

**PSYCHOLOGY IN THE MEDIA (PSY 4100, 36235)**  
**WEBER STATE UNIVERSITY, SPRING 2024**  
**T 1:30 – 4:10 PM, VIRTUAL**

**PROFESSOR:** Dr. Leigh Shaw

**EMAIL:** [lshaw@weber.edu](mailto:lshaw@weber.edu)

**WEBPAGE:** <http://weber.edu/lshaw>

**VIRTUAL STUDENT HOURS:** 30 min before class, always available by appt.



### **WHAT IS A CAPSTONE COURSE?**

In an architectural context, a capstone is the top stone placed at the top of a wall or other structure. In an academic context, a capstone is a final course that completes a student's major. A capstone course provides students with the opportunity to integrate, apply, and reflect on many aspects of the psychological science major in one course experience and to demonstrate comprehensive learning in the major through some type of product or performance. Capstone courses should emphasize context by embedding psychology in a broader social, cultural, and historic framework and by helping students understand the place for psychology in our interconnected world.

The capstone course serves two main purposes: 1) to allow psychological science majors a final opportunity to practice and demonstrate the critical thinking, reflection, and integrative learning skills they will need to succeed after graduation, and 2) to allow the department a final opportunity to assess whether it has been successful in its mission to train students to be psychologically literate citizens who can engage in scientifically- and ethically-informed judgments, decision-making, and actions.

### **COURSE DESCRIPTION**

This capstone will address how psychological concepts, principles, and theories are depicted in the popular media, specifically film and documentary. In this seminar, you will watch psychologically-relevant films and documentaries, read classic and contemporary research connected to the concepts depicted in the films and documentaries, and synthesize what you have learned from these sources in oral and written formats. You will understand how the discipline of psychology provides you with a framework for understanding your world as depicted in film.

### **COURSE GOALS AND OBJECTIVES**

By means of reading, analyzing, writing, and participating in class:

Goal 1: You will develop a knowledge base in psychology and apply that knowledge to media.

Objectives: By means of starters, class participation, debriefs, papers, and a presentation, you will accurately identify psychological concepts and theories, recognize that psychology is a discipline that uses the scientific method and constructs theories to describe the human experience, and apply your knowledge to media.

Goal 2: You will hone scientific inquiry and critical thinking skills.

Objectives: By means of starters, class participation, debriefs, papers, and a presentation, you will accurately use scientific reasoning to interpret psychological phenomena in media, demonstrate psychological literacy in your understanding of relevant social issues, and incorporate sociocultural factors into scientific inquiry of the content of film and documentary.

Goal 3: You will develop ethical and social responsibility in a diverse world.

Objectives: By means of starters, class participation, debriefs, papers, and a presentation, you will apply ethical standards to evaluate psychological science and application, build and enhance interpersonal relationships, recognize and adopt psychological values (e.g., skepticism, open-mindedness, respect for diversity & the dignity of all people) that build community.

Goal 4: You will develop professional communication skills.

Objectives: By means of starters, class participation, debriefs, papers, and a presentation, you will gain analytical skills through reading and reflecting on research, develop effective writing for different purposes and professionally communicate your understanding of psychological terms, concepts, and theories to others in written and oral formats.

Goal 5: You will develop as a professional in the field of psychological science.

Objectives: By means of papers and a presentation, you will apply psychological content to personal and/or professional goals, exhibit self-efficacy and self-regulation, and refine project management skills.

## COURSE MATERIALS AND CANVAS

- ❖ You are required to view the films outside of class prior to our discussion. The films are available from a variety of *free* (e.g., WSU Library streaming services, Davis & Weber County Libraries) and subscription streaming (e.g., Amazon, Google Play, Netflix, HBO, Hulu) sources. A Google search of the film title will show available viewing platforms. I provide a list with detailed information about film availability in the 1 Overview Module.
- ❖ There is no textbook. The required readings for each film are in Canvas (<https://weber.instructure.com/login>). From the “Courses” tab, click on “PSY 4100” to access the syllabus, readings, and other course materials.
- ❖ For assistance with Canvas, email [vsuonline@weber.edu](mailto:vsuonline@weber.edu) or call 626-6499. For assistance with usernames and/or passwords, call (626-7777) or email ([csupport@weber.edu](mailto:csupport@weber.edu)) the Help Desk.

## COURSE FORMAT, EXPECTATIONS AND ETIQUETTE

- ❖ This course will be taught via Zoom, which you can access via a PC/laptop/cellphone ([how to use Zoom](#)) in a synchronous format and with a set course schedule. All course material is available in Canvas.
- ❖ Our class sessions are critical for learning together, so please plan to attend all Zoom class meetings (see Zoom tab) on-time and with your camera on. I understand that it may be challenging to keep your camera on for the entire class due to poor internet connection, interruptions in your study environment, and so on. I ask that you do your best and communicate with me so I can better understand your needs and how you can contribute to class. To support your privacy, you can use a virtual background to replace your real background.
- ❖ Please keep your microphone muted as the default. If you are logging into class meetings from a public space, including on campus, you should use headphones with built-in microphones. Even though “muting” is your default, our learning depends on your contributions to our discussion and participation is part of your course grade. I recognize this may be challenging online with a large group. Please physically raise your hand, use the virtual “raise hand” or Chat functionality so we minimize talking over each other.
- ❖ It’s easy to change your name and indicate your pronouns on Zoom. On the Zoom in-meeting controls, click Participants. Hover your mouse over your name, then click the ellipses. Click rename. A pop-up box will appear in which you can enter your display name and pronouns.
- ❖ I will do my best to use approaches that encourage active participation and I hope you will take advantage of them. One of these approaches is the Zoom’s breakout room feature to facilitate smaller group discussions. I may randomly assign you to a breakout room or I may assign teams. As the host, I can circulate among the breakout rooms to check-in on your discussion and to provide assistance. You can use the whiteboard features in the breakout rooms to record ideas.
- ❖ I will record our Zoom meetings, and you will be asked to consent when you join. Recordings will not be shared with anyone outside of our class and they will only “live” in our course. I will share recordings with you based on our communication about your course engagement.
- ❖ In addition to the obvious – reading chapters before they are discussed in class, completing assignments on-time, and contributing to class discussions – I welcome your feedback regarding how well the class is meeting your needs. I will follow the course schedule and work to create and maintain a class atmosphere in which you feel free to listen to others and express your views and ask questions to increase your learning. We will treat each other with respect and patience – we are all learning and growing.

## COURSE POLICIES

Course policies ensure that the classroom is a safe environment for your learning. Policies on diversity and inclusivity, respect for persons, discriminatory harassment, reasonable accommodation, attendance and class conduct, email etiquette, course recordings, and academic dishonesty are provided in Canvas (see Modules).

## ACADEMIC AND SOCIAL SUPPORT SERVICES

I am excited to help you on your path to learn about developmental psychology, successfully complete my course, and continue on your path toward graduation. Unfortunately, sometimes our path will encounter roadblocks, such as food insecurity, physical and mental health challenges, and family and work-related issues, that threaten your progress. Weber State wants to keep you on your path toward your dreams. Thus, you have available to you many resources to support you academically (e.g., tutoring, Writing Center), technically (e.g., hardware and software for

learning), and to be a successful and healthy student (e.g., child care, food pantry, financial aid, campus recreation, counseling and psychological services). Please avail yourself of these resources to “be brilliant” at Weber.

### COURSE ASSESSMENTS AND LEARNING GOALS

	<u>Points</u>	<u>~ % of Total</u>	<u>Learning Goals</u>
Weekly Conversation Starters	48 (12 weeks X 4 pts)	11	1, 2, 3, 4
Course Attendance/Participation	96 (12 classes X 8 pts)	23	1, 2, 3, 4
Weekly Debrief	24 (12 classes X 2 pts)	6	1, 2, 3, 4
Papers	150 (3 papers X 50 pts)	36	1, 2, 3, 4, 5
<u>Capstone Presentation</u>	<u>100</u>	<u>24</u>	<u>1, 2, 3, 4, 5</u>
<b>TOTAL</b>	<b>418</b>	<b>100</b>	

Grades are earned, not negotiated. Students receive every possible consideration to ensure their final grade reflects their course performance. Final grades will be assigned based on the percent of total points earned, as follows:

<b>A</b> (100 - 93%)	<b>B</b> (86.9 - 83%)	<b>C</b> (76.9 - 73%)	<b>D</b> (66.9 - 63%)
<b>A-</b> (92.9 - 90%)	<b>B-</b> (82.9 - 80%)	<b>C-</b> (72.9 - 70%)	<b>D-</b> (62.9 - 60%)
<b>B+</b> (89.9 - 87%)	<b>C+</b> (79.9 - 77%)	<b>D+</b> (69.9 - 67%)	<b>E</b> (59.9 - 0%)

### COURSE ASSESSMENTS

#### CONVERSATION STARTERS (12 \* 4 = 48 points, 11% of total)

- ❖ Purpose: To give you some ownership of the direction of class discussion. You have to read and think carefully to create a good conversation starter. Your goal is to get the class going on a meaningful discussion of the most key concepts as you understand them.
- ❖ Task: Before each class (Week 2-14), you will submit a well-thought-out conversation starter based on the assigned readings. The conversation starter should say something about the readings that fosters exploration of that topic with others. Starters should be 1-3 sentences distilled from something you found especially important, interesting, and/or thought-provoking about the readings and film (e.g., a kind of “*based on what I read and understood from these readings and the film, here is what we should think about together this week. Now, let’s talk about that.*”)
- ❖ Criteria for Success: Starters must be posted in Canvas by **9 am on Tuesdays** (see Course Schedule). Starters are worth **4 points** (see rubric in Canvas). Late postings are not accepted and earn 0 points.

#### COURSE ATTENDANCE/PARTICIPATION (12 \* 8 = 96 points, 23% of total)

- ❖ Purpose: Learning is a collaborative process. Our learning in a small, discussion-based course is contingent on your attendance and engaged participation. You are responsible for attending, asking questions, and making thoughtful contributions to class discussion based on your careful reading of the articles and viewing of the film.
- ❖ Task: Excluding week 15, we will meet 13 times to discuss course material. You are expected to attend each class and to be prepared to discuss the films and accompanying readings in depth.
- ❖ Criteria for Success: Class participation is worth **8 points** (see rubric in Canvas). Students who earn full points typically have their cameras on, take the lead in discussion, support their classmates, report out from breakout groups, raise insightful questions, and/or engage in ways that reveal their synthesis and integration of material.

You may miss a maximum of 1 of the 13 regular classes without penalty. You are not excused from attending any student presentation classes in week 15 and peer evaluations are part of your final presentation grade. If you miss more than 1 class without my permission, your final grade will be docked by 3% for each subsequent missed class. I understand you may encounter challenges. There is no penalty for missed classes (to a point) because of extenuating circumstances, which will be determined via collaboration between instructor and student. Course attendance and participation are critical to your success in this course. For example, if you only attended 9 classes and did not have my permission to miss the additional 3 classes, 9% would be docked from your final grade. If you attend all 13 classes, your lowest score will be dropped from your final grade (only the highest 12 scores will count toward your final grade).

### WEEKLY DEBRIEF (12 \* 2 = 24 points, 6% of total)

- ❖ **Purpose:** To give you the opportunity to reflect on the value of the class discussion/topic for you (personally or professionally). The debrief is not intended to share what you “liked” about class discussion. Your purpose is to reflect in the debrief on something that surprised you about the topic or class discussion, an application of the topic to your life, or an “aha!” moment.
- ❖ **Task:** After each class (Week 2-14), you will submit a *brief* written or video discussion post in Canvas reflecting on the value of something covered in that module for you (personally or professionally).
- ❖ **Criteria for Success:** Debriefs must be posted in Canvas by **4 pm on the day after class** (see Course Schedule). While debriefs have a firm due date, you have a **24-hour grace period** to submit late debriefs for full credit. No debriefs will be accepted beyond the grace period.

### PAPERS (3 \* 50 = 150 points, 36% of total)

- ❖ **Purpose:** Papers give you the opportunity to summarize the main ideas of the readings and to illustrate those ideas with the film. Papers are designed to develop your skills of critical thinking, reflection, integration, and professional writing necessary for success after graduation
- ❖ **Task:** You will submit 3 papers that review and reflect on the week’s readings and film. Papers should summarize the *major idea(s)* of EACH of the week’s readings and use content from the film as an illustration of these ideas. Papers should *not* be a mere chronological summary of the author’s arguments; you should articulate the major arguments/points the author is trying to convey and use the film as illustration.

Papers are due in weeks 3-12 (week 9 is spring break). **Group 1** will submit papers on weeks #3, 6, 10; **Group 2** will submit papers on weeks #4, 7, 11; **Group 3** will submit papers on weeks #5, 8, 12. Paper groups will be decided in week 1. If you skip one paper in your block or want to replace a low score, you may submit a paper for week #13 or #14 (makeup weeks) since 3 papers are required.

Reference information: I have provided you with the readings and references in the syllabus. No reference page is needed in your papers. However, you always have to use APA format for in-text citations and when you quote material from the readings. For example, “Rosenhan (1973) discussed...” or “Pagnin et al. (2004) discussed the efficacy of ECT...” or “insert direct quote here” (Rosenhan, 1973, p. 29).

- ❖ **Criteria for Success:** Papers are due by **9 am on Wednesdays** (see Canvas). You have a **24-hour grace period** to submit late papers for full credit. After the grace period, late papers are marked down 10% per 24-hour period, and are not accepted after 5 days late. There is no penalty for late papers because of extenuating circumstances, which will be determined via collaboration between instructor and student. Reach out to me within a day of the due date to discuss the circumstances preventing your timely completion so we can negotiate a deadline for completion.

In my experience, exemplary papers are typically ~1500-1800 words (5-6 double-spaced pages). Papers are worth 50 points for 150 total points. They are graded for completeness (3 pts), summary of main ideas (20 pts), use of film as illustration (20 pts), and quality of writing (7 pts) (see rubric in Canvas).

### CAPSTONE SMALL GROUP PRESENTATION (100 points, 24% of total)

- ❖ **Purpose:** The presentation gives you the opportunity to collaborate with classmates to research a psychological phenomenon of your choice and to illustrate that phenomenon with a film/documentary/series of your choice. You will deepen your knowledge of a self-selected psychological phenomenon, and hone your research, professional communication, teamwork, and project management skills necessary for success after graduation
- ❖ **Task:** Your group will teach the class (Week 15) what you learned from your research on a self-selected phenomenon with film illustration in a PowerPoint presentation. You will research at least 3 empirical/scholarly sources and use at least 2 scenes from a film/documentary to illustrate a psychological phenomenon (problem, theory, concept) of your choice. For example, you could use scenes from “*Thank You for Smoking*” to illustrate persuasion tactics and cognitive dissonance, you could use scenes from “*The Breakfast Club*” to illustrate social and cognitive influences on peer crowds, bias, and conformity in adolescence, or you could use scenes from “*Finding Dory*” to illustrate the nature of memory storage, retrieval, and amnesia.

We will spend the first few weeks of class getting to know each other. I will provide opportunities for you to talk with your classmates about favorite psychological topics and films. I will share examples of presentations from previous years. Ideally, you will select your groups (3-4 students) by the end of week 4. I will devote the end of each class (~20-30 min.) for group collaboration. You can work on your projects at this time and/or to find time outside of class to develop your presentation. Your research should take place in [OneSearch](#) or [Academic Search Ultimate](#) (via Stewart Library). Your sources must be from empirical/scholarly publications, such as journals (e.g., *Child Development*, *Developmental Psychology*, *Annual Review of Psychology*), monographs (e.g., *SRCD monographs*), handbooks (e.g., *Handbook of Moral Development*), edited volumes (e.g., *Moral Development and Socialization*), or scholarly texts (*not textbooks*). Read and outline your sources carefully to construct a comprehensive PowerPoint presentation of their content. This is your opportunity to become a sort of “expert” on a psychological phenomenon and to teach the class what you have learned using your film as an illustration.

❖ **Important Task Components and Deadlines:**

- **Topic Proposal (Week 8, 2/27 by 9 am):** Every good project starts with a clear topic. Thus, your first task is to develop and propose your topic. I encourage you to discuss your ideas with me in advance of this deadline. You must submit a topic proposal (one per group via Canvas) that states the psychological phenomenon you intend to research for instructor approval. While late proposals are not accepted, there is a **24-hour grace period** and no penalty for a late proposal due to extenuating circumstances, which will be determined via collaboration between instructor and student. Proposals must include:
  - A detailed description of your topic (~4-6 sentences),
  - The keywords, author names, titles and so on you used in a preliminary search on your topic in Onesearch/PsycINFO and the film you will use to illustrate your topic,
  - At least 3 references from this search. You can click “cite this item” in Onesearch and choose APA citation format to ensure you have all the appropriate information,
  - At least 2 of 5 content areas that may be interconnected in the overall system of your selected phenomenon (biological, cognitive, development, social/personality, mental and physical health).
  
- **Sources, Scenes, Title (Week 12, 3/26 by 9 am):** Your 3 outside sources (i.e., the full articles), your ideas for scene illustrations (with scene lengths and descriptions), and a tentative title for your presentation are due for review and approval. While late SSTs are not accepted, there is a **24-hour grace period** and no penalty for a late SST due to extenuating circumstances, which will be determined via collaboration between instructor and student.
  
- **Final Presentation (Week 15 by class time):**
  - A title slide that includes the presentation title and the name of each group member.
  - Subsequent slides should provide an overview of the psychological phenomenon you will address with definitions of central concepts and a brief summary of the film’s thesis/theme/purpose. Your presentation should outline your learning on your psychological phenomenon from your research sources. You need specific evidence from your references that must be supported with citations.
  - A reference slide with the APA-style citations for your 3 references and film information (title, year of release, director).
  - To serve the course goal of integration across domains of psychology, you must include 2 of 5 content areas that may be interconnected in the overall system of your selected phenomenon:
    - 1) biological (e.g., neuroscience, sensation, consciousness, motivation)
    - 2) cognitive (e.g., cognition, memory, perception),
    - 3) development (e.g., learning, the needs and capabilities of children, adolescents, and adults),
    - 4) social/personality (e.g., social, personality, intelligence, emotion, cultural and gender differences),
    - 5) mental and physical health (e.g., abnormal, health, clinical).
  - You may consider clearly defining and illustrating concepts, presenting the study rationale and findings, presenting important facts used to support the main idea, identifying flaws in the argument, providing a counterargument to the main idea, augmenting the argument, describing examples of faulty reasoning, discussing the ethical considerations of investigating your chosen phenomenon.

- Clips from your film should be used to illustrate and extend your chosen psychological phenomenon. Strong presentations will provide clear, detailed, and explicit links between the phenomenon and the film illustration. Scenes from your film should be *no more than ~1/3 of the presentation length*.
- ❖ Presentations will last *~20 minutes* so there is time for discussion. The use of other materials/activities is encouraged, but must be approved by Dr. Shaw. You must dress and present the material in a professional manner. Each group member is responsible for some of the oral presentation to the class.
- ❖ Criteria for Success
  - Successful completion of the topic proposal and the sources, scenes, and title will be reflected by a checkmark in the grade book column; unsuccessful completion (i.e., fail to meet deadline, submit an unsatisfactory proposal) will be reflected by an “X”. In the grade book, unsuccessful completion will result in 10 points (10% of the project) being docked from the presentation grade.
  - The presentation rubric is available in Canvas (30% for general presentation; 40% for synthesis of main ideas; 20% for use of film as illustration; 10% for teamwork).
  - Grading is contingent on submission of your 3 sources and PowerPoint by presentation day.
  - Group members will evaluate each other in terms of their preparation, responsibility, collaboration, and contribution (Presentation Partner Evaluation Quiz due by 4:30 pm on **4/17**) and this evaluation constitutes the teamwork (10%) portion of the project.

## EXAMS

- ❖ There are no exams currently scheduled for this course. However, I reserve the right to add exams of any format and length should I deem it a necessary means of assessing your learning.

## EXTRA CREDIT REFLECTION

- ❖ You are invited to submit an extra credit reflection at the end of the course if you have completed the required coursework. This is an optional assignment.
  - You are eligible to submit the extra credit if you have missed no more than 1 starter, 1 class period, and 2 debriefs. Extra credit cannot be submitted to make up for a missed paper/presentation.
- ❖ The reflection paper is described in the assignment in Canvas and **due by 9 am on 4/19**. You have a **24-hour grace period** to submit a late reflection paper for full credit.
- ❖ Successful completion will earn you one increment in your final grade reported to the Registrar (e.g., your grade will raise from C+ to B-, from B- to B, etc.). Partial, late, or substandard completion of the activity will give you *no* extra credit points.



## COURSE SCHEDULE AND ASSIGNMENTS

<b>WEEK 1, 1/9: COURSE OVERVIEW</b>
-------------------------------------

<b>Week 2, 1/16</b>	<b>READ</b>	Graves, J., & Shine, J. (retrieved 2021). The Human Genome Project – discovering the human blueprint. <a href="https://www.science.org.au/curious/people-medicine/human-genome-project">https://www.science.org.au/curious/people-medicine/human-genome-project</a> Suter, C., Whitelaw, E., Coupland, K., & Clark, S. (retrieved 2021). It's not ALL in the genes – the role of epigenetics. <a href="https://www.science.org.au/curious/epigenetics">https://www.science.org.au/curious/epigenetics</a> Allot, D. (2015). Gattaca at 15: The dystopian sci-fi thriller is fast becoming our reality. <i>Current Controversies: Medical Ethics</i> Darnovsky, M., & Hasson, K. (2020). CRISPR's twisted tales: Clarifying misconceptions about heritable genome editing. <i>Perspectives in Biology and Medicine</i> , 63(1), 155-176. doi:10.1353/pbm.2020.0012 Dweck, C. S. (2012). Mindsets and human nature: Promoting change in the Middle East, the schoolyard, the racial divide, and willpower. <i>American Psychologist</i> , 67(8), 614-622.
<b>MOVIE:</b> <b>“Gattaca”</b>	<b>MOVIE</b>	<a href="#">Gattaca</a> (1997, PG-13, 106 min)
<b>Genetics, Epigenetics, and the Ethics of Gene Editing</b>	<b>DUE</b>	Conversation Starter
<b>1/17</b>		Weekly Debrief (by 4 pm)

<b>Week 3, 1/23</b>	<b>READ</b>	Rosenhan, D.L. (1973). On being sane in insane places. <i>Science</i> , 179, 250-258. Myth #37: Psychiatric labels cause harm by stigmatizing people from Lilienfeld, Lynn, Ruscio, & Beyerstein (2009), 50 great myths of popular psychology: Shattering widespread misconceptions about human behavior. Wiley. See <a href="http://emilkirkegaard.dk/en/wp-content/uploads/50-Great-Myths-of-Popular-Psychology.pdf">http://emilkirkegaard.dk/en/wp-content/uploads/50-Great-Myths-of-Popular-Psychology.pdf</a> Myth #50: Electroconvulsive (“Shock”) therapy is a physically dangerous and brutal treatment from Lilienfeld, Lynn, Ruscio, & Beyerstein (2009), 50 great myths of popular psychology: Shattering widespread misconceptions about human behavior. Wiley. See <a href="http://emilkirkegaard.dk/en/wp-content/uploads/50-Great-Myths-of-Popular-Psychology.pdf">http://emilkirkegaard.dk/en/wp-content/uploads/50-Great-Myths-of-Popular-Psychology.pdf</a> Pompili et al. (2013). Indications for electroconvulsive treatment in schizophrenia: A systematic review. <i>Schizophrenia Research</i> , 146, 1-9. Pagnin et al. (2004). Efficacy of ECT in depression: A meta-analytic review. <i>The Journal of ECT</i> , 20(1), 13-20
<b>MOVIE:</b> <b>“One Flew over the Cuckoo’s Nest”</b>	<b>MOVIE</b>	One Flew over the Cuckoo’s Nest (1975, R, 133 min)
<b>Debates over Labeling and ECT in Clinical Psychology</b>	<b>DUE</b>	Conversation Starter
<b>1/24</b>		Paper ( <b>Group 1</b> by 9 am); Weekly Debrief (by 4 pm)

<b>Week 4, 1/30</b>	<b>READ</b>	Moser, R.S., (2012). Ahead of the game: The parents’ guide to youth sports concussion ( <i>CH 1, Ready, set, learn! Understanding the young brain</i> , pp.14-32). University Press of New England. <a href="#">Understanding TBI, Part 2: Brain injury impact on individuals’ functioning</a> . Craig Hospital TBI Handbook, Section III (pp 27-56), <a href="#">Consequences and problems of traumatic brain injury</a> . <a href="#">Emotional problems after traumatic brain injury</a> . Heirene, R., Shearer, D., Roderique-Davies, G., & Mellalieu, S.D. (2016). Addiction in extreme sports: An exploration of withdrawal states in rock climbers. <i>Journal of Behavioral Addictions</i> , 5 (2), 332-341.
<b>MOVIE:</b> <b>“The Crash Reel”</b>	<b>MOVIE</b>	<a href="#">The Crash Reel</a> (2013, Documentary, 1 hr 48 min)
<b>Traumatic Brain Injury &amp; Recovery</b>	<b>DUE</b>	Conversation Starter
<b>1/31</b>		Paper ( <b>Group 2</b> by 9 am); Weekly Debrief (by 4 pm)

<b>Week 5, 2/6</b>  <b>MOVIE:</b> <b>“Still Alice”</b>  <b>Alzheimer’s Disease: What We Know, Selfhood, and Relationships</b>	<b>READ</b>	Alzheimer’s Association ( <a href="http://www.alz.org">www.alz.org</a> ). <a href="#">What is Alzheimer’s Disease?</a> <a href="#">Inside the brain: A tour of how the mind works.</a> Harris, P. B., & Keady, J. (2009). Selfhood in younger onset dementia: transitions and testimonies. <i>Aging and Mental Health</i> , 13(3), 437-444. Eustache et al. (2013). Sense of identity in advanced Alzheimer’s dementia: A cognitive dissociation between sameness and selfhood? <i>Consciousness and Cognition</i> , 22, 1456-1467. Sikes, P., & Hall, M. (2016). “It was then that I thought ‘whaat? This is not my Dad’”: The implications of the ‘still the same person’ narrative for children and young people who have a parent with dementia. <i>Dementia</i> , 1-19.
	<b>MOVIE</b>	<a href="#">Still Alice</a> (2014, PG-13, 1 hr 41 min)
	<b>DUE</b>	Conversation Starter
	2/7	Paper ( <b>Group 3</b> by 9 am); Weekly Debrief (by 4 pm)

<b>Week 6, 2/13</b>  <b>MOVIE:</b> <b>“Moonlight Sonata: Deafness in Three Movements”</b> <b>Deafness &amp; Cochlear Implants</b>	<b>READ</b>	Hauser, P.C., O’Hearn, A., McKee, M., Steider, A., & Thew, D. (2010). Deaf epistemology: Deafhood and deafness. <i>American Annals of the Deaf (Washington, D.C. 1886)</i> , 154(5), 486-492. Lee, C. (2012). Deafness and cochlear implants: A deaf scholar’s perspective. <i>Journal of Child Neurology</i> , 27(6), 821-823. Foss, K.A. (2014) Constructing hearing loss or “deaf gain?” Voice, agency, and identity in television’s representations of d/Deafness. <i>Critical Studies in Media Communication</i> , 31(5), 426-447.
	<b>MOVIE</b>	Moonlight Sonata: Deafness in Three Movements (2019, 90 min)
	<b>DUE</b>	Conversation Starter
	2/14	Paper ( <b>Group 1</b> by 9 am); Weekly Debrief (by 4 pm)

<b>Week 7, 2/20</b>  <b>MOVIE:</b> <b>“Babies”</b>  <b>Universals and Cultural Variation in Infancy &amp; Parenting</b>	<b>READ</b>	Mesman et al. (2016). Is the ideal mother a sensitive mother? Beliefs about early childhood parenting in mothers across the globe. <i>International Journal of Behavioral Development</i> , 40(5), 385-397. Bornstein, M.H., & Cheah, C.S.L. (2006). The place of ‘culture and parenting’ in the ecological contextual perspective on developmental science. In K.H. Rubin and O.B. Chung (Eds.), “ <i>Parental beliefs, parenting, and child development in cross-cultural perspective</i> ” (pp. 3-33). London, UK: Psychology Press. Keller, H. (2012). Autonomy and relatedness revisited: Cultural manifestations of universal human needs. <i>Child Development Perspectives</i> , 6(1), 12-18.
	<b>MOVIE</b>	<a href="#">Babies</a> (2010, PG, 1 hr 19 min)
	<b>DUE</b>	Conversation Starter
	2/21	Paper ( <b>Group 2</b> by 9 am); Weekly Debrief (by 4 pm)

<b>Week 8, 2/27</b>  <b>MOVIE:</b> <b>“Mean Girls”</b>  <b>Adolescence: Authenticity, Popularity, &amp; Aggression</b>	<b>READ</b>	Harter, S. (2001). Authenticity. In C. R. Snyder & S.J. Lopez (Eds.), <i>Handbook of Positive Psychology</i> (pp. 382-394). Oxford University Press. Cillessen, A.H.N., & Rose, A. (2005). Understanding popularity in the peer system. <i>Current Directions in Psychological Science</i> , 14(2), 102-105. Smith, R.L., Rose, A.J., & Schwartz-Mette, R.A. (2010). Relational and overt aggression in childhood and adolescence: Clarifying mean-level gender differences and associations with peer acceptance. <i>Social Development</i> , 19(2), 243-269.
	<b>MOVIE</b>	<a href="#">Mean Girls</a> (2004, PG-13, 1 hr 37 min)
	<b>DUE</b>	Conversation Starter
	2/28	Paper ( <b>Group 3</b> by 9 am); Weekly Debrief (by 4 pm); <b>Topic Proposals</b>

<b>WEEK 9, NO CLASS: SPRING BREAK</b>
---------------------------------------

<b>Week 10, 3/12</b>	<b>READ</b>	Sam, D.L., & Berry, J.W. (2010). Acculturation: When individuals and groups of different cultural backgrounds meet. <i>Perspectives on Psychological Science</i> , 5(4), 472-481.
----------------------	-------------	---



<b>MOVIE:</b> “ <i>Rabbit Proof Fence</i> ”		Bretherton, D., & Mellor, D. (2006). Reconciliation between Aboriginal and Other Australians: The “Stolen Generations.” <i>Journal of Social Issues</i> , 62(1), 81-98. Mellor, D., Bretherton, D., & Firth, L. (2007). Aboriginal and Non-Aboriginal Australia: The dilemma of apologies, forgiveness, and reconciliation. <i>Peace and Conflict</i> , 12(1), 11-36.
	<b>MOVIE</b>	<a href="#">Rabbit Proof Fence</a> (2002, PG, 94 min)
	<b>DUE</b>	Conversation Starter
3/13		Paper (Group 1 by 9 am); Weekly Debrief (by 4 pm)

<b>Week 11, 3/19</b> <b>MOVIE:</b> “ <i>Joy Luck Club</i> ”  <b>Chinese-American Acculturation &amp; Parenting</b>	<b>READ</b>	Kwak, K. (2010). Self-development and relationships through acculturation. <i>Culture and Psychology</i> , 16, 365-381. Lin, C., & Fu, V.R. (1990). A comparison of child-rearing practices among Chinese, Immigrant Chinese, and Caucasian-American parents. <i>Child Development</i> , 61, 429-433 Cheah, C.S.L., Leung, C.Y.Y., & Zhou, N. (2013). Understanding “tiger parenting” through the perceptions of Chinese immigrant mothers: Can Chinese and U.S. parenting coexist? <i>Asian American Journal of Psychology</i> , 4, 30-40. Yeh, K.H. (2003). The beneficial and harmful effects of filial piety: An integrative analysis. In K.S. Yang, K.K. Hwang, P.B. Pederson, & I. Daibo (Eds.), <i>Progress in Asian social psychology: Conceptual and empirical contributions</i> (pp. 67-82). Westport, CT: Greenwood Publishing.
	<b>MOVIE</b>	<a href="#">Joy Luck Club</a> (1993, R, 2 hr 19 min)
	<b>DUE</b>	Conversation Starter
3/20		Paper (Group 2 by 9 am); Weekly Debrief (by 4 pm)

<b>Week 12, 3/26</b> <b>MOVIE:</b> “ <i>Zootopia</i> ”  <b>Understanding &amp; Challenging Bias &amp; Stigma</b>	<b>READ</b>	Zarate, M. (2009). Racism in the 21 <sup>st</sup> century. In T.D. Nelson (Ed.), <i>Handbook of prejudice, stereotyping, and discrimination</i> (pp. 387-406). Psychology Press. Dovidio, J. F., Gaertner, S. L., & Saguy, T. (2015). Color-blindness and commonality: Included but invisible? <i>American Behavioral Scientist</i> , 59(11), 1518-1538. Wang, C.S., Whitson, J.A., Anicich, E.M., Kray, L.J., Galinsky, A.D. (2017). Challenge your stigma: How to reframe and revalue negative stereotypes and slurs. <i>Current Directions in Psychological Science</i> , 26(1), 75-80.
	<b>MOVIE</b>	<i>Zootopia</i> (2016, PG, 1 hr 48 min)
	<b>DUE</b>	Conversation Starter
3/27		Paper (Group 3 by 9 am); Weekly Debrief (by 4 pm); Sources, Scenes, & Title

<b>Week 13, 4/2</b> <b>MOVIE:</b> “ <i>12 Angry Men</i> ”  <b>Social Influence and Jury Decision Making</b>	<b>READ</b>	Fiske, S.T. (2004). Social influence: Doing what others do and say. In S.T. Fiske (2004), <i>Social beings: A core motives approach to social psychology</i> (CH. 13, pp. 507-532). Wiley Publishers. Devine, D.J. (2012). Deliberation. In D.J. Devine (2012), <i>Jury decision making: The state of the science</i> (CH. 7, pp 96-112). Flouri, E., & Fitsakis, Y. (2007). Minority matters: 12 Angry Men as a case study of a successful negotiation against the odds. <i>Negotiation Journal</i> , 23(4), 449-462. Hackley, S. (2007). One reasonable and inquiring man: 12 Angry Men as a negotiation-teaching tool. <i>Negotiation Journal</i> , 23(4), 463-468.
	<b>MOVIE</b>	<a href="#">12 Angry Men</a> (1957, PG-13, 1 hr 36 min)
	<b>DUE</b>	Conversation Starter
4/3		Paper (makeup by 9 am); Weekly Debrief (by 4 pm)

<b>Week 14, 4/9</b>  <b>MOVIE:</b> <b>“Life, Animated”</b>  <b>The Special Interests &amp; Sibling Relations of Youth w/Autism</b>	<b>READ</b>	Lai, M., Lombardo, M.V., & Baron-Cohen, S. (2014). Autism. <i>Lancet</i> , 383, 896-910. Winter-Messiers, M.A. (2007). From tarantulas to toilet brushes: Understanding the special interest areas of children and youth with Asperger syndrome. <i>Remedial and Special Education</i> , 28(1) 140-152. Jordan, C.J., & Caldwell-Harris, C.L. (2012). Understanding differences in neurotypical and autism spectrum special interests through internet forums. <i>Intellectual and Developmental Disabilities</i> , 50, 391-402. Ward, B. Tanner, B.S., Mandelco, B., Dyches, T.T., & Freeborn, D. (2016). Sibling experiences: Living with young persons with autism spectrum disorders. <i>Pediatric Nursing</i> , 42(2), 69-76.
	<b>MOVIE</b>	<a href="#">Life, Animated</a> (2016, PG, 1 hr 32 min)
	<b>DUE</b>	Conversation Starter
	<b>4/10</b>	Paper (makeup by 9 am); Weekly Debrief (by 4 pm)

**WEEK 15 (4/16): STUDENT PRESENTATIONS**

1:30-1:50	
1:55-2:15	
2:20-2:40	
2:45-3:05	
3:10-3:30	
3:35-3:55	

**NOTE:** Course schedule may change; it is your duty to attend class to learn about the changes. This syllabus is our contract: it details your obligations to me, and mine to you.