## SPRING SEMESTER - 2014

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**Purpose:**

The Humanities and Humanism in Medicine are a valued and emphasized in the curriculum at the Penn State College of Medicine. In the fourth year, every student participates in a required one month selective as a capstone experience. The purpose of each selective is to revisit themes and concerns of the medical humanities, many of which were introduced in the first year. From the vantage point of the fourth year, students apply clinical knowledge and experiences to a topic of their own choosing. Within each one-month course, diverse strategies are used to reflect critically on the application of humanistic principles to the practice of medicine.
The Practice of Virtue in Medicine
HMN 754
Course Syllabus

I. Welcome!

II. Purpose
The Humanities and Humanism in Medicine are a valued and emphasized in the curriculum at the Penn State College of Medicine. In the fourth year, every student participates in a required one month selective as a capstone experience. The purpose of each selective is to revisit themes and concerns of the medical humanities, many of which were introduced in the first year. From the vantage point of the fourth year, students apply clinical knowledge and experiences to a topic of their own choosing. Within each one month course, diverse strategies are used to reflect critically on the application of humanistic principles to the practice of medicine.

III. Course Overview
Required Reading: A Small Treatise on the Great Virtues by Andre Compte-Sponville (I will give each of you a copy of this book on January 8th).

A Russian writer and fellow physician, Anton Chekhov, wrote a letter to his editor. He said the following: "You are right in demanding that an artist approach his work consciously, but you are confusing two concepts: the solution of a problem and the correct formulation of a problem. Only the second is required of the artist. Not a single problem is resolved in Anna Karenina, but it satisfies you completely only because all the problems in the book are formulated correctly. The judge is required to formulate the question correctly, but the decision is left to the jurors, each according to his own taste." This summarizes my approach to this course. My overall objective is for each of you to:

- Formulate your own questions surrounding the practice of virtue in medicine.
- Begin the perpetual, daily process of attempting to answer those questions.

IV. Course Objectives
The overall objectives of this class flow from my beliefs that:
- The human virtues can be learned and applied to the practice of medicine.
- Learning is most effective when it is self-motivated.
- An expert is someone with a genuine interest in a subject.
- Learning requires humility and collaboration.
- Learning is a lot of fun.
If I hope to demonstrate good faith in my beliefs, this class cannot consist of me feeding you information about virtue that I find exhilarating and asking you to learn and regurgitate it. Can you imagine such torture? We come from vastly different backgrounds and belief systems. I am a middle-aged man, and you...well...are not. Our differences notwithstanding, a little guidance is helpful and I’ll do my best to serve you without getting in the way of your creativity and personal search.

V. Course Prerequisites
Successful completion of all required 3rd year core clerkships

VI. Grading
Pass/Fail
To pass the course, students must pass each of these three sections of the course:
- Class participation: To pass this section, students must complete the required class presentations, show support for their colleagues' presentations, and consistently engage in class discussions.
- Final exam paper: To pass this section, students need to turn in the paper before the deadline (Friday February 8th).
- Service/experiential activity: To pass this section, students must complete their project, present it to the class, and provide a written reflection of the experience.

VII. Attendance
I need to be notified of any absences three days in advance (unpredictable illness and family emergencies excluded from this requirement). I’d like to use technology to have you “virtually present” in any class that you miss. We can do this a number of ways: 1) When possible, you can use Skype to join the class in real time or 2) You can upload a video of your presentation into our Dropbox folder, and we will play the video and discuss it in your absence. If any of you have other suggestions regarding ways we could use technology to make absences virtually present, please let me know. If you miss a class, the materials (literature, visual art, music, etc.) presented by your colleagues during that class will be available in our on-line Dropbox folder. After reviewing the presentations, you will be required to write a reflection on the material (any length, any spacing, any font).

VIII. Other
My specific objectives for our time in class, and for your presentations, experiential project, and final exam are as follows:

- To give you “ownership” of this course, so we spend our class time in ways you find most meaningful and engaging.
- To provide you an opportunity to practice self-directed learning (this is how you will learn for the rest of your career).
- To encourage you to collaborate (rather than compete) by supporting your colleagues.
- To give you an opportunity to practice thinking and speaking about virtue in medicine.
- To provide you a place to experience creativity in medicine.

1) Class participation: This is a huge, huge component of the class. In a course like this, the intellectual and creative energy you put into class participation will determine the outcome of the experience for all of us. It is important that you use the ideas in Compte-Sponville's book to launch your personal exploration of human virtue in medicine. You will be presenting material in every class except the first one. You will be supporting your fellow students as they present material in every class except the first one.

2) Daily Presentations: During class #2 (January 10th), you will each present a virtue from A Small Treatise on the Great Virtues. The presentations will be about 20-30 minutes long and will serve as an introduction to the virtues. In classes #3 through #6, you and your colleagues will present two of the
following three art forms: 1) literature, 2) visual art or 3) music. The only requirement is that the piece speaks to virtue in medicine in some way. In class #7, each of you will present a discussion of a personal impediment to the practice of virtue in medicine and possible solutions to those impediments. During our last class on January 31st, you will present your service/experiential learning project (see below).

3) Service / Experiential Learning Project: This is dealer’s choice and the possibilities are endless. The only requirement is that you experience a virtue, an impediment to virtue, and/or a solution to an impediment to virtue. A written reflection on this experience will be due on the last day of class (any length, any font, any spacing).

4) Final Exam: You will be required to write “A Small Treatise On The Practice of Virtue in Medicine.” This is your chance to discuss virtue in medicine, as you understand it. I am hopeful that you will draw from the class presentations (readings, visual art, and music), your experiential project, and your 3rd and 4th year clinical rotations to write this treatise. These are due by Friday, February 8th around 5 p.m. (any length, any font, any spacing).

5) On-Line Dropbox: You will receive an invitation from me to “share files with you using Dropbox.” Follow the prompts and set up an account. It is free. We will use Dropbox to share files. After you select a piece of literature, visual art or music for your class presentations, upload it to the appropriate Dropbox file (“December 10th class” folder, for example). All of us will then be able to review the file prior to class. Please upload your presentations at least 12 hours before class to allow time for others to review them.

6) Enduring materials: You will each have copies of all the literature, visual art, and music presented by our class. Please keep it, periodically review it, and add to it during your careers in medicine. This material may grow in importance to you over time.

Helpful ideas and references for literature, visual art and music:

Your class presentations are to be a “virtue analysis” of the piece you present. What virtues are illustrated in the piece? How are they manifest? What virtues were ignored that could have been demonstrated? Be creative and expansive.

I encourage you to use your own writings, visual art and/or music for the class presentations. If you already have your own pieces, that’s great. If you don’t, even better! This class is your chance to explore. Write a personal narrative or poem about one of your 3rd or 4th year clinical experiences for the literature requirement, and bring in an original photograph, sketch or painting for the visual art piece. If you have musical talent, play or record a piece for the class.

However, please know that original pieces are not required. Any piece will do provided that you do a “virtue analysis” of it.

You can use any literature. Specific medical literature, which may help, includes:

Journals:
- JAMA “Poetry in Medicine” and “A piece of My Mind.”
- Annals of Internal Medicine “Ad Libitum” & “On Being a Patient” & “On being a Doctor.”
- NEJM “Perspectives.”
- Academic Medicine “Medicine and the Arts” & “Teaching and Learning Moments” & “Perspectives.”
- Medical Humanities
Electronic Journals:

- Pulse: Voices from the Heart of Medicine (published by Albert Einstein COM; genres are engaging first-person stories about giving or receiving health care, poems)
- Cell 2 Soul: (ideas essays, poems, stories, humor relating to humanities and their interaction with health care)

Penn State COM publications:

- Wild Onions (poems, personal essays, short stories, photography, visual art).
- 24/7/365: (original articles, papers presented at scholarly conferences, essays poetry creative writing).

Final Thoughts:
In the words of Dr. Leon Kass, I am “practicing humanities without a license” (see attached essay). I have very little training in the visual arts, literature, and music. A gift I received on my 44th birthday invited me to explore the humanities. I quit my private practice job and came to Hershey Medical Center. With the encouragement and advice of countless people over the past 6 years, I helped bring humanities education to the radiology resident’s curriculum, led small groups sessions in the Humanities Department, began piano lessons, started yoga classes, participated in a Physicians Writers Group, and published personal narratives in “Annals of Internal Medicine” and “Wild Onions.” I am now enjoying this class about virtue in medicine. *I did none of this on my own.* My mentors included nurses, physicians, children, PhD’s in Literature, History & Psychology, authors, musicians, high school teachers, patients, actors, yoga instructors, medical students, athletes, residents, family and administrators among many others.

If you feel unsure of your ability/qualifications to complete the requirements of this course, congratulations, you are in the right place. You all know many people; reach out to them for help in this course. This is a course of limitless potential. If you submerge yourself in the material for 30 days, something pretty cool will happen.

**Note to Students with Disabilities**
Penn State Hershey welcomes students with disabilities into the College of Medicine’s educational programs. If you have a disability-related need for reasonable academic adjustments in this course, please contact Heather Manning, Disability Services Coordinator, C1747J, 717-531-283693. For further information regarding PSU’s Office of Disability Services, please visit their web site at www.equity.psu.edu/ods/. Please notify your instructor as early in the course as possible regarding the need for reasonable academic adjustments.
The Interface of Spirituality and Healthcare

HMN XXX

Course Syllabus

I. Welcome!

II. Purpose
The Humanities and Humanism in Medicine are a valued and emphasized in the curriculum at the Penn State College of Medicine. In the fourth year, every student participates in a required one month selective as a capstone experience. The purpose of each selective is to revisit themes and concerns of the medical humanities, many of which were introduced in the first year. From the vantage point of the fourth year, students apply clinical knowledge and experiences to a topic of their own choosing. Within each one month course, diverse strategies are used to reflect critically on the application of humanistic principles to the practice of medicine.

III. Course Overview
Throughout clinical training, health care providers experience empathic moments with patients. Those moments are fleeting and are frequently missed due to lack of skill in recognition and engagement on the part of the healthcare provider. As a result opportunities to fully understand the patient’s perspective of illness are lost and risks of failure in therapeutic intervention increase.

This course will use personal narrative to reflect on the interaction of health care provider’s spirituality with the patient’s spirituality though the examination of the empathic moment. Spirituality is defined in the broad sense as: “that which gives meaning and purpose to life, recognizing that every person makes decisions about when and whether life has meaning and value that extends beyond self, life, and death.” (2009 National Consensus Conference for Spiritual Care in Palliative Care)

Personal narratives will be deconstructed via self reflection and group discussion to reveal the interplay between health care provider and patient spirituality. Identifying the ‘what’ of those moments will allow the health care provider to develop skill in recognizing empathic moments as they occur in practice. Identifying the ‘why’ will allow the health care provider to develop the skills to be able to engage the patient in the moment.

These same skills will allow the provider to reflect upon their own spirituality and to develop strategies for self-care and renewal that can be employed and developed throughout his/her career in medicine.

There will be reading and writing involved as part of this course.

IV. Course Objectives

V. Course Prerequisites
Successful completion of all third year core clerkships
VI. Grading

VII. Attendance

VIII. Other

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The Well-Read Physician
HMN XXX
Course Syllabus

Instructor: Kimberly Myers, PhD
Office: C1743C
Phone: 717-531-8778
E-Mail: krm16@psu.edu

Term: Spring 2014
Class Meeting Days: M, Th
Class Meeting Dates: February 3 – 28, 2014
Class Meeting Hours: 9:00 – 11:30 am
Class Location: C1800
Credits: 2.5
Class Limit: 16

I. Welcome!

II. Purpose of Humanities Selectives
The Humanities and Humanism in Medicine are a valued and emphasized in the curriculum at the Penn State College of Medicine. In the fourth year, every student participates in a required one month selective as a capstone experience. The purpose of each selective is to revisit themes and concerns of the medical humanities, many of which were introduced in the first year. From the vantage point of the fourth year, students apply clinical knowledge and experiences to a topic of their own choosing. Within each one month course, diverse strategies are used to reflect critically on the application of humanistic principles to the practice of medicine.

III. Course Overview
This selective is designed for medical students who love to read. After four years of scientific and clinical focus, many medical students yearn to return to a broader kind of reading they enjoyed before they began training—or to have one last chance to read literature they’ve never experienced before. This seminar provides these opportunities.

Few of the readings for this course are overtly about doctors or patients or medicine, but all of them contribute to the kind of narrative competence skilled physicians utilize in daily practice with their patients. As recent studies in Narrative Medicine illustrate, clinical medicine is, at heart, all about stories—what a patient tells, how s/he tells it, how a physician hears and acts on it. The careful reading, critical thinking, and open-minded discussion required in this course empower students to refine their analytical and communication skills. And the person-centered literature itself encourages students to contemplate the transformative power of empathy in the face of human brokenness.

IV. Course Objectives
• To broaden and deepen understanding of the human condition
• To sharpen analytical skills and narrative competence by examining how and why people tell stories in certain ways
• To explore the implications of various narrative constructions in the domain of medicine
• To understand and appreciate more fully the complexities of suffering, coping strategies, and resilience
• To foster collegiality through candid discussions of professional and personal experiences that are related to course readings
• To reflect—with careful attention to detail and in the creative or academic genre of your choice—on a formative experience that has significantly influenced your personal and professional identity
V. Course Prerequisites
None

VI. Grading
Pass/Fail
To earn a passing grade, you must fulfill all of the following requirements:

1. Be present for every class meeting
2. Read all assigned material before coming to class
3. For each class turn in a one-page reflective response to a primary reading
4. Facilitate course readings and discussions as assigned
5. Initiate discussion of at least one specific point (question, idea, technique, etc.) during each meeting
6. Thoughtfully, respectfully, and actively listen and respond to your peers' ideas during every class meeting
7. Create and present your original "text" during the final session of the course

VII. Attendance
Attendance at all sessions is mandatory. Please schedule any exams and interviews accordingly.

VIII. Other
The final class will last from 9am to 1pm to make up for the Martin Luther King, Jr. holiday.

Readings and Facilitations
Each of you will be responsible, in pairs, for facilitating discussion of the reading(s) for one class session. As facilitator, you will need to plan a series of questions, talking points and activities that lead us into rich, nuanced discussion of each text.

Please bring hard copies of all readings to class for easy reference.

Writings
Daily Reflections

At the beginning of each class, you will turn in a one-page typed reflection on (one of) the readings slated for discussion. Use these short writings to focus your questions and comments about the texts and as a means of revisiting and re-examining your own perspectives.

Some questions to keep in mind as you formulate your responses to readings:
* What puzzles or intrigues you?
* What do you need to hear in what’s said and what’s not said?
* What does the way in which the story is told contribute to your understanding of the characters?
* How would you respond to these characters if they were real people?
* What challenges, obstacles, and successes do you anticipate, given what you know of the characters and their socio-cultural contexts?

Final Presentations
Having analyzed and discussed the literature for this course, you will reflect, in detail, on a formative experience that has significantly influenced your personal and professional identity. You may choose the genre that best enables you to convey what you want to tell—e.g., prose, poetry, photography, visual art, graphic arts, videography, music, dance, dramatic monologue, etc.

During our final meeting, you will present your story to the class, actually reading, showing, playing, dancing, performing, etc. part or all of your "text." We will analyze/discuss each presentation as we have done with previous texts.
N.B. Because students are invited to suggest readings for the course at the time they register, specific texts—and the objectives that accompany them—are likely to change each year.9

February 3 (M): *Les Misérables* (particular translation specified) Pre-test completed before first class. **Objectives:** At the end of this session, students will be able to
- Extrapolate principles of ethics examined in MS II course “Ethics and Professionalism” (i.e., autonomy, beneficence, non-maleficence, justice) to a non-medical context
- Appreciate the relationship of socio-economic status and illness in the 19th century, specifically regarding tuberculosis and venereal disease
- Examine suffering and resilience on personal, familial and cultural levels
- Enjoy a timeless story of aspiration, duty, love and redemption

In class: discuss novel, anticipatory set for Thursday’s reading

February 6 (R): *Siddhartha*  
**Objectives:** At the end of this session, students will be able to
- Recognize stages of personal development
- Discuss archetypal Quests as central to well-being and self-actualization
- Contemplate the trajectory of and milestones in one’s own Quest/Journey, personal and professional

In class: discuss novel, anticipatory set for Monday’s readings

February 10 (M): *Man’s Search for Meaning* and *The Fisher King* (film)  
**Objectives:** At the end of this session, students will be able to
- Contemplate threats to mental health and coping mechanisms
- Appreciate the sustaining power of hope and purpose toward survival and resilience
- Consider what gives life meaning

In class: discuss memoir and film guest lecture by Dr. George Simms: “Personal Recollections of Victor Frankl and the Role of Logotherapy in Medicine”, anticipatory set for Thursday’s readings

**Objectives:** At the end of this session, students will be able to
- Contemplate the impact of race, ethnicity and gender on mental and physical health
- Appreciate how that which is “unspeakable” makes itself known
- Explore how memory functions, especially as it defines “truth” (implications for narrative competence in clinical medicine)
- Understand how psychological time often differs from chronological time
- Be alert to ways in which “reality” is co-created through multiple “layered” narratives

In class: discuss stories, view film *Two Soldiers*, discuss final student presentations: content, form, process, anticipatory set for Monday’s reading

February 17 (M): *Beloved*  
**Objectives:** At the end of this session, students will be able to
- Understand “magical realism” as a way to confront and convey difficult truths
- Extrapolate from Morrison’s “mosaic” narrative process to piecing together patients’ histories
- Consider how socio-cultural identity impacts personal identity
• Examine the human condition at its most horrific and its most beautiful
• Enjoy the challenge and reward of reading the best novel written in the past 50 years

In class: discuss novel, anticipatory set for next Monday's reading (Shakespeare)

February 20 (R): Ordinary People (film)
Objectives: At the end of this session, students will be able to
• Contemplate how family dynamics contribute to mental and physical health
• Consider how grief affects different people in different ways

In class: view and discuss the film, check-in for Monday's reading, discuss format for presentations next week

February 24 (M): The Tempest
Objectives: At the end of this session, students will be able to
• Experience the satisfaction of having read Shakespeare just for pleasure
• Experience the beauty of imagination and the poignancy of endings
• Contemplate the complexity of deformity

In class: discuss play, anticipatory set for Thursday's presentations

February 27 (R): Final student presentations

In class: discuss impact of specific readings on individual students and their stories, post-test, course evaluation

*An alternative for one class session: Each student would have read a book s/he had always wanted to read. During one meeting each student would present her/his book to the rest of the group: concise summary, overall impressions and significance, selected passages.

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I. Welcome!

II. Purpose
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III. Course Overview
The EPEC curriculum, developed with the support of the Robert Wood Johnson Foundation in association with the American Medical Association and Northwestern University, teaches core competencies to physicians and other health care professionals caring for patients near the end of life (EOL). A series of small-group interactive sessions utilize didactic presentations, case scenarios (video), problem-solving exercise and role-playing to study strategies for dealing with EOL issues and providing humane care to the dying.

Topics covered in the course are:
- Inter-professional Communication in EOL Care (joint sessions with nursing students)
- Giving Bad News
- Cultural Context of Death
- Goals of Care
- Advance Care Planning
- Common Physical Symptoms
- Pain Management
- Dying & Death in Literature
- Spirituality and Suffering
- Sudden Illness
- Physician-assisted Suicide
- Withholding and Withdrawing Treatment
- Last Hours of Living
Reading lists are for each session. Assigned readings include a course manual and portions of two books, which are provided.

IV. Course Objectives
To teach the core clinical competencies involved in providing high quality EOL care so as to enhance healthcare provider skills and confidence in dealing with end-of-life issues; and improve patient-provider relationships and patient/family satisfaction with end-of-life care.

See additional objectives per each session.

V. Course Prerequisites
None

VI. Grading
Pass/Fail
Students are evaluated in the basis of the quality of their participation in discussion, two brief reflective essays and on their formal presentation of one course topic.

VII. Attendance
Sessions will meet for 2½ hrs on Tuesdays and Thursdays. Attendance at all 8 sessions is mandatory unless an excused absence is granted by the instructor and the Office of Medical Education.

VIII. Other
1. Gaps in End-of Life Care
   • Introduce the EPEC curriculum
   • Describe the current state of dying in America
   • Contrast the current state with the way people wish to die
   • Explore ways of improving the deficiencies in end-of-life care

2. Inter-professional Education in End-of-Life Care (joint session with nursing)
   • Describe how physicians and nurses might see patients and their illnesses from different perspectives
   • Explore gaps in areas of communication between physicians and nurses in caring for patients at end-of-life
   • Describe how inter-professional communication and collaboration between health care providers can be enhanced and the patient/family experience of care can be improved.

3. Communicating Bad News
   • Know why communication of bad news is difficult for the physician and patient
   • Practice delivering bad news to simulated patients
   • Understand how diverse cultural, ethnic and religious heritage can modify the reception of bad news

4. Goals of Care
   • Define the range of goals at end-of-life and how goals interrelate and change over time
   • Discuss how to negotiate reasonable goals of care, using language effectively
   • Discuss how to communicate prognosis and uncertainty
   • Understand how to tell the truth and identify reasonable hope
   • Discuss how to identify goals of care when patients lack capacity

5. Advance Care Planning
   • Define the elements of advance care planning and explain its importance
6. Death and Dying in Literature
   - Read and discuss “The Death of Ivan Ilyich” by Leo Tolstoy
   - Identify in this novella: elements of doctor/patient relationship, family relationships, pain and suffering, palliation, spirituality and transcendental issues

7. Depression, Anxiety, Delirium
   - Identify depression, anxiety, and delirium in patients facing the end of their lives
   - Describe approaches to manage each symptom

8. Common Physical Symptoms
   - Outline general guidelines for, and develop skills for, non-pain symptom management
   - Describe how the principles of intended/unintended consequences and double effect apply to symptom management

9. Pain Management
   - Compare and contrast nociceptive and neuropathic pain
   - Identify the steps of analgesic management
   - Describe alternate routes of delivery
   - Be proficient in converting between opioids while maintaining analgesia
   - Understand the role of adjuvant analgesics agents
   - Outline adverse effects of analgesics and their management
   - List barriers to pain management

10. Physician-Assisted Suicide
    - Define physician assisted suicide and euthanasia
    - Describe their current status in the law
    - Identify the root causes of suffering that prompt requests
    - Outline a 6-step protocol for responding to requests

11. Sudden Illness
    - Describe the features of sudden illness that require special skills
    - Learn to communicate effectively in the face of sudden illness
    - Learn how to guide decision making in the face of sudden illness
    - Explain the benefits and risks of time-limited trials

12. Withdrawing and Withholding Therapy
    - Explain the principles of withdrawing and withholding therapy
    - Apply the principles to the withdrawing and withholding of
      - Artificial feeding, hydration
      - Ventilation
      - Cardiac resuscitation

13. Last Hours of Living
    - Assess and manage the pathophysiologic changes surrounding the dying process
    - Prepare and support the patient, family and caregivers
    - Identify and manage initial grief reactions
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Graphic Storytelling and Medical Narratives
HMN 743
Course Syllabus

Instructor: Michael Green, MD
Office: C1743
Phone: 717-531-8778
E-Mail: mjg15@psu.edu

Term: Spring 2014
Class Meeting Days: T, TH
Class Meeting Dates: February 3–28, 2014
Class Meeting Hours: 1:00-3:30pm
Class Location: TRD
Credits: 2.5
Class limit: 9

I. Welcome!

II. Purpose of Humanities Selectives
The Humanities and Humanism in Medicine are a valued and emphasized in the curriculum at the Penn State College of Medicine. In the fourth year, every student participates in a required one month selective as a capstone experience. The purpose of each selective is to revisit themes and concerns of the medical humanities, many of which were introduced in the first year. From the vantage point of the fourth year, students apply clinical knowledge and experiences to a topic of their own choosing. Within each one month course, diverse strategies are used to reflect critically on the application of humanistic principles to the practice of medicine.

III. Course Overview
In this course, students will explore the use of graphic narratives (or Comics) as a medium for communicating stories about medicine and the experience of illness. Students will study how graphics and text can be used to effectively communicate stories, and will develop their own stories into graphic narratives.

No background in art or literature is necessary, and we will practice drawing in class and via take-home assignments. By the end of the course, students will be expected to produce a comic of your own that combines text with your original drawings. While many types of stories are appropriate for your final project, some ideas include:

• A memorable experience taking care of a patient
• A family member’s perspective of a patient’s illness
• A challenging case you encountered
• An ethical dilemma or troubling situation you have faced in medical school
• A story about your experience as a medical student
• Your own personal experience with illness or debility

Through this course, students will:

• Learn about the relevance of comics to medicine
• Gain a better appreciation for how physicians use stories to communicate with one another
• Explore how graphic storytelling mirrors medical/diagnostic uncertainty
• Develop one’s own story into a short comic
• Share your creations with others, through a public presentation, display or publication
Expectations
This course will be taught using a seminar/studio style. Students are expected to participate in all classroom activities and to prepare in advance by doing all the assigned readings and homework activities. Most importantly, you are to be good colleagues to your fellow students. By the end of the course, each student will produce a short but polished graphic story, or “comic.” This is due on the last day of the course, and students will present their comic to the class at that time. You will be graded not only on this final product, but equally on your contributions during class. Since our goal is to help everyone produce the best story that they can, your job is to provide constructive and critical feedback in a way that helps your classmates produce their finest work.

While all students may not be experienced writers or artists, everyone can tell stories and draw pictures. In this course, I aim to help you improve at both, since being a good doctor requires not only mastery of technical skills such as physical exam and procedures, but also communication skills, including observation, translation, and transfer of information to others. These skills will be explored and challenged through the creation of a graphic story.

Finally, have fun! This class is likely to be very different from your other medical school classes, and I sincerely hope you enjoy your time learning a new skill, reflecting upon your experiences during medical school, and sharing your ideas with others.

Supplies and materials
• Drawing pad (8.5x11)
• Several soft pencils (#2 or HD)
• Eraser (white or kneaded)
• Straight edge
• Tracing paper
• Fine point permanent ink markers, such as Faber-Castell Artists Pens. “No bleed, or archival” (no Sharpie)
• Opaque white ink (this is better than “White Out”)
• Packet of 4x6” white, unruled index cards
• A positive attitude!

Required books (available from Amazon.com; some titles available at Harrell Library)
• Cancer Vixen: A True Story, by Marisa Acocella Marchetto
• Tangles, by Sarah Leavitt
• Swallow Me Whole, by Nate Powell
• Stitches, by David Small

Others possible books include:
• Mom’s Cancer, by Brian Fies
• Years of the Elephant, by Willy Linthout
• Monsters, by Ken Dahl
• Seeds, by Ross Mackintosh

Resources:
• http://dw-wp.com/ -- Drawing Words and Writing Pictures. Great web site devoted to the creation of comics
* http://web.me.com/comicnurse/MKCzerwiec/Welcome.html -- Comic Nurse. MK Czerwiec’s site devoted to comics and nursing
* http://www.ep.te/problems/ -- Comix With Problems. A site devoted to old educational comics that address a number of medical issues

Additional readings will be posted on ANGEL. Please download and print these readings, and bring them to class. I recommend that you do not read on the computer screen.

If you’re looking for more, here are some optional (but great) books:
* Understanding Comics: The Invisible Art, by Scott McCloud
* Fun Home: A Family Tragicomic, by Alison Bechdel
* Epileptic, by David B.
* Maus: A Survivor’s Tale, by Art Spiegelman

Course Requirements
* Attend each class. This is very important since the course is largely experiential. If you are unable to attend a session, please contact me in advance to arrange a makeup assignment.
* Participate in all class discussions and facilitate a discussion on one of the readings
* Do assigned background readings prior to each class
* Prepare a final graphic story, suitable for display

NOTE: Prior to class on Day 1, read “Keith and Ellen” and “Darkness,” both which can be found on ANGEL. Come to class prepared to discuss these readings.

IV. Course Objectives
* To learn about the relevance of comics to medicine
* To use graphic narratives to improve communication between colleagues
* To explore how graphic storytelling mirrors medical/diagnostic uncertainty
* To develop one’s own story into a short comic

V. Course Prerequisites
Successful completion of all third year core clerkships.

VI. Grading
Pass/Fail
50% Class participation
50% Final class project

VII. Attendance
Attend each class. This is very important since the course is largely experiential. If you are unable to attend a session, please contact me in advance to arrange a makeup assignment.

VIII. Other

Session 1: Introduction to “Graphic Storytelling”
Tuesday, February 1

NOTE: Prior to class, read “Keith and Ellen” and “Darkness,” and, come prepared to discuss.
Getting Started
• Pre-course evaluation

Introductions
• Why are you here?
• Do you read comics/graphic stories?
• What is your favorite comic?
• What do you hope to get out of this class?
• What specialty do you plan to enter?
• What is your experience with writing stories and drawing pictures?

Course Overview
• Goals and expectations
• Materials and supplies
• Format of sessions

Course Books
• Cancer Vixen – a women’s experience with her own breast cancer
• Tangles – a daughter deals with the death of her mother from Alzheimers
• Swallow Me Whole – a story about mental illness in young siblings
• Stitches – a man’s recollection of his boyhood illness

Others possible books include:
• Mom’s Cancer, by Brian Fies – a son’s experience with his mother’s illness
• Years of the Elephant, by Willy Linthout – a man struggles to cope with his son’s suicide
• Monsters, by Ken Dahl – a story about one man’s obsession with Herpes
• Seeds, by Ross Mackintosh – a son deals with the death of his father from cancer

Readings for Session 1
• Keith and Ellen (pdf)
• Darkness (pdf)
• Comics Terminology (pdf)
• What is a Graphic Novel? (pdf)
• Is This a Comic? (pdf)

Overview of the Medium
• What are comics and/or graphic storytelling?
• Hand out and discuss “Is This a Comic?”
  Are words necessary?
  Are pictures necessary?
  How many panels are needed?
  Do they need to be sequential?
  How are comics different from illustrated books? Cartoons? Fine art?
• What makes something a comic? A few words about terminology
• Examples of cartoon, comic strip, graphic novel, etc.

Characteristics of Comics
• Pictures
• Words
• Sequential
• Juxtaposed (images appear side by side)
• Tell stories

COMICS

Terminology

Definitions of Comics
• “Arrangement of pictures or images and words to narrate a story or dramatize an idea” (Eisner, 1985)
• “Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer” (McCloud, 1993)
• “Sequential art in book form” (Gorman, 2003)
• “Tell a story with words and drawing and have an identifiable beginning, middle, and end” (Cary, 2004)
• “Stories told in both pictorial and word form” (Foster, 2004)
• “A medium of literature that integrates pictures and words and arranges them cumulatively to tell a story or convey information; often presented in comic strip, periodical, or book form; also known as comics” (Thompson, 2008)

Discuss “Keith and Ellen” and “Darkness”
• What happens in these stories?
• What type of story are these (genre)?
• How are they similar and different?
• What does these stories tell us about illness?
• How are doctors portrayed?
• How are patients portrayed?
• What is the role of pictures?
• What is the role of text?
• How do the pictures and text interact?
• What is accomplished that is difficult to do with standard books?

Activity
• Use stems to begin thinking about some interesting experiences you have had during medical school
• Split up into groups of 3 and read your stems aloud. Elaborate on the most interesting story

Stems

In any order, quickly complete the following sentences. Elaborate on several of them as time permits.

One thing about being a medical student that my family doesn’t understand is…

My proudest moment as a medical student was when I …..

I was most disappointed in myself when I …..

The funniest thing that I experienced as a medical student was…. 
I was really impressed with a colleague when s/he....

One of the most troubling things I ever experienced in medicine was....

I really love my work when....

It was especially hard for me to deal with my patient when s/he...

Homework, Due Session 2

Draft a skeletal outline of a story about an important experience you had during medical school. It can be about an encounter with a patient, an interaction with a colleague, a troubling experience in the hospital or clinic, or something else. This story could be about something that was challenging for you or perhaps something you found funny. It might involve an ethical dilemma that you faced. This story may be one you discussed in class, but it need not be. Think carefully about the topic you choose, as this will form the basis of your graphic story project, and you will be spending a lot of time with it. Try to address these components:

- What made this event memorable?
- What happened?
- Who was involved?
- What was the setting?
- When did this occur?
- Why did things go the way they did?
- How was the situation resolved?

Be prepared to share your story with your classmates.

Readings
- Cancer Vixen
- Eisner, Graphic Storytelling (pdf)
- Basic Elements of Telling a Story (pdf)

Session 2: Telling Stories
Friday, February 3

Readings
- Cancer Vixen
- Eisner, Graphic Storytelling (pdf)
- Basic Elements of Telling a Story (pdf)
- The Stories (pdf)

Discussion
- Discuss Cancer Vixen
  What works well?
  Why is it effective?
  How do words and pictures fit together?
  What do we learn about the experience of illness from this story?
  How does cancer affect the author's significant relationships?
What do we learn about doctors and the medical profession?
Would this book be useful to women with breast cancer? Why or why not?
How does the comics medium contribute to the effectiveness of the story?

• What makes a good story? Discuss the elements of a storytelling, and how these apply to Cancer Vixen

Sign up to co-lead discussion of one of the remaining books

Activity
• Discuss your skeletal outlines in groups of three.
• Each reader presents a story. The job of the others is to listen carefully and then to ask detailed questions to help make the story even better.
• Focus on observational skills. For example:
  What did the character look like?
  When did the story take place?
  What happened before and after the scene?
  What was the patient wearing?
  Where did this happen?
  Who else was there?
  How long did this take?
  What did the person sound like?
  What did is smell like?
• Make suggestions for edits to enhance clarity
• Edit story to 200 words

Project
• Begin your graphic story project. Decide on the content of the story and the format

For next time:
• Finish reading “Cancer Vixen”
• Read “Cancer Made Me a Shallower Person” (pdf excerpts on ANGEL)
• Making Comics (pp. 8-29) (pdf)
• How I Make a Comic (pdf)
• Breathe (pdf)
• Mr. Boats (pdf)
• Epileptic (pdf)
• Our Cancer Year (pdf)
• Young Dr. Masters (pdf)

• Go to the hospital cafeteria, outpatient clinic, hospital waiting room, bus station, or some other setting and watch people for a while. Sketch a situation you observe in 6 panels, telling a story. If you are in the hospital, please get permission first.
• Read McCloud’s “Making Comics” pages 8-29 posted on ANGEL
• Use what McCloud refers to as the five choices on page 10

Next session, comic artist Ray Reich will be joining us to discuss how to create a comic. In preparation for his visit, please bring the following to class:

• A draft of your script that you can discuss with Ray and the class
• A brief synopsis that includes the goal of the story and its main point
For example, “a resident in the ED overlooks an important finding that leads to the death of a patient. This stays with the doctor for the rest of his professional career.”

**Session 3: Drawing and How Pictures Work**  
**February 7**

**Discussion**

- Special guest artist Ray Reich will talk with the class about the process of creating a graphic story.
- We will focus on visual storytelling and how to convey meaning and emotion via a common visual language.
- Discuss students’ 6 panel sketches
  a. Choice of Moment
  b. Choice of Frame
  c. Choice of Image
  d. Choice of Word (if relevant)
  e. Choice of Flow
- Discuss various types of images used in comics
- What’s a “good” artist?
  a. Must depictions be realistic?
- Explore the different uses of images by artists
- How do images propel the story? Are words necessary?
- Compare “Cancer Vixen” and “Cancer Made Me a Shallower Person”
  a. How are they similar and different?
  b. What do the titles mean?
    i. How are the main characters transformed by cancer?
  c. Does the simplistic drawing style diminish the story? Help it?
  d. What do the characters say about being a “good patient?”
  e. Are friends helpful? Medical professionals?
  f. What are the author’s greatest fears and concerns?
  g. How does cancer change their self-image?

- What is meant by “iconographic representations” and what relevance does this have for comics?
- Do you agree Scott McCloud that the more abstract and images, the more universal it becomes?
Readings

- Cancer Vixen (finish book)
- Cancer Made Me a Shabbier Person (pdf)
- Making Comics (pp. 8-29) (pdf)
- How I Make a Comic (pdf)
- How to Draw Comics (pdf)
- Look at the following comic excerpts to get a sense of various drawing styles
  a. Breathe (pdf)
  b. Mr. Boats (pdf)
  c. Epileptic (pdf)
  d. Our Cancer Year (pdf)
  e. Young Dr. Masters (pdf)

Activity

- Ray Reich will help students develop scripts into graphic stories. Come prepared to share your script with the class and to start telling the story visually
- Think about how you will deal with the following in your comic:
  1. Choice of Moment
  2. Choice of Frame
  3. Choice of Image
  4. Choice of Word
  5. Choice of Flow

Homework

- Read first half of “Tangles”
- Continue to work on your graphic story project. Have a good draft of the storyline, and begin to decide on the type and style of art that you will use in the story
- Make thumbnail sketches of individual panels, using notecards. At this point, the sketches should be very fast and not detailed. It’s better to have too many rather than too few sketches at this point.
- Draw several panels in more detail

Session 4: Drawing Comics and Drafting Your Script
February 9

Discussion

- Discuss your scripts and begin to develop these into a graphic story

- In Tangles, how do text and images relate?
  a. Identify different relationships between text and images
  b. How are text boxes used? Dialogue bubbles?
    i. When does the author use each technique and toward what end?
  d. What does this book teach about death and dying?

Readings

- “Tangles”
- 22 Panels That Always Work (pdf)
- The Day Before the Be In (pdf)
Activity
• The Day Before the Be In -- Fill in the dialogue
• Share with class

Homework
• Continue to work on your project. Focus on the overall coherence of the story and on the use of dialogue.
• Remember McCloud’s 5 choices:
  a. Choice of Moment
  b. Choice of Frame
  c. Choice of Image
  d. Choice of Word
  e. Choice of Flow
• Be prepared to discuss 3 of your frames with the class
  a. What is your goal?
  b. Is it clear? Easy to follow?
  c. Are there parts that are confusing?
  d. How can these parts be clarified?
  e. How does the dialogue relate to the images?
  f. Should it be shorter? Longer?

Session 5: Point of view
February 14

Readings
• Swallow Me Whole
• 99 Ways to tell a story (pdf)
• Fear of Failure (pdf)

Questions about Swallow Me Whole:
• Who is telling the story?
• From what perspective is the story told?
• How do you know this?
• What propels the story?
• How does point of view affect a story?
• What would the story look like from a different point of view?

Discussion
• What “point of view” is
• Give examples of stories told from different points of view
• Discuss each of the depictions in “99 Ways to Tell a Story”
• Discuss “Fear of Failure”
• Discuss students’ 3 panels from their final project
• Compare “Swallow Me Whole” and “Fear of Failure” with regard to point of view and the experience of illness
• Does impact does the point of view of the drawing have on the reader’s empathy?

In-Class Activity
• Illustrate this story:
A proud and somewhat arrogant physician is rounding with a group of medical students. The team enters a patient’s room, and the physician begins examining the patient in his bed, demonstrating at length and with much flair, the physical findings of hemachromatosis. After several minutes, the patient sits up and says: “you must be looking for my roommate; I’m here because of my hiatal hernia.”

Split into groups of three, and have each student illustrate a part of the story, using pencil and templates. Each student should draw 5-6 panels that completely illustrate his or her section. Keep words to a minimum. When finished, tape your drawings in sequence on the wall and examine how the story reads.

Discuss choice of moment, choice of frame, and choice of image

Each group tell the story from a different point of view:

Group 1: The patient (with hiatal hernia)
Group 2: The medical student
Group 3: The attending physician

How do you demonstrate point of view visually?
How does the reader know the point of view?

**Project**

- Continue to work on your graphic story project
- Use “Mix and Match” templates to begin storyboarding

**Homework**

- Complete a full first draft of your graphic story using rough thumbnail sketches
- Description of what will take place in each panel
- Draft of dialogue for each panel
- Think carefully about what you want each panel to look like, and take reference photos to help guide your drawings
  - photos of hospital beds, people, settings, etc.
- Additional reference photos can also be at these web sites:
  - http://images.google.com/
  - http://www.flickr.com/
  - http://www.istockphoto.com/
- Use “4 panels with notes” template for storyboarding.
- Note cards can also be used to get started (one card for each panel), so you can add, subtract, and re-order as necessary.

For next time, read “Stitches” by David Small

**Session 6: Transitions**

**February 16**

Comics express ideas through both words and images. Explore different ways in which images relate to the words and visa versa. Explore different ways of transitioning between panels.

**Readings**

- Stitches
- Making Comics, pp. 30-53 (pdf)
- Songs Without Words (pdf)
- Abel & Madden Transitions (pdf)

**Discussion**
• Discuss your project
  What is going well
  What problems are you encountering?
  How can you most effectively illustrate your story?
• What is happening in “Songs Without Words?” How do you know?
• Discuss “Stitches”
  a. Identify different types of transitions that he uses between frames
• How does the reader deal with uncertainty when reading a comic?
  How is this similar and different from diagnostic uncertainty in medicine

Activity
• Abel and Madden “Transitions” Exercises
  Cut and arrange various panels from daily comic strips and rearrange on a sheet of paper to make a story that includes each of seven transition types. Make sure it tells a story!
  Moment-to-moment
  Action-to-action
  Subject-to-subject
  Aspect-to-aspect
  Scene-to-scene
  Symbolic
  Non-sequitur
  Draw thumbnails of a 2-page comic that tells the story of Jack and Jill. Use all seven kinds of transitions
  “Jack and Jill went up the hill to fetch a pail of water. Jack fell down and broke his crown, and Jill came tumbling after.”

Homework
• Continue to work on your graphic story project. Focus on dialogue and transitions

Session 7: Social Context of Medicine as Seen Through Comics
February 21

Discussion
• The focus of discussion will be on the social context of medicine as seen through comics
• How does the story and imagery of comics create opportunities to link medical issues to their broader sociopolitical context?
• What do we learn about health and illness from Stitches? From Everyday Horror Story? From Thom Ferrier?
• What do we learn about doctors from the readings?
• How does Ferrier’s comics take doctors off their pedestals?
• How do comics reflect and perpetuate social norms about health and illness?

Readings
• Finish Stitches
• Everyday Horror Story, by Harvey Pekar
• Thom Ferrier
• Doctor by Calvin and Hobbes

Please read the comics at these URLs:
Activity

• Continue to work on your comic in preparation for you final presentation on February 23.

Session 8: Final Presentation
February 23

Final project guidelines

• Story should be 4-7 pages (or as long as it needs to be to tell your story)
• Each page should consist of 1-9 panels
• Keep it simple!
• Make sure the text is large enough to read easily
• Use clean lines and black ink only
• Make drafts before creating your final version
• Use 8½ x 11 card stock (supplied)

Present your final project to the class

• Final project should be a polished product, suitable for display or presentation. It should be professional-appearing.
• Each student will present their comic to the class (and outside guests) and explain what they did and why they did it.
• Be prepared to answer questions about the choices you made and the challenges you needed to overcome to realize your vision.

Note to Students with Disabilities
Penn State Hershey welcomes students with disabilities into the College of Medicine’s educational programs. If you have a disability-related need for reasonable academic adjustments in this course, please contact Heather Manning, Disability Services Coordinator, C1747J, 717- 531-283693. For further information regarding PSU’s Office of Disability Services, please visit their web site at www.equity.psu.edu/ods/. Please notify your instructor as early in the course as possible regarding the need for reasonable academic adjustments.
CAM and Integrative Holistic Medicine  
HMN 746  
Course Syllabus

I. Welcome!

II. Purpose
The Humanities and Humanism in Medicine are a valued and emphasized in the curriculum at the Penn State College of Medicine. In the fourth year, every student participates in a required one month selective as a capstone experience. The purpose of each selective is to revisit themes and concerns of the medical humanities, many of which were introduced in the first year. From the vantage point of the fourth year, students apply clinical knowledge and experiences to a topic of their own choosing. Within each one month course, diverse strategies are used to reflect critically on the application of humanistic principles to the practice of medicine.

III. Course Overview
During the course, presented in 8 sessions, the following will take place:
- The faculty will present specific basic topics, backed by readings and audio/video presentations for discussion in class.
- You will each be assigned to spend a day with a practitioner. When possible you will be linked with a person who matches your interests. You will be expected to present a written report to me regarding your experience.
- You will also be expected orally present an area of interest in holistic, alternative or folk medicine. This might include an area of personal interest, a family cultural heritage interest, or an exploration of an area that might apply to your upcoming residency training. This will be a 20 minute presentation (with 10 additional minutes for discussion). You will be expected to turn in either a slide presentation or a paper on the subject chosen.
- There will be selective readings during the course.

The medicine and medical care system you have been studying over the past 4 years could be called “Western Medicine” or “scientific medicine”, or a variety of names that describe what we have come to call an evidence-based scientific and rational medicine. However, around the world there are numerous other views on what constitutes medicine and health. Also, some sat that, while our system is very good at acute care (such as heart attacks and trauma), it has not done a very good job at chronic care or issues of general wellness. Many observations suggest that, while we spend more money per capita on healthcare than any other nation, we lag on virtually any indicator of health. During this course you will have a chance to learn about other strategies for health care that can be integrated into our system, experience first-hand some alternative practitioners, and present on specific subjects of interest in the field of integrative medicine.
IV. Course Objectives
- Gain a basic knowledge of the history of alternatives to standard western medicine, and areas of advances in alternative medicine.
- Learn about specific areas of integrative medicine that you can apply to your practice, if you wish. This will include a detailed examination of Functional or “Systems Thinking” medicine.
- Have hands-on experience with a practitioner.

V. Course Prerequisites
Successful completion of all third year clerkships.

VI. Grading
This is a Pass-Fail course. In order to receive a passing grade (and everyone should), you must fulfill each of the following objectives:
1. Be Present. Any unexcused absence will result in a failing grade.
2. Prepare, present and facilitate discussion of assigned presentation.
3. Thoughtfully, respectfully and willingly contribute to each session's general discussions.
4. Prepare a paper describing your practitioner experience.

VII. Attendance
Any unexcused absence will result in a failing grade.

VIII. Other

COURSE MECHANICS
The course begins with some basic presentations by the program director on basic subjects in integrative medicine. Then the course is centered around student presentations on selected subjects that will be approved by the Program Director. To the degree possible, the selection for presentation will be pertinent to the subject and of likely interest to all students and (if possible) linked to the practitioner the student will spend time with. As the presentations develop, the course director will add short presentations to fill out information specific to the course needs.

Presentations: Each student will make a 30 minute presentation during the course (20 minute presentation and 10 minute discussion time). Following the presentation you will be expected to either turn in a PowerPoint presentation or a written paper on the subject. References will be included.

Time with an Integrative Medicine Practitioner: You will each be assigned to spend a day with a practitioner. When possible you will be linked with a person who matches your interests. You will be expected to present a written report to me regarding your experience (1-2 pages)

READINGS
Depending on subjects presented there may be additional reading presented to enhance the subjects.

<table>
<thead>
<tr>
<th>Class Meeting Date</th>
<th>Topics</th>
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</table>
| Mon. 4/4           | Lecture: Introduction to the Course  
|                    | Case Study Presentation  
|                    | Organization of Future Assignments |
| Wed. 4/6           | Lecture: Functional Medicine and Systems Thinking  
<p>|                    | Lecture: Introduction to Nutrition |
| Mon. 4/11          | Lecture: GI issues and Nutrition |</p>
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<tr>
<th>Date</th>
<th>Activity</th>
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<tr>
<td>Wed. 4/13</td>
<td>Nutrition Basics – Guest Lecturer</td>
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<td>Student Presentations</td>
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<tr>
<td>Mon. 4/18</td>
<td>Lecture: Environmental Medicine</td>
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<td>Student Presentations</td>
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<tr>
<td>Wed. 4/20</td>
<td>Lecture: Vitamins</td>
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<tr>
<td>Wed. 4/27</td>
<td>Student Presentations</td>
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<td></td>
<td>Course wrap up and group picture</td>
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</tbody>
</table>

Note: Due to the nature of this course and availability of guests, the lectures may be moved to different days. There may also be adjustments in topics according to the course and student requests and needs.

**Note to Students with Disabilities**

Penn State Hershey welcomes students with disabilities into the College of Medicine's educational programs. If you have a disability-related need for reasonable academic adjustments in this course, please contact Heather Manning, Disability Services Coordinator, CI747J, 717-531-283693. For further information regarding PSU’s Office of Disability Services, please visit their web site at www.equity.psu.edu/ods/. Please notify your instructor as early in the course as possible regarding the need for reasonable academic adjustments.
Contemplative Practice and the Art of Medicine
HMN XXX
Course Syllabus

I. Welcome!

II. Purpose
The Humanities and Humanism in Medicine are a valued and emphasized in the curriculum at the Penn State College of Medicine. In the fourth year, every student participates in a required one-month selective as a capstone experience. The purpose of each selective is to revisit themes and concerns of the medical humanities, many of which were introduced in the first year. From the vantage point of the fourth year, students apply clinical knowledge and experiences to a topic of their own choosing. Within each one-month course, diverse strategies are used to reflect critically on the application of humanistic principles to the practice of medicine.

III. Course Overview
The skills involved in contemplative practice complement the rational, critical, analytic approach generally taught in the medical school curriculum. Mindfulness contributes significantly to intuitive awareness, attentive listening, and effective problem solving. Above all, they help keep the physician centered in the midst of the pressures and stresses of clinical work.

The course has two aims. First, we will explore how contemplation can facilitate a deeper understanding of one’s self, one’s world, and one’s work with patients. Teachings from experts in mysticism, mindfulness, and philosophy will be used to illustrate approaches to contemplation. Religious traditions and global perspectives will also be explored to promote a comprehensive understanding of the topic.

The second aim of the course is to use selected techniques to examine our own lives from a contemplative perspective. In addition to reflection on our own lives, we will identify approaches to use in the clinical setting. We will use music, art, writing, and other modalities to identify a “toolkit” of options for practicing mindfulness throughout our professional lives.

IV. Course Objectives
Upon completion of the course, students will be able to:
1. Describe contemplation and its application to health care practice
2. Explore sociocultural traditions that shape contemplative medical practice
3. Practice using contemplation and mindfulness in personal and professional time
4. Develop applications that will promote contemplation and mindfulness in the clinical setting

V. Course Prerequisites
Successful completion of all third year core clerkships.
VI. Grading
   This is a Pass-Fail course. In order to receive a passing grade, students must:
   1. Attend all class sessions as per COM policy.
   2. Prepare for class by completing readings and out of class assignments.
   3. Participate in contemplative activities with an open mind
   4. Develop a paper on a specific contemplative practice that can be used in clinical practice.

VII. Attendance
   During your selective month, you will receive 2.5 credit hours for a half-time (20 hour) schedule. Each week, you will have 5 hours of class and 15 hours of outside work on the course requirements.

VIII. Other
   Readings:

Note to Students with Disabilities
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# The Compassionate Surgeon

## HMN XXX

### Course Syllabus

<table>
<thead>
<tr>
<th>Instructor:</th>
<th>John Ingraham, MD</th>
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<tbody>
<tr>
<td>Office:</td>
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<tr>
<td>Phone:</td>
<td>717-531-8372</td>
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<tr>
<td>E-Mail:</td>
<td><a href="mailto:jingraham@hmc.psu.edu">jingraham@hmc.psu.edu</a></td>
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## I. Welcome!

## II. Purpose

The Humanities and Humanism in Medicine are a valued and emphasized in the curriculum at the Penn State College of Medicine. In the fourth year, every student participates in a required one month selective as a capstone experience. The purpose of each selective is to revisit themes and concerns of the medical humanities, many of which were introduced in the first year. From the vantage point of the fourth year, students apply clinical knowledge and experiences to a topic of their own choosing. Within each one month course, diverse strategies are used to reflect critically on the application of humanistic principles to the practice of medicine.

## III. Course Overview

This course focuses on ways in which surgeons can make the most of their relatively limited time with conscious/alert patients. Topics will include patient interaction, decision-making, and non-verbal communication. Real-life patient examples will be an integral part of the course and simulated patients will be utilized both as teaching and assessment tools. Outside reading during the course will include "Pain: The Gift Nobody Wants," written by a world-renowned hand/leprosy surgeon, Dr. Paul Brand.

## IV. Course Objectives

1. Students will share techniques they have found useful in conveying empathy and compassion to their patients.
2. Students will explore the concept of patient interaction and the many different elements which can define this.
3. Students will explore surgical decision-making related to the concept that each patient has unique needs and circumstances and that knowledge of the disease process alone is often insufficient in determining the appropriate treatment plan.
4. Students will explore appropriate and effective forms of non-verbal communication and how these can transform the constrained time spent with conscious patients.
5. Students will explore the concept of pain through Dr. Brand's book and its relation to the overall context of a course focused on compassionate care (i.e. suffering, to some degree, with our patients)
6. Students will hone their skills interacting with simulated patients and learn from the experiences of actual patients and families who will at times attend the class.
7. We will discuss how surgeons derive satisfaction in their work and how to maintain that satisfaction even in the face of patient death secondary to incurable illness or inevitable circumstance.
V. Course Prerequisites
4th-year medical students intending to pursue a surgical discipline.

VI. Grading
The course is Pass-Fail but students must attend and participate in all classes to pass.

VII. Attendance
Students must attend and participate in all classes to pass.

VIII. Other
Assignments will include writings based on Dr. Brand’s book.

Grades will be based on class attendance, participation, simulated patient interactions, and writing assignments.

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"Are You Listening?"
Developing Effective Communication With Our Patients
HMN 757
Course Syllabus

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<tr>
<td>Martha Peaslee Levine, M.D.</td>
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<tr>
<td><a href="mailto:mlevine1@hmc.psu.edu">mlevine1@hmc.psu.edu</a></td>
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Welcome!

Purpose
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Course Overview
Effective communication with patients is a vital skill for every physician. How can we provide the space they need to tell their stories? In what ways do we encourage communication and how do we end up cutting it off? Is there a detriment to hampering stories? What effect does communication have in the overall process of healing?

This course will delve into interpersonal space between physician and patient. What has research demonstrated about physician-patient relationships? What do patients themselves feel about their ability to tell their stories? What in the partnerships with their doctors works well and what areas are still lacking?

In addition to using articles and patient stories for discussion, students will be engaged in drama therapy techniques to role-play challenging doctor-patient interactions. The culmination will be standardized patient interview. Can students discover the things dropped by the “patient”? Can they use effective communication techniques to discover the real story? Are the really listening?

Course Objectives
1. Students will identify challenges in doctor/patient communication.
2. Students will analyze skills that can improve communication with their patients.
3. Students will participate in determining clues that are offered by patients.
4. Through analyzing taped interviews with standardized patients, students will identify missed opportunities to improve communication with patients.
5. Students will practice improved communication techniques through role play.
Course Prerequisites
Successful completion of all third year core clerkships.

Grading
The course is Pass-Fail but you must attend and participate in all classes to pass.

Attendance
Must attend and participate in all classes to pass.

VIII. Other
• Class participation is expected and a major portion of the grade. Students should read the assigned articles prior to class and be prepared to participate in a discussion. Each student will sign up for three articles. While everyone needs to read and be ready to discuss all articles, each student will need to lead the group discussion on their specific articles. This can include a very brief summary of the article—a couple of sentences to emphasize the high points, but not a complete description—and then posing of questions to help generate discussion about the communication issues involved. Since everyone is assumed to have read the article, the majority of time should not be restating the article as much as it should be facilitating a discussion.

• Students will be expected to write a paper further exploring a topic related to communication challenges. Planned topics need to be approved by the Instructor. Students are encouraged to pick a topic related to their eventual area of practice. However, topics can be selected from any issue that has sparked the student's interest.

• For the paper, students are expected to use scientific sources and include a bibliography. This paper should reflect the student’s independent processing of elements on the topic with a reasoned discussion of the dilemma posed, implications for the doctor/patient relationship, and potential avenues of action to help mediate the communication challenge. The paper should be 3 pages in length (can be longer).

• Students will also need to complete a 1 to 2 page response to 3 writing prompts that will be provided by the instructor during the course.

• Students will need to collect 4 patient reflections on communication and healing using The Letter Connection cards. These cards will be discussed in class on Thursdays (Wednesday, the first week).

• Students will interview a standardized patient, bookmark their video and review the video after the standardized patient has also bookmarked clues. Students will then need to find a defining moment in the interview to be played back and discussed in class.

• Grades are determined by class participation, the depth of exploration on the writing prompts, and the level of scholarly discourse of the research paper. See grading rubrics.

  0 Class participation, 40%
  0 Writing responses to the assigned prompts 10%
  0 Patient Stories 10%
  0 Standardized Patient Interview 15%
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