Current Issues Capstone

PSYC 190

Spring 2026   Section 03   In Person   3 Unit(s)   01/22/2026 to 05/11/2026   Modified 01/12/2026

👤 Contact Information

Instructor: **Glenn M. Callaghan, Ph.D.**

Office Location: **DMH 322**

Email: Glenn.Callaghan@sjsu.edu and through Canvas

Office Hours: **M W: 12:00-1:00pm**

Classroom: **Sweeney Hall 348**

💻 Course Description and Requisites

Integrative survey of current issues in psychology, how they developed and likely future directions. Completion of the research methods requirement prior to enrollment in this course is recommended.

Prerequisite: PSYC 100W and senior standing.

Co/Prerequisite: PSYC 118 or PSYC 120

Letter Graded

✳ Classroom Protocols

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.

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.

Attendance

Attendance is <u>required</u>, 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.

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*.

1. **Be on time.** If you are more than 5 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. Do not text message during lecture.
6. Attend to the class discussions. Do not work on any other course material during class, including studying for other exams.
7. Do not sleep during class.
8. Be on time. Don't leave early.

Cell Phone and Personal Computer (Laptop) Use

If and when you bring your laptop, you agree to stay focused on the lecture and NOT surf the web as this is distracting to you and those around you.

There is research showing that non-academic web browsing during college class time is related to lower grades [e.g., Ravizza, S. M., Uitvlugt, M. G., & Fenn, K. M. (2017)].

Attending class is something you have paid to do. I will attend to the lecture, and the assumption is that you will, too. If you do not or cannot attend to the lecture, you should not come to class that day. This is not to be anti-technology or unduly aversive, it is to share expectations of professional meetings and interactions that are part of any job.

If you use your phone, computer, or other device to connect to the web or text during class, you will be asked to leave the class.

Professional Communication

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

If you have specific questions about an upcoming assignment with respect to material covered, 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, if need be. Please do not send more than 2 to 3 questions at a time.

As a San Jose State 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, use your SJSU email account. You can message me in Canvas or by email.

. 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).
2. In the greeting, please address your professor by their 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.
6. Use a polite and respectful tone.
7. Use complete sentences with upper and lower case letters, and do not use abbreviations for words that are often used in text messages.
8. Be sure to use correct grammar and spelling.
9. 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.
10. 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).

Copyright Statement

Some of the materials in this course are possibly copyrighted. They are intended for use only by students registered and enrolled in this course and only for instructional activities associated with and for the duration of the course. They may not be retained in another medium or disseminated further. They are provided in compliance with the provisions of the Teach Act.

Needing Help with our Course Website

If you need help, feel lost, are getting behind, or have essential parts of your life needing attention, please reach out to me. I want to make sure that this class is not the most challenging part of your life right now.

We will brainstorm and figure out what is possible to help you succeed at the level you are aiming for in this course. Please reach out as things become challenging so we can create a plan for success that fits your unique situation. Always remember, that sooner we can get in on a challenging situation, the more likely we can remedy it. If you wait too long, sometimes our options are much more limited to help alleviate your stress and allow you to succeed

Needing Help with our Course (in general)

If you see any broken links, can't figure out where something is, or just need help, please email me. I can likely help!

Consent for Recording of Class and Public Sharing of Instructor Material

Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent. **You may NEVER give or sell the course notes or any other course material to an outside agency** (e.g., a study website) as this material is copyrighted and legally protected by both the professor and SJSU.

Education Code of California Law section 66450-52 prohibits any person from selling or otherwise publishing class notes or presentation for a commercial purpose. In addition, Title 5, section 41301 in the Student Code of Conduct for all California State Universities prohibits the publication of academic presentations for commercial purposes.

Members of SJSU work actively to detect compromised coursework made available on the web and will determine the specific source of that compromise. We will seek academic and legal consequences to all individuals who posts any course material to another website (including course notes and test materials).

Distributing course or test material is a violation of academic integrity as well as intellectual property rights. These consequences can include academic dismissal and financial liability in civil court.

With respect to recording lectures, University Policy S12-7 requires students to obtain instructor's permission to record the course. Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only.

The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material. In order to record a class a written request must be made to the instructor, who will respond in writing. In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.

Please note that the videos shared here in Canvas most often belong to those who hold a copyright. **Do NOT download or distribute any of the videos from this course.**

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.

If you cheat, plagiarize, or otherwise violate the policy of academic integrity in this course, you will fail that assignment and may fail the entire course. All instances of violations of academic integrity will be reported.

Campus Policy in Compliance with the American Disabilities Act

[Presidential Directive 97-03](#) requires that students with disabilities requesting accommodations register with the [Accessible Education Center](#) (AEC) to establish a record of their disability. AEC will contact the instructor with further details, if needed. If special arrangements are needed in cases of emergency or if the building must be evacuated, please make arrangements with the instructor.

SJSU Writing Center

The SJSU Writing Center offers a variety of free resources to help students become better writers. The center offers writing resources, workshops, and one-on-one and small-group tutoring sessions. Services support writing for students in all disciplines and at all levels. The SJSU Writing Center has two in-person locations, Clark Hall, Suite 126 and MLK Library, 2nd floor. Workshops and tutoring is also available through online platforms.

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](#).

SJSU Cares

Students experiencing challenges meeting their basic needs including, but not limited to, access to food, shelter, and a safe space are encouraged to contact [SJSU Cares](#). Students who feel that their class performance may be affected by these challenges are encouraged to notify their professors, if comfortable doing so. Faculty members may be able to provide flexibility within the course for students working with a case manager.

⊞ Program Information

Program learning outcomes (PLOs) are skills and knowledge that students will have achieved upon completion of the Psychology BA degree. Each course in our curriculum contributes to one or more of these PLOs. The PLOs for the Psychology BA degree are:

1. Knowledge Base of Psychology. Students will be able to demonstrate familiarity with the major concepts, theoretical perspectives, empirical findings, and historical trends in psychology.
2. 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.
3. Critical Thinking Skills. 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.
4. Applications of Psychology. Students will be able to apply psychological principles to individual, interpersonal, group, and societal issues.
   Values in Psychology. Students will value empirical evidence, tolerate ambiguity, act ethically, and recognize their role and responsibility as a member of society.

◎ Course Goals

Course Goals and Student Learning Outcomes

The primary goals of the course are to think critically about the depiction of human suffering and how it progresses or is alleviated as well as considering how it is portrayed in contemporary culture and the narratives it creates. With respect to treatment, our goal is to evaluate what intervention or change mechanism is applied and whether that uses psychological principles and is consistent with the empirical literature.

ᵢᵢᵢ Course Learning Outcomes (CLOs)

CLO1 – to develop skills in understanding differing epistemologies and stereotypes related to human distress 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 culture as they relate to psychological principles and human behavior

CLO6 – to provide evidence of skills in researching the psychology literature and integrating this into critical thinking and evaluation

These goals will be evidenced through the following assessment strategies:

1. practice critically evaluating films and their depiction of characters with psychological distress and suffering
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 evidence-based psychological interventions in both response papers and in a group oral presentation
4. present an expanded and thorough literature review of diagnostic issues (including differential diagnoses), effective treatments, and a critical summary of contemporary evidence-based treatment for that problem
5. participate in class interactions during group presentations and seminar discussions demonstrating an accurate understanding of both nosological systems and the literature relevant to treatment issues for these conditions

📖 Course Materials

Required text/readings

Some version of the *DSM-5-TR*, electronic (epub, pdf, etc) or otherwise

Other required readings will be available for download from the course website.

Required Movies to Watch

You will be required to watch many movies in this class across the semester. You must watch all of the required movies. You may have seen some of these before and in another context, but you must re-watch movies you have seen before. You will be watching movies very differently for this course and with a very different critical perspective and intentions.

For the most part, the movies we will see movies with "PG-13" and "R" ratings. This means the movies may contain graphic imagery and graphic language. 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 simply for entertainment. Should you become a clinician in the future, you will quickly learn that the majority of clients do not come with "G" ratings.

In lieu of a required textbook to purchase, **you will be required to rent to stream the required movies for this course. In lieu of this, you may become a member of some media subscription service** to be certain you have each of the movies we watch in class. Many of the movies required in the first half of the semester can be rented on AppleTV for $3.99 each or other sites as low as $1.99.

In total, there are approximately 20 movies to watch this semester, and no single platform offers all the movies as part of their service. You may choose the streaming service, but **you must watch each of the films**, and you may not use the excuse that you could not get the movie. Not watching the movies and participating in discussions will make it impossible for you to pass the course.

A note on film watching: There are a lot of movies to see in this class. In fact, that is a big part 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."

:≡ Course Requirements and Assignments

Important Information about Cheating and Plagiarism with AI: Using AI to generate written responses.

The goal of this course is to help develop your critical thinking, your skills in analysis and synthesis of content from your undergraduate experience. The following is **REALLY important** for you to read.

Please know that I do not want to be the plagiarism or cheating police for this course; that is not a role that makes me happy or makes for a great learning atmosphere. SJSU's academic integrity policy is posted later in this syllabus, but I want to inform everyone about where **cheating & plagiarism** can be an issue for our course with respect to AI.

Your writing must always be your own, otherwise it is plagiarism. You can use AI to inspire you, to help you consider issues, but your thinking and ideas must be your own. If you use AI generated content in a paper, stating these are your ideas, then that is plagiarism and academically dishonest. If you use AI to summarize or generate ideas and then use those directly in your paper, your paper will be flagged as having used AI. This will result in a **zero** on the paper and escalate this to an instance of academic dishonesty.

Canvas has a way to detect this. All written assignments will be submitted in Canvas through Turnitin. Turnitin is a plagiarism detection software that also detects the use of AI. Any student found to be using AI in their assignments will receive a **zero**. AI use includes AI-generated content, paraphrased content, using AI to correct grammar or spelling, or submitting your paper into any AI program to get feedback. Many grammar checkers use AI to edit grammar and spelling. When you have AI correct your grammar, it is flagged as AI and will result in a zero.

In short, you cannot turn in writing that is not your own. That constitutes cheating. Please do not cheat. Please do not make me the *Academic Integrity Police*. You will fail the assignments, quizzes, and possibly the course, and it just isn't worth it.

If you believe you did not use AI and are falsely accused, the issue will be brought to the Psychology Department Chair and SJSU's Office Academic Integrity part of Student Conduct and Ethical Development. A report will be filed that will allow you the opportunity to attend a hearing to voice your side of this experience.

As a rule of thumb, do not put your writing into any portal asking for it to give you edits, ideas, make it sound better, or give you feedback as 99.9% of the time this is AI. Once you accept those edits, it will trigger AI detection.

If any paper is detected as having AI (depending in the percentage detected), it will not be graded. If the detected percentage is <u>less than 15%</u>, it MAY be returned to be resubmitted in 24 hours for consideration for regrading. If it has a higher percentage of AI detected, consistent with syllabus, it will be given a 0 and will be reported.

Please do NOT use AI or any software that generates content in your paper. You can utilize resources for guidance or inspiration, but you cannot include any content generated by AI (including corrections made by Grammarly for you). Unfortunately, due to the extensive use of AI in many university courses, this policy must be enforced.

The best way to avoid this is to avoid the use of any AI software in any form. Do not let it get near your papers, and you will be fine. Running a paper through software to "humanize it" will cause the entire paper to be detected as having AI.

If you have any questions about this or want to talk about this, just let me know prior to the due date of the assignment. As always, I want you to succeed in this course. I also want you to learn things and, ideally, have a good time. Let's keep our class atmosphere fun, collaborative, and supportive!

REQUIRED ASSIGNMENTS

All assignments are submitted to Canvas.

Character Analysis Papers must be typed (not hand-written) and <u>printed</u> to be turned in at the end of class.

Any assignment with AI detected will receive a zero score. Do not use Grammarly or any AI assistance in what you turn in for this class.

ARTICLE UPLOADS

Several times in the semester, you will be required to submit an article directly related to an ANALYSIS TOPIC or for your group presentation (e.g., contextual factors, treatment). You will be required to research and download an article that you find informative in your character evaluation/analysis. You will **upload this article**directly to Canvas for the assignment. Be prepared to discuss what you found interesting about the article you uploaded.

IN-CLASS ACTIVITIES

There will be several in-class activities, particularly in the beginning of the course. These are listed in the syllabus and are designed to help build key skills for our work across the semester. You will be required to attend class to receive credit for these.

UPLOAD & BRING to Class: CHARACTER ANALYSIS PAPERS (with discussion questions)

For each topic required, you need to address the issues outlined below. Note each topic has different requirements. Different weeks will emphasize different topics for different movies.

To receive credit, you will need to UPLOAD these to Canvas before the start of class and BRING a printed copy (with your name on it) to class.

In these papers, you will respond to *one* or *two* topic prompts. For a few movies early on, there will be single-topic papers. Then it is mostly two-topic papers. Then, for Group Presentations, you will do single-topic papers as required by the group presenting on that film.

Single-Topic Papers should typically be 1 to 2 pages, double spaced. Two-Topic Papers will typically be 3 to 4 pages.

NOTE: You MUST end each *Character Analysis Paper* with two discussion questions about the movie. These discussion questions should be on issues you are curious about AND that you think could engage a class conversation. Please be prepared to state why you think each question matters and how you might approach each with your own answer.

Full points will be given for the upload (with each required section and discussion questions) before class starts AND bringing it to class. Uploading the paper only and not turning it in-person will result in 50% reduction in points. Bringing the paper and not uploading will result in 50% reduction in points. Late assignments are not accepted.

No handwritten papers will be accepted.

AI-detected paper (including discussion questions) will not receive any points.

ONE FREE PASS policy. ONE TIME this semester, you can decide not to turn in one of the *Character Analysis Papers* this semesters for any reason. If you notice a film may have especially difficult content, you can choose to skip that paper and you will receive the credit available, free! If you are unable to turn in one of the papers, you can use this free pass and get credit for what you missed. You will receive the points you could earn in that column in Canvas.

You can only have this Free Pass ONE TIME. It can be used for any reason, but you cannot have it again. If more than one film is troubling to watch, this is the wrong class for you to take. If this may be a concern, I strongly encourage you to take another class. If you miss turning in a second paper, you will receive zero points for that paper. Note that *Character Analysis Papers* are worth 2-4% of the course grade, so missing an additional paper will likely not dramatically impact your grade.

Do not ask to turn in a paper late, as you already get One Free Pass.

Topic: *Character Diagnosis*

For the Character Diagnosis, you need to provide a **justified DSM-5-TR diagnosis** that includes the required criteria noted in bold and behavioral examples of what the character did that relates to or meets those criteria.

If the character does not meet full criteria, you can label the diagnosis as provisional and note what would be required to meet the diagnosis, particularly if you have a sense the film was attempting to portray a particular problem or disorder (e.g., schizophrenia or alcohol use disorder).

Provide one **differential diagnosis** for a disorder you considered (listed in bold) and why you ruled that out.

Finally, state what the diagnosis **adequately describes** or captures about the character's struggles and what is misses or fails to adequately represent about them (e.g., family or couple distress).

Topic: *Character in Context*

The key here is to recognize the broader experience of the human beyond the depiction of their problem behaviors that can be labeled with a diagnosis.

Describe relevant **contextual variables** that help understand the character and their behavior (as well as how others respond to them). These variables can include gender, culture, race or racial identities, sexual orientation, family history, their geopolitical positionality, developmental abilities, and the era in which they live (e.g., the 1950s, etc.).

Briefly discuss how these **identities intersect** to create a fuller understanding of this person (e.g., an unhoused Black man, or an emerging adult Latina first-generation college student) as well as how they might interact with the character's challenges depicted in the film. The key here to understand how these variables come together to uniquely understand this person and their suffering.

Briefly describe what you see as the assets, virtues, or **strengths** the character shows by providing examples you see them engage in the film. Also describe the character's **challenges** or problems they evidence that are **NOT** part of the diagnosis. These might include social skills or isolation, perseverance or withdrawal, and so on.

Topic: *Clinical Understanding & Character Change*

Describe your **understanding of the cause** of the client's problem from a contemporary Cognitive Behavior Therapy (CBT) approach by stating the **mechanism of the problem**. You can *acknowledge* the role of biology in the cause, but you *must add aspects* that are psychological or psychosocial.

Given this understanding of the problem, briefly describe the **mechanism(s) of change** from a CBT framework and state **how change would occur** for this character within that CBT approach.

Describe any **character change** (or development) that occurred in the film and <u>how</u> that change process **was depicted** (e.g., by their own will, from falling in love, etc.), and note the extent to which you feel if this change was reasonable.

In this section, state whether any kind of **psychological or psychiatric treatment** was provided, briefly noting how it impacted the character and whether it was **consistent** with an evidence-based approach. Note **a contemporary evidence-based** <u>psychotherapy</u> (likely CBT) **that could be used** for the character's problems.

For characters with problems primarily with medications, state whether medications were depicted as helpful, <u>AND</u> **briefly discuss what evidence-based psychosocial treatment could be added** to this intervention that would be helpful. (You **CANNOT** only discuss a medication-based intervention as a suggested treatment for a character.)

Topic: *Impact & Message of Film*

Briefly describe how the film plays into **stereotypes of the problem** as they relate to this psychopathology and mental health issues. Describe any stereotypes, clichés, or tropes that you see evident in the film as they relate to mental health or psychological distress or suffering.

Refer to and reference published reviews, accolades, or criticisms of the film in this context of understanding. These should be from resources that are recognized and reputable, not personal websites, blogs, or social medial platforms (e.g., Reddit). Reference at least one source here.

Discuss <u>your opinion</u> **of the impact of film on the cultural understanding of psychological distress or behavior change**. Summarize the message(s) the film provides about suffering, its treatment, how change happens. Describe whether it advances or hinders public perception of the clinical problem and whether the depiction creates empathy or distance from shared suffering.

GROUP 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 as well as a critical evaluation of the depiction of suffering at its treatment. It is designed to allow you to go deeper into an area and share that knowledge with the group. This will require you to address all of the EVALUAITON TOPICS in one discussion.

Teams of 3 will present on a movie that the class has not seen yet as part of this course.

Each member must contribute to building the presentation. Each member must present for roughly the same amount of time during the presentation.

You will need to choose partners and a film by the dates in the syllabus. Identify 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. Consult your calendar so you can pick a day that works best for all of you!

You will need to spend time and effort on this task to do well and have your classmates get something out of this.

Process of Picking and Presenting

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** the members have seen.

No horror movies are permitted. Science fiction films rarely work.

I will give the final approval of your movie choice. This is largely in place to be sure you don't walk into a presentation using a film that won't work for this task.

For the group presentations, 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 be impacted. In exceptional conditions, when a student does not show up for the presentation, specific grades are given to particular group members.

Each presentation will take about 45 minutes with questions and discussion <u>following</u> the presentation. Presentations that are significantly more or 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 expected 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. You should be knowledgeable about the film, the disorder, the treatment considerations, and the impact of the film on the culture.

There is a high standard for 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. You should plan to rehearse the presentation to have it go well as a group.

Discussion Plan

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.

To create a plan, you need to clearly define what your goals are for the presentation discussion will be and how you will achieve those goals.

Your *Discussion Plan* requires that you upload a document briefly discussing (1) the approved film you chose, (2) the specific character you will diagnose, (3) the reason you chose the film, and (4) a basic outline for your presentation.

By the time of your Presentation, **you choose the ANALYSIS TOPIC** area that you want the other students to turn in, and you need to inform the class in advance of your talk. You can choose from any of the TOPIC areas. **WE MUST be told which TOPIC area you would like for their EVALUAITON PAPER related to your presentation**.

Note the presentation outline will follow the structure below. In your outline you can provide details about topics you want to highlight in the presentation.

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

This is an academic presentation. You can have fun with this, but it needs to be professional, thoughtful, and well referenced. [160 total points possible]

Each of the four **ANALYSIS TOPICS** are required to be present in the presentation as distinct sections or components in this order [25 points each section]: *Character Diagnosis, Character in Context, Clinical Understanding & Chang, and Impact & Message of film*

Each of these sections should have **academic references** to support your ideas and raise the professionalism of the presentation. For example, you might reference the prevalence or treatment outcome rates <u>as they relate</u> to gender, ethnicity, or other contextual variables as it relates to the character you are examining. Similarly, you can reference your consideration of how the time or era impact the understanding of this disorder and its treatment.

The presentation should last 40 to 50 minutes before questions and answers begin. It should not be significantly shorter or longer.

TWO DISCUSSION QUESTIONS should be embedded in your talk to help the audience engage the material you present. You may consider interspersing these rather than just having them both at the end. These can be diagnostic issues, impact issues, accuracy, treatment or anything else, but they should be reasonably academic and thoughtful. [10 points]

You will be evaluated on how well you **ENGAGE** the group by talking to them and attempting to bring and hold their attention. [10 points]

You will also be evaluated on how well you **RESPOND** to the audience and their questions or comments about the content of your presentation. Only present and discuss what you have knowledge about here. Your depth of knowledge on the film and content you discuss will be central to doing well here. [10 points]

QUALITY and PROFESSIONALISM of the presentation will be evaluated with respect to both your **oral delivery** of the **content and quality of your slides**.

BEFORE the presentation day: SEND one academic **ARTICLE** in advance of your presentation to the professor that you will share with your fellow students **at least two weeks in advance** of your presentation. Choose an article you consider has important information for your presentation content. [10 points]

BEFORE the presentation day: CHOOSE the TOPIC of the CHARACTER ANALYSIS PAPER for the audience to complete for the movie you will discuss. [10 points]

Group presentation guidelines

- Be professional!
- Be on time & keep to your time limit!
- Do not reference the internet or websites.
- Show depth in your considerations, analysis, and understanding
  - This can occur in different ways – digging in on treatment, context, etc.

- Time should be equally divided among team members.
- The movie's theme should be clear in your presentation.
- Be mindful you are not labeling a person; focus on the character's behaviors of interest and those that meet diagnostic criteria.
- Avoid slang and colloquialisms.
- Make your slides effective – consider font, color, background, clips, etc.
- You should use 2 -3 <u>short</u> movie clips. They should be embedded and not links to websites (e.g., YouTube). Film clips should illustrate key issues being discussed. Do not use one very long clip. Intersperse shorter clips throughout your presentation.
- Be aware that you will need a laptop for your presentation
- Present yourself professionally
- Be ready by being 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 BEFORE 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!
- Try to keep the class engaged. Set a mood! Make it interesting! Be creative! (But stay professional!)

Requirement for Audience Members of Group Presentation

- **Complete and upload the EVALUTION PAPER** on the TOPIC the group has asked you to consider.
- **Upload and bring two Discussion Questions to turn in at the end of the class time**
- If you have not used your**FREE PASS** yet in the semester, you can use it here as well.
- Arrive to class on time
- Stay engaged, professional, polite, and compassionate during the presentation
- Do NOT leave early or during a presentation
- Do NOT sleep during a presentation
- Do NOT work on other material during the presentation

Workload estimate per week in PSYC 190 with Dr. Callaghan

The estimates given below are to help you balance your work in this course with other demands on your time. They are estimates and may not line up with how you engage the material. For example, some of us are slower readers, some faster. Some sub-modules have more content to study than others.

Task each week	Estimated amount of time to complete
Reading	1 hour
Watching movies	3 hours (range 1.5 - 4 hours)
Attend course lectures	2.5 hours
Paper writing	2 hours
Total time estimate	**8.5 to 9 hours**

NOTE: There is considerably more work in the first half of the semester. Your presentation will take quite a bit of time to prepare, but the workload beside that during the second half of the semester is designed to be less.

In total, these weekly estimates will be below the 9 hour weekly minimum required commitment set by SJSU for a 3-unit course (see next paragraph) given that the additional tasks are not all in one week.

> *University requirement:* 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 three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.
>
> Source: https://www.sjsu.edu/curriculum/courses/syllabus-info.php

✔ Grading Information

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

Assessment Items and Their Value

	How Many	Point Each	Total Points	% of Grade
Single-topic Analysis Papers*	10	10	100	100/540=19%
Two-topic Analysis Papers	9	20	180	180/540=33%
Group Presentation	1	160	160	160/540=30%
Discussion Questions	11	5	55	55/540=10%
In-class activities	5	6	30	30/540=5%
Article Uploads	3	5	15	15/540=3%

The grading scheme for this course is determined as follows:

Grade	Percentage
A plus	99 to 100%
A	92.5 to 98.9%
A minus	90 to 92.4%
B plus	87.5 to 89 %
B	82.5 to 87.4%
B minus	80 to 82.4%

Grade	Percentage
C plus	77.5 to 79%
C	72.5 to 77.4%
C minus	70 to 72.4%
D plus	67.5 to 69%
D	62.5 to 67.4%
D minus	60 to 62.4%
F	59% and below

🏛 University Policies

Per University Policy S16-9 (PDF) (http://www.sjsu.edu/senate/docs/S16-9.pdf), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on the Syllabus Information (https://www.sjsu.edu/curriculum/courses/syllabus-info.php) web page. Make sure to visit this page to review and be aware of these university policies and resources.

📅 Course Schedule

Course Calendar: PSYC 190 Spring 2026

Date	Movie	Reading	Topic	Due

Wk 1 M 1-26	Syllabus!		First day welcome Our goals, Informed consent, Critical thinking, Movies as narratives	
W 1-28	*MMI: Ch 1* DSM: *Definition of a mental disorder* & Use of Manual; Preview DSM *MDD & PTSD criteria*		Our skills and strategies Entertainment, art, accuracy, awareness Critical thinking on tropes & stereotypes Impact and message	DSM **in-class practice** (vignettes)
Wk 2 M 2-2	*Psycho (1960)* [1hr 49min] [rental] *not 1998*	Hyler (1991) & Response to Hyler (1991) Preview DSM: *Schizophrenia & Dissociative identity dis.*	Diagnosing a problem DSM structure, main diagnoses differentials, problems with DSM	DSM **in-class practice** (*Psycho*) *BRING* draft: Attempt at Diagnosis **AND** two discussion questions (*Psycho*) – not graded
W 2-4	DSM: *Cultural and Social Structural Issues* (p 17-20; pdf 106-111)		Discussion: Contextual variables	**In-class practice** with context vignettes
Wk 3 M 2-9	*TIGERTail (2020)* [91 mins] HBO	Bischoff (1999) *Role of gender* DSM: Adjustment disorders	Character in context contextual variables & intersectionality Context in relation to suffering Discussion Adjustment dis	**UPLOAD & BRING**Character Analysis Paper 1: Character in Context Decision about presentation group membership

W 2-11	DSM: Obsessive Compulsive disorder		Clinical understanding with CBT Mechanisms of problems Mechanisms of change Discussion Anxiety: OCD	Article Upload 1 (OCD treatment) **In-class practice** with diagnosis and context vignette
Wk 4 M 2-16	*As Good as it Gets* (1997) [2hr 19min] Netflix	*MMI: Ch 5* Gharaibeh (article)	Clinical understanding Treatment of OCD (CBT) Impact and message Discussion Anxiety: OCD	UPLOAD & BRINGAnalysis Paper 2:Character Diagnosis **AND** Understanding & Change **Group date selection**
W 2-18	*Regin Over Me* (2007) [2hr 3min] Tubi	*MMI: Ch 6* *DSM: Trauma & Stressor Related...*	Clinical understanding & treatment of PTSD (CBT) Mechanisms of change Impact and message Discussion Anxiety: PTSD	UPLOAD & BRING **Paper 3:** Character Diagnosis **AND** Understanding & Change
Wk 5 M 2-23	*Eternal Sunshine of the Spotless Mind* (2004) [1hr 48min] [Rental]	*MMI: Ch 4* *DSM: Depressive disorders*	Clinical understanding Treatment of the problem Amnestics & impact of film Discussion: MDD, BD	UPLOAD & BRING **Paper 4:** Character Diagnosis (Joel) **AND**Understanding & Change **Group movie choice**

W 2-25	*Infinitely Polar Bear* (2014) [1hr 30min] Roku	*MMI: Ch 4* *DSM: Bipolar & Related Disorders*	Clinical understanding Treatment of the problem Discussion: Bipolar disorder	UPLOAD & BRING **Paper 5:** Character Diagnosis **AND**Understanding & Change
Wk 6 M 3-2	*A Beautiful Mind* (2001) [2hr 15mis] Prime	*MMI: Ch 3* *DSM: Schizophrenia Spectrum*	Clinical understanding & treatment of suffering Discussion: Psychotic disorders	UPLOAD & BRING **Paper 6:**Understanding & Change **AND** Impact & Message **Article upload 2** (on <u>coordinated treatment</u>)
W 3-4	*The Soloist (2009)* [1hr 57] Prime	Cook et al (2017) article	Clinical understanding & treatment of suffering Context & disparities Discussion: Psychotic disorders	UPLOAD & BRING **Paper 7:** Character Diagnosis **AND**Character in Context
Wk 7 M 3-9	*To the Bone* (2017) [1hr 47min] Netflix	*MMI: Ch 8* *DSM: Feeding & Eating Disorders*	Clinical understanding & treatment of suffering Media Impact Discussion: Eating disorders	UPLOAD & BRING **Paper 8:** Diagnosis **AND** Impact & Message **Article upload 3**(impact)
W 3-11	*Real Women Have Curves* (2002) [1hr 30min] HBO	*DSM: Body dysmorphic dis*	Clinical understanding & context of suffering Discussion: Context and culture	UPLOAD & BRING **Paper 9:** Diagnosis **AND** Character in Context

Wk 8 M 3-16	*Gun Hill Road* (2011) [1hr 28] Tubi	*MMI: Ch 9* *DSM: Gender Dysphoria*	Discussion: Gender dysphoria Discussion: Gender dysphoria	UPLOAD & BRING **Paper 10:** Diagnosis **AND** Understanding & Change
W 3-18	Catch up day			
Wk 9 M 3-23	Presentation Prep Day *? Movie?*		Presentation discussion and assistance Presentation content Creating the presentation	Work on Group Presentation Plan
W 3-25	Presentation Prep Day		Demonstration**,** practice, specific help, how-tos, video clips, troubleshooting, etc.	**DUE in class: Group Presentation Plan**
3-30, 4-1	SJSU Spring Break			
M 4-6	Movie -		Group # 1	UPLOAD & **BRING**Analysis Paper Group 1
W 4-8	Movie -		Group # 2	UPLOAD & **BRING**Analysis Paper Group 2
M 4-13	Movie -		Group # 3	UPLOAD & **BRING**Analysis Paper Group 3
W 4-15	Movie -		Group # 4	UPLOAD & **BRING**Analysis Paper Group 4

M 4-20	Movie -	Group # 5	**UPLOAD & BRING**Analysis Paper Group 5
W 4-22	Movie -	Group # 6	**UPLOAD & BRING**Analysis Paper Group 6
M 4-27	Movie -	Group # 7	**UPLOAD & BRING**Analysis Paper Group 7
W 4-29	Movie -	Group # 8	**UPLOAD & BRING**Analysis Paper Group 8
M 5-4	Movie -	Group # 9	**UPLOAD & BRING**Analysis Paper Group 9
W 5-6	Catchup day if needed		
M 5-11	*? Primal Fear* (1996) [2hr 10 min] Pluto	*course reconstruction*	
5-15	1:00pm – 3:00pm	Final time as scheduled by SJSU	