<table>
<thead>
<tr>
<th>Course #</th>
<th>Course Title</th>
<th>Date/Day/Time</th>
<th>Room#</th>
<th>Prog. Director</th>
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<tbody>
<tr>
<td>HMN 7971</td>
<td>Narrative Medicine at the Bedside</td>
<td>Sept 22-Oct 17 Wed, 8:00 – 10:30AM Thurs, Clinic PM</td>
<td>C1800</td>
<td>Dr. Myers&lt;br&gt;Dr. Wolpaw</td>
</tr>
<tr>
<td>HMN 756</td>
<td>Jazz and the Art of Medicine</td>
<td>Sept 22-Oct 17 Tues &amp; Thursday 1:00 – 3:30pm</td>
<td>C1800</td>
<td>Dr. Haidet</td>
</tr>
<tr>
<td>HMN 797H</td>
<td>Photography and Medicine</td>
<td>Oct 20-Nov 14 Mon &amp; Wednesday 1:00-3:30pm</td>
<td>C1800</td>
<td>Dr. Shapiro</td>
</tr>
<tr>
<td>HMN 741</td>
<td>Education in Palliative And End-of-Life Care (EPEC)</td>
<td>Oct 20-Nov 14 Tues &amp; Thursday 1:00 – 3:30 PM</td>
<td>C1800</td>
<td>Dr. Ballard</td>
</tr>
<tr>
<td>HMN 797J</td>
<td>Word and Image, Image and Word</td>
<td>Nov 17-Dec 12 Mon, 1:00 – 3:30 PM Tues &amp; Thurs, Clinic AM</td>
<td>C1800</td>
<td>Dr. Gascho</td>
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# Narrative Medicine at the Bedside

**HMN9791**

*Course Syllabus*

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Term</th>
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<tbody>
<tr>
<td>Kimberly Myers, PhD</td>
<td>Fall 2014</td>
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<tr>
<td>Daniel Wolpaw, MD</td>
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<tr>
<th>Office</th>
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<tr>
<td>C1743</td>
<td>Wed AM, Thurs PM; Class and Bedside</td>
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<tr>
<th>Phone: 717-531-8778</th>
<th>Class Meeting Dates: Sept 22 – Oct 17, 2014</th>
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<tbody>
<tr>
<td>E-Mail: <a href="mailto:krm16@psu.edu">krm16@psu.edu</a></td>
<td>Class Meeting Hours: 8:00 - 10:30 am</td>
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<tr>
<td><a href="mailto:dwolpaw@hmc.psu.edu">dwolpaw@hmc.psu.edu</a></td>
<td>Class Location: C1800</td>
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<td>Credits: 2.5</td>
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<td>Class Limit: 4</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

In her plenary presentation at the 2013 AAMC meeting, Pulitzer Prize winning author Anna Quindlen asked her doctors “Do you know who I am?” – first in anger, then in a serious plea for someone to ask, and listen. In a similar vein, in his 2008 perspective in the NEJM, Abrahm Verghese lamented the change from patient at the bedside to patient as icon – the “iPatient”. How well do we know our patients? And just as importantly, how confident do we feel in our ability to sit with them and engage in this conversation?

The goal of this selective is to explore the richness of bedside narratives and the skills needed to take advantage of these opportunities. Faculty and students will collaborate on bedside rounds and then debrief these patient experiences, building a portfolio of stories and creating a toolbox of practical strategies.

## IV. Course Objectives

## V. Course Prerequisites

## VI. Grading

Pass/Fail
VII. Attendance

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

VIII. Other

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 the Disability Services Coordinator. 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.
Jazz and the Art of Medicine
A Course in Improvisational Communication Skills
HMN 756
Course Syllabus

Instructor: Paul Haidet, M.D.
Office: CG603
Phone: 717-531-8161
E-Mail: phaidet@hmc.psu.edu

Term: Fall 2014
Class Meeting Days: T,TH
Class Meeting Dates: September 22-October 17, 2014
Class Meeting Hours: 1:00 – 3:30 pm
Class Location: C1818
Credits: 2.5
Class Limit: 25

I. Welcome!

II. Purpose
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III. Course Overview
This course is designed to help students think about and develop additional skills (beyond those they already have) in medical communication processes. Much of the teaching of communication skills in medical school focuses on basic skills in isolation (e.g., what questions to ask when, how to break bad news, etc), rather than helping students to translate these skills into the messiness, uncertainty, and time pressure of actual medical practice. This latter translation can be seen as a “meta” skill – i.e., that of developing one's ability to improvise, using basic skills and applying them in unique and creative ways in actual practice.

In a sense, such real-time translation of basic communication elements is what jazz musicians do when they play together. Like medicine, jazz encompasses a number of basic musical building blocks that need to be applied during the unscripted and emergent environment of the bandstand. Budding jazz musicians spend years developing not only their knowledge of the common jazz scales and songs, but also their ability to use what they know to create something new and engaging with each performance. In this course, we will examine some of the things that jazz musicians do with respect to improvisation, and, through discussion, reflection, and practice, create our own personal plans for continually practicing and building communicative skill as we practice medicine in our respective fields.

IV. Course Objectives
At the end of this course, students will be able to:
   a) Demonstrate increased adaptability in the medical encounter
   b) Articulate specific aspects of the voice they will work to develop as doctors
   c) Incorporate elements of space, paraphrasing, and understanding patient perspectives into their own communication behaviors
   d) Be perceived by patients as “good listeners”
V. Course Prerequisites
Successful completion of all third year core clerkships.

VI. Grading
The course is pass/fail.

VII. Attendance
Attendance at each of the course activities and completion of homework assignments is required for a passing grade.

VIII. Other

Course Activities
There will be several types of activities that we will pursue in this course:

1. There will be 4 classroom sessions from 1-3:30. All in-class sessions will be in C-1800.
   a. Session 1: Structure + Freedom
   b. Session 2: Conversations: Listening for Meaning
   c. Session 3: Finding Your Voice
   d. Session 4: Mastering Space

2. Practice is critical to developing communication skill. There will be two opportunities to practice:
   a. Two 20-minute interviews with a standardized patient (one at the beginning and one at the end of the course) The dates we have reserved the simulation center and the SP for this exercise will be announced. Everyone will have a 20 minute window during those afternoons.
   b. Each student will attend a clinic in the specialty they are going into for a half day on two occasions (dates to be announced) These dates are important, since they come at a specific time during the sequence of in-class sessions.

Textbook
The "text" for the course will be the 1959 album "Kind of Blue" by the Miles Davis Quintet. If you want to purchase or download this easily findable recording, you will impress all of your friends with the "sophisticated new music" that you are grooving to. If you are NOT sure you want to buy some crazy old-guy jazz album, I will have CDs for students to sign out during the first class session.

Homework
Homework: There will be some readings for each session, and some short reflective writing assignments for the course. There will be a final paper due at the end of the course, based on experiences during the course and your final session with the standardized patient. These writing assignments will be relatively short, and are intended to foster creative thinking, rather than being busywork. The readings to be done prior to each session will be posted on Angel.

What I Expect From You
On one level, this course is intended to challenge common assumptions about the medical encounter. In order to do so, our conversations will be that much better if all come with an open mind and willing to listen deeply to each other, try out new ideas, and play with the concepts that emerge during our discussions. I expect all to "show up" not only physically, but mentally as well.

What You Can Expect from Me
As your "instructor," I see my main task as helping to create a space in which it is safe to share, discover, and find new meanings in your work on your own communication skills. I stand ready to do so, and commit to managing the logistics of the course and course activities so that they do not get in the way of everyone’s progress. I am available to meet one-on-one at any point in the course If you would like to discuss any aspects with me – Mandy McCaffery keeps my schedule, and can set up appointments with me if needed.
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 the Disability Services Coordinator. 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.
Photography and Medicine
HMN797H
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
This course focuses on both making and analyzing photographic images. By the end of this course you will have a working knowledge of technical aspects of photography, an understanding of the role of photography in the growth of medicine and understand the use of photography in most public health movements. Additionally, the act of creating images will influence how you see patients and their environments.

To take this course, you needn’t have ever held or used a camera, taken any art courses, or analyzed a photograph before. You will be taking many photographs as part of the course, mostly with a DSLR (a camera with changeable lenses and other controllable qualities). You can use your own camera, or borrow one of ours.

In my experience, photographers “see” the world differently than non-photographers. They attend to light, movement, shadow, composition, and energy with more attention. They have appreciation for what environments “feel” like. They take delight in stimuli others ignore. This makes the visual world more interesting, but it also intensifies powers of observation – critical for young physicians.

By the end of this course, you will see the world differently, see your patients differently, and health environments differently. You might also be a better photographer.

IV. Course Objectives
1. Students will describe the intertwined relationship between photography and medicine from the mid 1800’s to date.
2. Students will develop a language for discussing photographs including vantage, lines, disruption, focus, detail, noise, clarity, quality of light, composition, mood, texture, abstraction, metaphor, time.
3. Students will review and analyze the work of major portrait, street, and medical photographers with a focus on the lifestyles and circumstances revealed in the images.
4. Students will use the major technical elements of photography including lighting, aperture, speed, composition, film speed, focus, depth of field, and other common digital camera settings to create their own images.

5. Students will navigate the complexities of managing a relationship with the subject of a portrait session while simultaneously being distracted by technology: A metaphor for medical procedures

6. Students will carefully study and capture patient’s visual perspective during encounters with the medical system

7. Students will change how they see the world

V. Course Prerequisites
None

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

VII. Attendance
Must attend and participate in all classes to pass.

VIII. Other

Class 1: Seeing and mastering the technical side of photography I (F-stop, speed, ISO, white balance)
Class 2: Mastering the technical side of photography II (focal length, depth of field, composition)
Class 3: Movement in photography: Creating movement and freezing movement
Class 4: Manned: Architecture, interiors, and internal space (Panorama, night photography)
Class 5: Nature: Landscapes and external space
Class 6: Medical Portrait (using commercial and natural light)
Class 7: Medical Stories
Class 8: Advanced techniques and editing: HDR, filters, and other software solutions

Assignments will include analyzing and taking photographs. We will share photographs on a Flickr web page that will allow us easy access to one another’s images. During each class period, students will present their assignments from the prior week and a “free medical photo” they have shot. Three students during each class period will also present notable photographers from around the world including the west, Asia, and Africa. Then Shapiro will provide an overview and advice for the next assignments.

Discussion: Discussion and analysis and learning to use cameras will take a significant portion of the class time. Participation is required to pass the course.

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Education in Palliative & End-of-Life Care (EPEC)
HMN 741
Course Syllabus

Instructor: J.O. Ballard, M.D.  Term: Fall 2014
Office: C1743  Class Meeting Days: T,TH
Phone: 717-531-8778  Class Meeting Dates: October 20–November 14, 2013
E-Mail: jballard@hmc.psu.edu  Class Meeting Hours: 1:00 – 3:30 PM

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 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 with 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  
• Define the role of patient, proxy, physician and others  
• Identify pitfalls and limitations in advance care planning  
• Describe the steps involved in the advance care planning process  
• Define substituted judgment and best interests standards and the PA law regarding the choice of decision maker for patients lacking decision making capacity

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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Word and Image, Image and Word

HMON xxx

Course Syllabus

Instructor: Joseph Gascho, MD
Office: 717-531-5888
E-Mail: jgascho@hmc.psu.edu

Term: Fall, 2014
Class Meeting Days: Mon, Tues, Thurs
Class Meeting Dates: Nov 17 – Dec 12, 2014
Class Meeting Hours: Mon, 1-3:30; Tues/Thurs AM clinic
Class Location: C1800 (12/1/14 class in room C2606)
Credits: 2.5
Class Limit: 4

I. Welcome!

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III. Course Overview
The specific purpose of this selective is to explore the patient-doctor relation and the students own thoughts and emotions about patients and disease, and then, to put “on paper and film”, those reflections. It is anticipated that in the process of “putting down on paper and film”, the student will develop a more profound insight into the patient’s illness, as well as his or her understanding of the illness and how it impacts the patient. Photographing a patient and creating a final image will help the student to better “see” the patient, and having to write about the patient, to put down words on a piece of paper, will also assist the student in truly “seeing” the patient as a person. This “seeing” of the patient will also help the student to better see into himself or herself in terms of empathy toward the patient and in terms of understanding himself or herself.

Students will photograph and write about two patients with which they interact in a cardiology clinic. The photographs will be taken both in clinic and at the home of the patient. The writing may in the form of prose or poetry. The final product will be a composite of the photograph or photographs of the patient and the writing about the patient and/or the physician’s interaction with the patient or reaction to the patient and his or her illness.

Students will also write about images obtained during the testing of two patients. These images may include but are not limited to, echocardiograms, electrocardiograms, CT scans and cardiac catheterizations. The final product will be a composite of the testing image or images and the writing about the images and the patient or reaction to the images.

Students will meet with Dr. Gascho and interact with his patients in his clinic on Thursdays. Each student will spend an hour with Dr. Gascho and one to three patients.

Students will meet with Dr. Gascho, two at a time, each for two hours, when he reads and interprets echocardiograms on Tuesdays.
All students will meet Dr. Gascho once a week, for two hours, on Monday afternoon, to discuss the images and writings.

Between sessions, students will go to the homes of patients to photograph them and will manipulate images of test results. They will also write about the images, photographs and the patients associated with them.

By the end of the course, each student will have a portfolio of the four image-word products. There will be a formal presentation of the work done by the students.

IV. Course Objectives
   1. To "see" patients as persons
   2. To "see" oneself as a physician and as a fellow human being, empathetic towards the patient.
   3. To develop skills in photography and writing.

V. Course Prerequisites
   1. Successful completion of all third year core clerkships.
   2. An interest in learning about photography, image manipulation and writing.

VI. Grading
    Pass/Fail

VII. Attendance
     Class attendance is required. Students may have up to 2 excused absences.

VIII. Other
     Knowledge of photography and the ability processing of images with programs such as Photoshop is not required. Experience in writing of prose and poetry is not required.
     If necessary, a camera will be available to each student and a computer will be equipped to process/manipulate images and photographs.

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