## SPH MAJOR: SEMESTER - 2015

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<th>Course #</th>
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<td>The Narratives of Aging: Exploring Creative Approaches to Dementia Care</td>
<td>Jan 5 – Jan 30 Tues &amp; Thursday 9:00 – 11:30am</td>
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<tr>
<td>HMN 754</td>
<td>The Practice of Virtue in Medicine</td>
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<td>HMN 757</td>
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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 Narratives of Aging:
Exploring Creative Approaches to Dementia Care
HMN751
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 course invites students to examine aging in a historical and cultural context, and contrast dominant reductionist understandings in dementia with a more humanistic, bio-psychosocial model of care resurgent in recent years. A variety of multi-disciplinary readings will be provided, and students will be trained to help facilitate several narrative-therapy sessions at a local assisted living home. Students will then be encouraged to creatively render these service-learning experiences through artistic mediums of their choice, including literary forms such as non-fiction essays, plays, short stories, free verse poems, as well as more visual or auditory forms of expression such as short film, photography, illustration, or music. Projects will be shared at the end of the course, and students will be encouraged to develop them for broader dissemination.

IV. Course Objectives
- Gain an historical and cultural context for aging in America
- Challenge conventional notions about Alzheimer’s disease
- Acquire increased sensitivity to the voices of persons with dementia
- Learn through service and fieldwork in the community
- Develop skills in narrative therapy and a broad knowledge of psychosocial approaches to dementia care
- Creatively render service-learning experience through the final project

V. Course Prerequisites
Successful completion of all third-year core clerkships.
VI. Grading
Pass/Fail

Students will be evaluated on the quality, creativity, and thoughtfulness they demonstrate in (1) class discussions and community service, (2) written assignments, and (3) the final class project. Students will be graded on the 5-point scale common to all College of Medicine year I and IV courses (Fail, Low Pass, Pass, High Pass, Honors) on the basis of the above criteria. To earn a passing grade, students must fulfill all of the following requirements:

1. Be present for every class meeting (any unexcused absence will result in a failing grade).
2. Thoughtfully, respectfully, and actively listen and respond to peers' ideas during every class meeting.
3. Read and reflect in writing on all assigned material before coming to class.
4. Complete all written assignments.
5. Complete required final assignment (creative project).

- 33% Class participation and community service
- 33% Written assignments
- 33% Final class project

VII. Attendance
No more than 2 excused absences

VIII. Other
This course will be taught using a seminar style and will involve co-facilitating several narrative therapy sessions at Country Meadows Retirement Community. Students are expected to participate in all classroom and service-learning activities and to prepare in advance by doing all the assigned readings and homework activities. Most importantly, students are to be good colleagues to fellow students.

By the end of the course, each student will produce a polished project. This is due on the last day of the course, and students will present their creation to the elders with whom they have volunteered and built relationships at Country Meadows. 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 creative project that they can, each student's job is to provide constructive and critical feedback in a way that helps classmates think through their projects and produce their finest work.

While all students may not be experienced writers or artists, everyone can tell stories and produce creative content. 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 communications skills, including observation, translation, and transfer of information to others. These skills will be explored and challenged through the creation of a project of your choice.

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 new skills, reflecting upon your experiences during medical school, and sharing your ideas with others as you practice medicine in an ever-aging world.

Session 1: Introduction to the “Narratives of Aging”

Note: Prior to class on Day 1, read the following and prepare assignment 1 (below):

Readings:

**YouTube videos:**
- France: http://www.youtube.com/watch?v=C8EWWCNhFao
- Netherlands: http://www.youtube.com/watch?v=FN_AEbdYC64
- South Africa: http://www.youtube.com/watch?v=M8TVfotE0ie&feature=related
- Venezuela: http://www.youtube.com/watch?v=qIaRyV3RQ
- UK1: http://www.youtube.com/watch?v=YYkTyd0g&feature=related
- UK2: http://www.youtube.com/watch?v=uczn8AxLM
- Italy: http://www.youtube.com/watch?v=q-o9Pi2K9o&NR=1
- USA: http://www.youtube.com/watch?v=y8aEAEJDa0&feature=related

**Assignment 1:** Share one particularly meaningful experience with a person (i.e. family member, friend, patient, etc.) affected by dementia. If you have not had such an experience, reflect on a movie, book, play, etc you have seen or read that has touched on the topic of memory loss or Alzheimer’s disease. Tell a story about your experience. Was it humorous? Was it sad? How did you respond at the time? Would you respond differently now? What do you think your story says about our culture’s construction of “Alzheimer’s disease”? What specific challenges – be they physical, social, psychological, cultural – does your story illustrate?

This essay should be approximately two double-spaced pages; however, you may approach the question more creatively, through a picture, poem, cartoon, etc. If you take the latter approach, please write one paragraph describing your creative project. **Please reference two or more readings (and YouTube videos, if desired)** in your essay, and email the final draft to dgeorge2844@gmail.com. Be prepared to share your story with your classmates.

**Session 2: Shifts from reductionism to person-centered care**

Note: Prior to session 2, read the following:

**Readings**
- Pies, R. “From The Alzheimer’s Sonnets”.

**Assignment 2, Due Session 2 - Visit to Country Meadows**

Part 1) Before visiting Country Meadows, write one page about your general impressions of assisted living communities and retirement homes. What images, concepts, thoughts, memories are evoked by your reflection? Do you have any significant experience in your family? What are your expectations with regards to who you are going to meet and how they will respond to you? Do you have any personal insecurities? What do you think our culture’s belief system is with regards to these institutions?

Part 2) Visit Country Meadows (see map and instructions). After your visit, write a second page describing what you encountered at Country Meadows and sharing any meaningful anecdotes and experiences. How did the environment affect you? Were your earlier reflections confirmed or challenged by the experience? How so? Do you believe this is an environment that supports the selfhood of its residents? Why or why not?
As with the first assignment, you may also render your experience through a creative medium such as a drawing, poem, or cartoon that expresses an observation or encounter you had. Please reference at least two of the readings in your essay and submit to Dr. George.

**Session 3: Aging in America: Yesterday and Today**

**Readings:**

  -“Ch.5: Health Politics of Anguish”
  -“Ch.6: The Preservation of Selfhood”
-Cohen, L. (1998). *No Aging In India*.
  -“Alzheimer's, Subjectivity and The Old West”

**Guest: Jesse Ballenger**

Dr. Jesse Ballenger is assistant professor in the Bioethics program at Penn State. He is a historian of science, medicine, and technology, whose research and teaching interests include the social and cultural history of biomedical science, biomedical research policy, the neurosciences, and aging. In broad terms, he is interested in exploring the ways in which science, medicine and technology help to create the cultural categories around which our lives are organized.

Dr. Ballenger is the author of a definitive book on the cultural history of Alzheimer’s disease called *Self Senility and Alzheimer’s Disease in Modern America* (Johns Hopkins University Press, 2006). His interest in the history of Alzheimer’s disease began in the early 1980s when he worked as a nursing assistant in the geriatric ward of a hospital and witnessed the rise of Alzheimer’s disease from a seemingly obscure disease entity to the dominant diagnostic category and way of representing dementia in old age. While his hospital experience gave him a perspective on care giving and the experience of dementia, his graduate work at Case Western Reserve University and postdoctoral work at the Johns Hopkins University gave him an understanding of the perspectives of clinical medicine and biomedical research on AD. Both institutions were rich environments for doing work on the history of AD, and Ballenger has benefited from contact with many researchers and clinicians investigating various aspects of Alzheimer’s disease.

These experiences convinced him of the importance of interdisciplinary discourse, and he is committed to bringing his perspective on health and medicine as a cultural historian into creative engagement with the perspectives of scholars from other disciplines in the humanities and social sciences, as well as clinicians, researchers, ethicists, care providers, patients and the general public.

**Assignment 3, due during class 3 – Questions and Creative Storyboarding**

1) Come prepared with 5-10 questions for Dr. Jesse Ballenger based on the readings. Post your questions via the Google Doc.

2) Imagine that the Alzheimer’s Association has commissioned you to create a short film (30 seconds to 2 minutes) that either presents a more humanizing portrayal of the condition or inspires healthy brain aging. Write a 1-page, double-spaced summary of your idea, and then storyboard the film by making preliminary sketches. You may work individually or in groups.

**Assignment 4, due before class 4 – Questions and An Exercise in Empathy**

1) Come prepared with 5-10 questions for Dr. Richard Taylor based on the readings. Submit your questions via the Google Doc.
2) Write a poem, essay, dramatic dialogue, or short story from the perspective of a person with dementia. This narrative may be based on an actual encounter that you had at Country Meadows, in your clinical rounds, during your patient project, or in your everyday life. It may also be a purely fictionalized account. Write up to 1-page describing what you were intending to convey in your narrative, and the challenges you faced in accessing the subjectivity of a person affected by dementia.

Please submit both assignments to Dr. George

Session 4: Entering the Aging World

Readings

  -Non Pharmacological Interventions of Dementia, p.113-115.
  -Person Centered Care: An Insider’s View
  -“Whatever Happened to Hope?”
  -“What it is like to have AD”
  -“We have a pill”
  -“Dreams, Drugs, Alzheimer’s and me”
  -“There is no such thing as AD!”

About the author:

Richard Taylor, a retired Psychologist, was diagnosed with Alzheimer's-type dementia in 2001 at the age of 58. Now 65, he is a champion for individuals with early-stage and early-onset Alzheimer's disease, and author of the book Alzheimer's from the Inside Out (Health Professions Press, 2006). He serves on the board of the Houston and Southeast Texas chapter of the Alzheimer's Association and has started over 50 chat rooms worldwide for people with Alzheimer's disease and their loved ones. He also maintains a website (www.richardtaylorphd.com).

Richard lives in Cypress, Texas, with his spouse Linda, and his Bouvier des Flandres (dog), Annie. His son and family live across the street from him. He now spends his days playing with his two grandchildren, gardening, and writing. Originally, he started to write to better understand for himself what was going on inside of him. When he isn't out speaking, he writes for two or three hours every day. Even as the disease progresses, he thus far has maintained his ability to look at and attempt to understand himself.

Richard is a passionate advocate for several issues concerning the involvement of people living with a diagnosis of one of the diseases of dementia. He was a moving force in the establishment of the Dementia Advisory Committee of the U.S. Alzheimer's Association, looking at how to better integrate individuals living with the diagnosis in the leadership, program development, and delivery functions of the Association and its local chapters. He now serves as the chair of a similar committee he helped to establish for the Alzheimer's Foundation of America. He continues to be a sought-after speaker at various professional conferences, assisted living and memory care communities, and public programs. He is constantly looking for new audiences, especially of professionals who work in the field of dementia, to help them with getting to know the people they serve.

Richard is an articulate, thoughtful, and thought-filled speaker to caregivers. Hundreds of them have used his insights as the basis for conversations and insights into what might be going through their loved one's minds. Many Alzheimer's chat rooms, across the United States and worldwide, were created in large or small part with his support. While Richard still leads a vibrant life, control of his concentration is sometimes elusive. His language facility is still mostly intact, although he increasingly searches for the right word. His granddaughter Christina is learning to read and sometimes reads to him. His garden becomes smaller and smaller each year; he plays bridge (with a cheat sheet) once a week and is nearly finished editing another book of his writings.
Visit to Country Meadows

- Tour Country Meadows
- Validation training with Steve Klotz, Validation Director at Country Meadows
- Small group reflection

Assignment 5, due before class 5 – Reflections in the Cloud

Reflect on the following prompts in the class Google Doc:

- What discomforts do you have about working with persons with dementia?
- How effective do you feel in your ability to work with persons affected by dementia?
- Do you feel persons with dementia can be creative? Why or why not?

Session 5: TimeSlips Session 1 at Country Meadows

Readings

- Hughes, H. Gallagher, T. (2009). Beyond Forgetting: Poetry and Prose about Alzheimer’s Disease:
  - Alexander, L. “Your True Life”
  - Clarkson, J. “Following the Deer”
  - Garner, M. “The Poem in Which the Histologist Learns the Meaning of Irony”.
  - Snodgrass, WF. “Looking”
  - Zeeb, H. “Sarcophagus”

Assignment 6 – Slipping into TimeSlips:

Reflect on your first visit to Country Meadows. Was there a story, statement, surreal image, or moment of exchange that was particularly compelling? Imagine how you could potentially develop some aspect of this experience into an artistic creation of your own. This week’s assignment should thus assume a creative form: a sketch, a cartoon, an essay, a poem that provides insight into your imaginative process. As with previous weeks, please provide a one-paragraph overview of your work and submit to Dr. George by 6pm.

Session 6: TimeSlips Session 2 at Country Meadows

Readings

- Strawberry Fields, an opera by Michael Torke

Discussion (9-9:50am)

- Discuss creative assignments. Talk about ideas for final projects

Final Project, due the last day of class

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1 The class will decide as a group whether to meet from 9am to 10am or to use this time to work independently on final projects.
This course has examined aging in a cultural and historical context, and contrasted dominant reductionist understandings of dementia with a more humanistic, biopsychosocial model of care resurgent in recent years.

A variety of multi-disciplinary readings and multi-media resources have been provided, and you have facilitated several narrative-therapy sessions on the locked assisted living unit at Country Meadows Retirement Community. You are now encouraged to creatively render these classroom and service-learning experiences through artistic mediums of your choice, including literary forms such as non-fiction essays, plays, short stories, free verse poems, as well as more visual or auditory forms of expression such as short film, photography, illustration/cartoon, or music. During the last day of the course, projects may be shared with residents at Country Meadows, and you will be encouraged to develop your works for broader dissemination.

Ideas for final projects include but are not limited to:

- Creatively developing a narrative produced by residents during storytelling sessions
- Telling a story from the perspective of a resident
- Delving deeper into the life history of a resident
- Addressing our cultural treatment of persons with memory loss
- Exploring one’s own insecurities about working with an aging population and examining the stigma of memory loss
- Describing a memorable experience interacting with a resident or a loved one affected by dementia

Please feel free to send along any ideas/questions to dgeorge2844@gmail.com.

Visit to Country Meadows
- TimeSlips sessions
- Small group reflection

Assignment 7: Work on Final Projects.

Session 7: TimeSlips Session 3 at Country Meadows

Discussion
- Time to work on final projects

Visit to Country Meadows
- TimeSlips sessions

Assignment 8: Continue to work on your project. Focus on the overall coherence of the project and on polishing it for your presentation to Country Meadows residents next Thursday. Please let Dr. George know if you have any questions, concerns, or resource needs.

Session 8: Presentation of Final Projects at Country Meadows

Discussion
- Share projects with the class and organize presentation for Country Meadows
- Take the “Attitude Toward Alzheimer’s Disease And Related Dementias Scale”
- Final reflections
- Submit final projects

Country Meadows
- Presentations of final projects to residents and final TimeSlips session
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, please contact the Disability Services Coordinator at C1747J, 717-531-0003, ext. 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 Practice of Virtue in Medicine
IMN 754
Course Syllabus

Instructor: Louis Scott Winner, MD
Office: HG513
Phone: 531-4666 (or 5341)
E-Mail: lwinner@hmc.psu.edu

Term: Spring 2015
Class Meeting Days: T,TH
Class Meeting Dates: January 5 – 30, 2015
Class Meeting Hours: 1:00-3:30pm
Class Location: C1800
Credits: 2.5
Class Limit: 8

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 during the first class.)

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 (see above).
- 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 absentees 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-Spengler'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, you will each present a virtue from *A Small Treatise on the Great Virtues*. The presentations will be about 20 minutes long and will serve as an introduction to the virtues. During 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 you present 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 29th, 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 approximately one week after our last scheduled class. The writing requirements are simple: any length, any font, any spacing.

5) On-Line Dropbox: You will receive and 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 (“January 8th class” folder, for example). All of us will then be able to review the files 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 7 years, I helped bring humanities education to the radiology resident’s curriculum, led small groups sessions in the Humanities Department, took 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.

I am looking forward to meeting all of you in room C1800 on the first day of class.

My contact information:

scottwinner@comcast.net and jwinner@hmc.psu.edu

Cell 717-572-7830
Home 717-898-9825
Work 717-531-5341
Beeper 531-4311 pager # 3393

(Please do not hesitate to contact me!)

Note to Students with Disabilities
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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
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:
   NY: Sounds True.
   Selections from [http://www.brown.edu/academics/contemplative-studies/videos](http://www.brown.edu/academics/contemplative-studies/videos) The Brown University
   Contemplative Studies Initiative videos.

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 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/](http://www.equity.psu.edu/ods/).
   Please notify Dr. Dellasega as early in the course as possible regarding the need for reasonable academic adjustments.
Philosophy of Medicine
HMN xxx
Course Syllabus

Instructor: Joshua Crites, Ph.D.  
Office: C1743  
Phone: 717-531-8778  
E-Mail: jcrites@hmc.psu.edu  
Term: Spring 2015  
Class Meeting Days: M, W  
Class Meeting Dates: Feb 2 – Feb 27, 2015  
Class Meeting Hours: 1:00 – 3:30 PM  
Class Location: C1800  
Credits: 2.5  
Class Limit: 10

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
Understanding what it means to be a “physician” or a “healer” requires an appreciation of the assumptions that underlie the practice of medicine. In other words, it is to ask, “What is the nature of medicine?” or, in other words, to develop a philosophy of medicine. To develop this philosophy, it is necessary to step outside the methods of science and medicine and make medicine itself the object of philosophical inquiry.

In this course, we will examine the philosophical presuppositions of contemporary medicine by examining metaphysical concepts such as disease, health, and theories of medicine as well as epistemological concepts such as the nature of evidence in medicine, knowledge acquisition through application of the scientific method, and the nature of clinical decision-making.

This course is designed to be and will function as an intellectual commons, where students share ideas and critically examine their own and each others’ thoughts. Student will be responsible for reading thoroughly readings for each session that will serve as the basis for discussion, but should also come prepared for lively discussion during each class meeting.

IV. Course Objectives
After completing this course, students will be able to articulate various philosophical underpinnings of medicine and will be able understand how those assumptions create the framework of contemporary medicine.

See additional objectives per each session.

V. Course Prerequisites
Successful completion of all third year core clerkships.
VI. Grading
   Pass/Fail
   Your grade in this course will be based on three components:
   1. Participation (60%)—attendance at all class sessions is required
   2. Papers (30% total; 10% for each of three papers)
      a. There will be three reflective essays due over the span of the course
   3. Session facilitation (10%)
      a. Each student will sign up for at least one session where they take primary responsibility for
         leading the discussion

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

VIII. Other
   Specific session topics and corresponding objectives, in-class activities, and required readings will be
   determine in advance of the course.

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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.
The Compassionate Surgeon
HMN 797D
Course Syllabus

Instructor: John Ingraham, MD
Office:
Phone: 717-531-8372
E-Mail: jingraham@hmc.psu.edu

Term: Spring 2015
Class Meeting Days: T,TH
Class Meeting Dates: Feb 2 – Feb 27, 2015
Class Meeting Hours: 1:00 - 3:30pm
Class Location: C1800
Credits: 2.5
Class Limit: 8

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.

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.
CAM and Integrative Holistic Medicine  
HMN 746  
Course Syllabus

Instructor: John E. Neely MD  
Office: C1747F  
Phone: 717-531-6719  
E-Mail: jneely@hmc.psu.edu  
Term: Spring 2015  
Class Meeting Days: Mon, Wed  
Class Meeting Dates: March 2 – 27, 2015  
Class Meeting Hours: 9:00 – 11:30 am  
Class Location: C1800  
Credits: 2.5  
Class Limit: 16

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 elective as a capstone experience. The purpose of each elective 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>
</tr>
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| Mon. (session 1)   | Lecture: Introduction to the Course  
|                    | Case Study Presentation  
|                    | Organization of Future Assignments  |
| Wed. (session 2)   | Lecture: Functional Medicine and Systems Thinking  
|                    | Lecture: Introduction to Nutrition  |
| Mon. (session 3)   | Lecture: GI issues and Nutrition  |
| Wed. (session 4)   | Nutrition Basics – Guest Lecturer  
|                    | Student Presentations  |
| Mon. (session 5)   | Lecture: Environmental Medicine  
|                    | Student Presentations  |
Wed. (session 6)  
Lecture: Vitamins  
Student Presentations

Mon. (session 7)  
Lecture: Energy Medicine  
Student Presentations

Wed. (session 8)  
Student Presentations  
Course wrap up and group picture

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.

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Poetry & Medicine
HMN 750
Course Syllabus

Instructor: Cheryl Dellasega, NP, PhD
Office: C1743
Phone: 717-531-8778
E-Mail: cdellasega@hmc.psu.edu

Term: Spring 2015
Class Meeting Days: Tues and Thurs
Class Meeting Dates: March 2 – March 27, 2015
Class Meeting Hours: 9:00 – 11:30 AM
Class Location: C1800
Credits: 2.5
Class Limit: 12

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
Poetry & Medicine offers students the opportunity to immerse themselves in the writings of physician and other health care providers who use poetry to explore and understand the often unspoken aspects of their profession. In addition, we will read the work of a diverse group of poets who write about the biological and psychosocial aspects of health. Various genres of poetry will be critiqued and experiential activities will provide the framework for development of a writing portfolio.

IV. Course Objectives
1. Discuss the function of poetry for both creator and reader.
2. Identify the subtext of poetry and medicine from a historical, cultural, and professional perspective.
3. Explore patient-authored poetry to identify themes relevant to the practice of health care.
4. Engage in selected activities to develop a writing portfolio.

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

VI. Grading
This is a Pass-Fail course.
A “Pass” grade will be determined by:
• Class attendance at all sessions;
• Demonstration of readings through informed discussion;
• Participation in guest lectures and experiential activities;
• Reading and presentation on arts and healing;
• Reflective journaling about the content of each class;
• Completion of a project that uses creativity and art for healing outcomes, presented to class members and via a scholarly paper
VII. Attendance
You are expected to attend all class sessions in addition to completing out-of-class work on assignments as per college policy.

VIII. Other

Note to Students with Disabilities
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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 2015
Class Meeting Days: T, TH
Class Meeting Dates: March 2 – March 27, 2015
Class Meeting Hours: 1:00-3:30pm
Class Location: C1800
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 HB)
- 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 Accocella 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://web.me.com/comicnurse/MKCzerwiec/Welcome.html -- Comic Nurse. MK Czerwiec’s site devoted to comics and nursing
- http://www.ep.te/problems/ -- Comics With Problems. A site devoted to old educational comics that address a number of medical issues
• http://docroute.blogspot.com/ -- A Cartoon Guide to Becoming a Doctor. A great blog of comics depicting life as a medical student
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”

NOTE: Prior to class, read “Keith and Ellen” and “Darkness,” and, 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 woman’s experience with her own breast cancer
- Tangles – a daughter deals with the death of her mother from Alzheimer's
- 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

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

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 they 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

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?

![Comic strip showing various heads and a speech bubble saying: Another is the universality of cartoon imagery. The more cartoon a face is, for instance, the more people it could be said to describe.]

Readings
- Cancer Vixen (finish book)
- Cancer Made Me a Shallower 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

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”
• “The Complete Idiot’s Guide to Creating a Graphic Novel” (pages 49-91 pdf)
• 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

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.”

  o 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.
  o Discuss choice of moment, choice of frame, and choice of image
  o 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
  o How do you demonstrate point of view visually?
  o 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
  o photos of hospital beds, people, settings, etc.
• Additional reference photos can also be at these web sites:
  o http://images.google.com/
  o http://www.flickr.com/
  o 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 “Stiches” by David Small

Session 6: Transitions

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 “Stiches”
  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

Discussion
- The focus of discussion with 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 Stiches? 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 Stiches
• Everyday Horror Story, by Harvey Pekar
• Thom Ferrier
• Doctor by Calvin and Hobbes

Please read the comics at these URLs:

http://www.ep.tce/problems/one/
http://www.ep.tce/problems/three/
http://www.ep.tce/problems/seven/
http://www.ep.tce/problems/eleven/
http://www.ep.tce/eve/
http://www.ep.tce/junior/

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

Session 8: Final Presentation

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 8 ½ 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 the Disability Services Coordinator. For further information regarding PSU’s Office of Disability Services, please visit their website at www.equity.psu.edu/ods/. Please notify your instructor as early in the course as possible regarding the need for reasonable academic adjustments
"Are You Listening?"
Developing Effective Communication With Our Patients
HMN 757
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
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 they really listening?

IV. 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.

V. Course Prerequisites
Successful completion of all third year core clerkships.
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 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.
  - Class participation, 40%
  - Writing responses to the assigned prompts 10%
  - Patient Stories 10%
  - Standardized Patient Interview 15%
  - Scholarly discussion in research paper (3 page double spaced) 25%

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