



OTRP online

Office of Teaching Resources in Psychology

USING FILM TO TEACH PSYCHOLOGY: A RESOURCE OF FILM STUDY GUIDES

Elizabeth M. Nelson, Christian Brothers University
(2002 Instructional Resource Award Recipient)

Overview

This 106-page resource offers instructors tools for using films to enhance their instruction. Student evaluations consistently indicate that films help them learn the topics, provide an alternative to traditional lectures, and give them a different point of view. However, students also say they do not like to view films if they do not understand the relevancy of the film to the course material. This resource gives teachers of psychology additional tools for using film, such as tested study guides, sample syllabi, student papers, references, and Internet resources. The film study guides contained in this resource have been used in a variety of psychology classes, and may be applicable to a variety of other courses.

Outline of Contents

- Introduction
- How to Use the Study Guides
- List of Study Guides by Topic and Film/s
- References
- Filmography
- Sample Syllabi
- Sample Paper

Author contact information: Elizabeth M. Nelson, Ph.D., Christian Brothers University, Department of Psychology, 650 East Parkway South, Memphis, TN 38104 (enelson@cbu.edu)

Copyright 2006 by Elizabeth M. Nelson. All rights reserved. You may reproduce multiple copies of this material for your own personal use, including use in your classes and/or sharing with individual colleagues as long as the author's name and institution and the Office of Teaching Resources in Psychology heading or other identifying information appear on the copied document. No other permission is implied or granted to print, copy reproduce, or distribute additional copies of this material. Anyone who wishes to produce copies for purposes other than those specified above must obtain the permission of the author.

Introduction

Student evaluations consistently indicate that films help them learn the topics, provide an alternative to constant lecturing, give them a different point of view. However, students also say they do not like to view films if they do not understand the relevancy of the film to the course material. Showing a film to a class or having students watch the film on their own is only a prerequisite to using film as an instructional tool.

This resource gives teachers additional tools for using film (tested study guides, syllabi, student papers, references, and internet resources). The film study guides in this booklet have been used in a variety of psychology classes (e.g., Psychology and Media, Cognitive Psychology, Psychopathology, Dynamics of Gender, Personality). The study guides may be applicable to a variety of other psychology courses (e.g., General Psychology, History and Systems, Learning, Human Sexuality). In fact, the fun in using film lies in the creativity of the instructor to incorporate film in a meaningful way in his or her instruction.

How to Use the Study Guides

The booklet is arranged by topic (in bold at right, top corner of each study guide) in alphabetical order. The name of the film is printed in bold and aligned left for each study guide. I have used all of these study guides at least once in a class. The choice of topic and film for each topic is based on how I have used the film in the past. I have included syllabi from my classes to give you an idea of how I incorporate film in class. One film, *Dead Man Walking*, I have used in two different classes. Therefore, there are two different study guides for this film. I encourage you to use and modify these study guides to fit any topic you see relevant to the film.

Most of the films require outside reading. I have included a reference page for all required readings. In addition to completing the study guides, students are required to complete other assignments, such as papers. I have included one student paper at the end of this booklet.

If you are unfamiliar with the films, you can look the film up in my filmography, which is arranged alphabetically by film title. I purchase the films I use in class. This allows me to show, watch, and review the films as often as I want without having to rent or check out the film each time. I have the library purchase the more expensive films that are available through vendors such as Films for the Humanities.

List of Study Guides by Topic and Film/s

Topic	Film/s
Aging	Grumpy Old Men
Anti-Social Personality Disorder	A Clockwork Orange Silence of the Lambs
Archetypes	Batman Returns Alien Power of Myth The Good Son Star Wars
Diversity	That's Black Entertainment "The Emissary" Mr. and Mrs. Loving

Documentary	Paradise Lost
Expressionism/Film Noir	“Jose Chung’s from Outer Space”
	Double Indemnity
	“Anasazi”
Fear	The Shining
	Carrie
	“The Thaw”
	Copycat
Film Making	The Art of Illusion
	Visions of Light
	Reservoir Dogs
Homosexuality	The Celluloid Closet
	The Birdcage
Humor	Ed Wood, and Plan 9 from Outer Space
Law	Dead Man Walking (version 1)
	Dead Man Walking (version 2)
	Nuts
	Dancer in the Dark
	The Thin Blue Line
	In Cold Blood
	I Want to Live
	The Green Mile
Learning	Sophie’s Choice
Media	Media Impact
Metaphysics	“Cause and Effect
	“The Measure of a Man”
Motivation	To Sir, With Love, and Dangerous Minds
Obsessive-Compulsive	Personality
	Gorillas in the Mist
Perspective	“A Matter of Perspective”
	Hair
Problem Solving	Cast Away
Psychopathology	Rainman
	Equus
	Awakenings
	Snake Pit
	Sybil
	The Three Faces of Eve
	Prince of Tides
	The Dream Team
	Psycho
Religion	Jesus Christ Superstar
Reminiscence	Fried Green Tomatoes
Suspicion	John Carpenter’s The Thing, and The Thing from another World
Women	Dolores Claiborne
	Thelma and Louise
	Waiting to Exhale
	Up the Sandbox

The Searchers

Study Guides by Topic and Film

Aging

Grumpy Old Men

1. Describe and discuss the following media images of the elderly in the movie *Grumpy Old Men*:
 - a. elderly as villains
 - no more poverty
 - war between the generations
 - support pyramid
 - not doing their share
 - b. elderly as desperately poor
 - c. elderly as comical, stubborn, eccentric or foolish
 - d. elderly as sexless
 - e. elderly as sick and near death
 - f. elderly as ugly
 - g. elderly as childlike—infantilization
 - moods and personality of children
 - dress and appearance of children
 - physical problems of children
 - children's parties
 - children's activities
 - playthings of children
2. Describe ways the movie attacks ageism—look for the following, for example:
 - is the diversity of the elderly addressed?
 - is the positive accentuated rather than the negative?
 - is the aging about living or about suffering and dying?
 - is the movie targeted for the elderly, minus 15 years?
 - are the elderly characters put on a diet?
 - sense of humor?
 - are the elderly sexless?
 - does the movie look at the future of the characters or does it focus on life coming to a close?
3. Are there gender differences in the movie's treatment of aging? That is to say, is aging portrayed differently for the male characters than for the female characters? Explain.
4. What makes the movie funny? Or is it not funny, and why? Are older people being made fun of through stereotypes of older people or are we laughing at something else? Explain.
5. What expectations would people having coming in to see this movie for the first time? Does this movie fulfill those expectations? Explain. How would we gauge the audience response to the movie as they watched it?
6. How is the title of this movie important? What are the connotations? Is it ageist? Explain.
7. Discuss the following factors in understanding the effects of this movie on the older viewer vs. the younger viewer:
 - socialization experience of the individual
 - predispositions the individual brings to the movie situation

- context of the message
- physical environment of the movie
- emotional environment of the movie
- geographic environment of the movie
- credibility of the source
- one or two-sided argument

Essay: What would you change about the movie (plot, characters, dialogue, scenery, etc.) to make it absolutely free of any ageism yet keep it a funny movie that older adults would want to watch. Keep in mind that you are the producer of the movie out to make big bucks, especially from those aging baby boomers that you don't want to offend.

Anti-Social Personality Disorder

A Clockwork Orange

1. Based on our class discussion of what is anti-social personality disorder describe any characteristics Alex has of anti-social personality disorder.
2. Conjecture about the possible cause of Alex's disorder.
3. Jowett (1989) claims movies can be a shaper of ideas. Discuss that idea in terms of *A Clockwork Orange*.
4. Jowett also claims movies can be a reflector of ideas. He states that we can see social and cultural tensions reflected in movies. Discuss this idea in terms of *A Clockwork Orange*. Keep in mind that the movie was made in 1971 in Great Britain, whereas the book was written in 1917.
5. Half of this movie deals with the use of behavior modification. Diagram the operant and classical conditioning used to modify Alex's behavior. Be sure to specify the stimuli and responses. Terms you will want to use are operant, positive reinforcement, negative reinforcement, unconditional stimulus, conditional stimulus, unconditional response, conditional response.
6. Do you identify with any of the characters? What kind of person might be able to identify with the characters?
7. How might culture influence the reception of the movie—for example, American vs. British?
8. Which of Alex's behaviors were modified and why? What were the results—both immediate and delayed?
9. Give examples in the movie of the following (you are not limited to the behavior modification method):
 - positive reinforcement
 - time out
 - extinction
 - punishment
 - negative reinforcement (escape)
 - avoidance
10. Discuss the ethics of the use of behavior modification in this situation—try to discuss both the pros and cons of the use of this technique.
11. Relate the gangs in the movie to the information in the article you read about gangs (and to anything else you know about gangs).

Anti-Social Personality Disorder

Silence of the Lambs

1. Six characteristics of anti-social personality disorder:
 - superficial charm
 - lack of remorse
 - lack of anxiety
 - premeditated antisocial acts
 - lack of learning from experience
 - physiological responses that indicate low arousal

Do these characteristics describe

- Hannibal Lector?
- Buffalo Bill?

Give specific examples. Would you diagnose each of these characters with anti-social personality disorder? Why or why not?

2. How does the fact that Lector is a psychiatrist affect his character—his personality and behavior? Why is his being a psychiatrist important to the story?
3. We see flashes of Agent Starling's memory. What is she remembering and why?
4. Describe the relationship between Lector and Starling.
5. Describe Buffalo Bill's psychological problems—as we see them and as Hannibal Lector describes them. How would you diagnose Buffalo Bill?
6. What personal problems is agent Starling working through?
7. What is the "Silence of the Lambs?"

Batman Returns

1. Discuss the archetypes found in the movie:
 - anima
 - animus
 - mandala
 - hero
 - shadow
 - transformation
 - trickster
 - spiritual father
 - great mother
2. Discuss the symbolism of the bat, the cat and the bird, or penguin (a bird that cannot fly).
3. What do the characters have in common with each other? With us?
4. Describe Salina's transformation. How does she represent women?
5. Discuss the treatment of sexuality.

Essay: Write an essay dealing with the following:

The archetypal imagery of the collective unconscious manifests itself in dreams, schizophrenia and creativity. One channel for this creativity is movies. Jowett (1989) says a movie is a process of communication. Discuss *Batman Returns* as a process of communication through the archetypal imagery of the collective unconscious. Describe the archetypal images and symbolism, and then synthesize these images and symbols in order to discuss the messages that are communicated to the audience. There are no right or wrong answers. I am interested in your ideas and your being able to analyze psychologically the movie and the movie audience. Be sure to use specific examples to support your ideas.

Alien

1. From the review of *Aliens 3* (McAlister, retrieved 2002) discuss the following in relation to *Alien*:
 - “uncanny alien bug mother”
 - “monster”
 - Ripley as “powerful female hero doing her Rambo number”
 - “the greedy machinations of ‘the company’”
 - the ‘company’ “wants to capture the monster and use it as a biological warfare weapon”
 - *Alien* as “a feminist cult film”
 - “rampant misogyny”
 - “the visual milieu of the film is grim”
2. Use your study guide from the #1 interview Bill Moyers with Joseph Campbell (“Hero”) to discuss Ripley as the mythological (or archetypal) hero.
3. Use your study guide from the #2 interview Bill Moyers with Joseph Campbell (“Meaning of Myth”) to discuss the mythology of *Alien*.
4. Use your study guide from the #3 interview Bill Moyers with Joseph Campbell (“The First Storytellers”) to discuss *Alien* as an example of “woman is life, man is the servant of life.”
5. Discuss *Alien* in terms of these ideas from the Solomon (1995):
 - confronting the evil in all of us
 - symbolism
 - questions about how we live our lives
 - “aliens” rear their ugly heads; the alien as a reaction to your conscience
6. From *Nostromo* by Joseph Conrad, 1904
 - What is the significance of the name “Nostromo” in *Alien*?
 - The theme: “relation between material and moral interests” “money-making is justified in the face of lawlessness and disorder.” This is the theme of *Nostromo*. Discuss how this could just as easily be the theme of *Alien*. What would be the allegory of the “face” of lawlessness and disorder?
 - “The people are nursing a sullen grudge against the (privileged)”--examples of this in *Alien* as well?
 - Some of the characters in *Nostromo* exhibit a “starved loneliness.” Describe characters in *Alien* that are similar. Discuss the meaning of the title *Alien*.
 - “The main characters...enact a particular answer to the question: what do men find to live for--what kind of motive force or radical attitude can give life meaning or direction?” Do we see this in *Alien* as well? Explain.
 - “Focused work (on the theme of) isolation and the collaborative nature of the individual life even when its most intimate inner aspects are in question”--does this theme emerge from *Alien*? Explain.
 - In *Alien*, who is/are “the deracinated exile that had learned from deprivation and strain and suffered by himself”?
 - “Along with this poignant mastery of the theme of isolation (which occurs in

different forms) goes an intense imaginative interest in the varying roles of ideals, and of the importance for the individual life of what was most vividly represented in the ship.” Do we see this theme in *Alien*? Explain.

- “I (Joseph Conrad) had (a) vision of a twilight country with its high shadowy sierra and its misty camps for mute witnesses of events flowing from the passions of men short-sighted in good and evil.” Apply this statement about *Nostromo* to *Alien*.

7. Science Fiction (from Lucas, 1996):

- An electronics instructor says the following about science fiction: “Science fiction is not reality, but an alternate reality that I enjoy...it gives me things real reality can’t give.” How is *Alien* an alternate reality? How has that reality been created? What does that reality give its audience?
- “(science fiction) gives filmmakers a vehicle to deliver a message about society.” Is this true in *Alien*? Explain.
- Explain whether you agree or disagree with Brother Matt’s comment that science fiction has outlived its creativity and usefulness. Be sure to give examples to support your opinion.

8. Using the study guide for *Art of Illusion* comment (in detail) on the use of special effects in *Alien*.

The Power of Myth

“The Hero’s Adventure”: Interview #1 with Joseph Campbell

1. What actions make a hero?
2. What are the hero’s deeds?
3. Describe the hero cycle.
4. What is the function of culture in the hero’s life?
5. How is the hero’s consciousness transformed?
6. Give examples of hero figures.
7. The modern myth is found in the movies. Describe how the *Star Wars* example is used.
8. Describe the “belly” myth.
9. What two choices does the hero have in face of the monster? What are the results of each choice?
10. What choices does the individual have in regard to the “system”?
11. How does the hero save the world?
12. Describe the place the hero finds.

“Meaning of Myth”: Interview #2 with Joseph Campbell

1. How are religion and myth related?
2. What do machines, including computers, have to do with the meaning of myth?
3. What is meant by “code”?
4. What is the individual myth and why has it replaced the world myth?
5. What is the function of myth?

“The First Storytellers”: Interview # 3 with Joseph Campbell

1. How is myth related to stages of human development?
2. What was the beginning of myth?
3. How is ritual related to myth? Give an example.
4. Explain “the invisible plane supporting a visible plane.”
5. Explain how animals are related to myth.
6. What is the relationship between myth and guilt?
7. How does the way we speak about animals, or people, change our psychology?
8. Discuss “women as vehicles of nature,” and “men as vehicles of society.”
9. Artists are mythmakers. Describe the filmmaker as mythmaker.
10. Discuss “woman is life,” and “man is the servant of life.”

“Sacrifice and Bliss”: Interview #4 with Joseph Campbell

Discuss the following topics as they are presented in this interview:

- Life and death
- Motherhood
- Marriage
- Rules and bliss

“Love and the Goddess”: Interview #5 with Joseph Campbell

1. What kinds of lover are discussed?
2. What is an authentic life?
3. What does the female represent?
4. What is an authentic life?
5. What does the female represent?

6. What if the Lord's Prayer began "Our Mother, who are in heaven"?
7. How do we learn to live spiritually?
8. What is the relationship between inner and outer space?

"Masks of Eternity": Interview #6 with Joseph Campbell

1. What is the relationship between myth and God?
2. Discuss the symbol of the circle (mandala).
3. What are archetypes?
4. Who is the trickster?
5. Describe Maslow's peak experiences.
6. What are monsters?

The Good Son

1. Describe the archetypes found in the movie. The following is a list of archetypes we discussed in class. You may not find all of these in the movie:
 - Shadow
 - Anima
 - Animus
 - Great Mother
 - Spiritual Father
 - Hero
 - Trickster
 - Mandala
 - Transformation
2. Describe and discuss symbolism you see in the movie.
3. What does the movie communicate?
4. What is it like to be human according to this film?
5. Is this a “good” film? What criteria did you use to make your decision? What would you change to make it a better film?
6. What genre is this film—why?
7. How do you feel about the end of the movie? Now, try explaining your feelings in terms of archetypes.

Essay: Could we call the idea of “the good son” an archetype (a shared, inherited, universal idea)? Describe what this archetype could be. How is this archetype manifested in this film? In what other books, movies, stories, etc. Have we seen this archetype? Explain how the archetype of “the good son” makes “the good son” from this movie frightening. Relate “the good son” to other archetypes we discussed in class. Discuss the dynamic of “the good son” with “the great mother”. How is this dynamic manifested in this and other films? Cite examples and discuss situations like the one in this film that actually happen. Archetypes help us to recognize and react to similar situations. So, how do parents deal with children that don’t fit the archetype of being a child? How do parents deal with themselves when they don’t fit the archetype for being a parent? If, as Jung said, we are born with inherited tendencies (archetypes) then why aren’t all sons “good sons” and all mothers “great mothers”?

Star Wars

1. From *The Wisdom of the Dream* [film] define the following:
 - collective unconscious
 - big dream vs. little dream
 - spiritual or great father
 - circle (cycle or mandala)
 - archetype
 - archetypal king
 - hero
 - symbol of snake
2. What was Jung's purpose in studying the African and Native American tribes?
3. What do myth and religion (rituals and symbols) express?
4. What is the purpose of storytelling?
5. What are our modern myths?
6. Describe the different types and trace the development of special effects in *The Art of Illusion*.
7. *Star Wars*: Identify and explain the role of the following archetypes in the film (use specific examples):
 - Shadow
 - Mandala
 - Great Mother
 - Transformation
 - Hero
 - Spiritual Father
 - Trickster
8. What are the psychological and cognitive effects on the audience of using clearly identifiable archetypes in this film?
9. Discuss the symbolism in the film.
10. Describe the special effects and comment on how they add to or distract from the plot.
11. What subtext(s) do you find in this film?
12. What meanings or feelings do the names of the characters invoke?
13. Comment on the voice-over James Earl Jones did for Darth Vader. Did he sustain the character?
14. James Earl Jones says he like to play vulnerable characters—is Darth Vader vulnerable? Explain with examples. Does vulnerability fit the “shadow” archetype? Explain.

Essay: Explain the enduring appeal of *Star Wars* in terms of archetypes, symbolism, myths, subtext(s) and special effects. Be sure to use specific examples from the film.

That's Black Entertainment

1. Describe the aspects of Black culture showcased in early Black films.
2. Why were Blacks not devoted movie fans?
3. Describe the actions and characteristics of early 20th century Black Film characters.
4. What were the contributions of Bessie Smith, Langston Hughes and Booker T. Washington to the film industry?
5. How did sound change Black film?

Star Trek Deep Space Nine: “The Emissary”

Use “Making it so: African-Americans of Star Trek” (Russ, 1998) as a springboard for discussing “The Emissary.”

1. Nichelle Nichols, Original *Star Trek* (1966), LT. Uhura, “Finding a black actor portraying anything but a criminal or a bum was a difficult task indeed. And a woman in a position of authority? Forget about it.”
 - I’m not blind--I looked around and everybody was white except for George and me.”
2. Read Nichelle Nichol’s account of Martin Luther King’s comments to her.
3. “Come quick! There’s a black lady on television--and she ain’t no maid!”—Whoopi Goldberg, *Star Trek Next Generation* (1990), Guinan.
4. Read the testimonials of Uhura (Nichelle Nichol’s role) as role model, inspiration and motivation.
5. Read about the first interracial kiss on television. “Plato’s Stepchildren” *Star Trek* (1968).
6. From Avery Brooks, *Deep Space Nine* (1998), Captain Sisko, “in a role that both embodies and transcends so many of contemporary societies prejudices, challenges and ambiguities.”
 - “Black people would actually exist in the future.”
 - “he is able to challenge contemporary perceptions about the issues of races, gender and community through the role of Sisko.”
 - “the people complete the thought. That is the power.”
 - “If we presume to think that in the future only white male people will remain in charge of running the world, then the world faces a dismal future.” (If you’ve seen *Deep Impact*, think of Morgan Freeman’s role.)
 - “Landscape of thought.”
7. Mae Jamison, *Deep Space Nine* “Second Chances” (1993), transporter technician (NASA first black female astronaut):
 - “Sometimes images are very important.”
 - “[A] lot of our views of society...are extremely influenced by media because people spend so much time intimately involved with them.” (See Lucas, 1996, article in the *Commercial Appeal* about science fiction.)

Mr. and Mrs. Loving

Divide the class into four groups and give each of the groups one of the following perspectives: Age 50+ from an urban environment; age 50+ from a rural environment; age 18 to 30 from an urban environment; age 18 to 30 from a rural environment. Give the class the following instructions:

To the best of your abilities, take the perspective of your assigned age group and living environment (at the time of the film). Watch the film from that perspective. After the film, discuss the following points with your group. Your group will present its views to the class. You will have one hour to prepare. I would like a 15-minute presentation.

1. What is your understanding of miscegenation and anti-miscegenation laws (Austin, 1987)?
2. What aspects of the theories of interracial unions (Foeman & Nance, 1999) did you see portrayed in the film? Which theories do you agree with?
3. Which stages of interracial relationship development (Foeman & Nance, 1999) did you see portrayed in the film? What is your opinion of this portrayal?
4. What is your understanding of the Supreme Court case (<http://www.multiracial.com/government/loving.html>)? What is your opinion of the outcome? Why?
5. Is the film propaganda? Why or why not?
6. What is the purpose of the film? How do you know this?
7. Do you feel made-for-television movies (like *Mr. And Mrs. Loving*-made for Showtime) differ from films that have their first showing in a theater? If so, how?
8. What have the filmmakers done in *Mr. And Mrs. Loving* to create intimacy in a story covering a wide chronological span?
9. Should made-for-TV movies, like *Mr. and Mrs. Loving*, tackle controversial subjects? Why or why not? Was miscegenation a suitable subject for a made-for-TV movie? Why or why not?

Paradise Lost

Related web site (Robin Hood Hill murders): http://www.religioustolerance.org/ra_robin.htm

1. What is unique to documentary film?
2. What points does the film make and how does it make them?
3. What do you know about this case? How does it differ from what you find out in this film?
4. How do we get information from this film (how is information delivered)?
5. What role does music play in this film?
6. How does living in the area affect your viewing of the film?
7. A documentary sets up the expectation that this is the truth. How does this film create this expectation?
8. As educated viewers, what things in the film tell us that the filmmakers are presenting certain aspects of the "truth"?
9. What is this film about in addition to the murders and case?
10. What meanings do you give the title of the film: Paradise Lost?
11. Find information to update us on the case (HBO did a sequel to this documentary: *Paradise lost 2: Revelations*, Berlinger & Sinofsky, 1999).

The X-Files: “Jose Chung’s from Outer Space”

Related web sites: Ray Harryhausen <http://en.wikipedia.org/wiki/Ray_Harryhausen>
Alien autopsy <http://www.trudang.com/autopsy.html>
Alien abduction <http://www.abduct.com>
Film noir <http://www.imagesjournal.com/issue02/infocus/filmnoir.htm>.

1. One theme from this episode is the power and importance of words. Document examples that support this theme. Be sure to look at names, names that change, names that stay the same, titles, repetition of words and phrases, unusual language, lack of language, play on words, examples of things characters have written, oxymorons.
2. Another theme from this episode is the search for meaning in other human beings. We are alone in ourselves. This is a theme recognized in existentialism. Give examples that support this theme.
3. What expectations does the first scene set up for us? What other scenes set up expectations in the audience? How does the episode play against the audience's expectations? What is the purpose of playing against our expectations?
4. The scene of Rocky in the cherry picker is reminiscent of an earlier *X-Files* episode where cherry pickers, and the people in them, are ominous images. This is an example of intertextuality. The Jose Chung episode is full of intertextuality. Find some examples (other *X-Files* episodes, *X-Files* fandom, *Twin Peaks*, UFO culture, other television fandom, Fox network specials, *Close Encounters of the Third Kind*, etc).
5. How is the episode a spoof of horror films? Give examples.
6. What are the predominant colors in the episode? Why? Give examples of the use of these colors in the episode.
7. The special effects supervisor has said that the character of Lord Kimboat is “homage to Ray Harryhausen.” Who is this? How is the character an “homage” to him?
8. How does the episode focus on the mantra, “I Want to Believe”?
9. Jose Chung wrote *Caligarian Candidate*. This is a reference to two horror/suspense films. Which ones?
10. How does the episode use flashback? What is the effect? Why use flashback here?
11. How does the episode use backlighting? What is the effect? Why use backlighting here?
12. There is a lack of editing at scene changes or abrupt visual scene changes with smooth dialogue. What is the effect on the audience? Why affect the audience this way?
13. Describe the mise en scene of the hypnosis and interview scenes. What do you discover? Why do this?

14. Why cast Jesse Ventura (at that time known as a stage wrestler) and Alex Trebeck (Jeopardy host) as Men in Black?
15. How does the episode remind us that Jesse Ventura is a wrestler?
16. Point out the examples of slapstick in the episode? Why include slapstick?
17. The episode parodies the sexual tension between Mulder and Scully. Give examples of this.
18. In most film the actors do not look directly at the camera. Why? In this episode, describe scenes where an actor looks directly at the camera. Why?
19. How is Scully's argument that the autopsy video had been edited to make the cameraperson's point a commentary on film in general?
20. Describe the "nerd"/cameraman character. Pay special attention to what he says, how he behaves, what he looks like, how Jose Chung portrays him, what is missing. Why is he in the episode?
21. We could say that the "nerd" character is "alienated". Give examples. Describe the play on words (alienated) with this character.
22. Look at the reflections in the diner scene. What do you see? Why are we meant to see it? What does it mean?
23. Describe the use of shadows. In film noir, shadows create suspense. Is this effect in this episode?
24. Another trademark of the *X-Files* is the layering of conspiracy. Describe examples of the layers of conspiracy in this episode.
25. Throughout the *X-Files*, smoking is a sign of conspiracy. Give examples from this episode.
26. Find examples of irony, especially based on the dialogue in contrast to the visual image. Only in film could you have this kind of irony.
27. There is really no closure to the episode. This is a trademark of the *X-Files*. What is the effect of lack of closure in this episode? Jose Chung tries to give it closure in his book. Is he successful? How do you feel about his ending?

Double Indemnity

Representing Women (Macdonald, 1995, pp. 116-121)

Give specific examples from the movie of the following characteristics of film noir.

1. Stylistic confusions
2. Questioning of male and female sexuality
3. Deceptions and trickery of plot
4. Posing of the family as the absent center that destabilizes relationships and sexual identities
5. Woman as mysterious
6. Woman as sexually alluring
7. Woman as manipulative
8. Woman tricks men into believing in her sincerity and affections
9. Woman's use of body language as a tool of seduction
10. Mystery about where the woman belongs and where she has come from
11. Woman's lack of ease within domestic environment emphasized by prison connotations, off-center framing, restless camera movement, acerbic dialogue
12. Domestic setting is filled with menace and foreboding
13. Woman established as a sexual being
14. Woman poses a threat and danger because she lacks sexual innocence
15. Instability of the woman's voice
16. Musical sound track signals disturbance
17. Minor key of risqué and riddle-like banter conveys disturbance
18. Womanliness as a mask behind which man suspects some hidden danger
19. The puzzle of the femme fatale's motivation is almost always unsolved at the end
20. Film noir director provides moral punishment for the woman's abuse of male trust

21. Routine authority of masculinity is challenged by men being duped by women and by “the latent homosexuality” of films such as *Gilda* and *Double Indemnity*
22. The male voice-over typically directs the narration
23. Confessional modes of address
24. Voice is authoritative and earns respect because of its willingness to admit mistakes
25. Masculine discourse as logical and verbally based
26. Feminine discourse as intuitive, emotional and of the body and non-verbal sphere

The X-Files: "Anasazi"

1. How is the episode realistic?
2. What are the symbols of survival and mortality?
3. What are the mysteries?
4. What are the secrets?
5. What is the role of language? What does language symbolize?
6. Where do scenes take place and what is the relevance of this?
7. Describe the symbolism of the Native American.

The Shining

1. Describe the psychic skills that you see in the movie. Why are they important to the movie? Or are they important? Do the characters use their psychic consciousness to fulfill some need the logical consciousness cannot fulfill? Explain.
2. Be aware of your emotions and physiological reactions during the movie. Take notes on them. How do your cognitive processes play a role (e.g., expectations, beliefs)?
3. How do you know you are afraid? How do you know it's not some other emotion, like sexual arousal for example? Use the theories of emotion to help you answer this question.
4. Compare the movie version of the "woman in the bathtub" to the written version. How are they different? The same? Which is better? Why?
5. How does Stephen King use the "natural" to scare you in this movie?
6. Do you identify with any of the characters? Which ones? Why or why not? Does this add to or detract from the fear?
7. Do you agree or disagree with this statement from your reading:

Stanley Kubrick's film of *The Shining*...[is] such a yawn. Nobody in the movie has a past. There's no sense of the Torrances as a family. When bad things begin to happen, you don't much care because you don't know the people. It's the difference between a car smash a hundred miles away and the same thing right outside your house (King, 1997).

Explain your answer.

8. Describe the hints of terror to come.
9. Are these characters acting out a scenario that we all know in our own nightmares? Explain.
10. Explain how the movie scares (or tries to scare, whichever is the case) you. Does the movie scare you the way Stephen King would like to scare you?
11. King speaks of a hierarchy of emotions in a horror tale: Terror on top, then horror and on the bottom revulsion. Talk about this hierarchy in terms of *The Shining* (Underwood & Miller, 1988).
12. What enduring image(s) in the movie do you walk away with? Are they frightening? Or?
13. Does King touch on any ordinary fear that you have in this story?
14. Examine the relationship between horror and humor in the movie? Is there any? Explain.
15. There have been people who have talked about subtexts in *The Shining*. What subtexts do you find?

16. How does this movie confirm your normative values?
17. Comment on King's critique of Kubrick's movie (Underwood & Miller, 1988).
What's basically wrong with Kubrick's version of *The Shining* is that it's a film by a man who thinks too much and feels too little; and that's why for all its virtuoso effects, it never gets you by the throat and hangs on the way real horror should.
18. Comment on King's statement: Of course [*The Shining*] is a ghost story, because Jack Torrance himself is a haunted house.
19. King said that he thought Kubrick wanted to hurt the audience for *The Shining*. Comment on that.
20. King says the scene where Wendy discovers Jack's manuscript is a wasted moment—wasted in the sense that it isn't scary. Comment on that.
21. If you were from another country and this movie was your only information about the USA, what image would you have of this country? Would it be close/far from the truth? Explain.
22. What movie-made images come from this movie? (i.e. images that people recognize as coming from this movie).
23. What would you like to see in the future of movie-making? Anything goes—movie content, movie presentation, theater design—anything.

Essay: Closely examine what you are afraid of. Compare and contrast these fears with the fear in *The Shining*. Be specific and include ideas on how and why the movie frightens you. Use the questions above to guide you.

Carrie

All quotations come from *Stephen King: Art of Darkness* (Winter, 1986).

1. Describe the psychic skills that you see in the movie. Why are they important to the movie? Or are they important? Do the characters use their psychic consciousness to fulfill some need the logical consciousness cannot fulfill? Explain.
2. Be aware of your emotions and physiological reactions during the movie. Take notes on them. How do your cognitive processes play a role (e.g. expectations, beliefs)?
3. How do you know you are afraid? How do you know it's not some other emotion, like sexual arousal for example? Use the theories of emotion to help you answer this question.
4. Compare and contrast the notion of childhood and the nature of evil in *Carrie* and *The Good Son*. Relate your ideas to the following:
"Popular entertainment finds it convenient to stereotype children. Misguided sentiment often sees children portrayed in a wholly innocent—and mindless—sense. In the realm of horror, fiction. . . is the inversion of innocence, rendering children into agents of darkness for no reason other than exploitation" (p. 31).
5. How does Stephen King use the "natural" to scare you in this movie?
6. Do you identify with any of the characters? Which ones? Why or why not? Does this add to or detract from the fear?
7. ". . . evil lies not in Carrie White but in her tormentors—and, more important, in the traps of society and religious mania in which her tormentors are confined" (p. 31). Do you agree or disagree with this statement? Why?
8. Describe the hints of terror to come.
9. Are these characters acting out a scenario that we all know in our own nightmares? Explain.
10. Explain how the movie scares (or tries to scare, whichever is the case) you. Does the movie scare you the way Stephen King would like to scare you?
11. King speaks of a hierarchy of emotions in a horror tale: Terror on top, then horror and on the bottom revulsion. Talk about this hierarchy in terms of *Carrie*.
12. What enduring image(s) in the movie do you walk away with? Are they frightening? Or?
13. Does King touch on any ordinary fear that you have in this story?
14. Examine the relationship between horror and humor in the movie? Is there any? Explain.
15. There have been people who have talked about subtexts in *Carrie*. What subtexts do you find?

16. How does this movie confirm your normative values?
17. Find examples in the movie of “the intense visual imagery of Brian De Palma’s motion picture adaptation of the novel” (p. 31).
18. Describe the “archetypal teenager” and what is meant by that (p. 32). Do you agree that Carrie is the “archetypal teenager”? Why?
19. We will discuss in more detail the images of women in movies when we study *Dolores Claiborne*. As an introduction to that issue, discuss the “pervasive feminist element” in the movie (pp. 32-33).
20. Compare and contrast the film ending with the novel ending (p. 34).
21. If you were from another country and this movie was your only information about the USA, what image would you have of this country? Would it be close/far from the truth? Explain.
22. What movie-made images come from this movie? (i.e. images that people recognize as coming from this movie).

Essay: Closely examine what you are afraid of. Compare and contrast these fears with the fear in *Carrie*. Be specific and include ideas on how and why the movie frightens you (or failed to frighten you). How does examining your fear affect your fear. Use the questions above to guide you.

Star Trek Voyager: “The Thaw”

1. Describe the allegory of Fear in this episode:. Describe the allegory of Fear in this episode:
 - What are the origins of fear?
 - What effects does fear have on our bodies?
 - What is the purpose of fear?
 - How do we deal with fear? What happens to fear?
 - What happens to us if we are always afraid?
 - What common fears are depicted?

2. Describe the personification of fear. How would you personify fear?

Describe the personification of fear. How would you personify fear?

Describe the

personification of fear. How would you personify fear?

Fear

Copy Cat

1. Take note of the following film techniques: cuts, point of view, camera angles, lenses, sound, visual effects (e.g., slow motion), lighting, color, composition.
2. How is the serial killer described and portrayed? Compare and contrast with what you know about sociopaths.
3. Describe the symptoms of agoraphobia as they are portrayed in the film. Are they realistic—why or why not? Note the cognitive, psychophysiological and behavioral symptoms.
4. Is Helen Hudson in control of her symptoms? Give examples. Is this typical of an agoraphobic? Cite support for your conclusion.
5. Note the aspects of the movie that make it suspenseful.
6. Comment on the following quote from the agoraphobia case study (Harris, 1991) you read as it applies to this film: “the key feature in overcoming entrenched patterns of avoidance is exposure to those very same target situations that elicit the symptoms.”
7. How is the agoraphobic fear different from “normal” fear as it is described in “The Thaw”?
8. How is the agoraphobic fear similar to the fear experienced by the cryogenically frozen people in “The Thaw”?
9. In “The Thaw” we are told that fear knows you and is violent. Describe those qualities of fear in *Copycat*.
10. What does *Copycat* tell us about being human?
11. How is *Copycat* an escape from reality?
12. Comment on the behavior of the audience—cite specific behaviors and specific scenes.
13. How do you think the behavior of the other people in the theater affects how you feel about a film?
14. Describe the humorous/lightheartedness aspect of the film. Why is it there? Relate it to fear.
15. What is the genre of this film? How do you know?
16. How has Hitchcock’s shower scene in *Psycho* influenced our perception of other shower scenes?
17. How does the film explain the etiology of anti-social personality disorder? How does the

film's theory fit with actual psychological theory?

18. What various fears that the audience might hold are described in *Copycat*? Compare with the common fears depicted in "The Thaw".

19. Compare how Dr. Hudson (*Copycat*) and Captain Janeway ("The Thaw") deal with fear.

20. Lt. Monihan looks really tough ("This is the first time I've seen you cry"). Yet she has her own fear. What is it and how does she deal with it?

Essay: Using your study guide, reading and class discussions as your guide, in your essay discuss the message about fear that the filmmaker is trying to communicate in both "The Thaw" and *Copycat*.

The Art of Illusion

1. Describe early special effects.
2. Describe a composite shot.
3. Describe how miniatures are used.
4. How did the addition of sound change special effects?
5. Describe stop-motion animation.
6. When are models used?
7. Describe pyrotechniques.
8. What are “squids”?
9. Describe the use of make-up.
10. Who was Lon Chaney?
11. Describe the use of puppets.
12. Describe motion control.
13. What is computer generated imaging. Give examples.
14. How else are computers used in creating special effects?

Visions of Light

1. Why were the 20's the golden age of cinema?
2. What happens to film with the introduction of sound (besides being able to hear it!)?
3. What are advantages to camera on a dolly?
4. How does the cameraperson interact with actors during the studio era?
5. Describe the visual style of film noir.
6. Outline the development of color film.
7. What are some special qualities of black and white (versus color) film?
8. What was the effect of panavision or cinemascope on film?
9. Describe the French new wave.
10. Describe "mistakes" that became great cinematography.
11. How can a point of view shot affect the audience?
12. What is the New York style (versus the Hollywood style) of film?
13. Describe the art of underexposure.
14. How does the position of the camera produce a feeling?
15. What are special cinematography considerations to period films?
16. How does color add meaning to a film?

Reservoir Dogs

1. What is an independent film (an “Indy”)? Why is *Reservoir Dogs* considered an independent film?
2. Why would *Reservoir Dogs* be considered a “film on the cutting edge”?
3. Describe some of the most noticeable camera shots and the effects of each.
4. Why open the film with a discussion of Madonna’s “Like a Virgin”?
5. What is the effect of the first scene after the credits? How is the effect accomplished?
6. Comment on the use of the following in the film: long shots, close ups, dolly shots, framing, flashbacks, panning, slow motion.
7. Quentin Tarantino has been accused of racism in his films. Based on *Reservoir Dogs*, what do you think and why?
8. Why are so many verbal obscenities used? What is the effect on the audience?
9. What role does music play? Give examples.
10. Give examples of contrasts in the film.
11. How might the fact that Quentin Tarantino’s mother took him to see *Carnal Knowledge* when he was 8 and *Deliverance* when he was 9 affect his filmmaking?
12. *Reservoir Dogs* is Quentin Tarantino’s first film as director and screenwriter, as well as actor (1992). As his first film, what sort of review would you give it?
13. The title *Reservoir Dogs* came from a French film, *Au Revoir Les Enfants*, that Tarantino could not pronounce, saying instead Reservoir film when he worked in a video store. This was added to a Sam Peckinpah film from 1971, *Straw Dogs*. What do you think of choosing to name a film in this way?
14. Comment on *Reservoir Dogs* being a gangster film.
15. Tarantino grew up in the seventies. What influence do the seventies have on this film? Give examples.
16. What do you see sitting on end in the warehouse that might be considered unusual?
17. What is Mr. Blonde sitting on when Nice Guy Eddie arrives at the warehouse?
18. From the opening diner scene, what action foreshadows Mr. Orange as the informer?
19. Indicate the scenes and specific references in *Reservoir Dogs* where these thematic elements (repeated in later Tarantino films) show up:

- a. Bear Claw (also in *Natural Born Killers*--NBK)
- b. Blood-covered interior of 1974 Chevy Nova (also in *Pulp Fiction*--PF)
- c. Camera angle from inside car trunk (also in PF and *From Dusk Till Dawn*--FDTD)
- d. Charles Bronson (also in *True Romance*--TR)
- e. Chesterfield cigarettes (also in TR)
- f. County prison (also in PF)
- g. Comic book superheroes (also in TR and *Crimson Tide*--CT)
- h. Contemplative mirror auto-conversations (also TR and PF)
- i. Critically wounded/ill character being driven to get help (also PF)
- j. Diners (also NBK and PF)
- k. Fruit Brute cereal (also PF)
- l. Madonna (also PF)
- m. McDonalds (also PF)
- n. Mexican standoff (also TR, NBK and PF)
- o. Mobile phone conversations (also TR and PF)
- p. Pam Grier (also PF and *Jackie Brown*)
- q. Sodomy in prison (also TR and PF)
- r. Torture of bound victim (also TR, PF and FDTD)
- s. Tough, bald crime boss (also RD and PF)
- t. Waiters/Waitresses, quality of (also PF)
- u. Washing blood off (also PF)
- v. Zippo lighters (also TR, NBK, PF and FDTD)

20. How do the above thematic elements add meaning to *Reservoir Dogs*?

21. Indicate the scenes and specific references in *Reservoir Dogs* where the following pieces of dialogue (repeated in later Tarantino films) show up:

- a. "Diddled-eyed Joe to a damned-if-I-know" (also in TR)
- b. "Joe _____" (also in TR: Joe Cocaine, Joe Fuckin' Hollywood)
- c. "Okay ramblers, let's get rambling" (also FDTD)
- d. "Supercool" (also in NBK and PF)

22. How does the above dialogue add meaning to *Reservoir Dogs*?

The Celluloid Closet

1. What images has Hollywood presented about homosexuality?
2. How have these images made homosexuals feel and think about themselves?
3. Describe the gay stock characters and their function in film.
4. How did censorship affect Hollywood's treatment of homosexuality?
5. Describe homosexuality in the films of the 1950s.
6. Give examples of how a homosexual audience perceives film differently from a heterosexual audience.
7. Describe the irony of the '60s Rock Hudson movies.
8. How was British film different from American film in its treatment of homosexuality?
9. Traditionally, what is the fate of Hollywood homosexuals?
10. What is the result of gay visibility in Hollywood film?
11. What is the result of film freely using the terms "faggot" and "queer"?
12. What seems to be the difference (and why) in audience perceptions of male Vs female homosexuality?

The Birdcage

1. From the review of *Birdcage* (Corliss, 1996):
 - Do you agree/disagree that the film is “a gently supportive comedy about gays”?
 - How is the film “a sweet parable of family values”? Give examples.
 - How does the film “challenge prejudices”?

2. From *The Celluloid Closet* [film]
 - What images of homosexuality does the film present (give examples)?
 - Are there any gay stock characters? (support your answer)
 - If you were to see this film 40 years in the future, how would you say films of the 90's depicted homosexuality?
 - What is the fate of the homosexuals in this film? How is it like/unlike the traditional fate given by Hollywood? Support your answer.
 - What terms are used to describe and talk about homosexuality and with what effect?
 - How would the film have been different if the couple were women instead of men?

Ed Wood, and Plan 9 from Outer Space

Ed Wood refers to the movie; Ed Wood refers to the director. Be sure to use specific examples in answering the following. Have students watch *Vision of Light* [film] prior to these films.

1. Comment on the expectations set up by the title sequences in *Ed Wood* and in *Plan 9*.
2. What is Ed Woods' vision and how does it shape his films?
3. Does Ed Wood successfully translate words into images? Explain.
5. Using Ed Wood as an example, explain how directors are artists, organizers and politicians.
6. Describe the cinematography of *Ed Wood* (by Tim Burton). Compare with the cinematography of *Plan 9 from Outer Space* (by Ed Wood).
7. Describe how Ed Wood uses the following in his films:

dialogue/script	titles	I	intensity and size
narrative style	perspective		novelty and contrast
film techniques	caricatures		movement
special effects	melodrama		motivation
editing	soundtrack		theme
acting/actors	imagery		plot
setting	costumes		make-up

8. Answer number 6 in terms of Tim Burton's *Ed Wood*.
9. Apply the incongruity/resolution hypothesis to scenes you found humorous.
10. Is *Ed Wood* fulsome? *Plan 9*? Explain.

Essay: Why is Ed Wood considered the worst director (Medved, 1980)? Why is *Plan 9 from Outer Space* considered the worst movie? Use discussions, chapters read, study guides, videos and films from the entire semester to help you with the essay.

Dead Man Walking (version 1)

1. Describe the film's treatment of the following reasons for the death penalty:
 - Deterrence
 - Retribution
 - National symbol
 - Plea bargain—"Ain't no one with money on death row."
2. Describe how other movies have treated the death penalty.
3. Is the film biased or does it represent several perspectives on the issue of the death penalty? Is it propaganda? Explain and give examples of how the film presents the death penalty.
4. The movie is based on the real experiences of Sister Helen Prejean. Religion, therefore, plays a role in the film. Describe with examples the religious aspects of the film—include ideas of acknowledgment of sin and forgiveness. What is the film's attitude towards organized religion? Give examples.
5. According to the law was the death penalty properly imposed in the case of Matthew Poncelet?
6. According to the law was the death penalty properly executed?
7. Describe film techniques and how/why they were used (their effects).
8. Comment on the acting.
9. How does the title set up expectations for the movie?
10. Compare the editing techniques of both *Dead Man Walking* and *Nuts* [film]. What effects do they bring to each film?
11. What role(s) can/should psychology play in a murder trial?
12. Describe the process of lethal injection—how does the movie present the actual process (neutral, with specific emotions, both)?
13. With whom do you identify the most in the film? Why?
14. Animals do not rape and murder—why are these strictly human behaviors?

Dead Man Walking (version 2 with a focus on capital punishment)

1. Look closely at the actor playing the prison priest. Where have you seen him before during class? Why use this actor?
2. In this film, what is the attitude regarding the death penalty? Explain how you know this.
3. How do you feel about Matt Poncelot?
4. How does Sister Helen feel about him?
5. What issues regarding the death penalty does the film address? How?
6. Why is Helen remembering the possum incident?
7. What is life like for Matt's family?
8. What does Helen's family think and feel about her involvement with Matt?
9. Discuss the issue of "culpability" as it is dealt with in this film.
10. What is life like for the victims' families? How and why do the families' attitudes toward Matthew's death differ? Look at page 40 in Williams (1998) and apply the points made on this page regarding "just revenge" to the attitudes of the victims' families.
11. Comment on the actions, words, and attitudes of the crowds around the prison during the executions.
12. Compare and contrast Poncelot's and the couple's deaths.
13. What is Sister Helen's position on the death penalty? Why?
14. Relate this sentence from page 43 of Williams(1998) to this movie: "Slowly but inexorably we have distanced ourselves from the reality of the death penalty. We now kill efficiently and, above all, impersonally.
15. Describe the execution--is it realistic?
16. How do you feel at the end of the execution? Why?

Nuts

1. Competency in criminal law
 - What is the crime?
 - Is there a confession?
 - Is there a trial?
2. Competency hearing: Describe the two criteria of the defendant's mental condition as it pertains to *Nuts*.
3. Whom does the attorney represent in the film? Why?
4. Describe film techniques and how/why they were used (their effects).
5. Describe and comment on the psychiatrists' evaluations of Claudia.
6. Describe and evaluate the probable cause of Claudia's problems.
7. Comment on Claudia's observation that a psychiatrist is "an asshole with the power to lock me up."
8. Do you agree with the judge's decision and his comments? Why or why not?
9. What expectations does the title *Nuts* set for the film?
10. Comment on the acting.
11. Describe with examples the film's attitude toward the profession of psychology.
12. With whom do you identify most in the film? Why?

Essay: How film portrays psychology and the law: *Dead Man Walking* [film] and *Nuts*
In this essay, I want you to compare and contrast the way the filmmakers portray psychology and the law. Use the study guide and the following information to help you write the essay:

- Note similarities in editing.
- Notice that there are actors directing and directors acting.
- Note the client/representative relationships
- How does the film deal with the law—laws that protect the individual and society.
- How would you describe the crimes in each movie? How do you feel about the criminals? Why? What do the filmmakers do to elicit these feelings?
- What issues are addressed as to the role of psychology in the law?
- How should psychology professionals be involved in competency hearings and the death penalty/murder trials?

Dancer in the Dark

Warning! The ending is *extremely* intense.

2000 Cannes Film Festival: Best Picture and Best Female Performance for Lead Actress (Bjork)

<http://martweiss.com/film/dogma95-thevow.shtml>

<http://martweiss.com/film/dogma95.shtml>

1. How (film techniques) and when (what scenes) is the movie like a Dogma 95 film?
2. How (film techniques) and when (what scenes) is the movie like a Hollywood film?
3. What is your impression of the opening sequence?
4. What is the meaning of the title?
5. What mood does the opening music set?
6. What is the theme of the film?
7. What aspects of the film support the theme (s)?
8. Would you be able to treat the theme (s) as a pure Dogma 95 film? If yes, how? If no, why not?
9. What is the purpose of using both the Dogma 95 style and the Hollywood style, especially from one of the founders of Dogma 95 (Lars von Trier)?
10. Why cast Bjork, Catherine Deneuve, and David Morse in their roles?
11. The shooting is a pivotal scene. Dogma 95 does not allow for scenes of death, yet how is the scene still like a Dogma 95 film?
12. What happens in the shooting scene to make it pivotal (look up this word to make sure you know what it means)?
13. What is the basic conflict in the film?
14. What ideals are put to the test (put on trial)?
15. What feelings does the film elicit in the audience? How and why?
16. Joel Grey plays Aldrich Novi. Look up Joel Grey and summarize his career. Why cast Joel Grey in his part?

The Thin Blue Line

1. How is the film relating the information? Is it factual? Is there one side being told? What emotions are you feeling? Why? How does the film evoke emotion?
2. Is the film persuasive? Why/why not? Is it trying to persuade?
3. Why do you think this film won an award?
4. Why is this film called a documentary?
5. Relate the information presented in this film to other information you have had from class:
 - o other films
 - o readings
 - o lectures
 - o speakers
6. Explain the title of the film.
7. What is the film's message about the criminal justice system (does it have a message?)
8. Describe any other messages from the film.
9. Generally, what is a message? Who sends messages; who receives messages; what is/are the purpose(s) of the message?
10. What psychological factors influence a message?
11. What sociological factors influence a message?
12. When you present your program at the end of the semester, you will be sending a message. Describe to me what you want that message to be. What factors will affect its delivery?

In Cold Blood (Note. I highly recommend Truman Capote's (1965) book.)

1. Discuss the meanings of the film's title. (The title is repeated at the very end of the movie--why?)
2. How are we supposed to feel about Perry and Dick? Does this change during the course of the movie?
3. How are we supposed to feel about the Clutter family?
4. How does the film bring all the players together from the very beginning and keep them connected throughout the film? What does this suggest?
5. What kind of a person is Perry?
6. What kind of a person is Dick?
7. What issues regarding the death penalty does the film address?
8. Put the date of the movie in the death penalty time line. How does this affect the message of the film?
9. Truman Capote (represented by the reporter, Bill Jenson) was a known homosexual. How does his sexual orientation affect his telling of this story?
10. What role does religion play in the movie and how is it related to the film's message regarding the death penalty?
11. The film contains amazing cinematography, especially the use of light. Describe and discuss how the use of light substantiates the film's message.
12. What is the role of rain in the film?
13. One of the investigators asks, "Why did Cain kill Abel". Why bring up the story of Cain and Abel? What happened to Cain in the Bible? Relate this line, in context of the entire film, to the discussion of Cain and Abel on pp. 27, 30, & 36 of Williams (1998).
14. What does the film suggest as an explanation for the Clutter murders (i.e., why did Perry kill? Why did Dick kill?)?
15. Compare Dick and Perry to fictional murderers (e.g. Hannibal Lector).
16. From page 26 of Williams (1998): "Until a catharsis has been effected through trial, through the finding of guilt and then punishment, the community is anxious, fearful, apprehensive, and above all, contaminated . . . execution forces the community to assume forever the burden of moral certainty". Relate this quote to the film.
17. Describe the execution. Is it realistic? Comment on the depiction of the hanging in regard to the description found on pages 31 and 44 of Williams (1998).

I Want to Live

1. Place the film's events (early 1950's) in the context of the history of the death penalty in the U.S.A.
2. Mann act: forbade, under heavy penalties, the transportation of women from one state to another for immoral purposes. Describe in your own words what is happening in the scene where this act is invoked.
3. The film portrays Barbara Graham as what kind of woman? How does it do this?
4. How are we supposed to feel about Barbara?
5. What are the attitudes of the public in the film? How do you know?
6. Compare with the attitudes of the U.S. public today.
7. How do the media portray Barbara? Give details.
8. What is the film's depiction of the criminal justice system in the early 1950's?
9. Compare to the media portrayal of the criminal justice system today.
10. The film is based on stories written by Ed Montgomery, a Pulitzer-prize winner in 1951 for his stories about tax fraud and the IRS. How does this fact affect the message of the film?
11. How is the psychologist portrayed?
12. Describe in detail the execution beginning with the death watch.
13. Relate the movie sequences to other material from class.
14. Compare the movie's portrayal of Barbara Graham's case with that given to you in class (from <<http://www.geocities.com/CapitolHill/6142/graham.html>>)

The Green Mile

1. Where have we seen this actor before (the one who plays the elderly Paul)? Why would the director choose this actor over all others?
2. Track your emotions, how and why the film makes you feel these emotions.
3. What are the prominent colors in the film? Why? What do they represent?
4. What are the prominent shapes, structures? Why?
5. Relate the mile, the walk, human life, all life.
6. What are the purposes of the TV scene in the nursing home? Comment on the choices of programs.
7. What is the function of rain and storms in the film?
8. What part does the historic period play in the film's story?
9. What is/are the film's attitude(s) toward the death penalty?
10. Are the electrocutions realistic?
11. Describe the film's commentary on the criminal justice system in the U.S.A.
12. What capital punishment issues does the film address?
13. Why use a mouse?
14. Describe and comment on how the guards conduct electrocutions. Without detailing procedures, describe their demeanor and attitudes toward the procedures and inmates.
15. Compare the executions with the description on pages 18 and 43 in Williams.
16. Where else have we seen a religious charm given to an inmate? Why do we see it again in this film?
17. How are the ideas of life, death, justice, punishment, fairness, God, judgment, redemption, treated in the film?
18. How does the paranormal work in the film? Why is it used? Could the movie work without the use of the paranormal? Explain.
19. What is the film's perspective on the meaning of the death penalty versus life without parole (think metaphorically)?
20. John Coffey's story is allegorical. Explain the allegory. Pay attention to names (e.g., Del is short for what?), physical descriptions, events, things said).

21. "He kill them with they love. That's how it is every day all over the world." What does this mean and why is it repeated?

Sophie's Choice

1. Dollard and Miller (1950) see personality in terms of habits: a habit is a stimulus-response link established by learning. Identify the habits that the main characters have in the film. Establish the stimulus-response links.
2. The habit is driven by drive reduction. Drive: any strong stimulus that impels the person to action and whose reduction is reinforcing. Identify the drives (internal, external, primary, secondary that impel the actions of the main characters.
3. Dollard and Miller proposed a response hierarchy: an innate hierarchy of responses; reinforced responses can change their position in the hierarchy. Dominant responses are those responses most likely to reoccur—most successful at reducing drive. Identify the dominant responses of the main characters.
4. According to Dollard and Miller, learning involves the rearrangement of response hierarchies. For this to occur, a person must experience failure. They call this the learning dilemma. Describe learning dilemmas you see in the film.
5. Stimulus generalization is when learned responses generalize to other stimuli. Primary generalization is based on physical similarity. Secondary generalization is based on verbal labels (e.g. "dangerous"). Describe the generalizations the characters make in the film.
6. Dollard and Miller were interested in how people deal with conflict:
 - approach-approach (two choices are desirable)
 - approach-avoidance (one choice leads to both a desirable and undesirable consequence)
 - avoidance-avoidance (two choices are undesirable).Explain Sophie's choice. Which kind of conflict did she have to deal with?
7. Dollard and Miller concluded that people can deal with conflict by indecision or escape. Describe how the main characters deal with their conflicts. Discuss the indecision and/or escape.

Media Impact

1. Where do mass messages come from?
2. How do movies affect the individual person?
3. How is a film “the strongest influence in life”?
4. How is film reality?
5. What is society’s role in film?
6. What is the role of film in identity formation?
7. Discuss the relationship between fantasy, reality, film, and dramatic license.
8. How do people use television?
9. How has TV changed society?
10. What is the price of TV?
11. How and why does TV affect understanding of life and society?
12. What does research say about TV and violence?
13. What responsibilities are involved in TV?
14. What is the relationship between reality and TV?
15. What is media narcosis?
16. What is TV withdrawal?

Star Trek the Next Generation: “Cause and Effect”

Answer these questions as they pertain to the general population, but support your answers with what you have read (*The Metaphysics of Star Trek*, Hanley, 1997) and seen in this video.

1. How do “time” and personal identity interact?
2. Is “time” real? Explain.
3. Is “time” strictly psychological? Explain.
4. Does your answer to question 3 jive with your answer to question 2? Explain.
5. What is personality?

Star Trek the Next Generation: “The Measure of a Man”

1. Why choose poker as an opening scene of this episode?
2. How does our language in referring to others affect our perceptions and attitudes about others? How is our own self-concept affected by the way others refer to us? (Think about Data being referred to as “it” or about having his name mispronounced.)
3. Either in history or at the present time, in any culture, what are some parallels to the idea of disassembling Data?
4. What is important about the idea of property? Relate to *Amistad* (Spielberg, 1997) if you’ve seen it.
5. What is significant about the following evidence presented at Data’s trial?
 - awards, honors, medals
 - strength
 - removal of hand
 - origin
 - off switch
 - intimacy/sexual relations
6. What is the relationship between being “disposable” and being a person?
7. How do (or have) cultures used the idea of disposable creatures and property?
8. Are we machines?
9. Are children property?
10. Is it possible to create a race? What function does “race” play in society?
11. Comment on the definition of sentience given in the episode:
 - intelligence
 - self-awareness
 - consciousness
12. Is discovering “new life” a possibility, a goal, and a directive for us?
13. How are wisdom and personhood related?

To Sir, With Love Dangerous Minds

1. Using Maslow's hierarchy, indicate with examples from both films the needs that motivate the students.
2. Give examples from both films of how the teachers are aware that Maslow's needs have to be met for learning to occur—also show examples where the students' needs have not been considered.
3. Describe how each teacher motivates his/her students in the film. Describe ways in which he/she fails to motivate.
4. What personality characteristics does each teacher have that allows him/her to be a motivating teacher.
5. Describe how these schools are typical of schools today in this country or other countries and how they are atypical.
6. What similarities do you discover in the students of the 60's in England and the students of the 90's in the US? What differences?
7. What similarities do you discover in the male teacher of the 60's in England and the female teacher of the 90's in the US? What differences?
8. In both films take note of the use of film techniques and describe their effects.
9. What genre are each of these films? How do you know?
10. What sort of music is chosen for each film? Discuss the filmmaker's choice. How do the lyrics fit in with the film maker's message?
11. What motivates each teacher originally to apply for the teaching job? Why and how do their original motivations change? From your experience, do you feel this is portrayed realistically? Why or why not?
12. Why is the opening of *Dangerous Minds* filmed in black and white? What effect does this have?
13. Discuss Miss Johnson's choice of poetry. What is the message?
14. Comment on the message behind the titles of each movie. How does the title set the mood for the audience?
15. Comment on the overall similarities and dissimilarities between the two films.

Essay: Using examples from both films, tell me what these two films communicate about being an effective teacher. Be sure to include in your discussion how being a motivational

teacher has changed and stayed the same over the past 30 years. How might culture affect the qualities necessary for being an effective teacher. According to these films, how do we measure effectiveness? Scan the papers or the TV news and relate the films to educational issues we are facing today. After you tell me what the messages are that the films are trying to communicate, describe what the film makers have done in the films in order to communicate those messages. Finally, give me your opinion (supported with examples) as to whether or not the films succeeded in communicating with the audience.

Obsessive-Compulsive Personality

Gorillas in the Mist

Have students read Fossey (1971)

1. The DSM-IV (1994) describes the obsessive-compulsive personality disorder as consisting of the following criteria. Give examples of Diane Fossey's behavior that fit any of these criteria:
 - o preoccupied with details, rules, lists, order, organization, or schedules to the extent that the major point of the activity is lost.
 - o shows perfectionism that interferes with task completion (e.g. is unable to complete a project because his or her own overly strict standards are not met).
 - o is excessively devoted to work and productivity to the exclusion of leisure activities and friendships.
 - o is over conscientious, scrupulous, and inflexible about matters of morality, ethics, or values.
 - o is unable to discard worn-out worthless objects even when they have no sentimental value.
 - o is reluctant to delegate tasks or to work with others unless they submit to exactly his or her way of doing things.
 - o adopts a miserly spending style toward both self and others; money is viewed as something to be hoarded for future catastrophes.
 - o shows rigidity and stubbornness.
2. Based on these criteria and the definition from DSM-IV that at least four of these criteria must be present to make a diagnosis of OCPD, would you diagnose Diane as having this personality disorder? Explain.
3. Describe any situations where people have become annoyed by Diane's obsessive behavior.
4. Describe any instances when Diane poorly allocates time.
5. The DSM-IV states that a person who is OCPD shows excessive deference to an authority they respect and excessive resistance to authority they do not respect. What authority does Diane respect and what authority does she not respect? How does this affect her behavior?
6. Describe any situations where Diane expresses affection in a controlled fashion or seems uncomfortable in the presence of others who are emotionally expressive.
7. Why would you not diagnose Diane with obsessive-compulsive disorder (remember, obsessive-compulsive disorder is an anxiety disorder; it is not the same as the personality disorder described above).
8. Describe any indications of an obsessive-compulsive personality disorder in the article written by Diane Fossey.

Star Trek: The Next Generation: “A Matter of Perspective”

1. Comment on the director’s choice of scene to open the episode.
2. Notice the scene early in the episode where Commander Riker (beard, mustache, first officer accused of murder) is “framed”. Discuss the double meaning of the word “framed” in the context of the episode.
3. Describe the different perspectives of the events on the space station as they are recreated by each witness. Why are they so different? Whose perspective describes the events as they really occurred? Who is lying?
4. What does this episode tell the audience about perspective? Apply this message to the “real” world—maybe to a situation you’ve been in. In what situations would this message be important?

Hair

1. Compare the screen version with the Broadway version.
2. Musicals communicate to the audience in a unique way: Comment on the choreography by the famed Twyla Tharpe. Show how it, along with the music, creates moods and attitudes in the audience and tells the story.
3. Pay careful attention to the lyrics—what story do they tell?
4. What is the film’s perspective of this part of America’s history?
5. What events of the 60’s does the film reflect on? Is it an “accurate” reflection? Use Cantor (1969) reading to help you with this question.
6. Why is the film called *Hair*? What does “hair” represent?
7. Show examples in the film of the following (from Cantor, 1969):
 - a. “the radical’s identification of the liberal establishment as his enemy leaves him without allies. . . Few allies could be found among the American middle class. Its members were either satisfied or had been lulled into apathy by the very liberal institutions that they had created” (p. 281).
 - b. “The Yippie believed that the revolution had been realized in himself. ‘Our life style—acid, long hair, freaky clothes, pot, rock music, sex—is the Revolution.’ . . . The Yippie was dedicated to mocking and shocking American society” (p. 282).
 - c. “The radical sought a new political and social structure in which individual uniqueness could be accommodated and mass collectivization avoided” (p. 281).
 - d. “The Yippie was above all an actor. He sought through his own actions to dramatize the idiocy he found in the organized society around him” (p. 283).
8. Part of the potential power of the musical is its appeal to the senses of sight and sound. Describe the most powerful images and songs—why did you choose these?

Essay: Interview someone who lived in the late 60’s (must have been at least 18 at the time). Find out how old they were and what they were doing (e.g. working, going to school, fighting the Vietnam war, emigrating to Canada). Get their perspective on that time period. Come up with a set of questions to ask before the interview. Using the information from the interview, the study guide and the readings, compare and contrast the perspectives of the late 60’s in America. Explain the differences and similarities in perspectives.

Cast Away

1. Comment on the significance of the beginning and ending location shots.
2. What are the special demands on the actor in this film? Does Tom Hanks succeed? Explain.
3. Give examples of how from the very beginning of the film we know that Chuck is a problem solver.
4. What kind of a problem solver is he?
5. What kind of a problem solver are you?
6. Compare problem solving in a group and as an individual.
7. Why choose to have Chuck work for Fed Ex?
8. Describe the importance of time in the film and the use of irony.
9. What meanings does the title *Cast Away* have in relation to the movie?
10. Who advertised in this film?
11. What kind of problems is Chuck unable to solve? How does he deal with his inability?
12. Comment on the choice of music in the film.
13. What does it take to solve a problem? Give examples from the film.
14. How does impatience affect problem solving? Give examples from the film.
15. What is the first thing Chuck says to Wilson? Why is this significant?
16. Why does Chuck need Wilson?
17. Why does the film need Wilson?
18. Give examples from the film of Chuck meeting (or failing to meet) his needs (as based on Maslow's hierarchy of needs).
19. Describe the symbolism of the items put in Chuck's coffin.
20. Why does Chuck wait to open the Fed Ex boxes?
21. Comment on the following (from one of the film makers): "Surviving is easy, living is difficult." Give examples from the film.
22. Comment also on this from one of the filmmakers: the film is about "mysteries to be lived and not just problems to be solved." Give examples from the film.

23. Play with the name "Chuck" and relate it to the film.

Rain Man

1. Where was Raymond living before his brother Charlie got him? What kind of place was it?
2. If a psychologist comes from a social perspective, what explanation might he/she give for Raymond's autism? What evidence would he/she have from the movie?
3. What things make up Raymond's routine? How does Raymond react to departures from his routine? How do these reactions affect Raymond's ability to interact with his environment and with people?
4. How does the doctor explain and describe Raymond's disorder?
5. What function does "Who's on first" serve for Raymond?
6. What extraordinary abilities does Raymond have?
7. How does Vern describe Raymond's social abilities?
8. What body movement does Raymond exhibit which characterizes autism?
9. How would you describe Raymond's speech (e.g. when he converses with Charlie)?
10. Describe Raymond's behaviors that reflect "extreme autistic aloneness".
11. Give examples of Raymond's echolalia.
12. What does Raymond do which might support a theory of the person with autism's deficiency in the stimuli filtering process in attention?
13. What does Raymond do which might support a theory of the person with autism's oversensitive hearing?
14. What does the country doctor's evaluation reveal about Raymond's mathematical ability?
15. According to the country doctor, how does Raymond compare with other people with autism?
16. Describe aspects of Raymond's routine. How does this routine affect Raymond and Charlie?
17. Raymond has trouble with humor. Why, in your opinion, might a person with autism have trouble with humor?
18. What is Raymond's explanation for his ability with numbers?
19. Describe Raymond's self-injurious behavior. What triggers it?
20. Why did Raymond's parents finally institutionalize him?

21. How does Charlie use Raymond's savant abilities to his advantage?

22. Describe situations when Raymond doesn't like to be touched. When can he tolerate it? What do you think makes the difference?

23. In your opinion, why does Charlie send Raymond back to Wallbrook?

Equus

1. Describe the placebo effect in the movie. How does the doctor use it? How does the patient respond?
2. Describe and comment on how the doctor explores the boy's psyche. You may want to use the therapeutic contract described in class as a guide.
3. What is the mystery in this "psychiatric detective story" (from the video sleeve)? How is it resolved and what is concluded?
4. How is the "passionate spirit of the life force" (from video sleeve) manifested?
5. What distortions are forced on the spirit by society?
6. What are the doctor's feelings towards the boy? How do these feelings affect his therapy? His view of himself as a psychologist?
7. Is the doctor ever a target for the boy? Explain.
8. Does the doctor understand the boy's unique frame of reference and psychological needs? Explain.
9. Are the doctor's values at odds with the boy's? Explain.
10. Are the boy's parents also the doctor's clients? Explain.
11. Is the doctor suffering from burnout—or is it more, or nothing at all? Explain.
12. Is this an intellectually challenging movie? Was it a burden to watch? Was it too difficult? Did it deal with unpopular themes? Explain.

Essay: Describe and comment on the exploration of the boy's psyche; the confrontation of life force and civilization; and focus on the role of and effect on the psychologist.

Awakenings

1. Describe the symptoms of the character “Lenny” in childhood as well as adulthood.
2. Describe Lucy’s symptoms.
3. In Lenny’s, Lucy’s and the other similar cases, how do their symptoms compare with those of people with schizophrenia?
4. Describe Dr. Sayer’s “will” theory in regard to his patients’ reactions to the ball. Relate this to the “will” of some people with schizophrenia.
5. What various stimuli make these patients react? (i.e., what reaches them?)
6. Why might these patients have been diagnosed as suffering from “atypical schizophrenia”?
7. Unlike the case of schizophrenia, we know what caused these patients’ disorder. What was it?
8. The older doctor says these patients aren’t thinking, “the virus didn’t spare their higher faculties.” Dr. Sayer asks how he knows that. The older doctor replies, “Because the alternative is unthinkable.” What does he mean by that? What effect did this point of view have on these patients’ diagnosis and treatment? Can you relate this to schizophrenia or mental illness in general?
9. Why does it bother Dr. Sayer that Lucy was drawn to the window rather than to the drinking fountain? Can you relate this to Maslow?
10. The EEG indicates what about Lenny?
11. Dr. Sayer uses an unusual technique to assess his patients. What is it?
12. What finally moves Burt?
13. Why does the poem, “The Panther,” have special significance for Lenny?
14. What is L-Dopa? It is used in the treatment of what disorder?
15. Dr. Sayer parallels Parkinson’s and his patients’ disorder. Describe this.
16. The dopamine circuit is affected in opposite ways in Parkinson’s and schizophrenia. Phenothiazines taken for a long period produce Parkinson-like symptoms in the person with schizophrenia. Knowing this and knowing the effect on phenothiazine on the dopamine circuit, explain why you think L-Dopa “awakes” Dr. Sayer’s patients.
17. What are the various psychological reactions the patients have to their “awakenings”?

18. What Parkinson-like symptoms does Lenny exhibit when he develops tolerance to L-Dopa?
19. One doctor describes Lenny as being paranoid. How does Dr. Sayer explain this? Describe this in terms of labeling theory.
20. What ethical questions are raised in this movie regarding treatment? What is your opinion?
21. What is the second “awakening” Dr. Sayer refers to at the end of the movie? What does this suggest about the treatment of mental patients?

Snake Pit

1. Describe the behaviors associated with psychopathology in the film. What definition of abnormality do you believe might have been used here?
2. Describe the treatments used.
3. Describe life in a mental institution in the 1940s.
4. Describe the assessment procedures used in the film.

Sybil

1. What are the various triggers for Sybil's personalities to appear?
2. What odd behavior does Sybil exhibit?
3. How long do Sybil's blackouts last?
4. Why do you think Sybil is afraid of the drawing?
5. Sybil has tunnel vision. What kind of disorder is that? (Hint: There's no physiological reason for the tunnel vision.)
6. Why does Sybil talk and act like a little girl?
7. Why does Sybil look at her watch?
8. How does the psychiatrist (Dr. Wilbur) explain Sybil's blackouts?
9. Why doesn't Sybil's Dad want her to see Dr. Wilbur?
10. What childhood experience does Sybil's personality, Peggy, relive in the hotel room in Harlem? How old is Peggy?
11. What treatment is Dr. Wilbur going to use on Sybil?
12. Describe Vicky.
13. Why do you think Vicky describes her mother as an angel?
14. Does Vicky think she and the others are separate people from Sybil?
15. Describe Marsha.
16. Describe Sybil's dream.
17. Describe Vanessa. What function does she serve?
18. What triggers Sybil's personalities?
19. Why can't Sybil see?
20. Who are "the people?"
21. What causes Sybil to dissociate to a baby?
22. Why do Sybil's hands go numb? (What is the name for this disorder?)
23. Describe Mary.

24. What technique does Dr. Wilbur use to bring out Sybil's personalities?
25. What is the "purple?"
26. What things does Sybil's mother do to abuse Sybil?
27. Might Sybil have had a predisposition (diatheses) for psychopathology? Why? What might have been a predisposition for her dissociation?
28. Why are Sybil's hands tied with towels?
29. Describe how Sybil's attempted suicide is handled by Dr. Wilbur and Richard.
30. Why does Sybil claim she was faking the multiple personalities?
31. What does Dr. Wilbur find out from Sybil's old doctor?
32. What happened in the green kitchen that traumatized Sybil?
33. What does Sybil's mom do to her to spoil her love of music?
34. How does the movie depict the fusion of the personalities?
35. How long did Sybil's therapy last?

The Three Faces of Eve

1. What is the time period for this case?
2. Which of “Eve’s” personalities do we meet first? Describe her.
3. What symptoms led her to seek psychiatric help?
4. Describe “Eve’s” spells.
5. Describe possible stressors that could be triggers for “Eve’s” different personalities.
6. What odd behaviors does “Eve’s” husband notice?
7. Describe “Eve’s voice.”
8. Why does Dr. Luther believe “Eve” is not losing her mind?
9. Which of “Eve’s” personalities do we meet next? Describe her.
10. Do the two personalities know about each other?
11. At what age did Eve Black “come out”?
12. What are the results of the first hypnosis we witness? Would you say “Eve” is easily hypnotizable?
13. Describe “Eve’s” third personality.
14. Describe the first clue we have of “Eve’s” childhood trauma.
15. Describe “Jane’s” amnesia. How does Dr. Luther try to revive “Eve’s” childhood memory?
16. What is “Eve’s” childhood memory that was the cause of her dissociated personality?
17. Compare the Hollywood version with the actual case study (Thigpen, 1957).
18. What happened to “Jane’s” memory after the traumatic memory was revealed?
19. What happened to Mrs. White and Eve Black?
20. How long did her therapy last?

Prince of Tides

1. Describe how Tom and Savannah deal with their pain and how this causes them problems.
2. Insight therapy tries to help people discover the true reasons they behave, feel and think as they do. Describe this process of discovery in the movie.
3. Insight therapy uncovers the causes of their distress-both historical and current. Discuss the historical and current causes of the characters' distress in the movie.
4. Discuss the use of these techniques/phenomenon in the movie:
 - free association
 - resistance
 - dream analysis
 - interpretation
 - denial
 - transference
 - counter transference
 - detachment of the analyst
5. In your opinion, does the psychiatrist, Dr. Lowenstein, have the three core qualities Carl Rogers feels a therapist should have (genuineness, unconditional positive regard, accurate empathic understanding)?
6. Discuss confidentiality and privileged communication in terms of the movie.
7. Who is (are) the client(s) in this movie?
8. Describe the insights discovered by the characters in the movie.
9. Describe symptoms of depression in any of the characters.
10. If you have read Pat Conroy's novel (1986), what similarities and differences do you see between the novel and movie? Comment on the effects of these differences—e.g., did you find one more enjoyable or more insightful than the other? Even if you have not read Conroy's novel, what is your opinion on making movies from novels?
11. If you have seen this movie at the theater and or at home on a VCR, were there any differences watching it on video in a classroom setting? If yes, describe those differences and comment on the effects of those differences—e.g., were you able to "lose yourself" more easily in one situation than in the other?

The Dream Team

1. What is a delusion? Describe the delusions and their function for the four main characters.
2. What is catatonia? Who shows symptoms of catatonia in the film? What are these symptoms?
3. What is echolalia? Who shows this type of behavior? Give examples.
4. What is alogia? Who shows this deficit? Give examples.
5. What is paranoia? Who is diagnosed as paranoid in the film? What paranoid behaviors does he exhibit?
6. Give examples of derailment, tangentiality, disorganized behavior, avolition, and affective flattening.
7. Who exhibits catatonic rigidity? Give example.
8. Differentiate between the positive and negative symptoms of schizophrenia depicted in the film.
9. Cite references in the film to the use of Thorazine and amitriptyline. What are the benefits and risks of using these drugs?
10. What is megalomania and who is classified as a megalomaniac? Why?
11. We have seen that music can be used to relate to the person with autism and with Alzheimer's disease. From this film, can music be beneficial in treating schizophrenia? Explain with examples.
12. We discussed the "autism" continuum. Do you believe there is a "schizophrenia" continuum? Explain with examples from the film.

Psycho

1. Where is Hitchcock (he makes a brief cameo)?
2. What expectations are set up and how?
3. Alfred Hitchcock's daughter has a small part--what role does she play?
4. Describe camera shots used and their effects.
5. Why do we see so much of Marion in her underwear?
6. "A boy's best friend is his mother"--what makes this statement odd? This is an example of foreshadowing--why?
7. Find out who Janet Leigh's daughter is. What roles related to Janet's has her daughter had?
8. Describe specific scenes where the audience is voyeur.
9. Why does Hitchcock want us in the role of peeping tom?
10. Detail the use and symbolism of eyes in the film. Why eyes?
11. What instrument(s) in the music create(s) tension/suspense?
12. What meaning(s) do you make in the famous shower scene?
13. What animal does Norman look and act like? Give examples. Why this animal (significance for the film)? How is the image of this animal repeated in the film? Why?
14. Play with the names Marion, Norman, Bates, Crane, and Chambers. What other words do they sound like or share meanings with? How do these words/names relate to the film?
15. Hitchcock shot other movies of the same era in color. Why shoot Psycho in black and white?
16. "Old habits die hard" is repeated. What meanings does the phrase have in the film?
17. Why the unusual shot of Norman looking at the registration with Arbogost?
18. What does the woman say in the hardware store? How does it relate to Marion's death and Hitchcock's portrayal of her death?

Jesus Christ Superstar

The story of Christ's crucifixion in this film is told from Judas' perspective. Give examples of this perspective.

1. Give examples of moods that are created in the audience. Explain how the film creates the mood (give specific examples).
2. The film was shot entirely in Israel. What is your opinion of using this location (support with examples)?
3. Give your opinion as to the anachronistic choices the filmmaker made (be specific).
4. Find the Biblical texts ("John" or "Luke" for example) and compare with the lyrics.
5. Discuss why you agree or disagree with the reasons for this film receiving the Golden Turkey Award (Medved, 1980).
6. Use the study guide from Joseph Campbell's "Hero" to comment on Christ as the archetypal hero. Use examples from the film.
7. Read Matzke and compare with the film depiction of the crucifixion.
8. How would this film be made today? (Be detailed!)

Fried Green Tomatoes

1. What evidence of subtle propaganda do you see in this movie?
2. How does this movie fit into what Jowett (1989) calls the “encyclopedia of American culture?” How does the movie color our perception of American history?
3. Describe any stereotypes in this movie.
4. How is reminiscence a “mental exercise” in this movie?
5. Do you feel that in this movie reminiscence is seen as a sign of depression, bitterness or anger, senility or memory problems? Explain with examples.
6. Do you feel that in this movie reminiscence is portrayed as a process to gain serenity and wisdom? Explain with examples.
7. It has been said that telling stories about one’s life is a natural and interesting part of life for both the teller and the listener. Is this true for the teller in this movie? Who are the listeners? Is the storytelling natural and interesting for the listeners? How do you know? In “real” life who would be listening?
8. In this movie, do you see the purpose of the reminiscing as being any of the following? (You can see any or all) Give specific examples please:
 - Affirmation of the continuity of one’s identity
 - Coping with current stresses
 - Maintenance of self-esteem
9. How does the story revealed by the reminiscer in this movie help to dispel the myth that all elderly people are alike?
10. Describe how reminiscence, also called life review, was used to assess the lives of both young and old in this movie.
11. Give examples of how the reminiscence process illustrated that older people have a vivid imagination and memory for the past.
12. What are the dominant themes of the reminiscences?
13. Give specific examples of any of these positive results from reminiscing that you see in this movie:
 - Right old wrongs
 - Make up with enemies
 - Accept one’s own mortality
 - Develop a sense of serenity
 - Feel pride in one’s accomplishments
 - Gain a feeling of having done one’s best
14. How has reminiscence become an emotional legacy in this movie?

15. Were people always supportive and attentive of the reminiscer in this movie? Give examples.

16. Chubon (1980) described how the reminiscence process was beneficial to her patients and how she used novels to facilitate reminiscing. Describe how you could use movies the way Chubon used novels—to enhance life review. Use examples of specific movies that you think would be helpful.

The Thing from another World
John Carpenter's The Thing

1. Based on viewing the original (*The Thing from Another World*) and the remake (*John Carpenter's The Thing*), answer the following question: Do many of the films that we see in the theater or on video demonstrate an ever-increasing desire to see action, violence, sex, etc.? Do you think such films cause or contribute to social problems, such as crime and domestic violence?
2. Which film sequences in both versions do you recall? Why do you recall them?
3. According to Stephen King (Underwood & Miller, 1988), the horror genre exists on three levels (each one a bit cruder than the one before): terror (the finest emotion), horror, revulsion (gag instinct). Describe scenes from the two films that appeal to terror, horror and revulsion.
4. Are any of the scenes excessively revolting? Why did the filmmaker use these scenes? What was the effect?
5. Using examples from both movies, describe what you believe to be the subtexts in each movie (e.g., do you agree that the original movie is about science vs. the army (McCarthyism) and John Carpenter's version is about our fear of cancer—or do you have your own ideas?) (Be sure to relate visual images, dialogue and music to find the relationships.)
6. Comment on the aesthetics of each film: color, sound, camera angles, etc.
7. How did the film makers use various techniques to influence your emotions?
8. Did the directors of these movies shoot any scenes that lulled your attention in order to shock you later (involuntary attention)?
9. Describe any scenes you find yourself paying attention to (voluntary attention).
10. Remark on any variation of intensity or size, novelty and contrast, or techniques and comment on why you think it was done.
11. Are the filmmakers successful in keeping the film moving? How or how not?
12. How would your mindset (age, culture, gender, etc.) affect how you viewed each of these films?
13. How would your past experience affect how you viewed each of these films?
14. Read the introduction to John Campbell's *Who Goes There?* Which version of *The Thing* comes closest to John Campbell's (Wynorsky, 1980)?
15. React to this quote from *Things to Come*: "Despite the possibilities for unintentional comedy, *The Thing* (1951) is nicely underplayed, with superior acting and directing. The monster

itself is kept in the shadows most of the time, allowing the viewer to imagine the worst for himself. The Arctic setting only heightens the tension, as man must fight alien and inhospitable climate alike” (Menville & Reginald, 1977).

16. Using Schrecker (1997) as a source, comment on the filmmakers' (both versions) message concerning social conformity. Give examples.
17. Schrecker also talks about “the movies that were never made.” What movies do you think will never be made? Why?
18. Discuss ethnocentricity (considering one’s own culture superior to other cultures) in both films and relate to McCarthyism.
19. What is the tone at the end of each movie? Why?
20. Women are included in the cast of the 1951 version but not the 1982 version. Why might this be? (Describe the roles the women play in the film.)
21. Describe similarities and differences between the two movies (based on the same story).
22. Science fiction can be easily dated and then become “silly” to future audiences. Give examples of how both versions are dated.

Essay: Describe the subtext of suspicion in both films. Be specific as to the exact nature of the subtext of the suspicion in each film (e.g., communism of the ‘50’s). How does suspicion develop? How do people react to suspicion? Generalize the nature of suspicion to other areas than those presented in these films. Be sure to give specific examples to support your points and describe film techniques that create suspicion for the audience.

Dolores Claiborne

1. Use the diagram (Wood, 1999, p. 342) from class to help you understand and describe the cycle of abuse in the film. How is the cycle broken?
2. Comment on this quotation from Wood in terms of the film: "...media images carry to extremes long-standing cultural views of masculinity as aggressive and femininity as passive" (p. 314).
3. Does Joe serve as an example of "physical aggression ...associated with traditional views of masculinity and a self-definition based on control, domination, and power (Wood, 1999, p. 225)? Explain with specific examples.
4. According to this film, what is it like to be human? To be a woman? To be a man? To be a child?
5. How does the film reflect society?
6. How could the film shape our understanding of gender differences?
7. Comment on these quotes from Wood in terms of the film:

"Ambitious, independent women [are] lonely, embittered spinsters who are counterparts to 'good' women" (pp. 306-307).

". . .the witch, bitch, whore or nonwoman, who is represented as hard, cold, aggressive—all of the things a good woman is not supposed to be" (p. 306)

"Just as consistent with cultural views of gender are depictions of women as sex objects who are usually young, thin, beautiful, passive, dependent, and often incompetent and dumb" (p. 303).
8. Look for these themes (or their counterparts) in the film:
 - o women's dependence/men's independence
 - o men's authority/women's incompetence—women who need to be rescued by men
 - o women as caregivers/men as breadwinner
 - o women as victims and sex objects/men as aggressors
9. "If a woman fails to look good and please, her man might leave" (Wood, 1999, p.312) Explain the irony of this statement in terms of the film.
10. Are the gender images portrayed in the film realistic?
11. Do you agree that "sometimes being a bitch is all a woman has to hang onto"? Would women in general agree with this? Men? How does the film support this statement?
12. Make note of special cinematography and editing.
13. Discuss the dialogue—especially the east coast accent and expressions that some of the

actors/actresses had to tackle. Was it done believably?

14. Did you identify with any of the characters? Why/why not?

15. Comment on the actors'/actresses' ability to make you believe they were the character they were portraying.

16. Did the setting, costumes, makeup help to create the right atmosphere (give examples)?

Essay: Each of us is different. We've seen that in *Carrie* and *Equus*. We see it again in *Dolores Claiborne*. It is not the aim of feminism to negate the differences between people. Rather, we should learn to understand our differences and treat people fairly in light of these differences. Show with specific examples how *Dolores Claiborne* comments on the human condition—specifically our differences and how we are treated because of our differences. Be sure to look at all of the relationships between people. How do the differences between people either strain or strengthen relationships? Don't forget to tie in the idea of differences to the cycle of domestic abuse and incest. Compare and contrast the theme of individual differences in *Dolores Claiborne*, *Carrie*, and *Equus*. Is there a common message? Discuss other movies (or other forms of media) where the message about individual differences is, well, different. Finally, conclude with your opinion as to whether the movies, in general, have been fair in their portrayal of men and women as individuals (be sure to cite specific examples). Did *Dolores Claiborne* honestly and sincerely portray men and women as the individuals they really are? If yes, cite examples. If not, what should have been portrayed differently?

Thelma and Louise

Please note: You may have to interview your classmates to answer some of these questions.

1. What Hollywood stereotypes do you find in this movie?
2. Discuss audience identification with the characters—both similarity and wishful identification.
3. What simplistic emotions does this movie evoke?
4. What biological responses did you or your classmates experience as the audience in reaction to specific scenes in the movie?
5. You can view this movie as a gender-reversed world (Steinem, 1994). The technique of reversal can produce empathy and detect bias by making similar statements about the other gender.
 - a. What statements about men and women are being reversed?
 - b. Does this reversal produce empathy?
 - c. Does this reversal detect gender bias?
 - d. What are other effects of this reversal?
6. Jacques Lacan (Jowett, 1989, III) explains the essential maleness perspective of movies. In your opinion, what is this perspective and how is this perspective used in this movie?

Personality Analysis of Thelma and Louise

Use the following paradigms to analyze the personalities of Thelma and Louise:

- a. Freudian symbolism.
- b. Jungian archetypes.
- c. Rogers' ideas about organismic valuing process, incongruency, self and ideal self.
- d. Maslow's needs hierarchy.
- e. Karen Horney's basic anxiety, 10 neurotic needs, feminine psychology, penis envy, basic evil.
- f. Adler's striving for superiority, organ inadequacy, and masculine protest.

Waiting to Exhale

1. What does each woman in the film want in a man?
2. What kind of men do they have?
3. What does each man in the film want in a woman?
4. What kind of women do they have?
5. With which character do you identify the most? Why?
6. How is the movie like and unlike real life?
7. Compare the love-making scenes to those in other movies.
8. Which relationships in the film work and which don't and why in both cases? Apply to what you learned in class.
9. Explain the dynamics of the business meeting at which Robin and Michael were present.
10. What perspective do we get in the bar scene?
11. How does Robin feel at the party her date took her to and why?
12. Notice the love theme from Romeo and Juliet playing during the balcony scene with Troy and Robin. Compare Shakespeare's scene with this film's.
13. "Are you a bad girl?" What does the film say about bad girls and good girls and the double standard?
14. Comment on the women's clothing—is it realistic or male fantasy? (Stan, 1995)
15. "Black men are presented as lazy and unable to handle authority, as lecherous, and/or as unlawful, while Black females are portrayed as domineering or as sex objects" (Wood, 1999, p. 302). Relate this quote to the film.
16. "Some media analysts believe that if more women had positions of authority at executive levels, media would offer more positive portrayals of women" (Wood, 1999, p. 302). Knowing that a woman wrote the novel (Terry McMillan) and a woman produced the film (Deborah Schindler) relate the quote to this film.
17. Relate the film to following four themes presented by Wood (1999):
 - Women's dependence/men's independence;
 - Men's authority/women's incompetence;
 - Women as primary caregivers/men as breadwinners;
 - Women as victims and sex objects/men as aggressors.
18. Relate the following quote from Wood (1999) to the film: "I wouldn't say this around anyone,

but personally I'd be glad if the media let up a little on us guys. I watch those guys in films and on TV, and I just feel inadequate. I mean, I'm healthy and I look okay, and I'll probably make a decent salary when I graduate. But I am no stud; I can't beat up three guys at once, women don't fall dead at my feet; I doubt I'll make a million bucks; and I don't have muscles that ripple. Every time I go to a film, I leave feeling like a wimp. How can any of us guys measure up to what's on the screen?" (p. 310)

19. How does the film comment on the "superwoman" image (Wood, 1999, p. 193)?
20. Are these women successful on terms other than masculine ones?

Up the Sandbox

From "Gendered Media" (Wood, 1999):

1. Give examples from the film that challenge these stereotypes:
 - o women's dependence/men's independence
 - o female's dependence on male for identity
 - o men's authority/women's incompetence
 - o women as primary caregivers/men as breadwinners
 - o women as victims and sex objects/men as aggressors
2. Stereotypical portrayal of women: "sex objects who are usually young, thin, beautiful, passive, dependent and often incompetent and dumb" (p. 303). What is the film's comment on this stereotypical portrayal? Give examples.
3. "The point is not that having babies or committing to relationships is wrong: Rather, it is that media virtually require this of women in order to present them positively. Media define a very narrow range for womanhood" (p. 309). Give examples that support this statement as a theme of the film.
4. "Media pathologize the bodies of men and especially women, prompting us to consider normal physical qualities and functions as abnormal and requiring corrective measures" (p. 319). What examples can you find in the film that recognize this effect of the media?
5. "Many women and men now perceive normal monthly changes (menstruation) as abnormal and as making women unfit for positions of leadership and authority" (p. 322). What film scene exemplifies this perception?

From "The First Storytellers" (*The Power of Myth*, Joseph Campbell) [Film]:

1. How does Margaret use personal myth to deal with transitions in her life? Give examples.
2. How is ritual used (and why?) in the film?
3. What is the "invisible plane supporting the visible plane" in the film? Give examples.
4. Discuss the film's depiction (with examples) of "women as vehicles of nature," "woman is life," "men as vehicles of society," and "man as servant of life."
5. Look for and detail similar scenes in the film as found in "The First Storytellers." Why are these scenes chosen for *Up the Sandbox*?
6. Campbell tells us that how you address a person affects how we think and act toward that person. Give examples of this in the film.
7. Given that this film was made in 1972 as a reflection of and on society, if it were made today, how would it be/not be different?

The Searchers

Please answer these questions in relation to your reading and to watching *The Searchers*.

1. Discuss wilderness, individualism and civilization.
2. Discuss national symbols.
3. Discuss community (imagined and real).
4. Discuss the following terms: melting pot, salad bowl, separate but equal.
5. Describe the charisma of John Wayne.
6. Discuss the quasi-real status of Wayne as popular hero.
7. Discuss Wayne's cultural verisimilitude.
8. Define "trope".
9. Discuss the trope of "the family on the land".
10. Discuss the relationship between female subjugation within the family and ownership of private property.
11. Discuss the role of landscapes in film.
12. How are women typically seen in Westerns?
13. Describe the typical western film hero.
14. Describe a common Western film plot.
15. Describe and discuss the Western film representation of racial difference and the threat of miscegenation.
16. What is the proper and lawful use of the land as typically depicted in Western films?
17. What is the role of language in culture (in the context of Westerns)?
18. Discuss the following quote from *Representing Women* : "The American landscape has traditionally had strong associations with the female body" (, 109).
19. What is the role of music in Westerns?
20. Describe and discuss the meaning of the typical Western ending.
21. Defining the following terms:
 - Mellifluousness

- Reify
- Hegemony
- Promulgate
- Anachronistic
- Quintessential
- Patriarch

References

- Alien abduction: Experience and research. Retrieved September 28, 2002 from <<http://www.abduct.com>>
- Alien autopsy: Faked or fiction? Retrieved September 28, 2002 from <<http://www.trudang.com/autopsy.html>>
- Austin, N. (1987). Anti-miscegenation laws and the Negro woman. Retrieved September 28, 2002 from <<http://www.law.georgetown.edu/gh/austin.htm>>
- Baker, R. W. (Director). (1958) *A night to remember* [Film]. (Available from United American Video)
- Barbara Graham, Retrieved February 6, 2006 from <<http://www.geocities.com/CapitolHill/6142/graham.html>>
- Berlinger, J., & Sinofsky, B. (Directors/Producers). (1999). *Paradise lost 2: Revelations*. [Film] (Available from New Video)
- Bone, J., & Johnson, R. (1996). *Understanding the film*. Lincolnwood, Illinois: NTC Publishing Group.
- Cantor, N. (1969). *The age of protest*. Hawthorne Books.
- Capote, T. (1965). *In cold blood*. New York: Vintage International.
- Chubon, S. (1980). A novel approach to the process of life review. *Journal of Gerontological Nursing*, 6, 543-545.
- Conrad, J. (1960). *Nostromo*. New York: New American Library of World Literature.
- Conroy, P. (1986). *The prince of tides*. Boston: Houghton Mifflin.
- Corliss, R. (March 11, 1996). The final frontier: The new movies pose the question, can't Hollywood treat gays like normal people? [Electronic Version]. *Time*, 147 (11).
- Delasara, J. (2000). *Poplit, popcult and the X-files*. Jefferson, North Carolina: McFarland & Company.
- Diagnostic and statistical manual of mental disorders, 4th edition* (1994). Washington, DC: American Psychiatric Association.
- Dogma 95. Retrieved September 28, 2002 from <<http://martweiss.com/film/dogma95.shtml>>
- Dollard, J., & Miller, N.E. (1950). *Personality and psychotherapy: An analysis in terms of learning, thinking and culture*. New York: McGraw-Hill.
- Execution at midnight* (1993). (Available from A & E Home Video)
- Executioners: History of capital punishment* (1995). (Available from A & E Home Video)

- Film noir: An introduction. Retrieved September 28, 2002 from
<<http://www.imagesjournal.com/issue02/infocus/filmnoir.htm>>
- Foeman, A. K., & Nance, T. (1999). From miscegenation to multiculturalism: Perceptions and stages of interracial relationship development. *Journal of Black Studies*, 29, 540.
- Fossey, D. (1971). More years with mountain gorillas. *National Geographic*, 140, 574-585.
- Hanley, R. (1997) *The metaphysics of Star Trek*. New York: Basic Books.
- Harris, G.M. (1991). Hypnotherapy for agoraphobia: A case study. *International Journal of Psychosomatics*, 38, 92-94.
- King, S. (1977). *The shining*. New York: Penguin Books.
- Jowett, G., & Linton, J. M. (1989). *Movies as mass communication*. Newbury Park, California: Sage Publications.
- Lord, W. (1955). *A night to remember*. New York: Henry Holt and Company.
- Lucas, J. (1996, July 11). Sci-fi invasion. *The Commercial Appeal*, p. C1.
- Macdonald, M. (1995). *Representing women: Myths of femininity in the popular media*. New York: Arnold.
- Matzke, H. A. (1961). An anatomist looks at the physical sufferings of our Lord. *The Lutheran Witness* 80(4), 78-79.
- McAlister, L. L., Aliens 3. Retrieved July 10, 2002 from
<<http://www.mith2.umd.edu/WomensStudies/FilmReviews/aliens3-mcalister>>
- Medved, H., & Medved, M. (Eds.). (1980). *The golden turkey awards*. New York: Putnam.
- Medved, H., & Medved, M. (1980). The worst performance by an actor as Jesus Christ. In H. Medved & M. Medved (Eds.), *The golden turkey awards* (pp. 95-100). New York: Putnam.
- Menville, D., & Reginald, R. (1977). *Things to come*. New York: Times Books.
- Morris, D. (1998). *Forgiving the dead man walking*. Grand Rapids, MI: Zondervan.
- Prejean, H. (1996). *Dead man walking*. New York: Vintage Books.
- Ray Harryhausen. Retrieved September 28, 2002 from
<http://en.wikipedia.org/wiki/Ray_Harryhausen>
- Robin Hood Hills murderers. Retrieved September 28, 2002 from
<http://www.religioustolerance.org/ra_robin.htm>
- Russ, T. (Guest editor). (Apr.-May, 1998). Making it so: African-Americans of Star Trek [Special issue]. *Star Trek Communicator*, (116).

- Schrecker, E. (1994). *The age of McCarthyism: A brief history with documents*. Boston: St. Martin's Press.
- Solomon, G. (1995). Alien. In *The Motion Picture Prescription* (p. 25). Santa Rosa, CA: Aslan—is this reference complete??? Is it a chapter in a book???
- Spielberg, S. (Director). (1997). *Amistad* [Film]. (Available from Universal Studios)
- Stan, A.M. (Ed.). (1997). *Debating sexual correctness*. New York: Delta.
- Steinem, G. (1994, March/April). Womb envy, testyria, and breast castration anxiety. *Ms*, 49-56.
- Thigpen, C. H. (1957). *The Three Faces of Eve*. Secker & Warburg.
- Underwood, T., & Miller, C. (Eds.). (1988). *Bare bones*. New York: Warner Books.
- United States supreme court case: Loving vs. Virginia. Retrieved September 28, 2002 from <http://www.multiracial.com/government/loving.html>
- Vow of chastity, The. Retrieved September 28, 2002 from <http://martweiss.com/film/dogma95-thevow.shtml>
- Wahl, O. F. (1995). *Media madness: Public images of mental illness*. New Brunswick, NJ: Rutgers University Press.
- Wexman, V. W. (1993). *Creating the couple: Love, marriage, and Hollywood performance*. Princeton, New Jersey: Princeton University Press.
- Williams, M.E. (Ed.). (1998). *Capital punishment*. San Diego, CA: Greenhaven Press.
- Winter, D.E. (1986). *Stephen King: Art of darkness*. New York: NAL Dutton.
- Wood, J. (1999). Gendered media: The influence of media on views of gender. In *Gendered Lives: Communication, Gender, and Culture*. (pp. 298-327). Belmont, CA: Wadsworth.
- Wood, J. T. (1999). *Gendered lives: Communication, gender, and culture*. Belmont, CA: Wadsworth Publishing Company.
- Wynorsky, J. (1980). *They came from outer space*. New York: Doubleday.

Filmography

A clockwork orange [Film]. Kubrick, S. (Producer/Director/Screenwriter). (1971) (Available from Warner Brothers)

Cast: Malcolm McDowell, Patrick Magee, Michael Bates;
137 minutes; R; crime/drama/science fiction.

Based on the novel by Anthony Burgess, a young man from a violent gang is imprisoned and then “treated” with behavior modification techniques.

A matter of perspective [television series episode], Zuckerman, E. (Telewriter), & C. Bole (Director). In G. Roddenberry (Producer), *Star trek the next generation*, (1990) (Available from United Paramount Network)

Cast: Patrick Stewart, Jonathan Frakes, LeVar Burton, Colm Meaney;
48 minutes; unrated; science fiction.
Riker is on trial for murder.

Alien [Film]. Carroll, G., Giler, D., Hill, W. (Producers), Scott, R. (Director), & O'Bannon, D. (Screenwriter). (1979) (Available from Fox Video)

Cast: Tom Skerritt, Sigourney Weaver, Veronica Cartwright, Harry Dean Stanton, John Hurt, Ian Holm; 117 minutes; R; science fiction/horror. The crew of a mining ship investigates creatures on an unknown planet.

Anasazi [Television series episode], Carter, C. (Telewriter), & R. W. Goodwin (Director). In C. Carter (Creator), *The X-Files*, (1995) (Available from Twentieth Century Fox)

Cast: David Duchovny, Gillian Anderson, Floyd “Red Crow” Westerman
44 minutes; unrated; science fiction/horror
A computer hacker gains access to top secret Defense Department files.

Art of illusion, The [Film]. I/O Productions (1990) (Available from Unapix Consumer Products)

Cast: Adrienne Barbeau (narrator)
50 minutes; unrated; documentary
The film documents Hollywood creation of special effects.

Awakenings [Film]. Parkes, W. F., Lasker, L. (Producers), Marshall, P. (Director), & Zaillian, S. (Screenwriter). (1990) (Available from Columbia Pictures)

Cast: Robert De Niro, Robin Williams, Julie Kavner, Ruth Nelson, John Heard
121 minutes; PG-13; drama
Based on the book by Oliver Sacks, a new drug may be able to revive catatonic victims of encephalitis.

Batman returns [Film]. Di Novi, D., Burton, T. (Producers), & Waters, D. (Screenwriter). (1992) (Available from Warner Brothers)

Cast: Michael Keaton, Danny DeVito, Michelle Pfeiffer, Christopher Walken
126 minutes; PG-13; fantasy

Batman defends Gotham City from a corrupt businessman, the Penguin, and Catwoman.

Birdcage, The [Film]. Machlis, N., Danon, M. (Producers), Nicholas, M. (Director), & May, E. (Screenwriter). (1996) (Available from MGM/UA Home Video)

Cast: Robin Williams, Gene Hackman, Nathan Lane
117 minutes; R; comedy
A gay couple pretend to be straight for their son's future in-laws.

Carrie [Film]. Monash, P. (Producer), DePalma, B. (Director), & Cohen, L. (Screenwriter). (1976) (Available from MGM/United Artists)

Cast: Sissy Spacek, Piper Laurie, Amy Irving
98 minutes; R; horror
Based on a novel by Stephen King, an outcast teenage girl develops telekinetic power.

Cast away [Film]. Zemeckis, R. (Director), & Broyles, W., Jr. (Screenwriter). (2000) (Available from CBS/Fox)

Cast: Tom Hanks, Helen Hunt
143 minutes; PG-23; adventure/drama
A Fed-Ex executive must survive alone on a deserted island.

Cause and effect [Television series episode], Braga, B. (Telewriter), & Frakes, J. (Director). In G. Roddenberry (Producer), *Star trek the next generation*, (1992) (Available from United Paramount Network)

Cast: Patrick Stewart, Jonathan Frakes, LeVar Burton, Kelsey Grammer
48 minutes; unrated; science fiction
The U.S.S. Enterprise is stuck in a time loop of its destruction.

Celluloid closet, The [Film]. Epstein, R., Friedman, J. (Producers/Directors/Screenwriters). (1996) (Available from Columbia Tristar Home Video)

Cast: Lily Tomlin (narrator)
102 minutes; R; documentary
The film surveys Hollywood depictions of homosexuals.

Copycat [Film]. Milchan, A., Tarlov, M. (Producers), Amiel, J. (Director), Biderman, A., & Madsen, D. (Screenwriters). (1995) (Available from Warner Brothers)

Cast: Sigourney Weaver, Holly Hunter
123 minutes; R; thriller
A criminal profiler suffering from agoraphobia helps a police detective find a serial killer.

Dancer in the dark [Film]. von Trier, L. (Director/Screenwriter). (2000) (Available from Warner Brothers)

Cast: Bjork, Catherine Deneuve, David Morse, Peter Stormare, Joel Grey
140 minutes; R; musical/drama
A European woman and her son live the American dream.

Dangerous minds [Film]. Simpson, D., Bruckheimer, J. (Producers), Smith, J. (Director), & Bass, R. (Screenwriter). (1995) (Available from Hollywood Pictures Home Video)

Cast: Michelle Pfeiffer, George Dzundza

99 minutes; R; drama

Based on the true story of an ex-marine teacher and her inner city students.

Dead man walking [Film]. Kilik, J., Robbins, T., & Simmons, R. (Producers). (1996) (Available from PolyGram Film Productions)

Cast: Susan Sarandon, Sean Penn

122 minutes; R; drama

The film is based on the book by Sister Helen Prejean who ministered to death row inmates.

Dolores Claiborne [Film]. Hackford, T., Mulvehill, C. (Producers), & Gilroy, T. (Screenwriter). (1995) (Available from Castle Rock Entertainment)

Cast: Kathy Bates, Jennifer Jason Leigh, Judy Parfitt, Christopher Plummer

132 minutes; R; drama

A woman has been arrested for murdering her elderly employer (based on the novel by Stephen King).

Double indemnity [Film]. Wilder, B. (Director/Screenwriter). (1944) (Available from Universal Studios)

Cast: Fred MacMurray, Barbara Stanwyck, Edward G. Robinson

107 minutes; unrated; mystery/film noir

An insurance salesman gets involved with a femme fatale. Together they plot and commit the murder of her husband.

Dream team, The [Film]. Knight, C.W. (Producer), Zieff, H. (Director), & Connolly, J., Loucka, D. (Screen writers). (1989) (Available from MCA Universal)

Cast: Michael Keaton, Christopher Lloyd, Peter Boyle

113 minutes; PG-13; comedy

Patients from a mental institution lose their doctor while at a baseball game.

Ed Wood [Film], Burton, T. (Director), & Alexander, S. (Screenwriter). (1994) (Available from Disney Studios)

Cast: Johnny Depp, Martin Landau, Sarah Jessica Parker, Patricia Arquette

127 minutes; R; comedy

This is the story of director Ed Wood whose terrible movies are now cult classics.

Emissary, The [television series episode]. Piller, M. (Telewriter), & D. Carson (Director). In R. Berman, & M. Piller (Producers), *Star trek deep space nine*, (1993) (Available from United Paramount Network)

Cast: Avery Brooks, Renee Auberjonois, Colm Meaney, Patrick Stewart

96 minutes; unrated; science fiction

After the Borg kill his wife, Benjamin Sisko, in the company of his son Jake, takes command of the space station Deep Space Nine.

Equus [Film]. Persky, L., Kastner, E. (Producers), Lumet, S. (Director), & Shaffer, P. (Screenwriter). (1977) (Available from MGM/UA Home Video)

Cast: Richard Burton, Peter Firth
137 minutes; R; drama
A psychiatrist tries to understand a seventeen-year-old boy who blinded six horses.

Fried green tomatoes [Film]. Avnet, J. (Producer/Director), Kerner, J. (Producer), Flagg, F., & Sobieski, C. (Screenwriters). (1991) (Available from MCA Universal)

Cast: Kathy Bates, Mary Stuart Masterson, Mary-Louise Parker, Jessica Tandy.
130 minutes; PG-13; drama
An elderly woman living in a nursing home shares stories with an unhappy housewife.

Good Son, The [Film]. Page, M. A. (Producer), Ruben, J. (Director), & McEwan, I (Screenwriter). (1993) (Available from Fox Video)

Cast: Macaulay Culkin, Elijah Wood, Wendy Crewson, David Morse
87 minutes; R; horror
A young boy believes his cousin is evil.

Gorillas in the mist [Film]. Flimcher, A., Clegg, T. (Producers), Apted, M. (Director), & Phelan, A.H. (Screenwriter). (1988) (Available from MCA Home video)

Cast: Sigourney Weaver, Bryan Brown, Julie Harris
129 minutes; PG-13; drama
Dian Fossey goes to Africa to study and protect mountain gorillas.

Green mile, The [Film]. Darabont, F. (Director/Screenwriter). (1999) (Available from Warner Home Video)

Cast: Tom Hanks, David Morse, Bonnie Hunt, Michael Clarke Duncan
188 minutes; R; drama
A wrongly accused man on death row has a miraculous power.

Grumpy old men [Film]. Davis, J. Berman, R. (Producers), Petrie, D. (Producer/Director), & Johnson, M.S. (Screenwriter). (1993) (Available from Warner Brothers)

Cast: Jack Lemmon, Walter Matthau, Ann-Margret, Burgess Meredith, Daryl Hannah, Kevin Pollack
103 minutes; PG-13; comedy
Two elderly men court the same woman.

Hair [Film]. Persky, L., Butler, M. (Producers), Forman, M. (Director), & Weller, M. (Screenwriter). (1979) (Available from MGM/UA Home Video)

Cast: John Savage, Treat Williams, Beverly D'Angelo
121 minutes; PG; musical

Based on the play by Gerome Ragni and James Rado, a young man leaves Oklahoma after he is drafted for the Vietnam War. While in New York, he discovers the youth culture.

I want to live! [Film] Gidding, N. & Mankiewicz, D. (Screenwriters), Wise, R. (Director), Wanger, W. (Producer). (1958) (Available from MGM/United Artists)

Cast: Susan Hayward, Simon Oakland
122 minutes; unrated; drama

This film is based on the true story of Barbara Graham who was sentenced to death for a murder she claims she did not commit.

In cold blood. [Film] Brooks, R. (Screenwriter/Director). (1967) (Available from Columbia Pictures)

Cast: Robert Blake, Scott Wilson, John Forsythe, Jeff Corey
133 minutes; R; crime/drama

This film is based on the book by Truman Capote. It is the true story of the murder of a Kansas farmer and his family by two ex-cons.

Jesus Christ superstar [Film]. Jewison, N. (Producer/Director/Screenwriter). (1973) (Available from MCA/Universal)

Cast: Ted Neeley, Carl Anderson, Yvonne Elliman
108 minutes; G; musical

The film tells the story of the last days of Christ from a 1970's perspective.

John Carpenter's the thing [Film]. Foster, D., Turman, L (Producers), Carpenter, J. (Director), & Lancaster, B. (Screenwriter). (1982) (Available from MCA Universal)

Cast: Kurt Russell, Wilford Brimley
109 minutes; R; science fiction/horror

In the Antarctic, scientists battle an alien that assumes the appearance of the people it kills (based on John Campbell, Jr.'s story).

Jose Chung's from outer space [Television series episode]. Morgan, D. (Telewriter), & R. Bowman (Director). In C. Carter (Creator), *The X-Files*, (1996) (Available from Twentieth Century Fox)

Cast: David Duchovny, Gillian Anderson, Charles Nelson Reilly, Jesse Ventura
45 minutes; unrated; science fiction/horror
A writer interviews witnesses to an alien encounter.

Measure of a Man, The [Television series episode]. Snodgrass, M. (Telewriter), & Robert Scheerer (director).). In G. Roddenberry (Producer), *Star trek the next generation*, (1990). (Available from United Paramount Network)

Cast: Patrick Stewart, Jonathan Frakes, LeVar Burton, Brian Brophy
48 minutes; unrated; science fiction
Captain Maddox wishes to disassemble and study the android Data.

Media Impact [Film]. (1998) (Available from Films for the Humanities)

28 minutes; unrated; documentary

This film documents how media blurs the line between fact and fiction.

Mr. & Mrs. Loving [Film]. Friedenberg, R. (Director/Telewriter) (1996) (Available from Hallmark Home Entertainment)

Cast: Timothy Hutton, Lela Rochon

105 minutes; PG-13; drama

This film dramatizes the effects of interracial marriage under American miscegenation laws during the 1960's.

Nuts [Film]. Streisand, B. (Producer), Ritt, M. (Director), & Topor, T. (Screenwriter). (1987) (Available from Warner Brothers)

Cast: Barbra Streisand, Richard Dreyfuss, Maureen Stapleton, Karl Malden

116 minutes; R; drama

A high-priced prostitute must convince a judge that she is mentally competent to stand trial for murder.

Paradise lost: The child murders at Robin Hood Hills [Film]. Berlinger, J., & Sinofsky, B. (Directors). (1996) (Available from Artisan Entertainment)

Cast: Jessie Miskelly, Jason Baldwin, Damien Wayne Echols

150 minutes; unrated; documentary

This film documents the Robin Hood Hills murders in West Memphis, Arkansas. Contains graphic scenes.

Plan 9 from outer space [Film]. Wood, E. D. (Producer/Director/Screenwriter). (1959) (Available from Goodtimes Home Video)

Cast: Gregory Walcott, Mona McKinnon, Tom Keene

79 minutes; unrated; horror/science fiction

Aliens plot to rule the Earth.

Power of myth, The [Film]. Kanner, J. (Producer), Moyers, B. (Interviewer). (1989) (Available from Public Affairs Television)

Cast: Joseph Campbell, George Lucas, Bill Moyers

360 minutes (each segment 60 minutes); unrated; interview

Part 1: The Hero's Adventure

Part 2: The Message of the Myth

Part 3: The First Storytellers

Part 4: Sacrifice and Bliss

Part 5: Love and the Goddess

Part 6: Masks of Eternity

Prince of tides, The [Film]. Streisand, B. (Director), & Conroy, P. (Screenwriter). (1991) (Available from Columbia/Tristar Studios)

Cast: Barbra Streisand, Nick Nolte, Blythe Danner

132 minutes; R; drama

When a man's sister attempts suicide, he recounts his family history to her psychologist.

Psycho [Film]. Hitchcock, A. (Director), & Stefano, J. (Screenwriter). (1960) (Available from Universal Studios)

Cast: Anthony Perkins, Janet Leigh, Vera Miles, Martin Balsam

109 minutes; R; horror

The Bates Motel awaits a young woman who has just embezzled money.

Rain man [Film]. Johnson, M. (Producer), Levinson, B. Director), Bass, R., & Morrow, B. (Screenwriters). (1988) (Available from MGM/UA Studios)

Cast: Dustin Hoffman, Tom Cruise, Valeria Golino

133 minutes; R; drama

Two brothers (one selfish, the other with autism) discover each other after their father dies.

Reservoir dogs [Film]. Tarantino, Q. (Director/Screenwriter). (1992) (Available from Artisan Entertainment)

Cast: Harvey Keitel, Tim Roth, Michael Madsen, Chris Penn, Steve Buscemi

99 minutes; R; crime/thriller/action

Crooks argue about what went wrong with a jewelry heist.

Searchers, The [Film]. Ford, J. (Director), & Nugent, F. S. (Screenwriter). (1956) (Available from Warner Studios)

Cast: John Wayne, Jeffrey Hunter, Vera Miles, Ward Bond, Natalie Wood

120 minutes; unrated; western

The movie looks at the motives of a Civil War veteran searching for his niece who was captured by Indians.

Shining, The [Film]. Kubrick, S. (Producer/Director/Screenwriter), & Johnson, D. (Screenwriter). (1980) (Available from Warner Brothers)

Cast: Jack Nicholson, Shelley Duvall

119 minutes; R; horror

Based on a novel by Stephen King, a family takes care of an isolated and haunted hotel during a blizzard.

Silence of the lambs [Film]. Saxon, E. (Producer), Demme, J. (Director), & Tally, T. (Screenwriter). (1990) (Available from StrongHeart/Demme Productons)

Cast: Jodie Foster, Anthony Hopkins, Scott Glenn

118 minutes: R; thriller

A young FBI agent seeks the help of a murderer in order to save a woman from another killer.

Snake pit [Film]. Litvak, A., & Bassler, R. (Producers). (1948) (Available from 20th Century Fox)

Cast: Olivia de Havilland, Mark Stevens, Leo Genn, Celeste Holm
108 minutes; unrated; drama
A woman cannot remember how she became a patient in an insane asylum.

Sophie's choice [Film]. Pakula, A.J., (Producer/Director/Screenwriter). (1992) (Available from Live Home Video)

Cast: Meryl Streep, Kevin Kline, Peter MacNicol
150 minutes; R; drama
Based on the novel by William Styron, a haunted survivor of a Nazi concentration camp befriends an American Jew obsessed with the Holocaust.

Star wars [Film]. Kurtz, G. (Producer), & Lucas, G. (Director, Screenwriter). (1995) (Available from LucasFilm)

Cast: Mark Hamill, Harrison Ford, Carrie Fisher, Peter Cushing, Alec Guinness
121 minutes; PG; science fiction
Luke Skywalker saves Princess Leia from Darth Vader.

Sybil [Television Film]. Babbin, J. (Producer), Petrie, D. (Director), & Stern, S. (Telewriter). (1976) (Available from Lorimar)

Cast: Sally Field, Joanne Woodward.
198 minutes; unrated; drama
Based on the book by Flora Rheta Schreiber, this is the true story of a woman with 16 different personalities.

That's Black Entertainment [Film]. OnDeck Home Entertainment (Producer/Distributor) (1997) (Available from OnDeck Home Entertainment)

Cast: Albert Ammons, Eubie Blake, Clarence Brooks, Cab Calloway, Nat 'King' Cole
60 minutes; unrated; documentary
Documents black films from 1929 to 1957.

Thaw, The [television series episode]. Menosky, J. (Telewriter), & Rush, M. (Director). In W. Neuss (Producer), *Star trek voyager*, (1996) (Available from United Paramount Network)

Cast: Kate Mulgrew, Michael McKean
50 minutes; unrated; science fiction
Starfleet officers are held hostage, literally, by fear.

Thelma & Louise [Film]. Scott, R. (Producer, Director) & Khouri, C. (Screenwriter). (1991) (Available from Public Media Video)

Cast: Susan Sarandon, Geena Davis, Harvey Keitel
129 minutes; R; action/drama
A waitress and a housewife shoot a rapist and take off for a life of crime.

Thin blue line, The. [Film] Lipson, M. (Producer), & Morris, E. (Director). (1988) (Available from Miramax films)

Cast: Randall Adams
101 minutes; unrated; documentary
After a police officer is killed, a drifter is arrested, convicted and sentenced to life in prison.
This film led to the freedom of an innocent man.

Thing from another world, The [Film]. Hawks, H. (Producer), Nyby, C. (Director), & Lederer, C. (Screenwriter). (1951) (Available from Turner Home Entertainment)

Cast: Margaret Sheridan, Kenneth Tobey
87 minutes; unrated; science fiction/horror
At an Arctic station, scientists uncover a spacecraft (based on the story by John Campbell, Jr.).

Three faces of Eve, The [Film]. Johnson, N. (Producer/ Director/Screenwriter). (1957)
(Available from Fox Video)

Cast: Joanne Woodward, David Wayne, Lee J. Cobb
91 minutes; unrated; drama
A woman suffers from multiple personality disorder (based on the case study by Corbett Thigpen and Hervey Cleckley).

To sir, with love [Film]. Clavell, J. (Producer/ Director/ Screenwriter). (1966) (Available from Columbia Pictures)

Cast: Sidney Poitier
105 minutes; unrated; drama
A high school teacher disciplines his class by teaching them respect for each other.

Up the sandbox [Film]. Winkler, I., Chartoff, R. (Producers), Kershner, I. (Director) & Zindel, P. (Screenwriter). (1972) (Available from Warner Communications Company)

Cast: Barbra Streisand, David Selby
97 minutes; R; comedy
A bored, young housewife and mother discovers she is pregnant again and fantasizes about more exciting lives.

Visions of light [Film]. Samuels, S. (Producer/Director). (1994) (Available from Fox Video)

Cast: Ernest Dickerson, Michael Chapman
92 minutes; unrated; documentary
The film discusses of the art of cinematography.

Waiting to exhale [Film]. Swerdlow, E., Schindler, D. (Producers), Whitaker, F. (Director), McMillan, T., & Bass, R. (Screenwriters). (1995) (Available from 20th Century Fox)

Cast: Whitney Houston, Angela Bassett, Loretta Devine, Lela Rochon
127 minutes; R; comedy/drama
Based on the novel by Terry McMillan, four African-American women have unique experiences with men.

Wisdom of the dream, The (volume 2, inheritance of dreams) [Film]. Segaller, S.
(Producer/Director). (1989) (Available from Public Media Video)

Cast: Sarah Dunant (Narrator), Max von Sydow (Voice of C.G. Jung)

159 minutes; unrated; biography

Introduces Carl Jung's concepts of dreams and the unconscious, with a focus on his conception of archetypes.

Sample Syllabi

SYLLABUS #1 Psychology in the Cinema

Required text

Giannetti, L. (2004). *Understanding Movies*. Prentice Hall.

Objectives

To help students:

1. develop criteria for aesthetic awareness, so that they may analyze and evaluate film
2. understand how to form perceptive relationships with mass media
3. increase their perceptive skills and to perceive the language of film
4. investigate the nature of film as a distinctive art form and to relate and compare it to the other arts
5. gain insight, understanding, and aesthetic enjoyment through film
6. recognize their own psychological and emotional responses to film
7. learn how to verbalize the experience of seeing and hearing the medium of film
8. explore topics in psychology as they are presented in film.

Class Requirements

1. Attendance
2. Take home essays written after each film.
3. Final essay exam

Structure of the course

Topics will be introduced in class prior to viewing a film.

Students will watch films in class and complete a study guide for each film. The study guide will help the student to write the essay. The class will discuss the film and study guide together.

Films and topics covered

1. Horror/suspense/fear/serial killers/agoraphobia
 - o "The Thaw"
 - o Copycat
2. Teachers/motivation/qualities that are effective
 - o To Sir, With Love
 - o Dangerous Minds
3. Propaganda/remakes
 - o *The Thing*--two versions
1. Perspective/History--reflection of society/Freedom and its price/Individuality /musicals
 - o Hair
2. Special effects/abduction syndrome/Jung's archetypes/shaper of society (science)/message in science fiction/animation
 - o X-Files
 - o *Star Wars*

6. Death penalty/drama
 - Dead Man Walking
7. Insanity plea
 - Nuts
8. Directors/comedy-humor/cinematography
 - Ed Wood
 - *Plan 9 From Outer Space*

SYLLABUS #2

Honors Fantasy, Reality and Media

Required Texts

Delasara, J. (2000) *PopLit, PopCult and The X-Files: A Critical Exploration*. McFarland & Company

Wahl, O. F. (1997) *Media Madness: Public Images of Mental Illness*. Rutgers University Press

Wexman, V. (1993) *Creating the Couple*. Princeton University Press

Objective

The objective of the course is to familiarize students with how the media creates “reality.” The medium places itself between “reality” and “fantasy” (the media portrayal). Therefore, the students must understand the media portrayals, the process of reification and the reality. We will use Delasara’s book on the *X-files* as a springboard for understanding and discussing popular “culture” which “grows” from any given “medium”.

Class Requirements

1. Two papers
2. Activities
3. Final Project

Structure of the course

This course will investigate the media construction of reality. We will examine two media representations: 1) mental illness, 2) couples. The course includes an optional service-learning component.

Paper Topics

1. Mental Illness: Watch a movie where a mental illness is a central focus. Consult sources such as the DSM-IV and information from the NIMH (<http://www.nimh.nih.gov>) that deal with this mental illness. Write a paper that describes and critiques the movie’s portrayal of this particular mental illness. Be sure to use information from *Media Madness* in your paper.

2. Couples: How do gender identity issues raised by movie, television, music, music videos and other media (see Wexman, p. 179) in the United States today relate to conventions of romance and marriage in the U.S.? Use specific examples from movies, television, music, etc. Compare and contrast with the points made by Wexman.

Final Project (choose one)

1. Service Learning Option

Requirements: You must arrange to volunteer at a facility that deals in some way with the issues

of the mentally ill, couples or a related media topic. You will work a minimum of one to two hours per week, for eight to ten weeks during the semester. You must give to me in writing by the date announced the following information:

- the volunteer site with address
- your supervisor's name and phone number
- the number of hours/week you have agreed to work
- the start and end date of your service
- the specific responsibilities you will have

You must turn in a typed service learning reflection project:

- Describe the specific work/service you performed for this experience. (You may want to include pictures, or samples of forms, etc. that fully define your experience.)
- What differences and similarities do you share with the people with whom you worked; in terms of values, beliefs and attitudes; worldview; and goals?
- Complete the following: "The most outstanding memory I have of the work I did this semester is...."

2. Empirical Study

Requirements: You will do an empirical study (either questionnaire or experimental) on any media topic. You will write a proposal for the Human Participants Committee due on the date announced. You will create an APA style poster of your research.

3. Web Page

Requirements: You will create a web page that deals with mental illness issues, including stigma. The web page must include information on mental illness and media depictions of mental illness. You must also include related links. A one-page description of the web page is due on the date announced.

Activities

1. Expressionistic video, painting or photo montage (due after we finish the Delasara text—specific date to be announced).
2. Mental health poster professionally (e.g. Kinko's) printed in poster size (due after we finish the Wahl text—specific date to be announced).
3. Barbie diorama depicting media image of couples. Due after we finish the Wexman text—specific date to be announced.

SYLLABUS #3

Honors Capital Punishment

Required Texts

Prejean, H. (1994) *Dead Man Walking*. Vintage.

Morris, D. (2000) *Forgiving the Dead Man Walking : Only One Woman Can Tell the Entire Story*. Zondervan.

Williams, M. E. (2005) *Capital Punishment (Current Controversies)*. Greenhaven

Objective

Students will study and debate issues surrounding capital punishment. For example, “Is the death penalty an effective punishment”; “Is the death penalty just”; “Is the death penalty applied unfairly”.

Class Requirements

1. Reading summaries
2. Film study guides
3. Program participation

Structure of the course: Students will examine existing research on the death penalty in the areas of sociology, psychology and criminal justice. Students will view critically films (including popular films) about capital punishment (such as *Execution at Midnight*, *Dead Man Walking*, and the award-winning documentary, *The Thin Blue Line*). The class will read and think critically about Sister Helen Prejean’s view of death row inmates in *Dead Man Walking* as well as a victim’s personal account in *Forgiving the Dead Man Walking*.

Films

Execution at Midnight
Executioners
Dead Man Walking
The Green Mile
The Thin Blue Line
In Cold Blood
I Want to Live

Capital Punishment Program

The class will develop and present to the campus a 1-hour program on capital punishment. The success of the program depends on each student. Many roles need to be filled (e.g. scriptwriter, director). Requirements for the program are as follows:

- One-hour in length/(include time for questions)
- Objective information
- Professional appearance

Sample Paper

What Would Freud and Fromm Say If They Saw *Heathers*?

Maureen O'Brien

As black as pitch, *Heathers*, a twisted comedy of high school horrors, is a work of genuine courage. Veronica (Winona Ryder) is an apprentice member of the ultimate clique at Westerburg High School in Sherwood, Ohio. The three most popular girls, all named Heather, have let her join their group. Veronica is at first pleased to be accepted by this "bunch of Swatch dogs and Diet Coke heads." Still, she is ready for a sinister avenging force in her life who turns out to be J.D. (played by Christian Slater), a new boy in town who is itching to make trouble.

Veronica realizes that Heather One (Kim Walker) has become so autocratic and believes she must be stopped. One morning, when the Heather is sure to be hung-over, Veronica intends to wake her up with a concoction of milk and orange juice which is sure to make her vomit. J.D. proposes liquid drain-opener instead, saying, "I'm a no-rust-buildup man, myself." When Heather One crashes through the glass coffee table, the shocked and seemingly innocent J.D. coaxes Veronica into forging a suicide note from Heather.

Needless to say, the plot does not end there. J.D. becomes more deadly, Veronica more guilt-ridden, while high school suicide becomes the hot topic in Sherwood, Ohio, and the coolest thing going at Westerburg High. "My teen angst bullshit has a body count," Veronica moans, as she begins to realize that she's the one who has to be stopped, along with her thrilling but psycho boyfriend.

Freud and Fromm, two of the psychoanalytic theorist we have studied in class, would have a heyday with the characters and events in this movie. Freud would probably have described the character of J.D. as possessing a death instinct. That is Freud's idea that people have an inherent drive for destruction and death. In his book, *New Introductory Lectures on Psychoanalysis*, Freud says:

If it is true that. . .life once proceeded out of inorganic matter, then according to our

presumption, an instinct must have arisen which sought to do away with life once more and to re-establish the inorganic state. If we recognize in this instinct the self-destructiveness of our hypothesis, we may regard the self-destructiveness as an expression of a 'death instinct' which cannot fail to be present in every vital process (1933, p. 107).

J.D. exemplifies Freud's statement when he asserts his belief that death is the answer to society's problem of stereotyping. This is apparent when he says, "Look, let's face it, alright? The only place different social types can genuinely get along with each other is in heaven."

J.D. is very destructive and aggressive in his actions. For example, on his first day of school, when the jocks, Kurt and Ram, approach him he pulls out a real gun and fires it at them, even though he used blanks. Concerning this topic, Freud says in his book, *Civilization and its Discontents*, that:

The existence of this inclination to aggression, which we can detect in ourselves and justly assume to be present in others, is the factor which disturbs our relations with our neighbor. . . In consequence of this primary mutual hostility of human beings, civilized society is perpetually threatened with disintegration (1961, p. 59).

Another extension of Freud's death instinct, in which J.D. characterizes, is stated in his book, *Civilization and its Discontents*, when he says:

...[T]he satisfaction of the instinct is accompanied by an extraordinarily high degree of narcissistic enjoyment, owing to its presenting the ego with a fulfillment of the latter's old wishes for omnipotence. The instinct of destruction, moderated and tamed, and, as it were, inhibited in its aim, must, when it is directed towards objects, provide the ego with the satisfaction of its vital needs and with control over nature (1961, p. 68).

This is portrayed by J.D. when he says, "Chaos is great? . . . Face it, our way is the way, I mean we scare people into not being assholes," "Our burning bodies will be the ultimate protest to a society that degrades us. . ." and, "When our school blows up tomorrow, it's gonna be the kind of thing to

infect a generation.” All of these statements made by J.D. reflect his belief that he has the power to change things and that he is in ultimate control.

Another significant piece of information Freud may have included had he seen *Heathers* is that J.D. was much like his father. The two were always taking the other’s perspective in their conversations and it became apparent that J.D.’s father employed the use of bombs to persuade people to listen to him, just as J.D. did. Freud may have said that J.D. was identifying with his father, which is a stage of the Oedipus complex known as defensive identification. According to Freud, this is the process by which the child comes to identify with the same-sex parent. The fact that J.D. seems to accept his father’s extreme methods (not to mention the fact that his father killed his mother in one of his explosions) makes this point even more solid.

The psychoanalytic theorist, Erich Fromm, would have analyzed J.D. in a different manner. He would probably have labeled J.D. as a necrophilous character. According to Fromm, necrophilia in the characterological sense can be described as the passionate attraction to all that is dead, decayed, putrid, sickly; it is the passion to transform that which is alive into something unalive; to destroy for the sake of destruction; the exclusive interest in all that is purely mechanical. It is the passion “to tear apart living structures” (1973, p. 332). The ultimate example of this displayed by J.D. is when he attempts to blow up the entire high school in order to make it look like a suicide pact. He tries to explain his actions to Veronica and says, “People are going to look at the ashes of Westerburg and say, ‘Now there’s a school that self-destructed not because society didn’t care, but because the school was society.’” This statement, along with J.D.’s actions, also represents another manifestation of the necrophilous character in that he concludes that the only way to solve a problem or a conflict is by force and violence; that force is the first and the last solution for everything; and that the necrophilous person’s answer to life’s problems is always destruction (Fromm, 1973, p. 337-38). This is certainly illustrated by J.D. throughout the entire film.

In his book, *The Anatomy of Human Destructiveness*, Fromm discusses the necrophilous character’s color preferences. He states that the necrophilous person generally has a predilection

for dark, light-absorbing colors, such as black or brown, and a dislike for bright, radiant colors.

He goes on to say that one can observe this preference in the way they dress (1973, p. 339).

Both J.D. and Veronica wear dark and often dreary colored clothes throughout the entire movie.

J.D. is always wearing a black or gray or coat and Veronica prefers to wear black, gray, or a dark shade of blue. The fact that all of the Heathers wear bright colors is significant as well, seeing as the necrophilous person dislike bright colors and J.D. and Veronica have an affection for “offing” the Heathers.

One interesting fact found in Fromm’s book, *The Anatomy of Human Destructiveness*, is that because a necrophilous person has an affinity for bad odors, he is often given the appearance of being a “sniffer” (1973, p. 340). One may notice at various times throughout the movie that J.D. often appears to have a disgusted look on his face, as though he were smelling something rotten. This is an interesting little tidbit one might not think to take notice of.

It would be a mistake not to look at the other students of Westerburg High in terms of Fromm’s character types. The “geek squad,” as one Heather (Duke, played by Shannen Doherty) stated so eloquently, could be considered members of the receptive character types. Those are people who are passive and dependent. An example of how this portrayed in the movie is when a student at one of the tables spits out his milk and says, “Heather Number One just looked right at me.” He is obviously not a dominant person. Veronica’s childhood friend, Betty Finn, could be another example of the receptive character. She allows herself to be manipulated by Veronica’s new found friends now feels inferior to Veronica.

The jocks of the school, represented by Kurt and Ram, could be labeled as exploitative characters. Fromm describes this person as one who takes from others by force or by dishonesty. J.D. described the two perfectly when he said, “All Kurt and Ram had to offer was date rape and AIDS jokes.” I’m sure that characters such as those two are often found in today’s high school setting. Unfortunately, another common character type found amount the youth of today is that of the marketing character. These were perfectly represented in the movie by the rich snobs who

flaunted their wealth in order to maintain an image of a flawless personality, constantly putting on airs in front of the crowd.

As one can see, the whole movie has an enormous amount of symbolism in its characters, props, and circumstances. The writer, Daniel Waters, does an excellent job of displaying how terrible this rule by social popularity is and how it makes the other students perceive themselves as miserable failures. I am sure that Freud and Fromm, the two psychoanalysts whose theories I focused on, would have enjoyed this movie. They may have even been able to use some of the characters as case studies!

References

- DiNova, D. (Producer), & Lehmann, M. (Director). (1988). *Heathers* [Film]. New World Pictures.
- Freud, S. (1961). *Civilization and its discontent*. New York: W.W. Norton & Company.
- Freud, S. (1933). *New Introductory Lectures on Psychoanalysis*. New York: W.W. Norton & Company.
- Fromm, E. (1973). *The Anatomy of Human Destructiveness*. New York: Holt, Rinehart, and Winston.