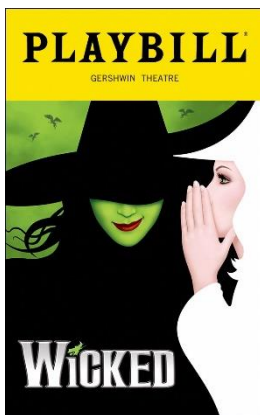


**Holy Family University
School of Arts & Sciences**

Semester:	Spring 2023	Instructor:	Jill M. Swirsky, Ph.D.
Course:	PSYC 399	Office:	ETC 230
Days/Time:	T: asynchronous (no class), Th: 11:30 – 1 PM	Credits:	3
Location:	TBD	E-Mail:	jswirsky@holyfamily.edu
Office Hours:	TBD		

SECTION 1: COURSE INFORMATION
Psychology of Musical Theater



We light it up, we won't come down
And the sun can't stop us now
Watching it come true, it's taking over you
Oh, THIS IS THE GREATEST SHOW
- **Greatest Showman**



“I've heard it said that people come into our lives for a reason
Bringing something we must learn
And we are led to those who help us most to grow
If we let them and we help them in return.”
- **Wicked**

Catalog Description

Come on down to the Cabaret! In this class we will examine the mystical place where art and science collide. This seminar-style course uses musical theater productions to explore psychological themes, drawing from clinical, social, cognitive, and developmental psychology. Emphasis will be placed on finding, reading, and interpreting empirical articles.

Course Objectives and Rationale

Upon successful completion of this course, students will be able to:

1. Identify prominent themes from social, clinical, cognitive, and developmental psychology
2. Explain how psychological principles are applied in real-world situations
3. Critically read and interpret the findings from research articles
4. Evaluate the quality, objectivity, and credibility of evidence of research findings
5. Produce clear, effective written arguments based on scientific reasoning and empirical evidence
6. Demonstrate oral communication skills

In the 2018 show “The Prom”, Principal Hawkins sings a poignant number about how the theater offers an escape from weary life. Although there are many amazing ways to think about the broad field of psychology, musical theater presents an opportunity to both escape and immerse ourselves in an understanding of human behavior. In between the catchy songs and beautifully choreographed dance routines, we might just catch a glimpse of feelings, thoughts, behaviors, and emotions we recognize from our every day lives. By putting ourselves in the dancing shoes of beloved characters, we can journey through the murky and mystical world of human behavior – and perhaps get to know ourselves (and our fellow

humans) a little better. I chose to offer this course in a student-led discussion-based seminar to take advantage of everyone's diverse experiences. What makes this course great is hearing everyone's unique and personal interpretations of how the characters in our favorite shows demonstrate the principles of psychology we learn about in classes. I look forward to seeing you all at the theater... er... in the classroom!

Materials

There is no textbook for this course, we will read journal articles posted on the course Canvas page. You will need access to Netflix, Disney+, and Amazon Prime to be able to view the shows for class. There are also some weeks where the show will be available to rent for an additional fee on Amazon Prime. I encourage you to team up with classmates to view the shows to cut down on costs. When possible, I will arrange to make the film available to rent via DVD from the library.

Recommended materials (also available on reserve in the library):

American Psychological Association. (2020). *Publication Manual of the American Psychological Association* (7th ed.). Washington, DC: Author.

Course Format:

This is a **blended course**, which incorporates face-to-face class time as well as online assignments. The (synchronous) face-to-face and (asynchronous) online sessions are designed to complement one another. There is no class meeting on Tuesdays, you will use that time to engage in activities outside of class. We will meet face-to-face every Thursday from 11:30 to 1:00. Every week, following our face-to-face meeting, you will be responsible for 1) reading the assigned articles 2) watching the assigned shows, and 3) posting to the discussion board. This work will prepare you for our in-person class discussion which will take place on Thursdays. On the homepage of our Canvas site, you will see modules which contain all online assignments (as they become available each week). Once you click on the module for the week, you will see a description of the module, as well as instructions for the assignment(s) and any pertinent links/readings.

Canvas

We have a web site for the course on Canvas. A copy of this syllabus is available on the site, as well as additional information on each assignment (in the **START HERE** module). In addition, there will also be descriptions of assignments and their related rubrics posted on the site. I will use Canvas very frequently to post important documents, assignments, rubrics, grades and links, respond to discussion board questions, as well as to make announcements. Therefore, it is your responsibility to check the course's Canvas site frequently, in addition to your Holy Family email. All graded work and information will be submitted and posted on the course Canvas site. **NOTE*** Canvas will not send you an email that announcements have been posted or that you have received a message in your inbox unless you tell Canvas to do so. In the settings section of Canvas you can change your preferences as to what types of correspondence you would like to receive.**

Contacting your Professor

The best way to contact me is via e-mail (jswirsky@holyfamily.edu), please always include the course name in the subject line. I respond fairly quickly to e-mails on weekdays between the hours of 8 AM and 4 PM. This means that if you send me an e-mail at night or on a weekend... I will likely not respond until the next business day!! Plan accordingly and do not wait until the last minute. I expect proper e-mail etiquette, which includes a professional salutation. For example, "Hi professor" or "Hello Dr. S." are fine, "hey" or "yo" ... not so much. Please review the "Emailing professors: Etiquette and guidelines" document posted on Canvas. If you send me an e-mail with poor etiquette, I will bounce it back to you and ask you to revise! I am always happy to meet with you! To arrange a meeting, e-mail me a list of several days/times that work for you, and I will confirm with a meeting time and/or link.

SECTION 2: ASSIGNMENTS & COURSE REQUIREMENTS

*** Graded work is typically returned within 3-5 days from submission.

1) Discussion board post (10 posts x 10 points each, 100 points total)

For each week, students will submit 1 discussion post/question related to the readings for the week. Discussion posts should involve an integration of ideas across the readings for the week, as well as how they connect to that week's show. Posts that focus on issues related to only one source will not receive full credit. Posts should not just summarize an article/show (we all read/watched them too!) but should involve a critical analysis of the readings. In other words, show that you really thought about the media 😊 I will provide feedback on posts to make sure you are on the right track. Posts should be submitted to the discussion board on Canvas (under each week's module) by **8 PM Sunday** to allow adequate time for the class discussion leader to organize the questions. You do not need to post for the first week, peer review weeks, or when you are the discussion leader. This leaves 10 weeks for posts X 10 points/post for a total of 100 points. See Canvas for rubric.

2) Student-led discussions (100 points)

Each week, 2-3 students will lead one of the "student-led discussion" sessions noted in the class schedule (you'll sign up for a date to lead on Canvas). Discussion leaders should work together to organize their classmates' discussion posts into a thematic discussion guide. The guide should be thoughtfully organized by theme and contain 3-5 overarching points of interest about the topics addressed in the weeks' readings/show. Within each overarching point, please identify at least 5 questions to pose to your peers in discussion. It's ok to use some of the questions raised in the discussion boards, but please give credit to whoever came up with the idea! Additionally, please prepare at least one activity related to the week's theme to engage the class. Discussion leaders should be prepared to actually discuss, answer, or give opinions about each question or point of interest they develop. Discussion leaders should submit the guide to me via e-mail by **Tuesday at 8 PM**. I will make suggestions for changes, then the final guide is due to Canvas by **Thursday at 12:00 PM** (only ONE leader should submit). I will take a participatory role in the discussions (and will guide and redirect as needed), but I do expect the student leaders to be the ones "driving" the conversation! See Canvas for rubric.

3) Class participation (10 weeks X 10 points each week = 100 points total).

You have amazing thoughts, and we all want to hear them! This is a seminar course, so attendance and participation are necessary to make it a great experience. To really think critically about the material, it is so important for us all to dig into the issues at hand and share our unique perspectives. Attending and participating in class is critical to helping us identify the science hiding in our favorite musical theater pieces... and it helps build oral communication skills as well! Therefore, I will take attendance at the start of each class period via a sign in sheet and document your comments during discussion. Quality and relevance, as well as quantity of participation contribute to your participation grade each week. If speaking up in class is a struggle for you, come see me - I have lots of tips and tricks to make it easier. There are 11 weeks of discussion, but you will not receive a participation grade for the week you lead. Therefore, each week's participation grade is worth 10 points. See Canvas for rubric.

4) Final paper (150 points)

For the final paper, students will choose a musical theater piece we haven't covered in class. Be creative - I love to see what shows "speak" to you 😊 Please identify 3 psychological themes present in the show and will write a 5-7 page paper explaining the themes and discussing how they are portrayed in the show. For each theme, select at least 3 empirical articles to support your point (that means at least 9 articles total). We will do a writing workshop in class on the final week for you to get support from myself and your peers before the final version is due for a grade. See assignment description and rubric on Canvas. See Canvas for rubric.

5) Final paper outline (50 points)

Students will submit an outline of the final paper for me to review and provide feedback on. We will also do a peer review session midway through the semester. Outlines should be 1-2 pages double spaced. Bullet points are fine but remember - the more detail you give me, the more feedback I can give you! See assignment description and rubric on Canvas. See Canvas for rubric.

6) Course reflection (complete/incomplete)

Students will submit a 1-2 page double spaced reflection of the course, due during the finals period. This paper should include 1) their favorite thing about the course, 2) something they would change and why, and 3) 3 things they learned.

SECTION 3: GRADING POLICIES

Grading Policy

Grading will be consistent with the Holy Family grading system:

<i>Letter Grade</i>	<i>Equivalent</i>	<i>Per Credit</i>
A	94 – 100	4.0
A-	90 – 93	3.7
B+	87 – 89	3.3
B	83 – 86	3.0
B-	80 – 82	2.7
C+	77 – 79	2.3
C	70 – 76	2.0
D+	65 – 69	1.5
D	60 – 64	1.0
F	59 and below	0

Grades

All grades will be posted on Canvas. Final letter grades will be assigned using the Holy Family University grading scale as listed in the University Catalog. Your final course grade will be determined by the **5 criteria** listed below. To calculate your grade, add up all the points you have earned (including any extra credit), divide it by the total number of points possible (500), and multiply by 100. Then use the above chart to find the corresponding letter grade. For example, if you received 437 points for the semester you would compute the following: $437/500 = .874 * 100 = 87.4\% = B+$.

Course Grade Components		
Assignment	# points	% of grade
1. Discussion board post (10 weeks X 10 points each)	100	20
2. Discussion leader (1 time during semester)	100	20
3. Class participation (10 weeks X 10 points each)	100	20
4. Final paper	150	30
5. Final paper outline	50	10
Course reflection	Complete/incomplete	
Total Points	500	100%

Grid for Assessment

Course Outcome Objectives	Evaluation Methods	Grading Instruments
1. Identify prominent themes from social, clinical, cognitive, and developmental psychology	<ul style="list-style-type: none"> • Final paper/outline • Discussion questions • Class participation • Discussion leader 	<ul style="list-style-type: none"> • Assessment of in-class participation • Rubrics for discussion questions, discussion leader, and final paper
2. Explain how psychological principles are applied in real-world situations.	<ul style="list-style-type: none"> • Final paper/outline • Discussion questions • Class participation • Discussion leader 	<ul style="list-style-type: none"> • Assessment of in-class participation • Rubrics for discussion questions, discussion leader, and final paper
3. Critically read and interpret the findings from research articles	<ul style="list-style-type: none"> • Final paper/outline • Discussion questions • Class participation • Discussion leader 	<ul style="list-style-type: none"> • Assessment of in-class participation • Rubrics for discussion questions, discussion leader, and final paper
4. Evaluate the quality, objectivity, and credibility of evidence of research findings.	<ul style="list-style-type: none"> • Final paper/outline • Discussion questions • Class participation • Discussion leader 	<ul style="list-style-type: none"> • Assessment of in-class participation • Rubrics for discussion questions, discussion leader, and final paper

5. Produce clear, effective written arguments based on scientific reasoning and empirical evidence.	<ul style="list-style-type: none"> • Final paper/outline • Discussion questions 	<ul style="list-style-type: none"> • Rubrics for discussion questions and final paper
6. Demonstrate oral communication skills	<ul style="list-style-type: none"> • Class participation • Discussion leader 	<ul style="list-style-type: none"> • Assessment of in-class participation • Rubric for discussion leader

SECTION 4: COURSE/UNIVERSITY POLICIES

Title IX

Please refer to *HFU Title IX Policies* on our website for detailed information for detailed information. Please be aware of the following:

Reporting and Confidentiality

Your instructor is considered a responsible employee which means that she must report to the Title IX coordinator all relevant details about the alleged sexual violence shared by the complainant. To the extent possible, information reported to a responsible employee will be shared only with people responsible for handling the University's response to the report.

Confidential Resources

For those 18 or older, who are not yet prepared to make a report or pursue a complaint under this Policy, the University provides confidential professional and pastoral counseling. Conversations with professional and pastoral counselors are confidential. You may connect with persons in these offices as noted:

Counseling Services

267-341-3222

counselingcenter@holysfamily.edu

Campus Ministry

267-341-3261

campusministry@holysfamily.edu

Health Services

267-341-3262

healthservices@holysfamily.edu

Center for Academic Enhancement

The Center for Academic Enhancement ([CAE](#)) is located in the library on the second floor. The purpose of the CAE is to provide support services for students for their coursework. In many cases they can link students who need extra help in a course with a peer tutor. Many of these peer tutors are students who have been recommended by faculty (myself included) to serve as tutors. If a tutor has not been identified for the course (or is not available that semester) I am happy to try and find another student who can serve as a tutor. Using a tutor or services from the CAE does not mean you should not come to see me for extra help as well. For more information about the CAE and the wide range of services they provide for students please contact the CAE at cae@holysfamily.edu or (267-341-3326).

Academic Integrity Policy

The University's policy on academic honesty is available for review in the current Undergraduate Catalog and Graduate Catalog. Both documents are available in print (School Office) and on the University's [website](#). Violations of the University's standards in any form (including but not limited to plagiarism) as described therein or otherwise identified will not be tolerated. Plagiarism and/or cheating on any assignment will not be tolerated. In the event of plagiarism or cheating, appropriate university guidelines will be followed and/or disciplinary action will take place. Any proven incidents of academic dishonesty are subject to progressive sanctions. Responsibility for knowing and understanding the University's position and policies on academic integrity rests with each student.

You are welcome and encouraged to talk with classmates or with me about course material as you study. **However, your assignments should represent your own work and should not be completed with other students.** If students have consulted any resources for completion of an assignment (e.g., journals, books, or other media), such resources must be cited in American Psychological Association format in your reference section. Failure to cite such materials will be considered plagiarism. Undocumented use of information from the internet will be considered plagiarism. Cheating includes falsifying data, submitting work from other courses for credit in this course, submitting the work of someone else as your own, helping others to plagiarize or cheat from your own or someone else's work, or doing work for which another person is to receive credit. I reserve the right to refer any suspected cases of plagiarism, cheating, or collaboration to the University Disciplinary Committee.

Disability Disclosure Statement

Holy Family University serves a variety of learning styles and needs and is committed to accessibility. If you anticipate or experience any obstacles in this course, you may contact the Office of Disability Services for assistance (contact information below). In accordance with the Americans with Disabilities Act of 1990 (ADA) and Section 504 of the Rehabilitation Act of 1973, Holy Family University's Office of Disability Services provides reasonable accommodations to qualified students with a disability (physical, psychological, learning, ADHD, chronic health-related, etc.). Please note that accommodation plans will not be retroactively implemented. More details regarding policy can be found in the Student Handbook, pages 17-19. The Office of Disability Services is located in the Campus Center room 206. Students may contact this office at 267-341-3231 or disAbilityservices@holyfamily.edu for information at any point. Canvas' statement of commitment to accessibility can also be found [here](#). Canvas also has a variety of options that help support students which include the following: **Screen Readers:** VoiceOver (for Macs), JAWS and NVDA for PCs. Please note that there is not screen reader support for Canvas. For Macs please use Safari to utilize VoiceOver, Internet Explorer 11 for JAWS and Firefox for NVDA. To access the screen reader option, use the [Canvas page navigation menu](#).

Late Assignments

It is your responsibility to complete all work in a timely fashion. Make-up assignments can be offered at my discretion, but I typically require advance notice and/or an extremely good reason, as well as documentation (e.g., doctors note). Missing an assignment without a valid excuse will result in a zero for that assignment. Late assignments may or may not be accepted at my discretion. It's in your best interest to look ahead and be proactive. If you see a conflict with a deadline, please inform me well in advance so we can plan accordingly. I understand that you are humans, and are balancing a mountain of other expectations and responsibilities, but part of that responsibility involves learning how to handle situations when they come up. When in doubt, ALWAYS speak up before something is due – it's much easier for me to be flexible and accommodating before the deadline. And... don't wait until the last minute! Just don't!

Appropriate Use of Course Materials

The materials distributed in this class and on Canvas may be protected by copyright and are provided solely for the educational use of students enrolled in this course. You are not permitted to redistribute them for purposes unapproved by the instructor; in particular, you are not permitted to post course materials or notes from lectures on commercial websites. Unauthorized use of course material may be considered academic misconduct. In addition, you are not permitted to video record or audio record lectures and discussions without written approval from the instructor. Please be aware that class content and discussions contain information for students enrolled in the course only and no other individuals except the enrolled student should be able to access or engage with class content, either during or outside of class meetings. You are also expected to observe and respect copyright laws regarding the media we view during this class.

Self-disclosure & Confidentiality

The educational process involves exposure to challenging topics and ideas. Some of these topics and ideas may provoke feelings of discomfort. If this should occur, please reach out to the free services offered on campus from Counseling Services Center ([link to make appointment and/or contact information](#)). There will be opportunities in this class to talk about yourself and share personal thoughts, feelings, opinions, ideas, and experiences both in class and in course assignments. You are responsible for monitoring your own level of comfort in self-disclosure. You will not be expected to disclose more about yourself than you choose to share. In the same respect, self-disclosure is a process that must be **used with discretion and specific to course content and discussion**. It should not detract from the lesson plan or normal group process of course learning objectives.

Both the instructor and students will need to protect the confidentiality of persons who may be described in various aspects of this course. Please practice good professional discretion at all times. Some of the material covered in readings, lectures, and discussions may be considered controversial or personal. Please be aware of this and exercise common sense, sensitivity, and courtesy in interactions related to class material. That said, sometimes things come up or come out, be respectful of this and do not discuss classmates' personal information with others outside of class. Your comments are not confidential where state law requires the reporting of threats of harm, violence, or child abuse and neglect (from evidence or suspicion), and when information is subpoenaed by the courts.

Diversity Statement

This classroom supports an inclusive learning environment where diversity and individual differences are understood, respected, appreciated, and recognized as a source of strength. Students will:

- Be encouraged to be open and curious about others
- Demonstrate a willingness to examine one’s own beliefs in the context of others’ similar and dissimilar beliefs
- Demonstrate confidence in expressing one’s own views about diversity as well as sensitivity listening to and absorbing others’ views
- Demonstrate consideration of alternate philosophies about culture and society that demonstrates open-mindedness

Consideration, Professionalism, & Netiquette

You are expected to treat your fellow classmates in a professional and respectful manner. Be respectful. Everyone is entitled to their own opinion or point of view. Therefore, it is acceptable to disagree, but not to attack or degrade someone for their opinion or point of view. This includes but is not limited to inappropriate language, rude remarks and insulting comments, none of which will be tolerated. Students are expected to handle themselves in a professional manner during class discussions. If I feel that a statement made in the discussion board is disrespectful and/or derogatory, you will be contacted via email and given a warning for the first offense. Subsequent disrespectful and/or derogatory comments will be subject to progressive sanctions, such as failing the given assignment. Students should remember that others in the class may differ in religious/cultural background, sexual orientation, and/or gender identity or gender expression. This classroom is a space where people can feel respected and comfortable in their opinions.

Expectations for students/faculty

Classes work best when students and faculty are on the same page. Please check out the “expectations for students/faculty” page on Canvas for more information.

Dropping the Class

The last day to “drop” a class is XXX. Course withdrawals are required by the deadline of XXX. If you stop coming to class without officially withdrawing from the class, you will likely receive a grade of “F”.

SECTION 5: COURSE SCHEDULE

Note: Tuesday classes are held asynchronously, we will not meet on those days! We only meet on Thursdays

Week	Dates	Topic	Readings/Assignments
1	T	Get familiar with the course	Review syllabus & Canvas, sign up to lead discussion
	Th	Introduction to course – the science of theater	
2	T	Sexuality in <i>The Prom</i> (N)	Discussion topic #1 readings
	Th	Discussion topic #1	
3	T	Grit and Resilience in <i>The Greatest Showman</i> (N)	Discussion topic #2 readings
	Th	Discussion topic #2	
4	T	Prejudice in <i>Hairspray</i> (P)	Discussion topic #3 readings
	Th	Discussion topic #3	
5	T	Childhood development in <i>Annie</i> (D)	Discussion topic #4 readings
	Th	Discussion topic #4	
6	T	Adolescent development in <i>The Sound of Music</i> (D)	Discussion topic #5 readings
	Th	Discussion topic #5	Outline due for peer review
7	T	Outline peer review	
	Th	Outline peer review/writing workshop	Outline due for grading (11:59 PM)
8	T	Deviancy and gender in <i>Chicago</i> (P)	Discussion topic #6 readings
	Th	Discussion topic #6	
9	T	Group dynamics in <i>West Side Story</i> (P)	Discussion topic #7 readings
	Th	Discussion topic #7	
10	T	Love/attraction in <i>Cinderella</i> (P)	Discussion topic #8 readings

	Th	Discussion topic #8	
11	T	Archetypes in <i>Into the Woods</i> (D)	Discussion topic #9 readings
	Th	Discussion topic #9	
12	T	Social anxiety/depression in <i>Dear Evan Hansen</i> (TBD)	Discussion topic #10 readings
	Th	Discussion topic #10	
13	T	Death and dying in <i>Rent</i> (P)	Discussion topic #11 readings
	Th	Discussion topic #11	
14	T	Final paper draft	
	Th	Final paper writing workshop	Final paper due (11:59 PM)
15		Finals week	Course reflection due (11:59 PM)

The course schedule is subject to change at my discretion. If so, you will be notified by e-mail and an updated schedule will be posted on Canvas. You are expected to come to each class having read/viewed all the material for that week! Note that this is a blended course – we will ONLY meet live on Thursdays. *** N = Netflix, D = Disney+, P = Prime.

SECTION 6: READINGS/MEDIA

“That's why I love the theater / It's how I escape” – The Prom

Welcome to the greatest show... er... class. During our first meeting we will get to know each other, go over the course, and talk a little about the science of theater. What is it that draws people in? Why is it such an escape? And how can we use musical theater to think about some of the prominent principles and themes of psychology?

No readings/shows this week. Review the syllabus, get familiar with Canvas, sign up to lead a discussion, and put on your Sunday clothes - there's lots of world out there!

Topic 1: “I just wanna go to prom like any other kid” – The Prom

Adolescence is tough, especially when you are different. For Emma, her sexuality makes her a pariah in her small, Indiana town. She grapples with being the only openly lesbian person in her community, which leads to larger and deeper issues surrounding tolerance, bullying, and just wanting to be who you are. This week we will read some articles about the issues faced by sexual minority teens, and we will grapple with why it is that humans are so resistant to anything that is different.

[The Prom \(2020\) on Netflix](#)

[APA monitor: Sexual minority teens and suicide](#)

Corliss, H. L., Goodenow, C. S., Nichols, L., & Austin, S. B. (2011). High burden of homelessness among sexual-minority adolescents: findings from a representative Massachusetts high school sample. *American Journal of Public Health, 101*(9), 1683-1689.

Olsen, E. O. M., Kann, L., Vivolo-Kantor, A., Kinchen, S., & McManus, T. (2014). School violence and bullying among sexual minority high school students, 2009–2011. *Journal of Adolescent Health, 55*(3), 432-438.
<https://doi.org/10.1016/j.jadohealth.2014.03.002>

Talley, A. E., Hughes, T. L., Aranda, F., Birkett, M., & Marshal, M. P. (2014). Exploring alcohol-use behaviors among heterosexual and sexual minority adolescents: intersections with sex, age, and race/ethnicity. *American Journal of Public Health, 104*(2), 295-303. <https://doi.org/10.2105/AJPH.2013.301627>

Topic 2: “I am brave / I am bruised/ I am who I’m meant to be... this is me!” – Greatest Showman

The Greatest Showman tells the story of a group of unique individuals rejected from society who ultimately band together to find love, acceptance, and family. They demonstrate amazing levels of resistance... but what is resilience? What does it mean to bounce back in the face of adversity? What are some factors which can aid in, or hamper, this process? This week we will go to the other side, into the glamorous world of PT Barnum's circus to grapple with these, and related, questions.

[Greatest Showman \(2017\) on Disney+](#)

[APS observer: True Grit](#)

McGeary, D. D. (2011). Making sense of resilience. *Military Medicine*, 176(6), 603-604.

Nugent, N. R., Sumner, J. A., & Amstadter, A. B. (2014). Resilience after trauma: From surviving to thriving. *European Journal of Psychotraumatology*, 5(1), 25339. <https://doi.org/10.3402/ejpt.v5.25339>

Sapouna, M., & Wolke, D. (2013). Resilience to bullying victimization: The role of individual, family and peer characteristics. *Child Abuse & Neglect*, 37(11), 997-1006. <http://dx.doi.org/10.1016/j.chiabu.2013.05.009>

Ungar, M. (2013). Resilience, trauma, context, and culture. *Trauma, Violence, & Abuse*, 14(3), 255-266. <https://doi.org/10.1177/1524838013487805>

Topic 3: “Tomorrow is a brand new day, and it don't know white from black! 'Cause the world keeps spinnin' 'round and 'round, and my heart's keepin' time to the speed of sound.” – Hairspray

Good morning, Baltimore! Once again, we must ask what is it about being “different” that makes people so uncomfortable? This week we will join Tracy Turnblad, Penny Pingleton, Seaweed J. Stubbs, and Link Larkin as we confront prejudice and discrimination of all kinds. Racism is a main theme throughout Hairspray, but there is also lots to be said about weight discrimination as well.

[Hairspray \(2007\) on Amazon Prime. \\$3.99 to rent](#)

Psychology Today: [The Psychology of Racism](#)

Major, B., Eliezer, D., & Rieck, H. (2012). The psychological weight of weight stigma. *Social Psychological and Personality Science*, 3(6), 651-658. <http://doi.org/10.1177/1948550611434400>

Roberts, S. O., & Rizzo, M. T. (2021). The psychology of American racism. *American Psychologist*, 76(3), 475. <http://dx.doi.org/10.1037/amp0000642>

Topic 4: “Think about the folks who want to adopt you, because they want a little girl with brown hair and brown eyes” - Annie

It's a hard knock life, indeed! Annie is an eleven-year-old orphan who was abandoned by her parents as a child. She holds out hope that they will come back for her, although no such luck. On the cusp between middle childhood and adolescence, Annie is in Erik Erikson's psychosocial stage of industry versus inferiority. During this stage the major crisis that must be resolved is “how can I be good”? Annie struggles with this challenge, particularly as she is under the care of the horrible Miss Hannigan. This week we will explore childhood development, including themes of goodness, trust, abandonment and ultimately, the value of a loving family.

[Annie \(1982\) on Amazon Prime](#)

The Atlantic: [Can an unloved child learn to love?](#)

Verywell Mind: [Industry vs. Inferiority](#)

Ehrensaft, M. K., Knous-Westfall, H. M., Cohen, P., & Chen, H. (2015). How does child abuse history influence parenting of the next generation? *Psychology of Violence, 5*(1), 16.

Palacios, J., & Brodzinsky, D. (2010). Adoption research: Trends, topics, outcomes. *International Journal of Behavioral Development, 34*(3), 270-284.

Topic 5: “The Von Trapp children don’t play. They march.” – The Sound of Music

As a natural progression from childhood development, this week we will consider the Von Trapp children. Themes of risk taking, social development, romantic relationships, and challenging parent relationships (we’re looking at you, Captain), abound, all set among a backdrop of social unrest during the lead up to World War II. The classroom will be alive with the sound of discussion!

[The Sound of Music \(1965\) on Disney+](#)

Psychology Today: [Parenting Styles](#)

De Meyer, S., Kågesten, A., Mmari, K., McEachran, J., Chilet-Rosell, E., Kabiru, C. W., ... & Michielsen, K. (2017). “Boys should have the courage to ask a girl out”: Gender norms in early adolescent romantic relationships. *Journal of Adolescent Health, 61*(4), S42-S47.

Huver, R. M., Otten, R., De Vries, H., & Engels, R. C. (2010). Personality and parenting style in parents of adolescents. *Journal of Adolescence, 33*(3), 395-402.

Topic 6: “You can like the life you're living, you can live the life you like.” – Chicago

Chicago has the distinction of being the longest-running musical revival and the longest-running American musical in Broadway history. The show follows vaudevillian Velma Kelly and chorus girl Roxy Hart through a sordid tale of passion, crime, and sexuality. This week we will discuss gender deviance, incarceration, and what happens to girls who dare to break free from the prescribed mold of gender norms.

[Chicago \(2002\) on Amazon Prime \(\\$2.49 to rent\)](#)

Psychology Today: [The Price of Conforming to Gender Norms](#)

Brescoll, V. L., Uhlmann, E. L., Moss-Racusin, C., & Sarnell, L. (2012). Masculinity, status, and subordination: Why working for a gender stereotype violator causes men to lose status. *Journal of Experimental Social Psychology, 48*(1), 354-357.

Harner, H., & Burgess, A. W. (2011). Using a trauma-informed framework to care for incarcerated women. *Journal of Obstetric, Gynecologic & Neonatal Nursing, 40*(4), 469-476.

Topic 7: “Everyone of you hates everyone of us, and we hate you right back.” – West Side Story

Inspired by the romantic story of William Shakespeare’s *Romeo and Juliet*, *West Side Story* is a harrowing tale of star-crossed love. When Tony and Maria, members of rival street gangs in the Upper West Side, fall in love, chaos ensues. Research from the field of social psychology shows that group dynamics are a powerful thing, and “in groups” and “out groups” rarely mix without fireworks. This week we will grapple with some of the dominant themes that come to light as the Sharks and the Jets battle for dominance... and Maria and Tony get caught in the crossfire.

[West Side Story \(1961\) on Amazon Prime \(\\$2.49 to rent\)](#)

Psychology Today: [In-Groups, Out-Groups, and the Psychology of Crowds](#)

Kelly, S. (2010). The psychological consequences to adolescents of exposure to gang violence in the community: an integrated review of the literature. *Journal of Child and Adolescent Psychiatric Nursing*, 23(2), 61-73.

Rutland, A., Hitti, A., Mulvey, K. L., Abrams, D., & Killen, M. (2015). When does the in-group like the out-group? Bias among children as a function of group norms. *Psychological Science*, 26(6), 834-842.

Topic 8: “Ten minutes ago I saw you / You looked up as I came through the door / My head started reeling / You gave me the feeling the room had no ceiling or floor” - Cinderella

The prince is giving a ball! Contrary to popular belief, Disney doesn't own the monopoly on Cinderella. Although the popular animated version debuted in 1950, Rogers and Hammerstein put their own spin on the beloved classic in 1957, staying much truer to Charles Perrault's original version. No matter which version you view, love and attraction are dominant themes throughout this vibrant and beautiful tale. Do opposites really attract? Can people from such drastically different life circumstances really have a successful relationship? Is love at first sight real? After all, Cinderella and the prince only met ten minutes ago...

[Cinderella \(1957\) on YouTube](#)

Psychology Today: [Do Opposites Really Attract? It's Complicated](#)

Felmlee, D., Orzechowicz, D., & Fortes, C. (2010). Fairy tales: Attraction and stereotypes in same-gender relationships. *Sex Roles*, 62(3-4), 226-240.

Treger, S., & Masciale, J. N. (2018). Domains of similarity and attraction in three types of relationships. *Interpersona: An International Journal on Personal Relationships*, 12(2), 254-266.

**Topic 9: “Into the woods—you have to grope / But that's the way you learn to cope.
Into the woods to find there's hope / Of getting through the journey.
Into the woods, each time you go / There's more to learn of what you know” - Into the Woods**

Ever imagine what would happen if all your favorite fairy tale characters collided in one story? This week we will explore the prominent themes of growth and transformation that happen once we step Into the Woods. The show has strong Freudian and Jungian themes of archetypes – the hero, the villain, the trickster. But there's often so much more to those archetypes that meet the eye... after all, “Witches can be right, giants can be good. You decide what's right. You decide what's good.”

[Into the Woods \(2014\) on Disney+](#)

Psychology Today: [Mothers, Witches, and the Power of Archetypes](#)

Roesler, C. (2012). Are archetypes transmitted more by culture than biology? Questions arising from conceptualizations of the archetype. *Journal of Analytical Psychology*, 57(2), 223-246.

Topic 10: “There are those anonymous ones / Stuck inside the perfect frame they're faking / All of us anonymous ones / Who pick themselves apart 'til they start breaking” - Dear Evan Hansen

Dear Evan Hansen takes a powerful look at some really challenging, but important topics. This week we will dive into the choppy waters of adolescent mental health, including (but not limited to) suicide, social anxiety, depression, and the stigma that goes along with conversations about mental health. The ultimate message – you will be found – is one of hope and acceptance... but getting there is quite the journey.

SHOW LINK TBD

Kashdan, T. (2022). Social anxiety. In R. Biswas-Diener & E. Diener (Eds), *Noba textbook series: Psychology*. Champaign, IL: DEF publishers. Retrieved from <http://noba.to/vz2qug96>

Kieling, C., Adewuya, A., Fisher, H. L., Karmacharya, R., Kohrt, B. A., Swartz, J. R., & Mondelli, V. (2019). Identifying depression early in adolescence. *The Lancet Child & Adolescent Health*, 3(4), 211-213.

Swirsky, J. M., Rosie, M., & Xie, H. (2021). Adjustment correlates of social media engagement among early adolescents. *Journal of Youth and Adolescence*, 1-14.

Topic 11: “Forget regret, or life is yours to miss. No other path, no other way, no day but today.” - Rent

A rock musical loosely based on Puccini’s opera *La Bohème*, *Rent* takes place at the height of the HIV/AIDS crisis in the East Village. We follow a group of struggling artists as they jump over the moon, just trying to keep their heads above water and their rent paid. Among the prominent themes in *Rent* are the social stigma associated with HIV/AIDS, as well as coping with the inevitable loss that came from illness. This week I asked you to read several articles about grief, death, and coping. Along with Mimi, Roger, Maureen, Angel, and the rest of the crew we will explore the gritty underbelly of Lower Manhattan, and think about what it means to live *la vie Bohème*.

[Rent \(2005\) on Amazon Prime \(\\$2.49 to rent\)](#)

[APA Report: Grief: Coping with the loss of your loved one](#)

Munro, I., & Edward, K. L. (2010). The burden of care of gay male carers caring for men living with HIV/AIDS. *American Journal of Men's Health*, 4(4), 287-296.

Watkins-Hayes, C., Pittman-Gay, L., & Beaman, J. (2012). ‘Dying from’ to ‘living with’: Framing institutions and the coping processes of African American women living with HIV/AIDS. *Social Science & Medicine*, 74(12), 2028-2036.

Discussion Board Description & Rubric

	2	1	0
Content Knowledge	Concepts and claims are well-supported by relevant details and/or examples.	Concepts and claims are adequately supported by relevant details and/or examples but could be improved.	Concepts and claims are not supported by relevant details and/or examples
Writing and organization	Ideas are presented in a clear and logical sequence. Related ideas are appropriately grouped and fully developed. Submissions are grammatically correct, with no misspellings or typos. Format is easy to read and delivery is professional.	Ideas are able to be followed, but could be improved. Organization is there but lacking, points may be slightly difficult to follow. Posts contain a few minor grammar errors or typos but are overall easy to read and professional.	The post is difficult to follow and/or contains poor spelling and grammar in posts. The format is extremely hard to follow.
Critical thinking/analysis	Interprets topic in accurate and insightful ways. Uses information thoughtfully, in ways that are factually relevant and accurate. Postings show clearly analysis and offer alternative or creative viewpoints based on concrete evidence.	Accurately interprets topic; uses main points of information from resources/references; may repeat the ideas of others but attempts to offer new insight; response does not provoke significant new thinking or further discussion.	Makes errors in interpreting topics; provides superficial comments based solely on opinion without empirical support.
Thoroughness of response	Post addresses ALL the readings for the week and represents the key ideas accurately. Post is on topic and provides an interesting and thoughtful synthesis of the week's topic. Post does not just summarize articles.	Post addresses some of the readings for the week but may omit some. Post is mostly on topic but does not synthesize the readings in a meaningful way or just provides a summary of the articles.	Post only addresses one (or no) readings and may not relate to the week's topic. Remarks are not cohesive, are merely a summary of other postings or the readings/show. It is unclear how the post connects to the week's topic. There is minimal expression of novel thoughts or ideas.
Length/breadth	Post contains 2-3 clearly thought out, organized, and well-articulated paragraphs.	Post contains 1-2 paragraphs that are mostly thought out, organized, and well-articulated paragraphs.	Post is 1 paragraph or shorter in length and/or shallow in breadth

Discussion Leader Description & Rubric

	8-10	5-7	2-4	0-1
Thoroughness of guide	Guide contained 3-5 overarching points of interest for discussion, along with at least 5 questions for each point. Guide covered a wide range of topics and integrated the discussion board posts in a way that was thoughtful and cohesive. Several specific points from the show were incorporated throughout.	Guide contained 2-4 overarching points of interest for discussion or had fewer than 5 questions for each point. Guide covered an acceptable range of topics but could have been more in depth, and adequately integrated the discussion board posts. 1-2 specific points from the show were incorporated throughout.	Guide contained 1-3 overarching points of interest for discussion or had fewer than 3 questions for each point. Guide covered a few topics but more were needed for good discussion. Discussion board posts were not integrated. The show was barely incorporated throughout.	Guide contained fewer than 1-3 points of interest. Posts were not integrated. Show was not incorporated.
Organization of guide	Guide was very well organized in a way that led to thoughtful and stimulating discussion. The overarching points made sense and were distinct enough from one another to generate broad conversation. The points were organized to flow into one another. Guide is organized by theme rather than by study.	Guide was organized acceptably to provoke discussion. The overarching points may not have been distinct enough from one another to generate broad conversation, leading to repetition. Guide is mostly organized by theme rather than by study.	Guide was barely organized at all, the overarching points were unclear and barely related each other or the readings. Guide is organized by study rather than by theme.	Guide was not organized at all, the overarching points were unclear and did not relate to each other or the readings. Guide is organized by study rather than by theme.
Accuracy	The guide accurately interpreted the themes and posts for the week in a way that demonstrates the discussion leader(s) mastery of the concepts. It was extremely clear that the leader(s) understands how the week's show demonstrates the class concepts.	Guide adequately interpreted the themes and posts for the week, although there may have been a few minor mistakes, suggesting that the discussion leader(s) have a moderate grasp on the concepts. It was marginally clear that the leader(s) understands how the week's show demonstrates the class concepts.	Guide did not accurately interpret the themes and posts for the week, suggesting that the moderate leader(s) barely understand the material being discussed that week. It was not clear that the leader(s) understands how the week's show demonstrates the class concepts.	Guide was completely off base regarding interpreting the themes and posts for the week, suggesting that the moderate leader(s) do not understand the material being discussed that week. The leader(s) do not understand how the week's show demonstrates the class concepts.
Leading discussion	Student asked thoughtful follow-up questions, made strong and relevant points, kept conversation flowing, and engaged with their peers during discussion.	Student asked a few thoughtful questions, although struggled to keep the conversation flowing. Moderate engagement with peers during discussion.	Student asked very few questions or barely engaged with peers during discussion.	Student did not ask any thoughtful questions or did not engage with peers during discussion.
Activity	Activity was engaging and relevant to the week's topic and themes.	Activity was acceptable but could have been more engaging and/or relevant to the week's topic and themes.	Activity was not relevant to the week's topic and themes.	There was no activity prepared.

Participation Description & Rubric

	5	3	1	0
Quantity of Participation	7 + contributions	5-6 contributions	3-4 contributions	Fewer than 3 contributions/absent
Quality of Participation	Gives substantial, relevant and thorough responses to classmate's comment or makes original contribution. Moves the discussion forward or in another relevant direction.	Responds to classmate's comments or makes own comments; makes substantial points that move the discussion forward or in another mostly relevant direction.	Thorough commentary, but does not move the discussion forward, points are off topic	Not substantive and/or does not move the discussion forward or in a new direction.
Total points possible: 10 (5 for each category)				

Final paper description & Rubric

You are here, at the start of a moment, on the edge of the world... so it's time to arise and seize the semester by writing a stellar final paper! You will choose a musical theater piece we did NOT discuss in class this semester. I give you broad artistic freedom to identify a show that speaks to you; with two caveats: 1) The show must be readily available via streaming/DVD and 2) It must be a musical theater piece; a show or other movie is not acceptable. Unsure? Ask me!

Once you've chosen your show, you will choose three (3) psychological themes present in the show. For example, in *Wicked* you might talk about how the color of Elphaba's skin is a barrier for her. Or in *Hamilton* you might explore the characteristics of narcissism portrayed by the titular character. Use the themes from each week's class as your guide, and if you're not sure... ASK ME! Themes should be clearly defined. For example, if you choose narcissism in *Hamilton*, you need to tell me what narcissism is.

From there, you will explore those themes using evidence from empirical articles and examples from the show to support your point. For EACH theme, you should select at least three (3) empirical articles to support your point – that means AT LEAST nine (9) articles total. During the course of the semester, you must meet with a reference librarian to help you navigate Holy Family's research database and identify quality sources. I encourage you to meet in pairs or small groups, but individual meetings are fine.

The paper should be organized as follows:

- Introduction paragraph where you identify your show, a brief rationale for why you chose it, and BRIEFLY introduce the 3 themes you will discuss
- Supporting paragraphs for theme 1 (definitions, how/why it connects to the show, specific examples from the show, and empirical evidence to support your point)
- Supporting paragraphs for theme 2 (definitions, how/why it connects to the show, specific examples from the show, and empirical evidence to support your point)
- Supporting paragraphs for theme 3 (definitions, how/why it connects to the show, specific examples from the show, and empirical evidence to support your point)
- Conclusion paragraph where you tie everything together and summarize your main points.

By the time you go to write the paper, you'll have had lots of practice writing discussion posts. The supporting paragraphs in your paper should roughly follow the same format you use when you write your integrative discussion posts each week. The final paper should be 5-7 pages and in APA format. Now break a leg. History (and your professor) has its eyes on you!

Criteria	Description	Points
Theme 1	Theme is appropriate and makes sense with the selected show. There is a clear rationale for why this theme was chosen. The theme was accurately and thoroughly defined, it is clear that the student understands the material. For each theme, specific examples are provided from the show to back up the point, as well as supporting evidence from empirical sources.	25
Theme 2		25
Theme 3		25
Sources (9 sources X 2 points each)	For each theme, you must include at least three (3) empirical sources. Each one is worth two (2) points	18
Organization	The paper should be well thought out and organized following the rough outline below.	25
Writing & APA style	The paper should be clearly written, free of jargon, biased language, grammatical errors, and typos. Proper APA style is required, including in-text citations, reference section, and formatting throughout the paper.	25
Meeting with reference librarian	You must meet with a reference librarian to help you navigate Holy Family's research database and identify quality sources. Please complete and print the "reference librarian meeting" form available on Canvas and have it signed by the librarian when you meet. Include a scanned copy or picture of this form at the end of your paper	7
TOTAL		150

Outline Description & Rubric

Description: Students will submit an outline of the final paper for me to review and provide feedback on. We will do a peer review session midway through the semester. Outlines should be 1-2 pages double spaced. Bullet points are fine but remember - the more detail you give me, the more feedback I can give you!

Criteria	Description	Points
Show & Rationale	Show and rationale are clear, show is appropriate and available	10
Theme 1	Three (3) appropriate themes have been identified with thorough rationale for why each theme was chosen. For each theme, provide at least one (1) specific example from the show	10
Theme 2		10
Theme 1		10
3 sources (in APA style)	At least one (1) appropriate source has been identified for each theme and cited using correct APA style. Two (2) points each	6
Librarian meeting scheduled	Please show proof (e.g., an e-mail) that the meeting with the librarian has been scheduled/already happened	4
TOTAL		50