning of the course.
These are typically graded on an “all or nothing” basis. **The diagnosis must be complete based on the requirements posted in the syllabus for that date.** For the student presentations, you will be required to do a full diagnosis for each film assigned by each group with at least two major rule outs. You will need to have both a current GAF and highest in the past year GAF.

Incomplete character diagnosis sheets will receive no credit. You will get credit, even if you do not have the same diagnosis as I do, if you are careful to provide evidence (symptoms/behaviors specific to the movie) for your diagnosis and why you ruled out other disorders.

You may turn in **no more than one** (via email) character diagnosis in advance if you cannot come to class. **I will not accept any late assignments**, and you can only turn in **one** (in advance) if you are not coming to class that day. None can be dropped.

Although you may discuss the movie (and should discuss it) outside of class, be very careful NOT to complete your diagnostic sheets together. I will be forced to assume that you copied another’s work.

**Please note that all charter diagnoses are to be typed and printed out and brought to class. All other assignments are submitted only to Canvas.**

**Term Paper**

You are seniors, and this is your capstone course. Please, write a great paper. Use appropriate sources (journal articles). Hand it in on the due date at the beginning of class. Poorly written papers, late papers and/or those that do not use APA style appropriately will receive poorer grades than those who write well, have on time papers, and use APA style.

Choose a disorder and single form of treatment that is effective in treating the disorder. It must be a psychological treatment, not pharmaceutical. Explain why the treatment is effective and why it should be a clinician’s first choice. This is not an “everything you need to know about a treatment” paper. This is a review that examines the current research literature regarding the specific treatment vs. other less effective treatments. I encourage you to use Google Scholar (scholar.google.com) as your search engine, not just PsychInfo.

Please review your materials from PSYC 100W. Your paper must be in APA style (6th edition). Keep in mind that “APA Style” is not just how to do the references, but also grammar, spelling, organization and so forth. The length is to be no less than 1250 words and no longer than 2000 words for the body of the work (~5-9 pages @ 250 words/page, **not including** title page or references). Keep direct quotes to a bear minimum. You will submit your paper to turnitin.com through Canvas. Plagiarism will result in failing the class.

**Please place the word count of the paper (not including tile or references) on the first page below your name. NO cover or title pages.**
Paper Critique

Part of your grade will be giving valuable critical feedback to two people in your group. This is worth 30 points. We will allot time for this in class, and you are encouraged to meet at additional times. This is not optional, and you will turn in a summary of your feedback to each group member via Canvas according to the date in the syllabus.

You **MUST** list each group member’s name on your peer evaluations that you were to complete.

Draft of Paper

In order for your feedback to valuable, each person must turn in a completed draft of the paper to the other group members. Uploading this drafting on time to Canvas will be worth 15 points. This is a required part of the course.

Paper Format, Guidelines, and point values

You **must** follow this format to receive credit on the paper. The paper is worth 150 total points.

1. **Introduction and defining the problem or disorder** [35 pts]
   a. Introduce the paper, where it is going, and what you want to show
   b. Define the psychological problem as a diagnosable disorder
   c. What are the key features of this disorder?
   d. What is the known prevalence of the problem and how does it cost the culture?

2. **Treatment of the disorder** [25 pts]
   a. What theoretical perspective is used here?
   b. What is the assumption of etiology or cause of the disorder from the perspective used for this treatment?
   c. What is the mechanism of change according to the treatment?

3. **Empirical evidence** [25 pts]
   a. Summarize the empirical evidence for this treatment
   b. **DO NOT** give summaries of sample size, statistics used, or methods – FOCUS on the overall outcomes and how well the treatment works
   c. Describe follow up effectiveness and how long the treatment seems to last

4. **Conclusion** [20 pts]
   a. State what you have found with this treatment for this problem
      i. What are concerns you have about the treatment?
      ii. What have the researchers left off or not addressed yet?
      iii. What might be solutions to those concerns?
   b. Where should future research focus?

5. **References** [20 pts]
a. This is a scholarly review, I would expect no fewer than 10 academic references
b. These must be appropriate to the topic and in APA format (both in text and in the reference section)
c. These must be factual, directly related to the topic, and scholarly
d. DO NOT use a text book or a website as a reference EVER!

6. **Writing Quality** [25 pts]
   a. Grammar
   b. Spelling
   c. APA formatting

**Online submissions**

You must turn in your online to Canvas by the deadline to the drop box and have the paper evaluated by TurnItIn. This is a plagiarism detection and originality analysis system. You will receive feedback about the amount of copying you may have done in your paper before you turn in your final version.

You can still correct any mistakes or plagiarism based on this feedback BEFORE you turn in your final paper by the deadline. Once the deadline has arrived, the last version uploaded will be your final paper. The following file types are compatible with the online process: .doc and .docx.

If you plagiarize your paper it will be detected here. Plagiarism will result in a failure in the course and possible dismissal from the university. I assume that you have completed the plagiarism (tutorial available here: http://tutorials.sjlibrary.org/tutorial/plagiarism/index.htm) by the time you have taken this class. If not, please do so as it will help you avoid making costly mistakes.

Please contact me with questions BEFORE the paper is due.

**Presentation**

This is an opportunity for you to educate the class on a problem and its treatment using a specific movie as a launching point. It is designed to allow you to go deeper into an area and share that knowledge with the group. You must spend time and effort on this task to do well and have others get something out of this.

**Teams of 2** will present a movie with a probable diagnosis that the class has not seen yet as part of this course. You will need to choose a partner and film by the date in the syllabus. Have at least 2 films, with different diagnoses, in case your film or diagnosis gets claimed by another team. We will also decide which date you are presenting. Bring your planners so you do not have a test or have a paper due in another class on your presentation day.
You may need to watch more than one film before you settle on your final choice and provide your justification and discussion plan. Please know this ahead of time. Only choose a movie all of the members have seen.

No horror movies are permitted. Science fiction films rarely work. I will give the final approval of your movie choice.

Only one movie per disorder will be presented (e.g., only one film that portrays PTSD).

Each team member will be graded as a group. That is, if the group does well, all participants do well. There will not be separate grades for different presenters in a group. Be aware that if you shine and your other group member(s) falters, your grade will fall.

Each presentation will take about 45-50 minutes with questions and discussion following the presentation. Presentations that are significantly less than the expected time with questions and discussion will receive corresponding grade reductions.

Inaccuracies, editorializing, or false answers to questions will also result in grade reductions. You are to know the film and the disorder represented in the film thoroughly by presentation day. Problematic answers indicate that you are unprepared and have thus not completed the assignment. Again, you should be an expert on both the film and the disorder. An expert very rarely is taken by surprise during a question and answer period.

There is a high standard on senior university student presentations. These will take time to put together and look professional.

All members must seek coherence in the presentation and should all agree on the final elements discussed. While discussions of the challenges of arriving at a diagnosis can be had, all members must present a coherent, professional product.

A note about group assignments: Please be aware that there are several group assignments in the course. Arranging meeting times may be challenging, so plan ahead and stay flexible. All members must meet for the group assignments.

**Discussion Plan**

This assignment requires that you upload a document discussing the reason you chose the film and an outline for your presentation.

The discussion portion of the presentation is designed to educate those in class about the topic of interest and provide depth to the presentation. This will almost always occur during the treatment section of the presentation.

You need to clearly define state what your goals are for the presentation discussion will be and how you will achieve those goals.

You need to identify one article that best illustrates the topic you are addressing or provides solid background to this area to further the listener's education.
Requirements for Group Presentation

1. Complete Diagnosis
   **This section should take 10 minutes or so, AND time should be spread across the following issues:**
   a. Provide a full diagnosis with justification and be sure it is tied to the behaviors of the character in the film (not just a list of the criteria)
   
   b. Include a slide each on Relevant Medical Issues, Psychosocial Issues (formerly Axis 4 in DSM-IV), GAF score (current and highest past year; formerly Axis 5 in DSM-IV)
      - You need to add what would be considered in these areas even if you decide that none is present
      - You should spend no more than ten minutes on this section
   c. You must have at least two differentials or rule-outs to discuss
   d. Consider using clips to support part of this diagnosis

2. Contextual Variables/Other Behaviors of Interest
   a. YOU MUST REFERENCE THE LITERATURE HERE
   b. What contextual variables matter here?
   c. Provide information gender, ethnicity, family variables here
   d. Why does gender matter? Why is it important here?
      - Do these variables impact whether you think the person should be diagnosed or do they mitigate the diagnosis at all?
      - Is this a problem or issue that is more likely identified (over or under) with the contextual variables you identified (gender, age, ethnicity, religion, etc.)?
   e. What are the prevalence or treatment outcome rates as they relate to gender, ethnicity or other contextual variables? (CITE stats here!)
   f. How does the time or era impact the understanding of this disorder (both when it was made and when the film takes place)?
   g. Describe other behaviors that are relevant but NOT part of the diagnosis
      - How would these help or challenge the treatment for this person?
   h. What are the character’s strengths shown?
   i. What are the weaknesses not captured by the diagnostic system?
3. **Accuracy of Portrayal**
   a. YOU MUST REFERENCE THE LITERATURE HERE
   b. Is the portrayal of mental illness/suffering accurate or is it more of a caricature of this type of problem?
   c. What does the literature say about the presentation of this type of disorder?
   d. What is the incidence and prevalence of this problem and is that presented fairly?

4. **Interventions Employed/Implied and Discussion**
   a. YOU MUST REFERENCE THE LITERATURE HERE
   b. This is the main section to provide education for your audience members
   c. What intervention was used? Was it accurate or inaccurate according to the literature?
   d. What does the literature say about effective treatments here?
   e. Was the film’s treatment reasonable and accurate with respect to application given the literature?
   f. Was the outcome reasonable given the literature?
   g. What treatment should have been used and what are the outcome rates in the literature?
   h. How would this treatment help the character? What is the mechanism of action that would produce a curative effect or relieve suffering?
      o You need to back this up with references and rates of improvement
      o These need to be contemporary and evidence based interventions.

5. **Impact on the Culture as a Narrative**
   a. How did the culture respond to the move?
      o This is not simply how critics evaluated the film
   b. How did someone with this problem or mental illness/suffering view the film or portrayal? (see/reference critical reviews)
   c. Does the film play into a cultural stereotype of this type of behavior or mental illness/suffering or provide a corrected view or portrayal of this type of suffering? (see/ reference critical reviews)
   d. If humor is used, is it appropriate or does it detract from the message? Does it play down the amount of suffering?
   e. How does the film relate to a broader narrative of life with suffering and/or the pursuit of values/health?

6. **Questions**
   a. Prepare three discussion questions at the end of your talk to help the audience engage the material you presented
   b. These can be diagnostic issues, narrative issues, accuracy or anything else, but they should be reasonably academic and thoughtful
Group presentation guidelines

• Be professional!
• You MUST show depth here
  1. This can come in different ways – digging in on treatment, context, theme, etc.
• Discuss the DSM 5 diagnosis for the disorder(s).
• Time should be equally divided among team members.
• The movie’s theme should be clear in your presentation.
• Discuss the impact of the movie on society.
  1. You MUST use references here (not the web!)
• Be mindful of not labeling a person, but focus on their behaviors that meet diagnostic criteria.
• Avoid slang and colloquialisms.
• Make your slides effective – consider font, color, background, clips, etc.
• You should use 2-3 movie clips. They should be embedded and not links to websites (YouTube etc). Film clips can be up to 10 minutes total and should demonstrate your diagnostic points. Make sure the relationship between diagnosis and character’s symptoms is clear by using short movie clips. It is less engaging if you use one 8-10-minute clip, so use short clips. Intersperse them throughout your presentation.
• Be aware that if you are using a Power Point presentation you will need a laptop, a projector, speakers, your presentation, and yourselves, properly dressed and in front of the classroom before the class begins. Make sure your technology works. Our suggestion to you is to practice with the equipment you plan on using during your presentation.
• Don’t read your presentation. Individuals who read their presentation will earn no higher than a C.
• Rehearse, rehearse, rehearse!!!! Make it a smooth presentation!
• Wear appropriate attire.
• Do not bore the class. Set a mood! Make it interesting! Be creative! (But stay professional!)

Requirement for audience members

• come on time
• do not leave early
• do not sleep or work on other material during the presentation
• get engaged in the presentation!
Classroom Protocol

The information in the syllabus is for your convenience. Any portion of it may change as seems appropriate, especially the dates on which things occur. You are responsible for keeping current on any deviations from the class syllabus. Check the course web site if you cannot be in class. This is a seminar, and my role is as guide and facilitator. I am not a lecturer for this course, you are the group leaders. As such, your attendance is essential to do well and get the most out of the course.

For the most part, the movies we will see carry “PG-13” and “R” ratings. If, for personal reasons, you feel you cannot watch movies with such ratings, please enroll a different section of Psychology 190. Bear in mind that you are watching these movies as part of your professional development, and not for entertainment. Should you become a clinician in the future, you will quickly learn that the majority of clients do not have “G” ratings.

While the films have mature content and may use language considered offensive to some people, the class discussions will remain professional and will not use that type of language.

Professional Communication

The best method of contacting me is via email. Please allow 1-2 business days for a response. I do not typically respond to email on weekends.

Use the email address listed on this syllabus. I will not respond to emails sent to Canvas.

Email is NOT a place to get extensive help with really big questions or with papers. If you have questions about a paper or larger assignment, you must come to office hours to discuss them; I will not read drafts of papers over email. If you have specific questions about your presentation or another assignment, please tell me the question and then make an attempt to answer the question. I will let you know if you are on track and amend the answer to make it better, if need be. Please do not send more than two questions at a time. If you have more than two questions, office hours are the place to get those answered.

As a University student, you are encouraged to engage in professional communication with faculty, staff, and your fellow students. This is especially important in electronic mail notes that you might send. When sending email, I would encourage you to create an email account that includes your name (e.g., Joe.Student@internet.com. If you do not create such an email, be certain to include your name in the correspondence. Please be sure to follow the following basic guidelines when communicating in a professional capacity:

1. In the Subject line, state what specific issue you are emailing about (e.g., exam 3, quiz 7, absence on 3-11-17).
2. In the greeting, please address your professor by his or her title (e.g., Dr. or Professor).
3. Be sure to identify yourself clearly by stating your full name and the specific course and section number you are in.
4. Be clear in your statement about what you are asking for or of what you are informing the reader.
5. Consider your request before you make it. If you believe you can make that request in a professional way and support your reasons for your request, please ask. If you have overslept, are tired, hangover, or whatever, please do not make requests based on those reasons.
6. Use a polite and respectful tone.
7. Use complete sentences.
8. Do not use abbreviations for words that are often used in text messages.
9. Use upper and lower case letters.
10. Be sure to use correct grammar and spelling in your message.
11. If you need a reply to the email you have sent, please request that clearly. I strongly encourage you to request a response back if you send something that needs to be graded in a timely matter to be certain it was received.
12. If you do not hear back within a reasonable amount of time from the person you sent the email to, politely request a response and resend the original message (you can use the forward function here).

Personal Computer (Laptop) Use

You will not need a laptop for this course, and as such, they are not permitted. If you have trouble with or a concern about this policy, come and talk to me.

Classroom Etiquette

There are only a few real issues here, and they are easy. In general, the guiding principles are to be respectful and attend to what is going on in class. These issues are not typically a problem; that said, doing any of these will not be tolerated and will be grounds for dismissal from the class.

1. Be on time. If you are more than 5-10 minutes late, you should not come into the class. This is particularly true for presentation days.
2. Be polite and respectful to the other people in the class, particularly when engaged in discussion. While I encourage an open discussion of many ideas, please refrain from using language that is prejudicial or hurtful to others.
3. Do not carry on conversations with others during lecture. (If you have a question or point to make, just say it so we can all hear it!)
4. Please turn off your cell phone for the time you are in class. If you need to receive an emergency call, let me know about it in advance. Never take a call and start talking during class.
5. Never use a cell phone during an examination period.
6. Do not text message during lecture.
7. Attend to the lecture material. Do not work on any other course material during class, including studying for other exams.
8. Do not sleep during class.

Attendance

Attendance is required, and it is what will make the course go well. I expect you to come to every class. One absence is fine, after that your ability to do well in the course will be severely compromised. Coming to class late will count as missing class (see above), and you will not pass the class if you miss too many days.

Office Hours

My office is room DMH 322. My phone number there is 924-5610. If I am not in my office, please leave a message for me at this number. I will have regular office hours as posted at the top of this syllabus. If you cannot make one of these times, you can call, e-mail, or see me after class to set an appointment. I want to be available to you. If you call or email me, you can generally expect a response back in 48 hours during the week. If you call or email on a Friday or over the weekend, you will not hear back from me until the next business day (typically Monday).

The best time to catch me is right after class, but let me know if you need to see me at another time. With office hours it is first come, first served. If you do not want to wait or were not able to see me, please set a time with me individually. During office hours we can discuss course questions, psychology as a career, or other topics of interest to you.

Please note that I am a busy professor, but I absolutely want to make time for our meetings. If I am unavailable at a time you try to see me, let me know, and we will make time to meet together.

University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' Syllabus Information web page at http://www.sjsu.edu/gup/syllabusinfo/

Academic integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The University Academic Integrity Policy S07-2 at http://www.sjsu.edu/senate/docs/S07-2.pdf requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The Student Conduct and Ethical Development website is available at http://www.sjsu.edu/studentconduct/.
Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person’s ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the Accessible Education Center (AEC) to establish a record of their disability.

SJSU Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the Writing Center website at http://www.sjsu.edu/writingcenter. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook.

SJSU Counseling Services

The SJSU Counseling Services is located on the corner of 7th Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit Counseling Services website at http://www.sjsu.edu/counseling.
<table>
<thead>
<tr>
<th>Date</th>
<th>Reading/Movie</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-30</td>
<td>Syllabus!</td>
<td>First day welcome</td>
</tr>
<tr>
<td>2-1</td>
<td>WB Ch 1</td>
<td>Critical thinking in this context</td>
</tr>
<tr>
<td></td>
<td>PDF: Fearing (1947)</td>
<td>Movies as creating narratives for madness</td>
</tr>
<tr>
<td></td>
<td>DSM pp 3-14</td>
<td>The DSM system</td>
</tr>
<tr>
<td></td>
<td><strong>DUE:</strong> Decision about group membership</td>
<td></td>
</tr>
<tr>
<td>2-6</td>
<td>WB - Ch 15</td>
<td>The DSM system</td>
</tr>
<tr>
<td></td>
<td>PDF: <em>Wall St Jrnl</em> article</td>
<td>Making a diagnosis</td>
</tr>
<tr>
<td></td>
<td><strong>Movie</strong> - <em>Psycho</em> (1960)</td>
<td>The main classes of disorders</td>
</tr>
<tr>
<td></td>
<td>Bring: Character diagnosis attempt</td>
<td></td>
</tr>
<tr>
<td>2-8</td>
<td>PDF: Follette &amp; Houts</td>
<td>Primary diagnoses, common and corresponding differential diagnoses, and issues of comorbidity</td>
</tr>
<tr>
<td></td>
<td>DSM pp 151-152 (adjustment disorders)</td>
<td>Problems with the DSM and a broader view</td>
</tr>
<tr>
<td></td>
<td>DSM pp 321-333</td>
<td></td>
</tr>
<tr>
<td>2-13</td>
<td><strong>Movie</strong> - <em>Brothers</em></td>
<td>Practicing with the DSM</td>
</tr>
<tr>
<td></td>
<td>DSM pp 115-129</td>
<td>Differential diagnoses</td>
</tr>
<tr>
<td></td>
<td>DSM pp 141-155</td>
<td>Anxiety and Trauma disorders and narratives</td>
</tr>
<tr>
<td></td>
<td>WB Ch 4, Ch 5</td>
<td><strong>DUE:</strong> Character Diagnosis 1</td>
</tr>
<tr>
<td>2-15</td>
<td>Major Paper Discussion</td>
<td><strong>DUE:</strong> Choice for major paper</td>
</tr>
<tr>
<td></td>
<td><strong>DUE:</strong> Group film choices for presentation</td>
<td></td>
</tr>
<tr>
<td>2-20</td>
<td><strong>Movie</strong> - <em>As Good as it Gets</em></td>
<td>Practicing with the DSM &amp; differential diagnoses</td>
</tr>
<tr>
<td></td>
<td>DSM pp 129-141</td>
<td>OC disorders and narratives</td>
</tr>
<tr>
<td></td>
<td>PDF: Bischoff &amp; Reiter</td>
<td>Film Discussion</td>
</tr>
<tr>
<td></td>
<td>WB Ch 2</td>
<td><strong>DUE:</strong> Character Diagnosis 2</td>
</tr>
<tr>
<td>2-22</td>
<td><strong>Movie</strong> - <em>Dirty Filthy Love</em></td>
<td>Practicing with the DSM &amp; differential diagnoses</td>
</tr>
<tr>
<td></td>
<td>Film Discussion</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>DUE:</strong> Character Diagnosis 3</td>
<td></td>
</tr>
<tr>
<td>2-27</td>
<td>DSM pp 45-65</td>
<td>Psychotic disorders and narratives</td>
</tr>
<tr>
<td></td>
<td>PDF: Ghararaibeh</td>
<td>Effective treatments</td>
</tr>
<tr>
<td></td>
<td>WB Ch 9</td>
<td>Looking for context, treatment, and impact</td>
</tr>
<tr>
<td></td>
<td><strong>DUE:</strong> Group Discussion Plan for presentation</td>
<td></td>
</tr>
<tr>
<td>3-1</td>
<td><strong>Movie</strong> - <em>A Beautiful Mind</em></td>
<td>Critical thinking about context, treatment, and impact of film</td>
</tr>
<tr>
<td></td>
<td>The challenge of the DSM in Hollywood</td>
<td><strong>DUE:</strong> Character Diagnosis 4</td>
</tr>
<tr>
<td>3-6</td>
<td>Major Paper Discussion</td>
<td><strong>DUE:</strong> Completed draft of major paper to group members</td>
</tr>
<tr>
<td></td>
<td>Meeting with groups/ professor</td>
<td>MUST turn in to Canvas dropbox (<em>not</em> to prof)</td>
</tr>
<tr>
<td>Date</td>
<td>Movie/Group</td>
<td>Topic/Due Date</td>
</tr>
<tr>
<td>-------</td>
<td>-------------</td>
<td>----------------</td>
</tr>
</tbody>
</table>
| 3-8   | Movie - *Clean Shaven*  
DSM pp 181-201  
PDFs: Hyler et al., Response to Hyler | Psychotic disorders and narratives  
Film Discussion  
**DUE:** Character Diagnosis 5 |
| 3-13  | Major Paper Discussion  
Meeting with groups/professor | **DUE:** Paper Critiques submitted by each student to each other via email, to Canvas dropbox, AND in class |
| 3-15  | **Movie** – *Eternal Sunshine of the Spotless Mind*  
DSM pp 93-115 | Depressive disorders and narratives  
Film Discussion  
**DUE:** Character Diagnosis 6 |
| 3-20  | Presentation discussion and assistance  
**Movie** – *Girl, Interrupted*  
DSM pp 321-333 | Sample presentation  
Discussion of presentation content  
**DUE:** Self-evaluation of participation  
*Can do a make-up Character Diagnosis here* |
| 3-22  | **Final Major Paper Due**  
Presentation Assistance Day | **DUE:** Major Paper (Canvas required)  
Presentation practice, help, how-to’s, embedding vid clips, trouble-shooting, etc. |
| 3-27  | SJSU Spring Break | |
| 3-29  | | |
| 4-3   | Movie - | Group # 1  
**DUE:** Character Diagnosis 7 |
| 4-5   | Movie - | Group # 2  
**DUE:** Character Diagnosis 8 |
| 4-10  | Movie - | Group # 3  
**DUE:** Character Diagnosis 9 |
| 4-12  | Movie - | Group # 4  
**DUE:** Character Diagnosis 10 |
| 4-17  | Movie - | Group # 5  
**DUE:** Character Diagnosis 11 |
| 4-19  | Movie - | Group # 6  
**DUE:** Character Diagnosis 12 |
| 4-24  | Movie - | Group # 7  
**DUE:** Character Diagnosis 13 |
| 4-26  | Movie - | Group # 8  
**DUE:** Character Diagnosis 14 |
| 5-1   | Movie - | Group # 9  
**DUE:** Character Diagnosis 15 |
| 5-3   | Movie – | Group # 10  
**DUE:** Character Diagnosis 16 |
| 5-8   | Movie – | Group # 11  
**DUE:** Character Diagnosis 17 |
| 5-10  | Movie – | Group # 12  
**DUE:** Character Diagnosis 18 |
| 5-15  | ? Movie – *Special topic* ?  
*Course (de-)construction* | |
| 5-23  | 9:45 am – 12:00 am | Final time as scheduled |
Some suggested movies

Angel Baby
American Beauty
Boys Don’t Cry
Brothers
Don Juan De Marco
Fatal Attraction
Fight Club
Girl with the Dragon Tattoo
Groundhog Day
Harold and Maude
I am Sam
Identity
Lars and the Real Girl
Matchstick Men
Mr. Jones
One Flew Over the Cuckoo’s Nest
Pi
Primal Fear
Rain man
Requiem for a Dream
Regarding Henry
Rope
Shine
Shutter Island
Silver Linings Playbook
Sybil
Talented Mr. Ripley
The Aviator
The Crying Game
The Fisher King
The Hours
The Mosquito Coast
The Perks of Being a Wallflower
The Station Agent
The Three Faces of Eve
Transamerica
What about Bob?
When a Man Loves a Woman