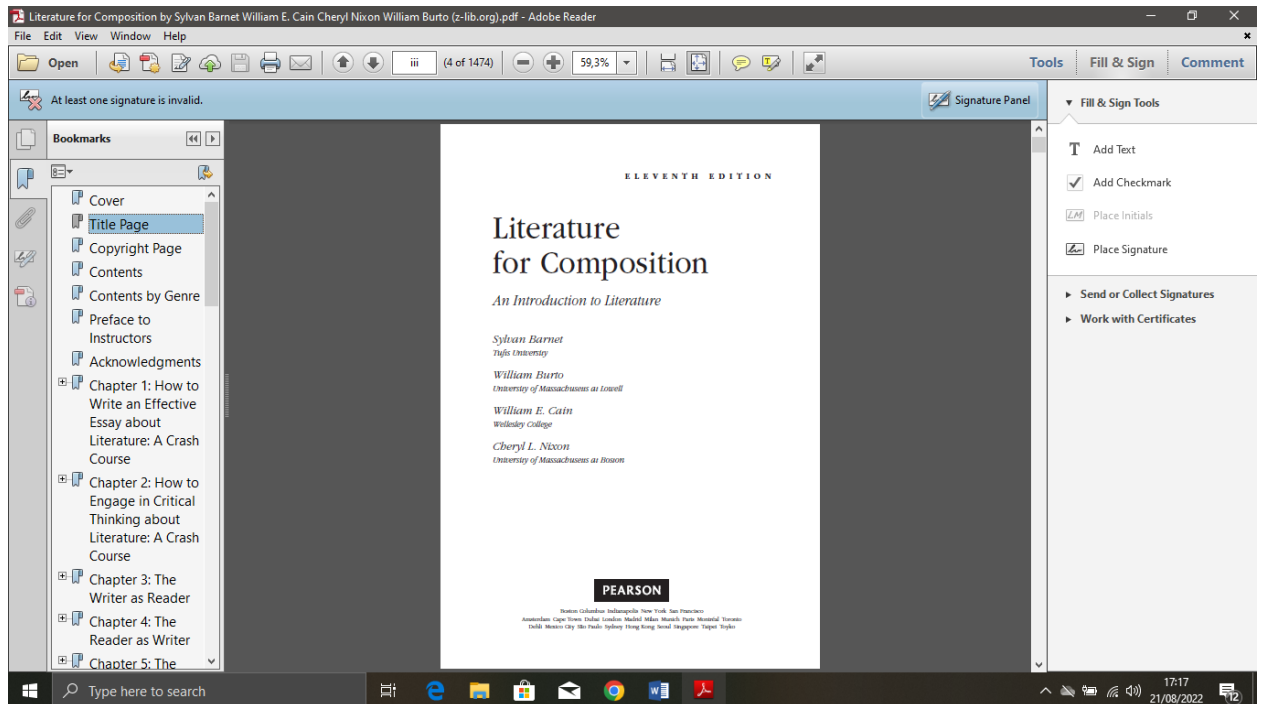
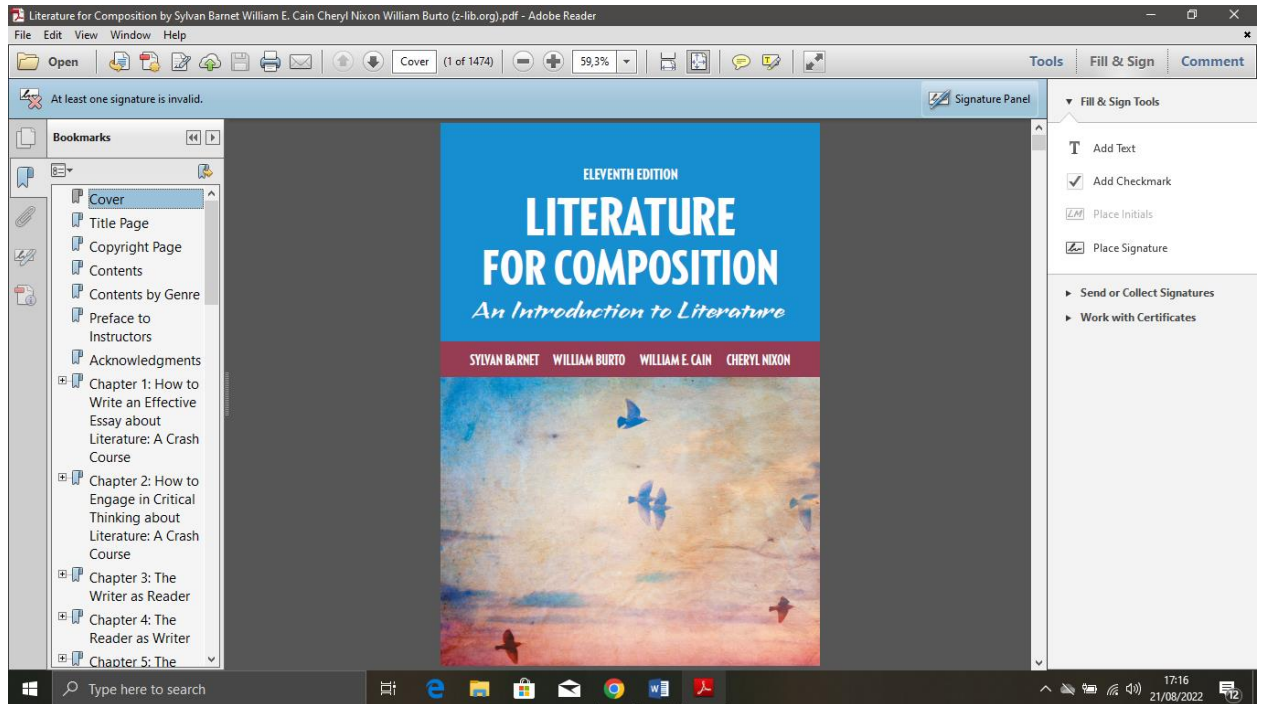
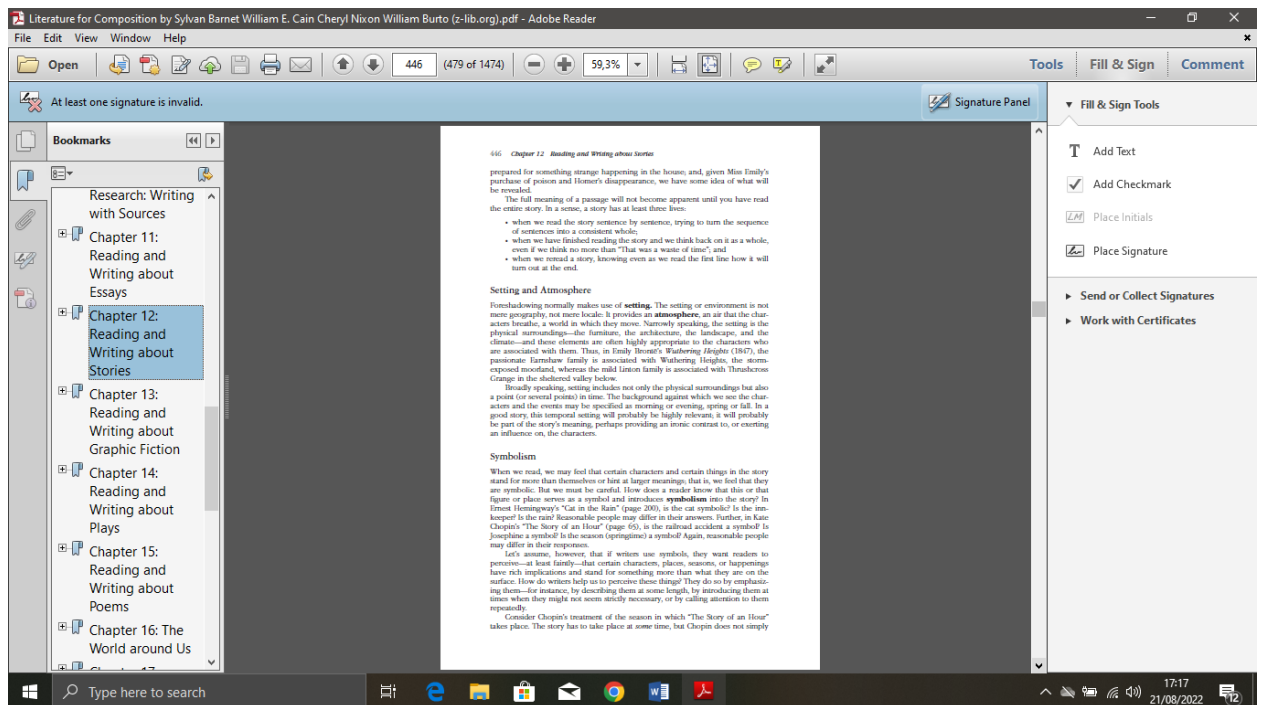
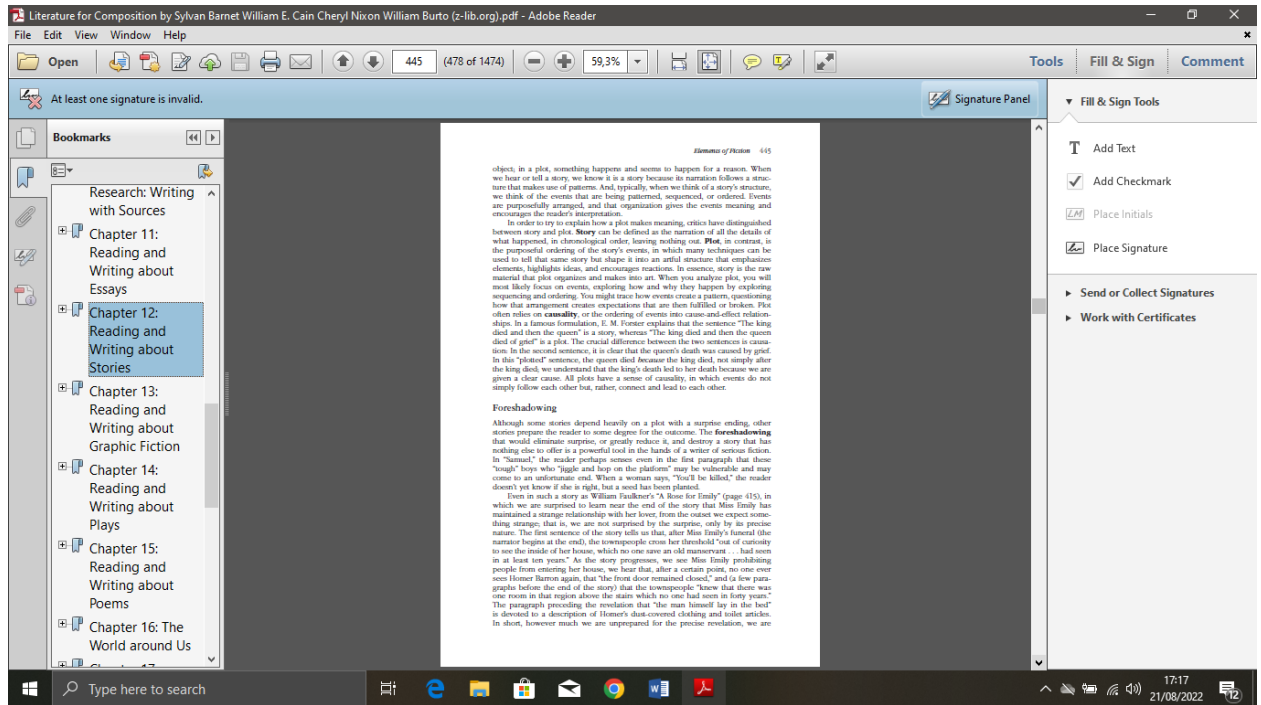


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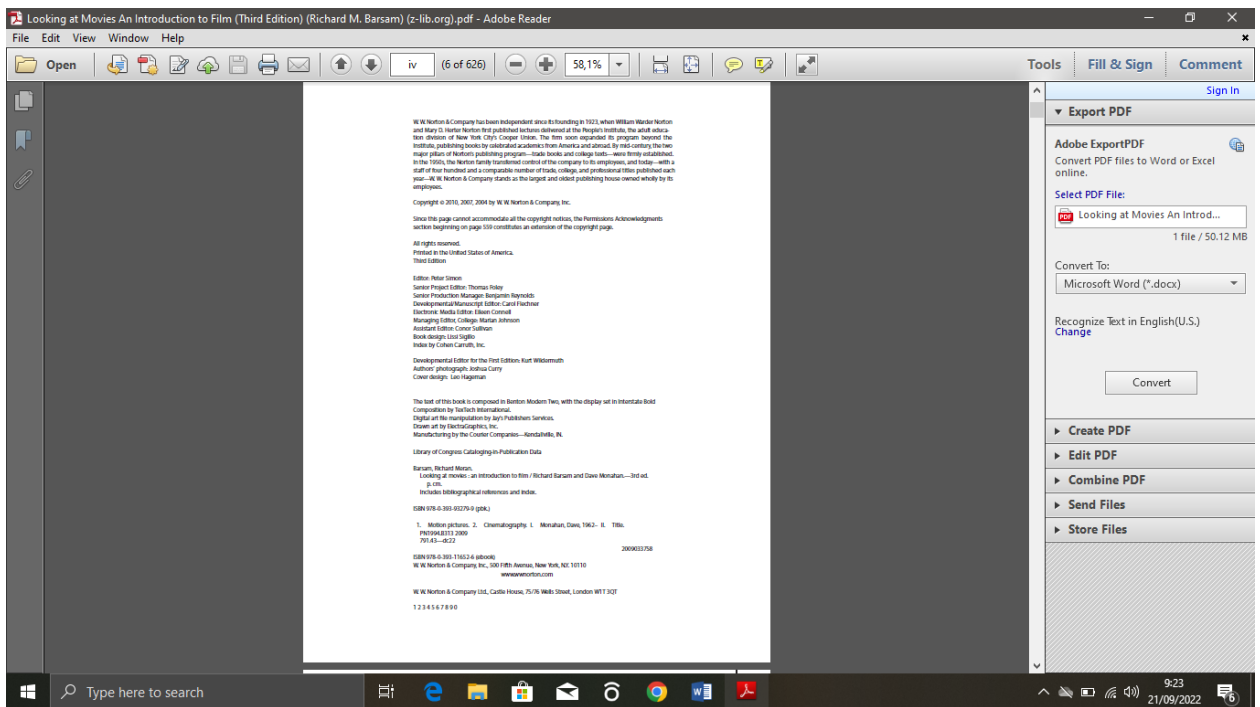
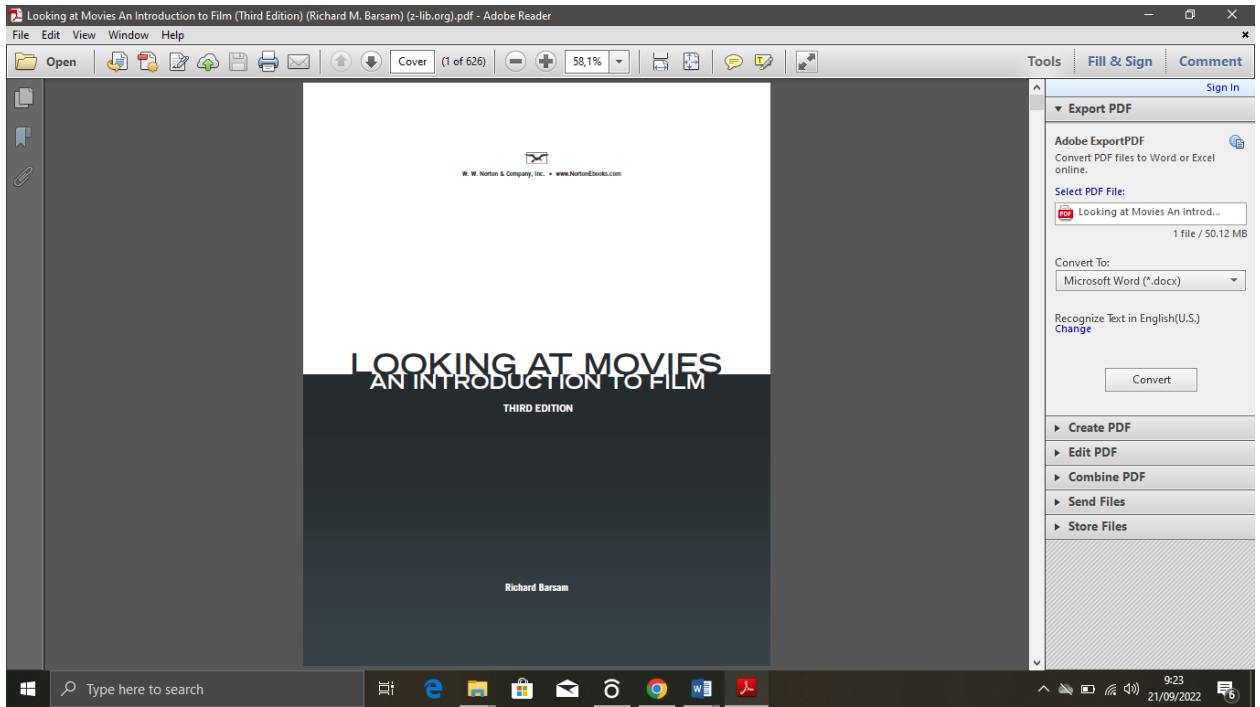
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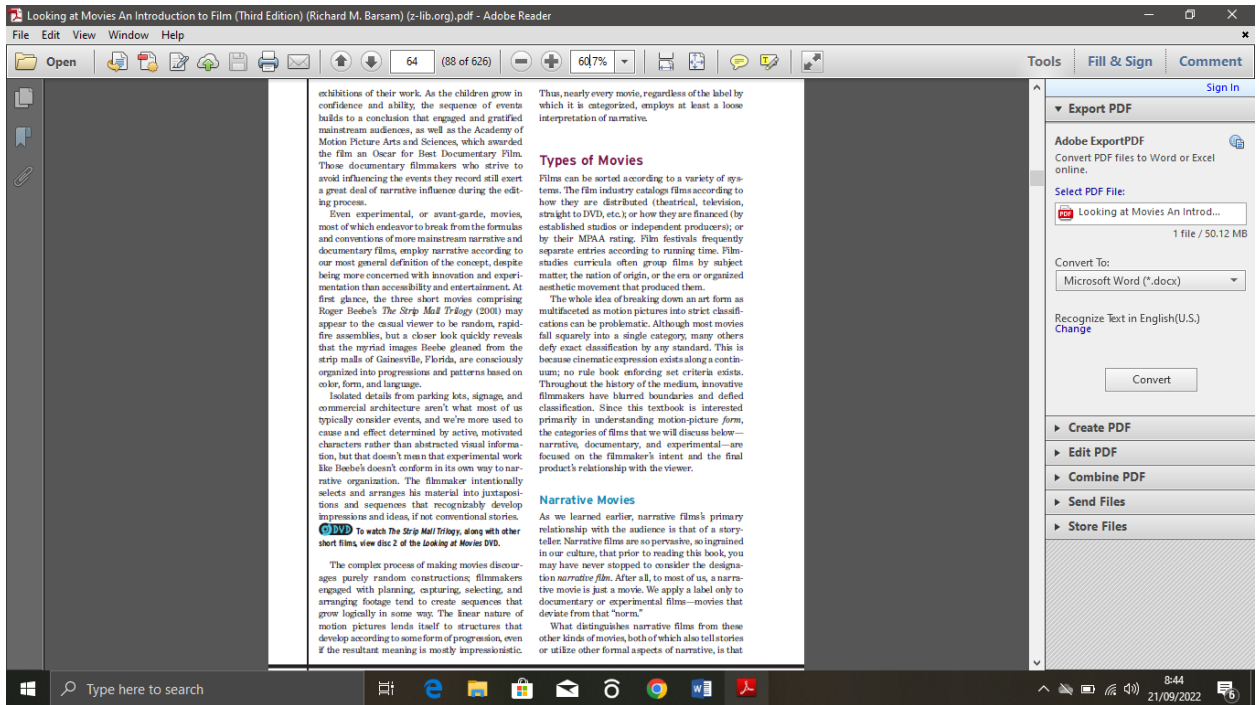
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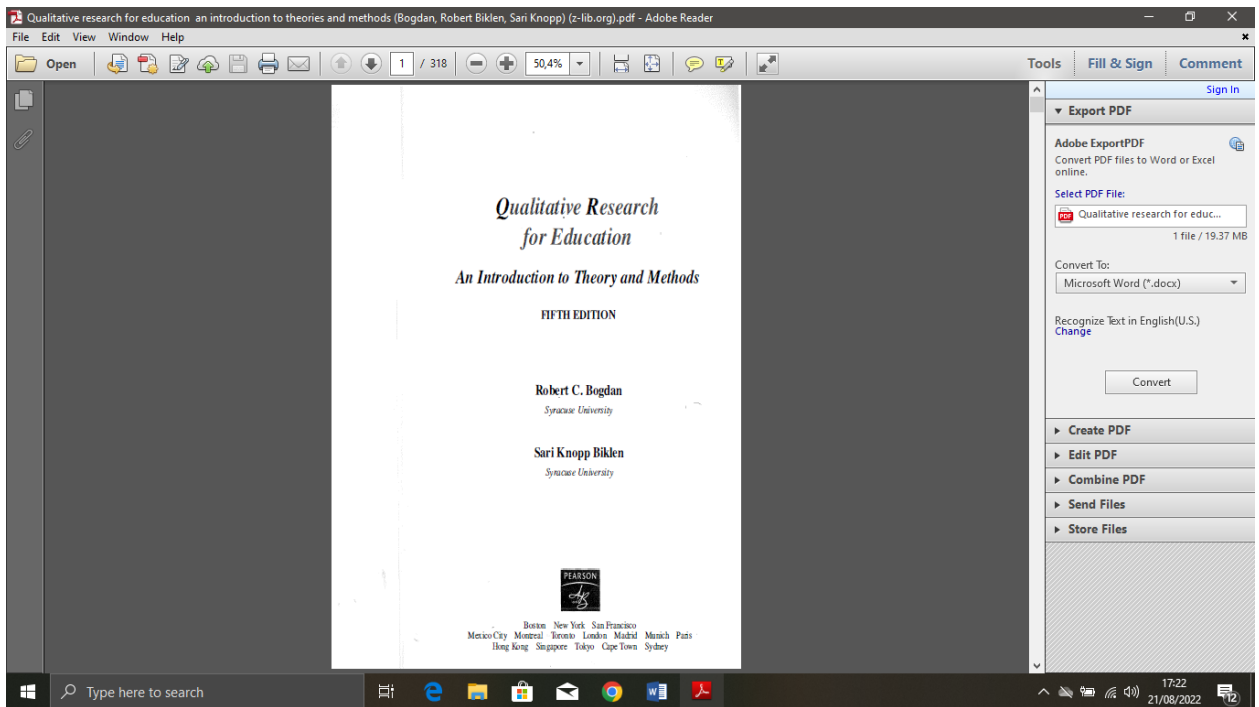


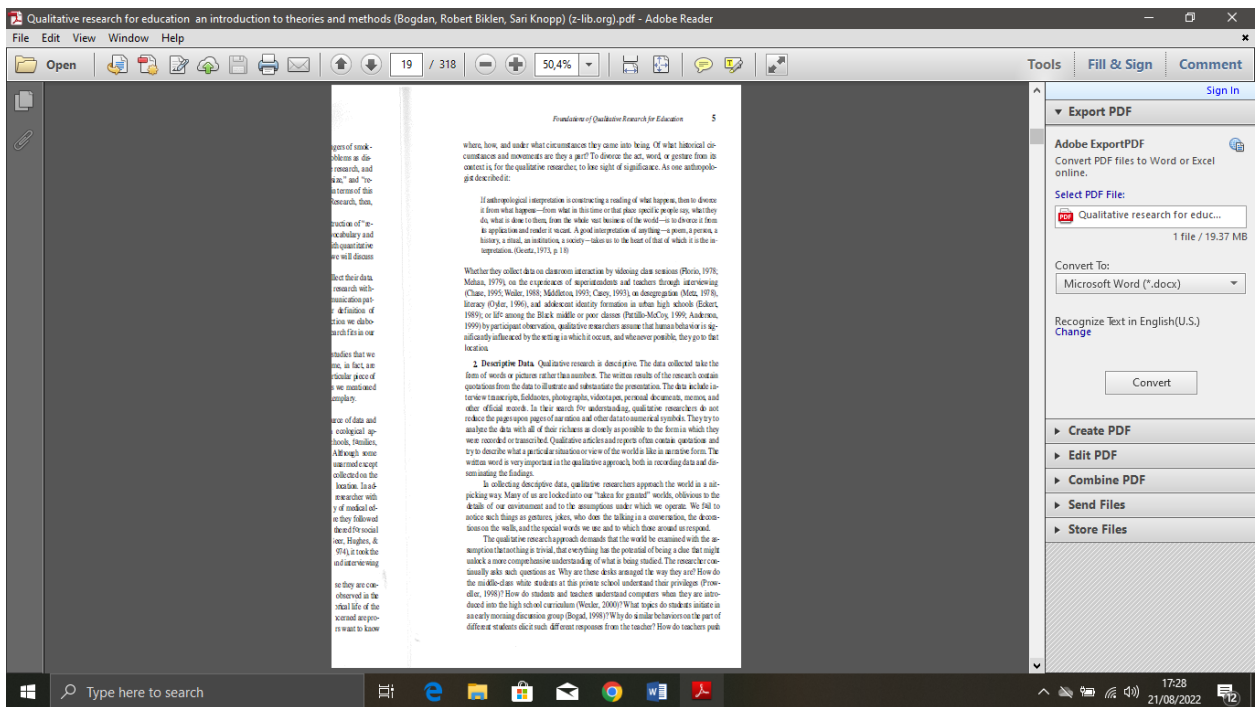
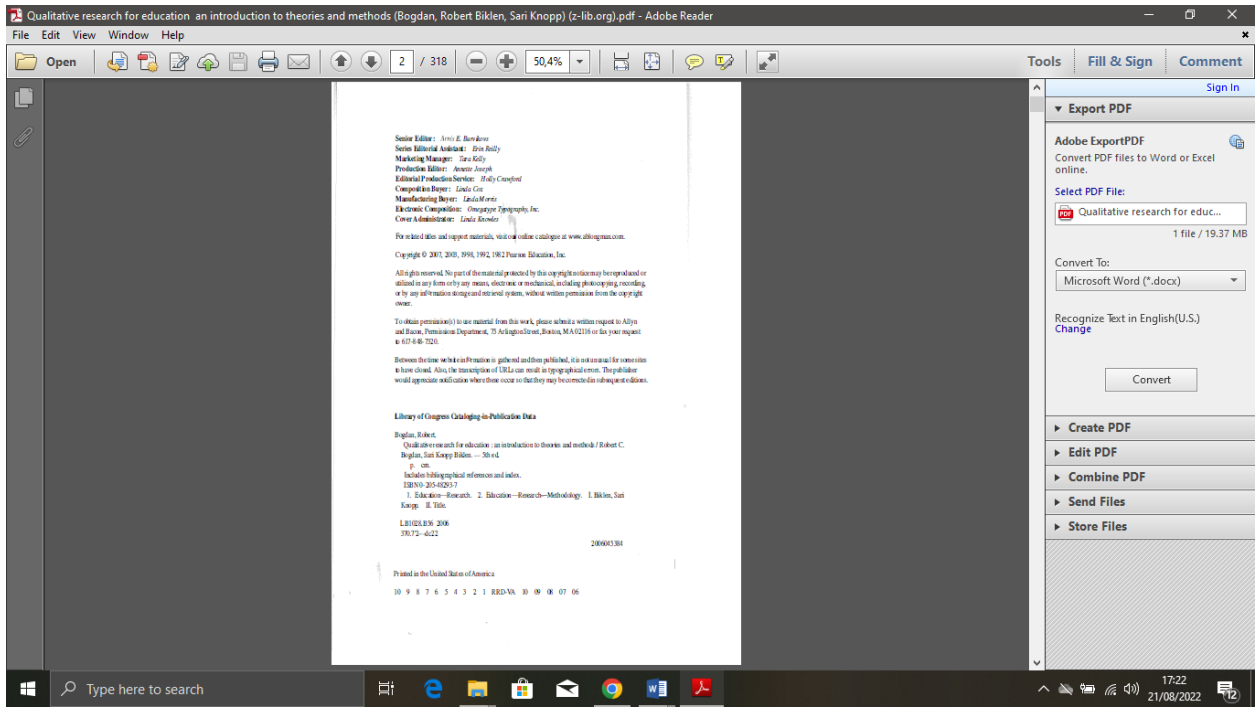
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- PART 2: Film Form
- PART 3: Film Style
- PART 4: Types of Films
- PART 5: Critical

threat of illumination picks out the edge of Kate's coat; without it, it would merge into the background. Again, however, it is Landa's face that gets greater emphasis. Strong lighting from above and left sharply outlines his profile, and a new powerful light (what filmmakers call *fill*) reveals his features.

Landa is emphasized in another way, through the actor's dialogue and facial expression. As Landa speaks, he shows delight in the content of his query. His articulation bursts out when he declares: "Also, yet to now in the hands of the SS—my hands, to be exact!" Lending the actor's hands fly up into the center of the frame and emphasizing them by the dialogue. Tarantino remains on the left of the frame and his hand will be developed when Landa pleads his age. Kate's hand will be developed: "I've been waiting a long time to touch you."

Although Tarantino has made many creative choices in this shot (initially the decision to film in a relatively close framing), certain techniques stand out. Setting, costume, lighting, and performance have all been coordinated to highlight Landa's gesture and remind us that he enjoys his job and uses interrogation tactics. Tarantino has shaped our perception of this key action by his decisions about mise-en-scène.

In the original French, *mise en scène* (pronounced *meez ah-sen*) means "putting into the scene," and it was first applied to the practice of directing plays. Film scholars, extending the term to film direction, use the term to signify the director's control over what appears in the film frame. As you would expect, mise-en-scène includes those aspects of film that overlap with the art of the theater: writing, lighting, costume and makeup, and staging and performance.

In the *Frenchman's Burial*, *mise en scène* usually involves planning in advance. But the filmmaker may write on unplanned events as well. An actor may add lines on the set, or an unexpected change in lighting may enhance a dramatic effect. While filming a car chase through Monument Valley for *The Way of a Foolish Boy*, John Ford took advantage of an approaching lightning storm to use as a dramatic backdrop for the action (4.2). The storm remains part of the film's mise-en-scène even though Ford neither planned nor controlled it; it was a lucky accident that helped create one of the film's most affecting passages. Even Benoit Robert Armes, and other directors have allowed their actors to improvise their performances, making the film's mise-en-scène more spontaneous and unpredictable.

The Power of Mise-en-Scène

Filmmakers can use mise-en-scène to achieve specific goals: giving writers an aesthetic look or setting actors perform as naturally as possible. Throughout film history, however, audiences have also been attracted to *mise en scène* and *mise en scène* has often been used for this purpose. This attraction is evident in the work of cinema's first master of the technique, Georges Méliès. Méliès used highly original mise-en-scène to create an imaginary world on film.

A captured and other magical. Méliès became fascinated by the Lumière brothers' demonstration of their short films in 1895. (For more on the Lumières, see p. 173.) After building a camera based on an English prototype, Méliès began filming staged scenes and moments of passing daily life. One day, the sixty-year-old Méliès was filming the Place d'Opéra, but his camera jammed as a bus was passing. By the time he could resume filming, the bus had gone and a horse was in its place. When Méliès screened the film, he discovered something

4.2 Unplanned events and mise-en-scène. While filming the Monument Valley car chase for *The Way of a Foolish Boy*, John Ford took advantage of an approaching lightning storm to use as a dramatic backdrop for the action (4.2). The storm remains part of the film's mise-en-scène even though Ford neither planned nor controlled it; it was a lucky accident that helped create one of the film's most affecting passages. Even Benoit Robert Armes, and other directors have allowed their actors to improvise their performances, making the film's mise-en-scène more spontaneous and unpredictable.

CONNECT TO THE BLOG

For more on Méliès and his last years, visit our entry "George Méliès: A Retrospective" on the blog.

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- PART 3: Film Style
- PART 4: Types of Films
- PART 5: Critical

114 CHAPTER 4 The Short, Medium- and Long-Form Films

4.4 When Méliès was preparing the director's chair of the *Escapade de la Belle-Jardinière*, he chose a broad avenue for the recurring shot of the carriage passing the camera. Drawing on his theatrical performance background, Méliès had one of the film's most striking scenes in open country and it perfectly suggested the idea of a carriage coming from nowhere and going nowhere. Méliès' "stage" scene made hundreds of short scenes and stills film-based on a single control over every element in the frame, and the first master of mise-en-scène demonstrated the resources of the technique. The magic of Méliès' magic is a delightfully surreal world wholly obedient to the whims of the imagination.

4.3 Méliès and mise-en-scène. Méliès made distinct plans for his shot, as seen in his drawing and the section of the actual footage scene in *Le Tour du Monde en 80 Jours*. For the *Monumental* film, he surrounded up an undersea world by placing a film line between the camera and a screen, and he had his camera positioned for an undersea world. Méliès' study and to filmmaking, including telescopic globe, and backboard, are all painted cut-outs.

e. Chaterine Pelachaud. (2012). *Emotion-Oriented System*. UK: ISTE Ltd and John Wiley & Sons, Inc.

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Emotion and the Brain 39

our explicit consciousness. The development of emotional information processing inaccessible to the verbal report and presumably associated with largely automatic affective processes could be explained by the fact that our cognitive system (i.e. the pre-deciding with processes which can be verbally expressed) is of limited capacity and that such processes need to be automatic so that the organism can react with efficiency in case of emergencies.

The evolutionary approach and cognitive evolution theories have respectively proposed that emotional stimuli have a particular importance for human survival (e.g. indicating danger) and well-being (e.g. congruency to current goals and expectations). As such, the automatic detection of a stimulus could enable the system to stop ongoing activities and to redirect voluntary attention toward the area of the environment requiring a prioritized processing (VCT 07). A large amount of evidence from behavioral studies, from EEG and functional brain imaging, indicates that there are a large number of implicit processing involved in emotional processes. This has therefore generated a large amount of theories on the subject, particularly with regard to automatic facial expressions. Based on the notion of automatic emotion encoding, some authors have suggested that emotional stimuli could be processed at a pre-attentive stage (CESS(1)), unconsciously and relatively independently of voluntary attentional processes (GAA 05, SAN 94).

The emotional characteristics of stimuli also have the potential to lower the threshold for perceptual processing, making their detection in the presence of distractors easier (PDS 05). Studies of brain-damaged patients, exhibiting fronto-basal ganglia dysfunction and presenting left midline extinction following damage to the right prefrontal cortex, have highlighted the capacity of emotional stimuli to reduce attentional extinction for stimuli presented to the left eye in dichotic listening (GAA 05). This has therefore indicated that emotional stimuli can modulate voluntary (endogenous) and involuntary (exogenous) processes involved in spatial attention. As such, examining the cerebral mechanisms underlying implicit and explicit processes linked to emotion has allowed us to constrain psychological and neurophysiological models leading to the development of more detailed theories.

2.1.3. Emotion and cognition

The traditional view considers that affect and cognition represent two separated systems which are independent by independent neural networks. However, recent work in the field of neuroscience has allowed us to move away from these

1. Implicit extinction refers to the fact that the patient does not report the extinction of a stimulus delivered to the left eye unconsciously to the presentation of a stimulus occurring to the right eye.

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40 Emotion-Oriented Systems

synthetic, if not automatic, cognitions. A large amount of evidence currently supports the notion of an overlap between the neural circuits responsible for cognition and those dedicated to affect (DAV 03, PES 04). Indeed, emotion seems to exert an influence on numerous aspects of cognition, such as perception, attention, memory, moral judgment and decision-making. Results show, for example, that the activity in sensory cortex is more increased in response to emotional compared to neutral aversive (GAA 05). These brain modifications of sensory cortex, which authors would be the amygdala, would strengthen the perceptual representations for this particular kind of stimuli. Other data also reveal that emotional stimuli can improve attention (under the neural stimuli) (PDS 05). Similarly, researchers have been able to show that emotional associations, both positive and negative, are better remembered than neutral events (LAD 05).

In this respect, the computer process model (CPM) of emotion (PDS 01) offers an interesting conceptual framework because it explains the delay around the primary of emotion of cognition by integrating a cognitive component as a consequence of the automatic response (see Chapter 1 for further details). This type of approach seems more in line with empirical data which indicate bidirectional relationships between these two systems. Also being spread this preliminary and introductory knowledge from modern neuroscience, we will now examine the main theoretical proposals that have marked the development of this field of study.

2.1.3. The historical and conceptual legacy of early conceptions of emotion and the brain

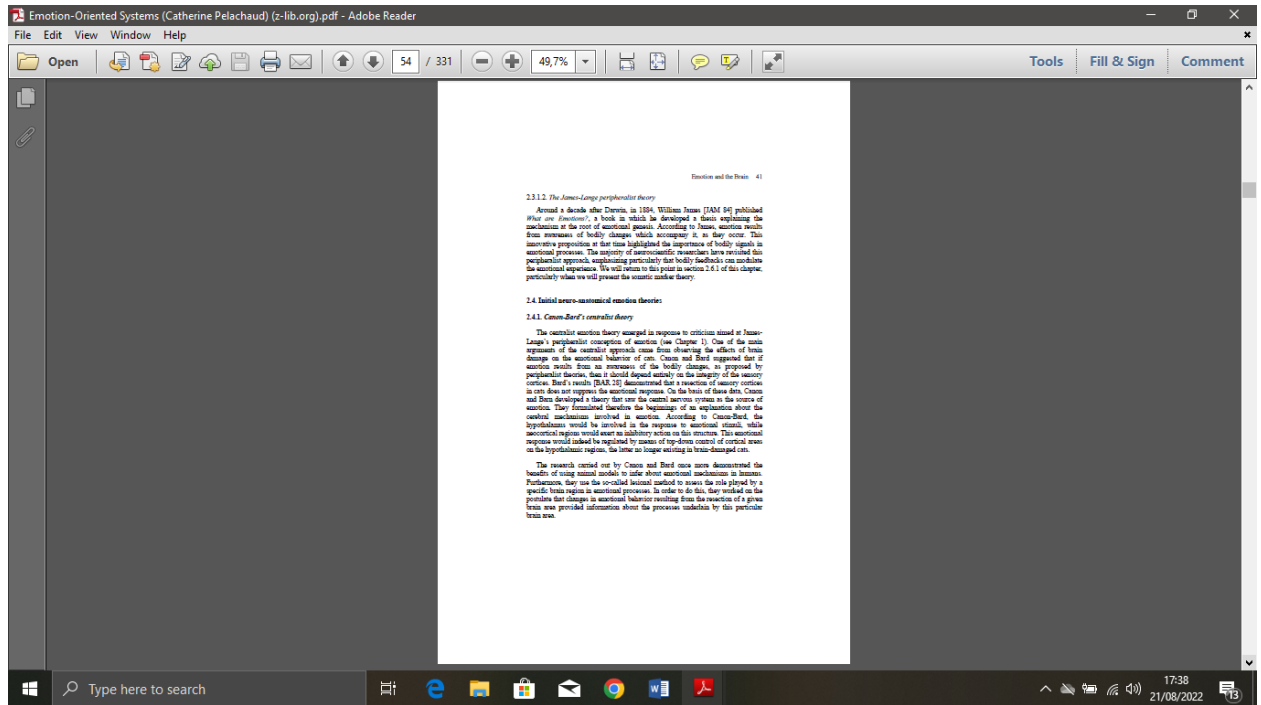
2.1.3.1. Forerunners of affective neuroscience

2.1.3.1.1. Charles Darwin

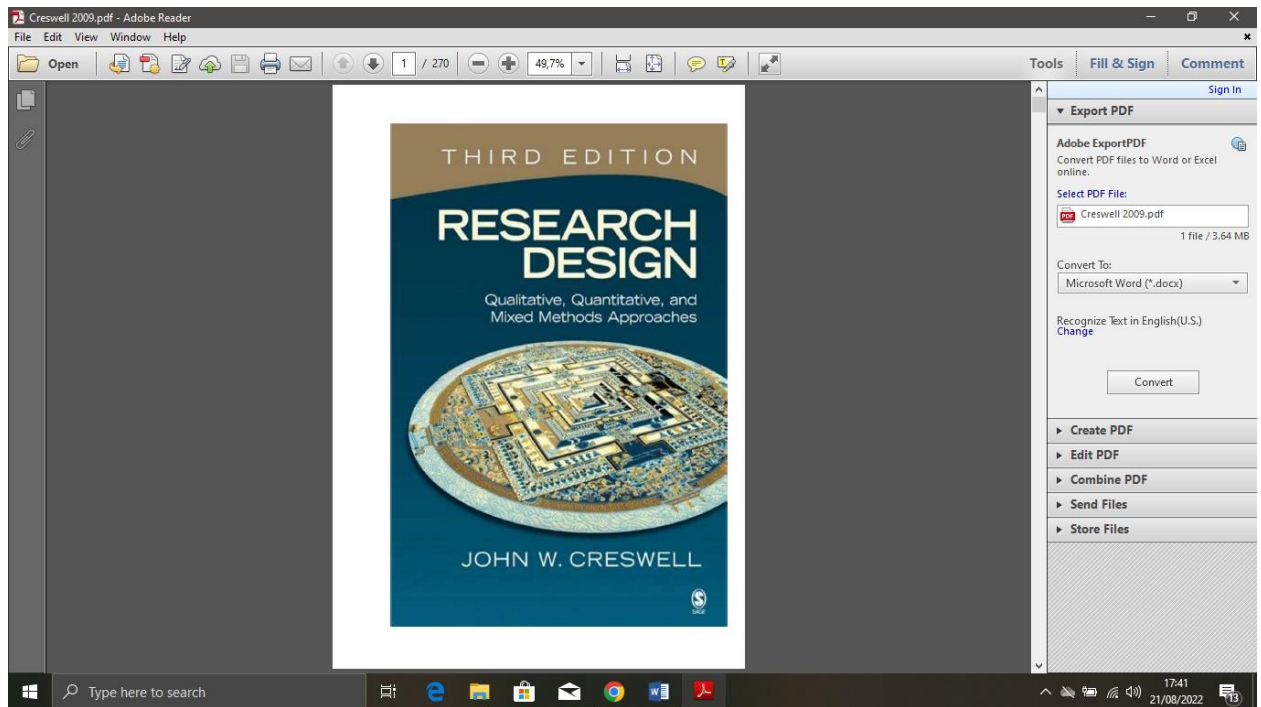
Thirteen years after the appearance of *The Origin of Species* and following his studies into evolution, Charles Darwin (DAR 72) published *The Expression of the Emotions in Man and Animals*. In this book, he deduced the idea of a phylogenetic continuity in emotional expression. This proposal is based on numerous observations conducted from sketches and photographs revealing that animals and humans express emotions in the same way. Later, Darwin's proposal has led to the use of animal models, which by extrapolation allow a better understanding of certain aspects of emotional phenomena in humans. Darwin also believed in the existence of a limited number of core emotions that we share and universal. This action correct research leading to attributing to what several different emotions are represented by partly distinct neural substrates (BHM 73, LED 96, PAN 98).

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CHAPTER NINE

Qualitative Procedures

Qualitative procedures demonstrate a different approach to scholarly inquiry than methods of quantitative research. Qualitative inquiry employs different philosophical assumptions, strategies of inquiry, and methods of data collection, analysis, and interpretation. Although the processes are similar, qualitative procedures rely on text and image data, have unique steps in data analysis, and draw on diverse strategies of inquiry.

In fact, the strategies of inquiry chosen in a qualitative project have a dramatic influence on the procedures, which, even within strategies, are anything but uniform. Looking over the landscape of qualitative procedures shows diverse perspectives ranging from social justice stances (Denzin & Lincoln, 2005), to ideological perspectives (Lather, 1991), to philosophical stances (Schwandt, 2000), to systematic procedural guidelines (Creswell, 2007; Corbin & Strauss, 2007). All perspectives vie for center stage in this unfolding model of inquiry called qualitative research.

This chapter attempts to combine many perspectives, provide general procedures, and use examples liberally to illustrate variations in strategies. This discussion draws on thoughts provided by several authors writing about qualitative proposal design (e.g., see Bing, 2001; Marshall & Rossman, 2006; Maxwell, 2005; Rossman & Rablin, 1998). The topics in a proposal section on procedures are characteristics of qualitative research, the research strategy, the role of the researcher, steps in data collection and analysis, strategies for validity, the accuracy of findings, and narrative structure. Table 9.1 shows a checklist of questions for designing qualitative procedures.

THE CHARACTERISTICS OF QUALITATIVE RESEARCH

For many years, proposal writers had to discuss the characteristics of qualitative research and convince faculty and audiences as to their legitimacy. Now these discussions are less frequently found in the literature and there is some consensus as to what constitutes qualitative inquiry. Thus, my suggestions about this section of a proposal are as follows:

Table 9.1 A Checklist of Questions for Designing a Qualitative Procedure

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Are the basic characteristics of qualitative studies mentioned?
Is the specific type of qualitative strategy to be used in the study mentioned? Is the history of, or definition of, and objectives for the strategy mentioned?
Does the reader gain an understanding of the researcher's role in the study (goal, historical, social, cultural experiences, personal connections to the area and people, steps in gaining entry, and sensitive ethical issues)?
Is the purposeful sampling strategy for sites and individuals identified?
Are the specific forms of data collection mentioned and a rationale given for their use?
Are the procedures for recording information during the data collection procedure mentioned (such as audio)?
Are the data analysis steps identified?
Is there evidence that the researcher has organized the data for analysis?
Has the researcher reviewed the data generally to obtain a sense of the information?
Has coding been used with the data?
Have the codes been developed to form a description or to identify themes?
Are the themes identified to show a higher level of analysis and abstraction?
Are the ways that the data will be represented mentioned—such as in tables, graphs, and figures?
Have the codes for interpreting the analysis been specified (semantic categories, the analytic questions, action questions)?
Has the researcher mentioned the outcome of the study (developed a theory, provided a complex set of themes)?
Have multiple strategies been cited for validating the findings?

- Review the needs of potential audiences for the proposal. Decide whether audience members are knowledgeable enough about the characteristics of qualitative research that this section is not necessary.
- If there is some question about their knowledge, present the basic characteristics of qualitative research in the proposal and possibly discuss a recent qualitative research journal article for study to use as an example to illustrate the characteristics.
- Several lists of characteristics might be used (e.g., Bogdan & Biklen, 1992; Eisner, 1995; Hatch, 2002; LeCompte & Schensul, 1999; Marshall & Rossman, 2006), but I will rely on a composite analysis of several of these writers that I incorporated into my book on qualitative inquiry (Creswell, 2007). My list captures both traditional perspectives and the newer advocacy, participatory, and self-reflexive perspectives of qualitative inquiry. Here are the characteristics of qualitative research, presented in no specific order of importance.
- Natural setting—Qualitative researchers tend to collect data in the field at the site where participants experience the issue or problem under study. They do not bring individuals into a

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lab (a contrived situation), nor do they typically send out instruments for individuals to complete. This up close information gathered by actually talking directly to people and seeing them behave and act within their context is a major characteristic of qualitative research. In the natural setting, the researchers have face-to-face interaction over time.

- Researcher as key instrument—Qualitative researchers collect data themselves through examining documents, observing behavior, or interviewing participants. They may use a protocol—an instrument for collecting data—but the researchers are the ones who actually gather the information. They do not tend to use or rely on questionnaires or instruments developed by other researchers.
- Multiple sources of data—Qualitative researchers typically gather multiple forms of data, such as interviews, observations, and documents, rather than rely on a single data source. Then the researchers review all of the data, make sense of it, and organize it into categories or themes that cut across all of the data sources.
- Inductive data analysis—Qualitative researchers build their patterns, categories, and themes from the bottom up, by organizing the data into increasingly more abstract units of information. This inductive process illustrates working back and forth between the themes and the database until the researchers have established a comprehensive set of themes. It may also involve collaborating with the participants interactively, so that participants have a chance to shape the themes or abstractions that emerge from the process.
- Participants' meanings—In the entire qualitative research process, the researcher keeps a focus on learning the meaning that the participants hold about the problem or issue, not the meaning that the researchers bring to the research or writers express in the literature.
- Emergent design—The research process for qualitative researchers is emergent. This means that the initial plan for research cannot be tightly prescribed, and all phases of the process may change or shift after the researcher enters the field and begins to collect data. For example, the questions may change, the forms of data collection may shift, and the individuals studied and the sites visited may be modified. The key idea behind qualitative research is to learn about the problem or issue from participants and to address the research to obtain that information.
- Theoretical lens—Qualitative researchers often use lens to view their studies, such as the concept of culture, central to ethnography, or gendered, racial, or class differences from the theoretical orientations discussed in Chapter 3. Sometimes the study may be organized around identifying the social, political, or historical context of the problem under study.
- Interpretive—Qualitative research is a form of interpretive inquiry in which researchers make an interpretation of what they see, hear, and understand. Their interpretations cannot be separated from their own backgrounds, history, contexts, and prior understandings. After a research report is issued, the readers make an interpretation as well as the participants, offering yet other interpretations of the study. With the readers, the participants, and the researchers all making interpretations, it is apparent how multiple views of the problem can emerge.
- Holistic account—Qualitative researchers try to develop a complex picture of the problem or issue under study. This involves reporting multiple perspectives, identifying the many factors involved in a situation, and generally sketching the larger picture that emerges. A visual model of many facets of a process or a central phenomenon aid in establishing this holistic picture (see, for example, Creswell & Brown, 1990).

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STRATEGIES OF INQUIRY

Beyond these general characteristics are more specific strategies of inquiry. These strategies focus on data collection, analysis, and writing, but they originate out of disciplines and flow throughout the process of research (e.g., types of problems, ethical issues of importance; Creswell, 2007b).

Many strategies exist, such as the 26 approaches identified by Tech (1996), the 10 types in Weickert's (2001) tree, and the 5 approaches to qualitative inquiry by Creswell (2007). As discussed in Chapter 3, I recommend that qualitative researchers choose from among the possibilities, such as narrative, phenomenology, ethnography, case study, and grounded theory. I selected these five because they are popular across the social and health sciences today. Others exist that have been addressed adequately in qualitative books, such as participatory action research (Biemis & Wilkinson, 1998) or discourse analysis (Chen, 2004). For the five approaches, researchers might study individuals (narrative, phenomenology), explore processes, activities, and events (case study, grounded theory), or learn about broad culture-sharing behavior of individuals or groups (ethnography).

In writing a procedure for a qualitative proposal, consider the following research tips:

- Identify the specific approach to inquiry that you will be using.
- Provide some background information about the strategy, such as its discipline origin, the applications of it, and a brief definition of it (see Chapter 1 for the five strategies of inquiry).
- Discuss why it is an appropriate strategy to use in the proposed study.
- Identify how the use of the strategy will shape the types of questions asked (see Morse, 1994, for questions that relate to strategies), the form of data collection, the steps of data analysis, and the final narrative.

THE RESEARCHER'S ROLE

As mentioned in the list of characteristics, qualitative research is interpretive research, with the inquirer typically involved in a sustained and intensive experience with participants. This introduces a range of strategic, ethical, and personal issues into the qualitative research process (Locke et al., 2007). With these concerns in mind, inquirers explicitly identify reflexively their biases, values, and personal background, such as gender, history, culture, and socioeconomic status, that may shape their interpretations formed during a study. In addition, gaining entry to a research site and the ethical issues that might arise are also elements of the researcher's role.

- Include statements about past experiences that provide background data through which the audience can better understand the topic, the setting, or the participants and the researcher's interpretation of the phenomenon.
- Comment on connections between the researcher and the participants and on the research sites. "Backyard" research (Ginsie & Paskko, 1992) involves studying the researcher's own organization, or friends, or immediate work setting. This often leads to compromise in the researcher's ability to disclose information and raises difficult power issues. Although data collection may be convenient and easy, the problems of reporting data that are biased, incomplete, or compromised are legion. If studying the backyard is necessary, employ multiple

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strategies of validity (as discussed later) to create reader confidence in the accuracy of the findings.

- Indicate steps taken to obtain permission from the Institutional Review Board (see Chapter 4) to protect the rights of human participants. Attach, as an appendix, the approval letter from the IRB and discuss the process involved in securing permission.
- Discuss steps taken to gain entry to the setting and to secure permission to study the participants or situation (Marshall & Rossman, 2006). It is important to gain access to research or archival sites by seeking the approval of gatekeepers, individuals at the research site that provide access to the site and allow or permit the research to be done. A brief proposal might need to be developed and submitted for review by gatekeepers. Dogtan and Bickel (1992) advance topics that could be addressed in such a proposal:
 - Why was the site chosen for study?
 - What activities will occur at the site during the research study?
 - Will the study be disruptive?
 - How will the results be reported?
 - What will the gatekeeper gain from the study?
- Comment about sensitive ethical issues that may arise (see Chapter 3, and Berg, 2001). For each issue raised, discuss how the research study will address it. For example, when studying a sensitive topic, it is necessary to mask names of people, places, and activities. In this situation, the process for masking information requires discussion in the proposal.

DATA COLLECTION PROCEDURES

Comments about the role of the researcher set the stage for discussion of issues involved in collecting data. The data collection steps include setting the boundaries for the study, collecting information through unstructured or semistructured observations and interview, documents, and visual materials, as well as establishing the protocol for recording information.

- Identify the purposefully selected sites or individuals for the proposed study. The idea behind qualitative research is to purposefully select participants or sites (or documents or visual material) that will best help the researcher understand the problem and the research question. This does not necessarily suggest random sampling or selection of a large number of participants and sites, as typically found in quantitative research. A discussion about participants and site might include four aspects identified by Miles and Huberman (1994): the setting (where the research will take place), the actors (who will be observed or interviewed), the events (what the actors will be observed or interviewed doing), and the process (the evolving nature of events undertaken by the actors within the setting).
- Indicate the type or types of data to be collected. In many qualitative studies, inquirers collect multiple forms of data and spend a considerable time in the natural setting gathering information. The collection procedures in qualitative research involve four basic types, as shown in Table 9.2.

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Table 9.2 Qualitative Data Collection Types, Options, Advantages, and Limitations

Data Collection Types	Options Within Types	Advantages of the Type	Limitations of the Type
Observations	<ul style="list-style-type: none"> • Completely participant—researcher assumes role • Observer as participant—role of researcher is known • Participant as observer—observation role secondary to participant role • Completely observer—researcher observes without participating 	<ul style="list-style-type: none"> • Researcher has a firsthand experience with participants • Researcher can record information as it occurs • Unusual aspects can be noticed during observations • Useful in exploring topics that may be uncomfortable for participants to discuss 	<ul style="list-style-type: none"> • Researcher may be seen as intrusive • Privacy information may be observed that researcher cannot report • Researcher may not have good offering and observing skills • Certain participants (e.g., children) may present special problems in gaining reports
Interviews	<ul style="list-style-type: none"> • Face-to-face—one on one, in person interview • Telephone—researcher interviews by phone • Focus group—researcher interviews participants in a group • Email/Internet interview 	<ul style="list-style-type: none"> • Useful when participants cannot be directly observed • Participants can provide historical information • Allows researcher to ask more detailed questions 	<ul style="list-style-type: none"> • Provides indirect information filtered through the views of interviewees • Provides information in a designated place rather than from the natural life setting • Researcher's presence may bias responses • Not all aspects are equally accessible and perceptible

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Data Collection Types	Options Within Types	Advantages of the Type	Limitations of the Type
Documents	<ul style="list-style-type: none"> • Public documents, such as minutes of meetings, or newspapers • Private documents, such as journals, diaries, or letters 	<ul style="list-style-type: none"> • Enables a researcher to obtain the language and words of participants • Can be accessed at a time convenient to researcher—on source of information • Represents data which are thoughtful in that participants have given attention to compiling them • As written evidence, it saves a researcher the time and expense of transcribing 	<ul style="list-style-type: none"> • Not all participants articulate and participate • May be private information unavailable to public or private access • Requires the researcher to search out the information in hard-to-find places • Requires transcribing or coding, scoring for comparability • Materials may be incomplete • The documents may not be authentic or accurate
Audio-Visual Materials	<ul style="list-style-type: none"> • Photographs • Videotapes • Art objects • Computer software • Film 	<ul style="list-style-type: none"> • May be an unobtrusive method of collecting data • Provides an opportunity for participants to directly share their reality • It is credible in that it captures a participant's attention visually 	<ul style="list-style-type: none"> • May be difficult to interpret • May not be accessible publicly or privately • The presence of an observer (e.g., photographer) may be disruptive and affect responses

NOTE: This table includes material taken from Merriam (1998), Bogdan & Biklen (1992), and Creswell (2007).

• **Qualitative observations** are those in which the researcher takes field notes on the behavior and activities of individuals at the research site. In these field notes, the researcher records, in an unstructured or semistructured way (using some prior questions that the inquirer wants to know), activities at the research site. Qualitative observers may also engage in roles varying from a non-participant to a complete participant.

• In **qualitative interviews**, the researcher conducts face-to-face interviews with participants, interviews participants by telephone, or engages in focus group interviews, with six to eight

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interviewees in each group. These interviews involve unstructured and generally open-ended questions that are few in number and intended to elicit views and opinions from the participants.

- During the process of research, the investigator may collect **qualitative documents**. These may be public documents (e.g., newspapers, minutes of meetings, official reports) or private documents (e.g., personal journals and diaries, letters, e-mails).
- A final category of qualitative data consists of **qualitative audio and visual materials**. This data may take the form of photographs, art objects, videotapes, or any forms of sound.
- In a discussion about data collection forms, be specific about the types and include arguments concerning the strengths and weaknesses of each type, as discussed in Table 9.2.
- Include data collection types that go beyond typical observations and interviews. These unusual forms create reader interest in a proposal and can capture useful information that observations and interviews may miss. For example, examine the components of types of data in Table 9.3 that can be used, to stretch the imagination about possibilities, such as gathering sounds or tastes, or using cherished items to elicit comments during an interview.

DATA RECORDING PROCEDURES

Before entering the field, qualitative researchers plan their approach to data recording. The proposal should identify what data the researcher will record and the procedures for recording data.

- Use a protocol for recording observational data. Researchers often engage in multiple observations during the course of a qualitative study and use an **observational protocol** for recording information while observing. This may be a single page with a dividing line down the middle to separate **descriptive notes** (portraits of the participants, a reconstruction of dialogue, a description of the physical setting, accounts of particular events, or activities) from **reflective notes** (the researcher's personal thoughts, such as "speculation, feelings, problems, ideas, hunches, impressions, and prejudices" Bogdan & Biklen, 1992, p. 123). Also written on this form might be demographic information about the time, place, and date of the field setting where the observation takes place.

Table 9.3 A List of Qualitative Data Collection Approaches
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Observations

- Gather field notes by conducting an observation as a participant.
- Gather field notes by conducting an observation as an observer.
- Gather field notes by spending more time as a participant than as an observer.
- Gather field notes by spending more time as an observer than as a participant.
- Gather field notes first by observing as an outsider and then moving into the setting and observing as an insider.

Interviews

- Conduct an unstructured, open-ended interview and take interview notes.
- Conduct an unstructured, open-ended interview, audiotape the interview, and transcribe it.
- Conduct a semistructured interview, audiotape the interview, and transcribe the interview.
- Conduct a focus group interview, audiotape the interview, and transcribe it.
- Conduct different types of interviews: email, face-to-face, focus group, online focus group, telephone interview.

Documents

- Keep a journal during the research study.
- Have a participant keep a journal or diary during the research study.
- Collect personal letters from participants.
- Analyze public documents (e.g., official memos, minutes, records, archival material).
- Examine autobiographies and biographies.
- Have participants take photographs or videotapes (e.g., photo elicitation).
- Chart audits.
- Medical records.

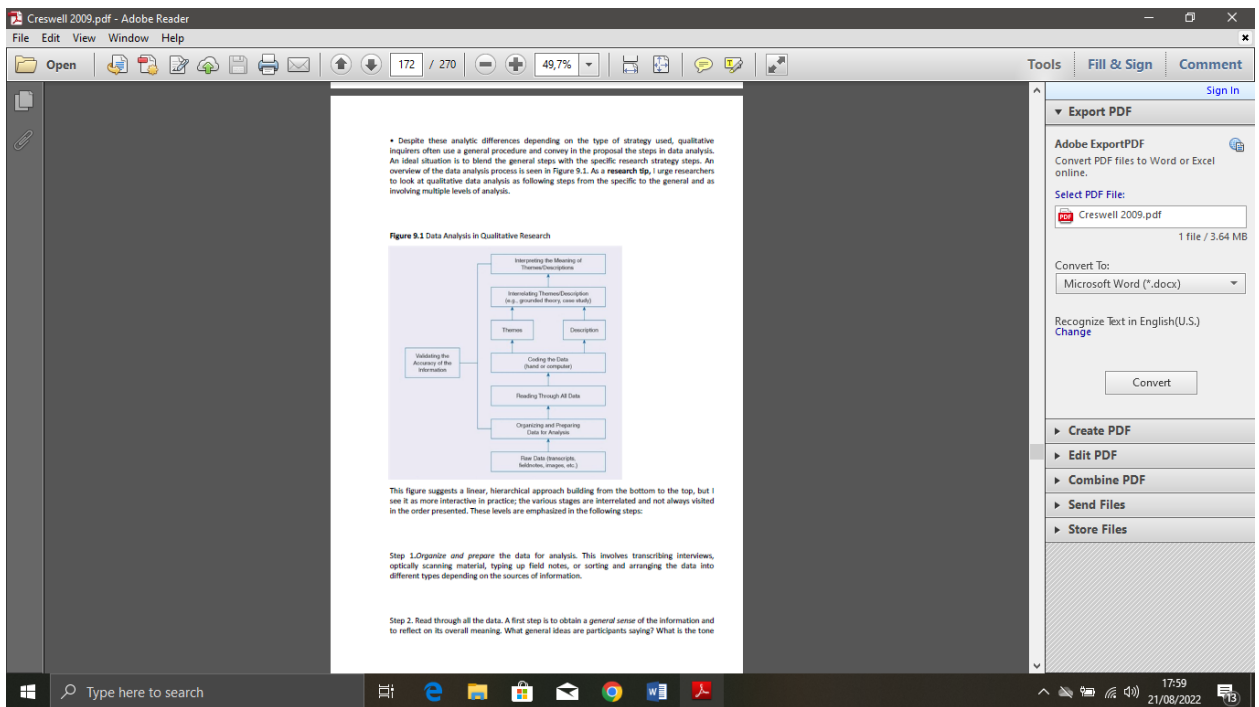
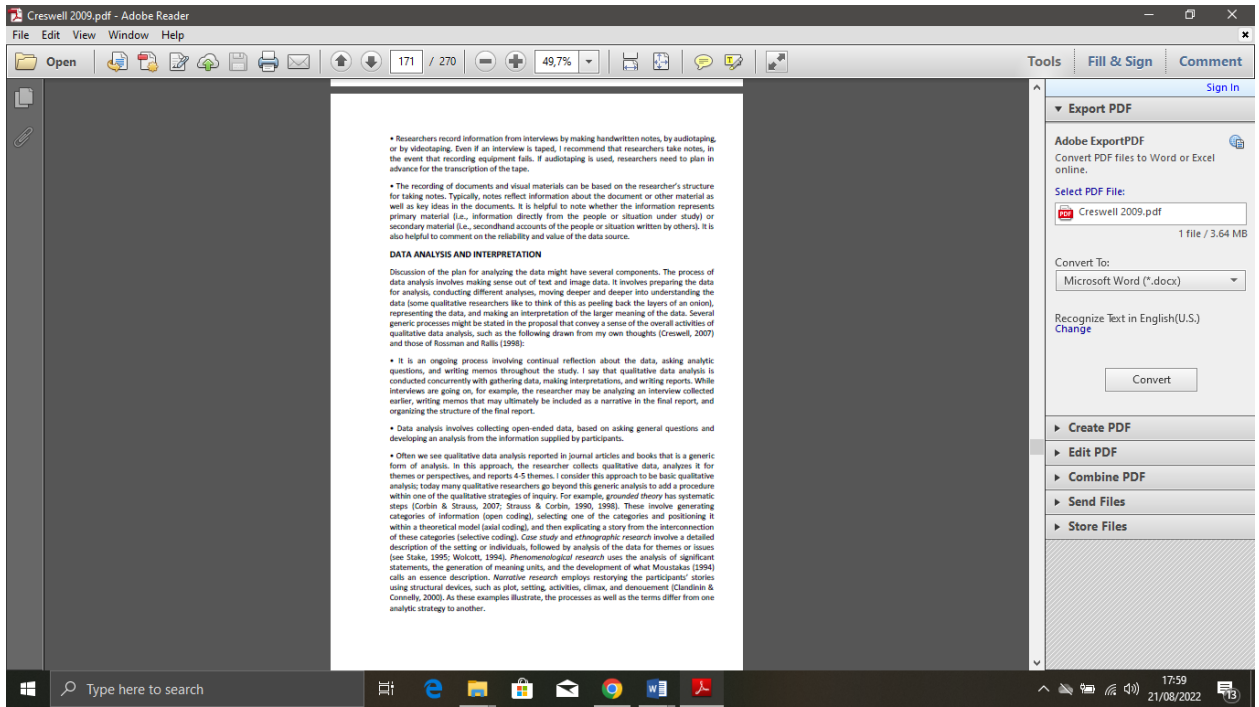
Audio-Visual Materials

- Examine physical trace evidence (e.g., footprints in the snow).
- Videotapes of film or social situations of an individual or group.
- Examine photographs or videotapes.
- Collect sounds (e.g., recorded sounds, a child's laughter, car horns honking).
- Collect email messages.
- Collect cell phone text messages.
- Examine possessions or ritual objects.
- Collect sounds, smells, tastes, or any stimuli of the senses.

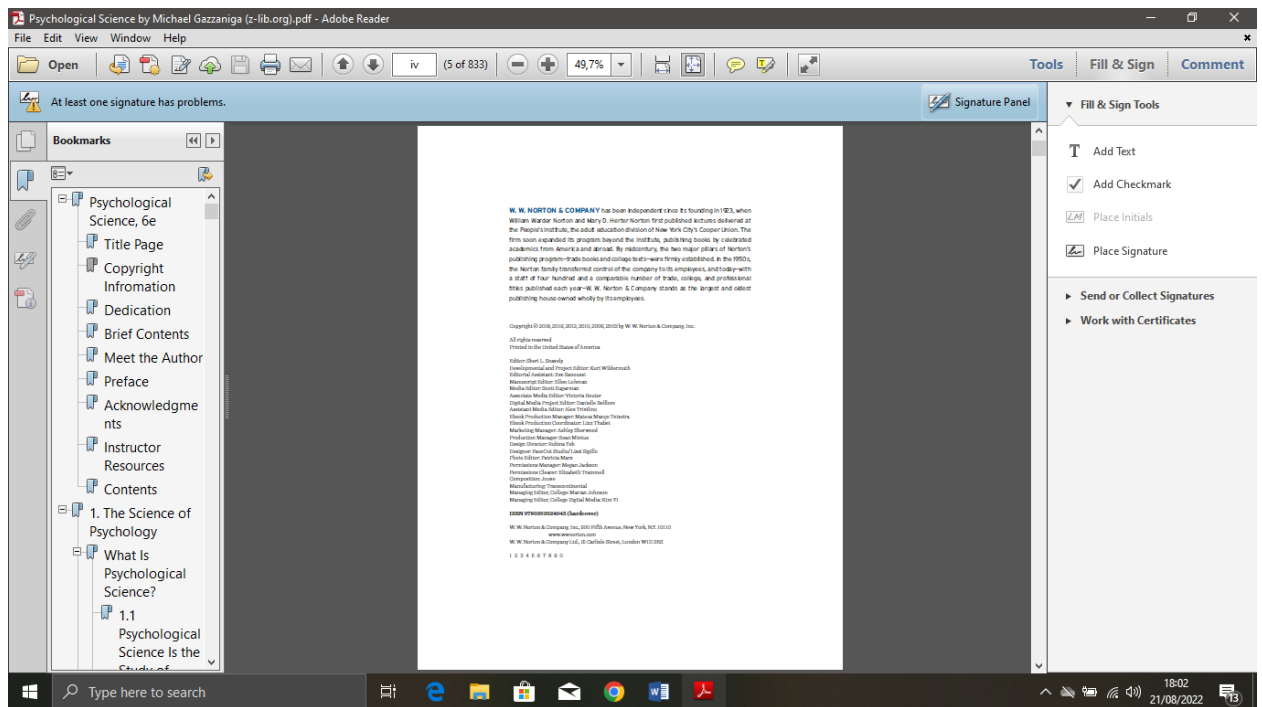
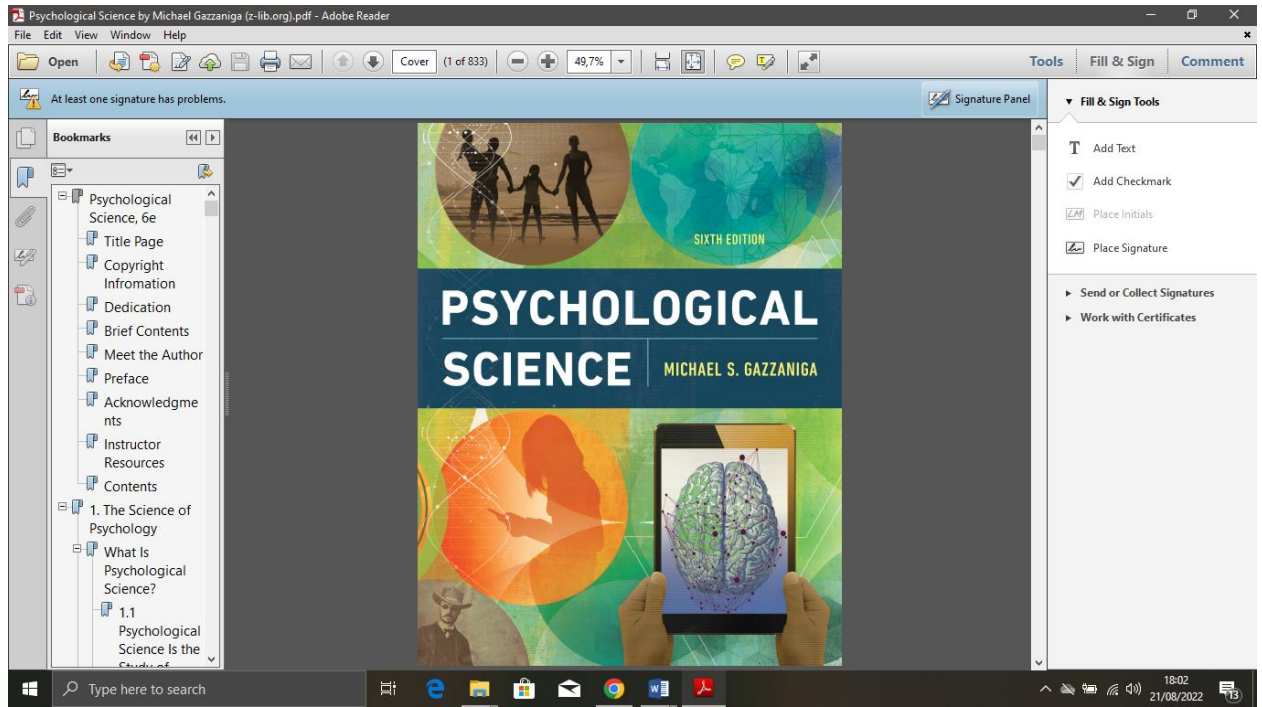
- Use an **interview protocol** for asking questions and recording answers during a qualitative interview. This protocol includes the following components:
 - A heading (date, place, interviewer, interviewee)
 - Instructions for the interviewer to follow so that standard procedures are used from one interview to another
 - The questions (typically an ice-breaker question at the beginning followed by 4-5 questions that are often the subquestions in a qualitative research plan, followed by some concluding statement or a question, such as, "Who should I visit with to learn more about my questions?")
 - Probes for the 4-5 questions, to follow up and ask individuals to explain their ideas in more detail or to elaborate on what they have said
 - Space between the questions to record responses
 - A final thank-you statement to acknowledge the time the interviewee spent during the interview (see Creswell, 2007)

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- Meet the Author
- Preface
- Acknowledgments
- Instructor Resources
- Contents
- 1. The Science of Psychology
- What Is Psychological Science?
- 1.1 Psychological Science Is the Study of Behavior

Learning Objectives

- Distinguish between primary and secondary emotions.
- Discuss the roles that the nucleus and the amygdala play in emotional experience.
- Compare and contrast the James-Lange, Cannon-Bard, and Schachter-Singer theories of emotion.
- Define the structure of arousal and activation reactions.

What Are Emotions?

People have an intuitive sense of what emotion means. Still, the terms is difficult to define precisely. The terms emotion, feeling and mood are often used interchangeably in everyday language, but psychologists distinguish between them. An emotion is an immediate, specific negative or positive response to environmental events or internal thoughts. Emotion typically interrupts whatever is happening, or they trigger changes in thought and behavior. You are sitting at your desk and see a movement out of the corner of your eye and ... well, it is a rat. You are having a negative emotional response. For psychologists, emotion ... sometimes called affect ... has three components: a physiological process (e.g., heart beating fast, sweating), a behavioral response (e.g., eyes and mouth opening wide), and a feeling that is based on cognitive appraisal of the situation and interpretation of bodily states (e.g., "It's scary"). A feeling is the subjective experience of the emotion, such as feeling scared, but not the emotion itself.

By contrast, moods are diffuse, long-lasting emotional states that do not have an identifiable object or trigger. Rather than interrupting what is happening, they influence thought and behavior. Often people who are in good or bad moods have no idea why they feel the way they do. Thus, moods refer to people's negative states that they find certain ways. Think of the difference this way: clearing out of traffic can make a person angry (emotion), but for an apparent reason a person can be terrible (mood).

10.1 Emotions Vary in Valence and Arousal

Many emotion theorists distinguish between primary and secondary emotions. This approach is conceptually similar to viewing color as consisting of primary and secondary hues. Basic emotions, or primary emotions, are innate, evolutionary adaptive, and universal (shared across cultures). These emotions include anger, fear, sadness, disgust, happiness, surprise, and contempt. Secondary emotions are blends of primary emotions. These are numerous secondary emotions, such as remorse, guilt, submission, shame, love, interest, and jealousy.

Emotions have also been classified along different dimensions. One such system is the circumplex model. In this model, emotions are plotted along two continuous dimensions (how negative or positive they are) and arousal (how arousing they are). For example, Tuckwell, Russell, & Barrett, 2003; Russell, 2003; Russell & Strelow, 2003; Russell's circumplex model is used to describe physiological activation (such as increased heart activity or increased autonomic responses) such as quickened heart rate, increased sweating, or muscle tension.

To understand the difference between valence and arousal, imagine you discover that you have lost the \$1 bill that was in your pants pocket. This experience will most likely make you unhappy as you will judge to have negative valence. It also might make you slightly aroused (increase your autonomic responses somewhat). Now imagine that

Primary Emotions

- Anger
- Disgust
- Happiness
- Surprise
- Sadness
- Fear

Secondary Emotions

- Love
- Jealousy
- Remorse
- Guilt
- Submission
- Shame
- Interest

Circumplex Map of Emotions

Emotions are plotted along two continuous dimensions (how negative or positive they are) and arousal (how arousing they are).

384 CHAPTER 10 EMOTION AND MOTIVATION

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- Preface
- Acknowledgments
- Instructor Resources
- Contents
- 1. The Science of Psychology
- What Is Psychological Science?
- 1.1 Psychological Science Is the Study of Behavior

you find a lottery ticket that turns out to be worth a million dollars. This experience will most likely make you very very happy as you will judge it as the positive side of the valence scale. Your arousal will probably be higher than before.

Psychologists have debated the names for the emotion dimensions and even the whole idea of dimensions. However, circumplex models have proved useful as a basic taxonomy or classification system, of mood states (Barrett, Mesquita, Colestein, & Gross, 2007).

Some emotional states seem to contradict the circumplex approach of viewing emotions on a continuum from negative to positive. Consider the bittersweet feeling of being both happy and sad. For example, you might feel this way when remembering good times with someone who has died. In one study, research participants reported feeling happy and sad after moving out of their dormitories, after graduating from college, and after seeing the 1997 movie *Life Is Beautiful*, in which a good-natured father tries to protect his son in a third-grade camp (Larsen, McGinnis, & Charney, 2003). Neurobiological evidence supports the idea that positive affect and negative affect are independent (Watson, Mine, Valby, & Valby, 1995). Positive affective states appear to be associated with an increase in noradrenergic activity, whereas negative states appear to be associated with an increase in serotonergic (for explanation of neurotransmitters, see Chapter 7, "Mind, Body, and Behavior").

10.2 Emotions Have a Physiological Component

While waiting for a job interview, you might find your heart racing. When someone tells you he loves you, you might feel your face all over. These everyday feelings include bodily descriptors to describe emotional experiences, such as getting "cold feet" when reconsidering a commitment, being "heartbroken" when extremely distressed, or having "butter in your stomach" when anxious. Emotions involve activation of the autonomic nervous system to prepare the body to meet environmental challenges (Levenson, 2000, 2014).

Contemporary accounts about such physiological responses. Does each emotion have a specific bodily response (Larsen, Flores, & Smith, 2011)? Do all emotions share one physical properties related to valence and arousal (Widaman-Mendelsohn, Barrett, & Russell, 2011), making them difficult to distinguish based on bodily response alone? Many of the autonomic responses to emotion overlap. However, the specific patterns across multiple autonomic responses (flushing or blanching, heart rate, sweating, pupil dilation, and gross heart rate) suggest some level of specificity for each emotion (Chenman & Barsalou, 2016; Florschütz, Chang, & Wagner, 2016; Levenson, 2014). There is evidence from MRI studies that patterns of brain activity differ among emotional experiences (Kragel & LaBar, 2016; Skarlem, Ostrup, Skarlem, Skarlem, Langheim, & Vuilleumier, et al., 2019).

To study bodily responses and emotions, research researchers asked people from various cultures to use a computer program to order which areas of the body were involved in feeling various emotions (Chenman, Gleason, Hart, & Wines, 2014). Across five studies, emotions were generated in different ways (e.g., imagining the emotion, reading short stories, or watching movies). The reported activation of body parts by emotions overlapped somewhat, but specific emotions were characterized by

primary emotions

- Emotions that are innate, evolutionary adaptive, and universal
- Basic emotions

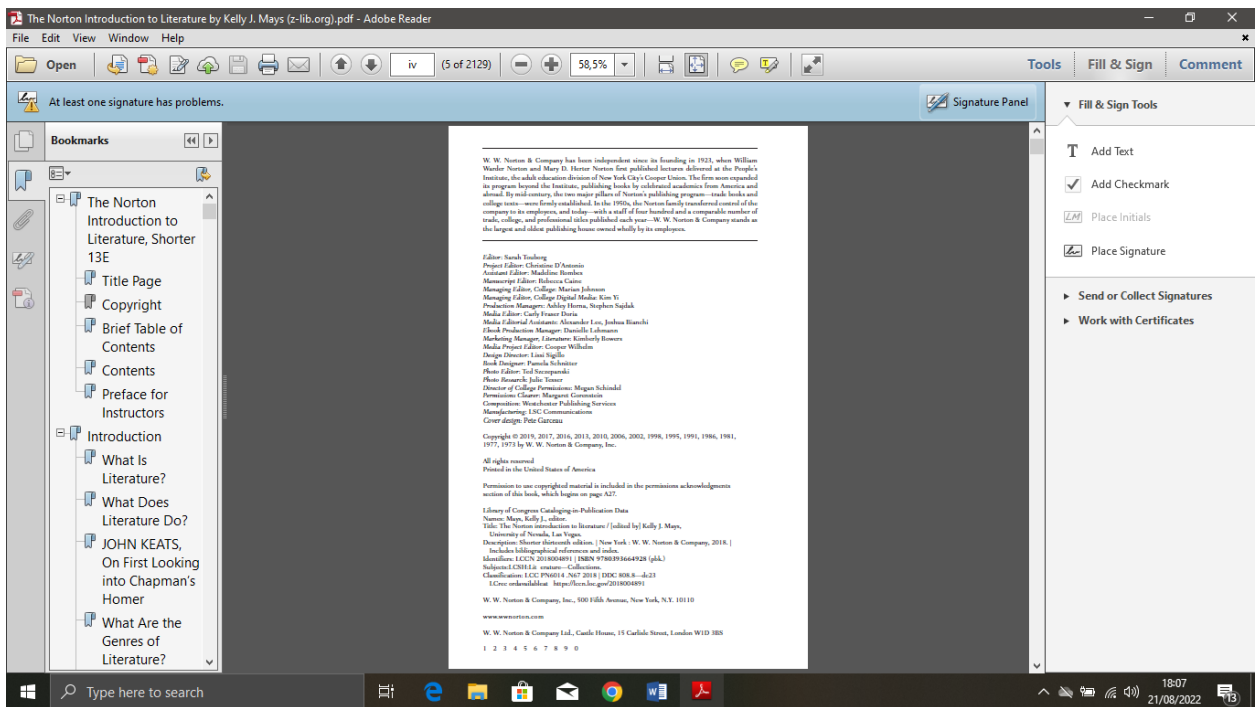
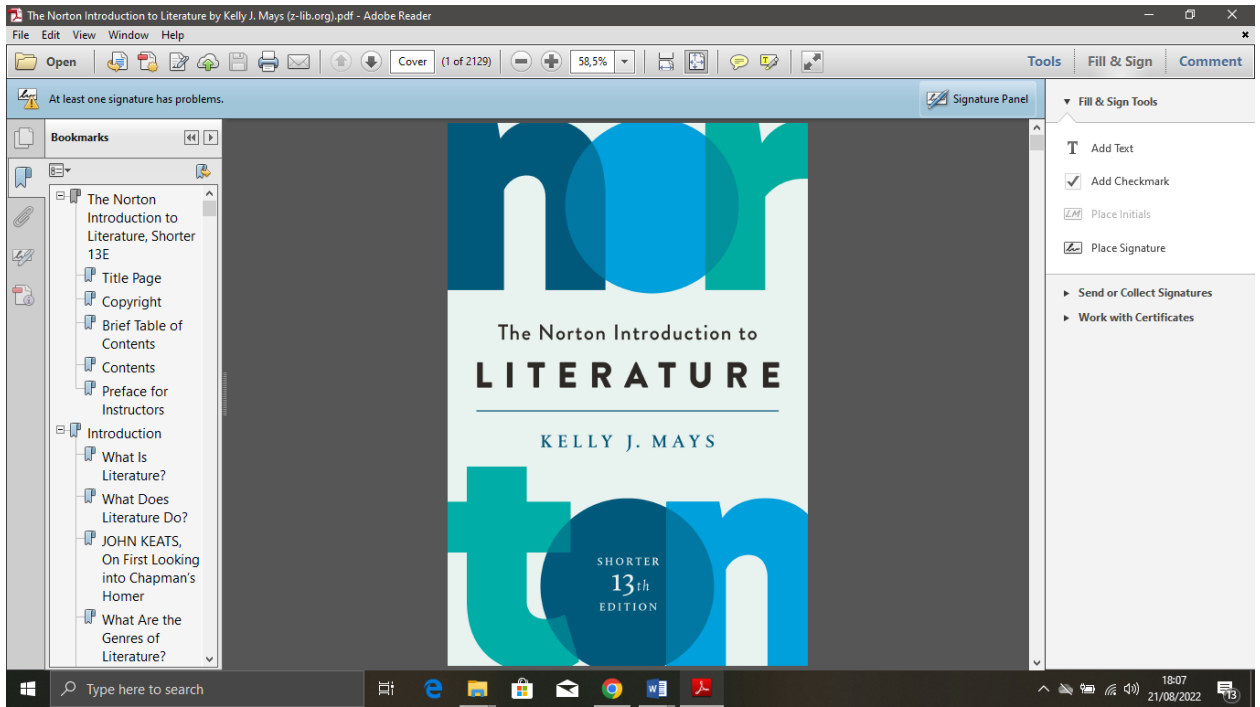
secondary emotions

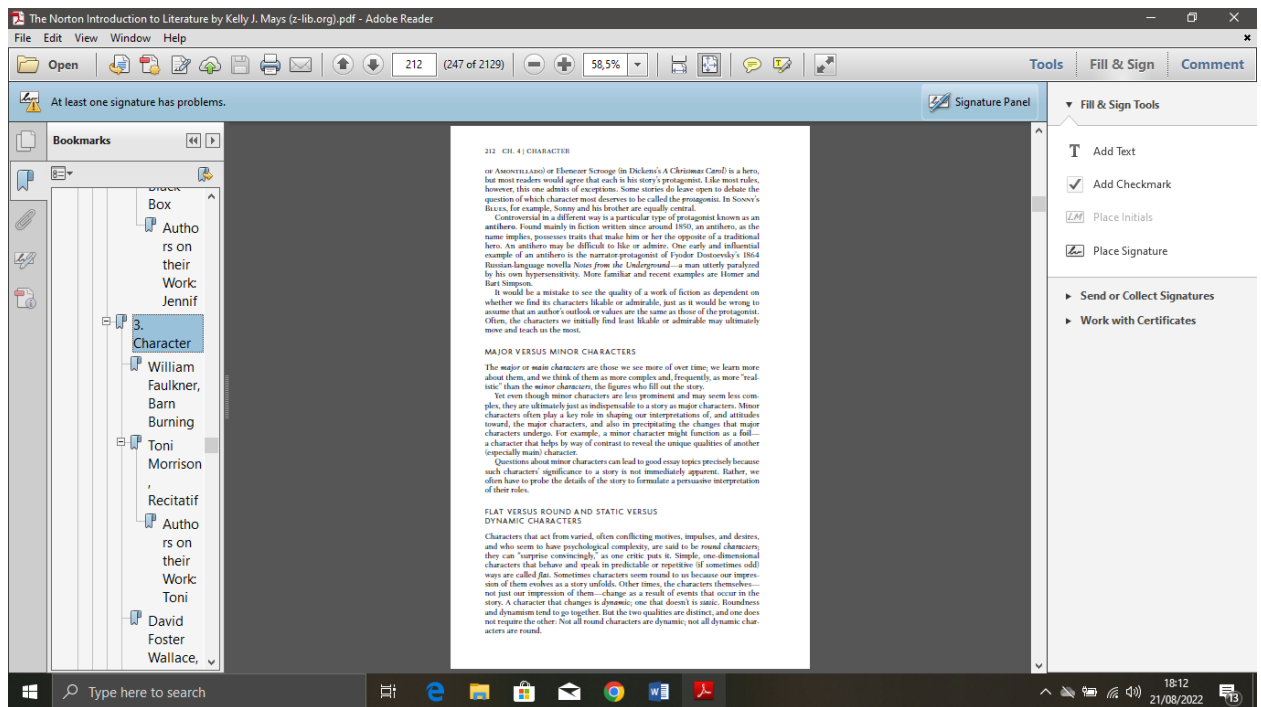
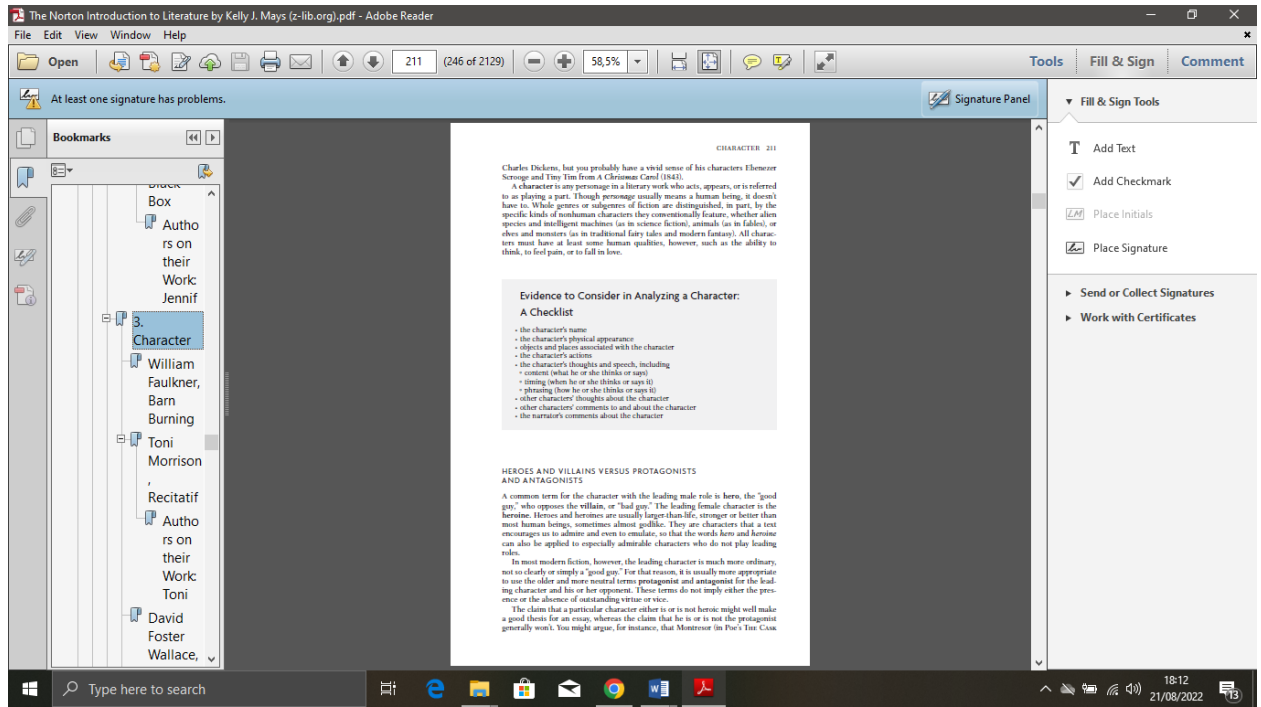
- Blends of primary emotions

WHAT ARE EMOTIONS?

385

h. Mays Kelly, J, et al. (2019). *The Norton Introduction to Literature*. W.W. Norton & Company.





i. Pratista, Himawan. (2008). *Memahami Film*. Yogyakarta: Homerian Pustaka

This genre generally takes the theme of the period of the past (history) with the background of a kingdom, event or major figure that becomes a myth, legend or biblical.

4. Fantasy

Fantasy films deal with unreal places, events, and characters. Fantasy films are related to elements of magic, myth, fairy tales, imagination, hallucinations, and dreamland.

5. Science Fiction

Science fiction films deal with the future, space travel, science experiments, time travel, investments, or the destruction of the earth. Science fiction also often deals with technology and forces that are beyond the reach of today's technology.

6. Horror

Horror films have the main goal of providing a deep effect of fear, surprise and terror for the audience. Horror films generally use non-human antagonist characters in a scary physical form.

7. Comedy

Comedy is a type of film that invites laughter for the audience. Comedy films are usually light dramas that exaggerate the actions, situations, language, and characters.

8. Criminals and *Gangsters*

Crime and *gangster* films are related to criminal acts such as bank robberies, theft extortion, gambling, murder, competition

8. Romance

Romance, like melodrama, is a development of the drama genre. Romance films focus more on the story of love, both the love story itself and the search for love as its main goal. The theme of romance in general is a couple who love each other but face many trials.

9. Superhero

Superhero is a phenomenal genre that is a blend of sci-fi, action, and fantasy genres. Superhero film is a classic story of the feud between the good and the evil side, namely the story of the heroism of the super character in eradicating the forces of evil.

10. Supernatural

Supernatural films deal with supernatural beings such as ghosts, spirits, miracles, and mental powers such as mind reading, future, past, telekinesis, and others. Supernatural films are very easy to get in touch with the horror, fantasy drama and science fiction genres.

11. Espionage

Espionage or *secret service* is a popular genre that combines action, adventure, thriller, and political genres with the main character of a spy or secret agent. Espionage films are often set in the cold war period or international intrigue between countries.

12. Thriller

between groups, as well as the actions of underground groups working outside the legal system.

9. Musical

Musical genre is a film that combines elements of music, song, dance (dance), and motion (choreography). Songs and dance usually dominate throughout the film and usually blend into the story. The use of music and songs along with the lyrics usually supports the storyline.

10. Adventure

Adventure films are about a journey, exploration, or expedition to an untouched foreign land. Adventure films always present exotic natural panoramas such as jungles, mountains, savanna, and remote islands.

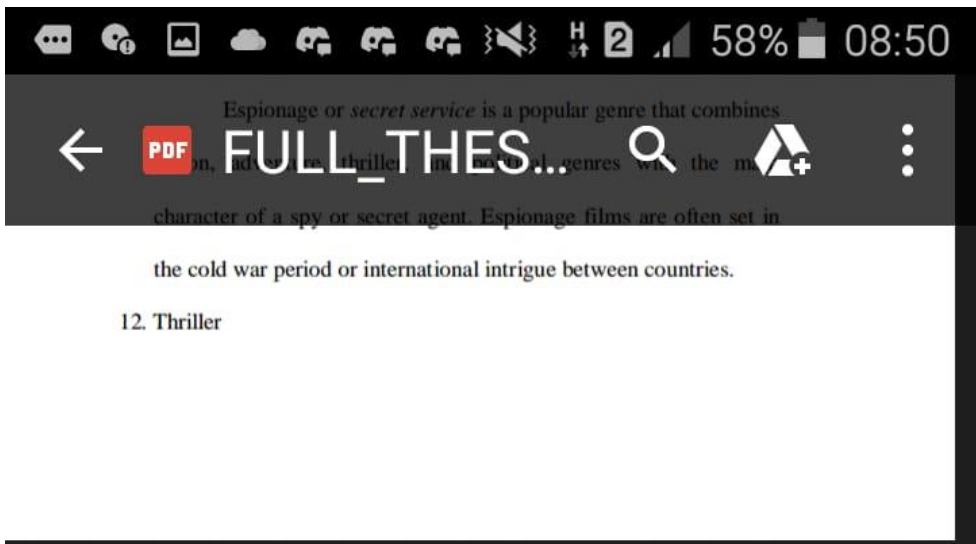
11. War

The war genre raises the theme of horror and terror caused by acts of war. War films generally feature exciting battle scenes on land, sea, or air. War films usually show the tenacity, sacrifice of soldiers against their enemies.

12. Western

Western is America's original genre. The theme of western films generally revolves around the conflict between good and evil. Characters in this genre are cowboy, indian cavalry, sheriff.

b. Secondary Genre



12. Thriller

19

Thriller films have the main goal of giving the audience a sense of tension, curiosity, uncertainty and fear. Thriller storylines often take the form of non-stop action, full of mystery, surprises, and are able to maintain the intensity of tension until the climax of the film.

c. Special Genre

The number of special genres can reach hundreds and can be combined with any parent genre according to the context of the film's story. Drama films, for example, can be broken down into special genres based on the theme of the story, such as family, children, youth, love, justice, politics, prostitution, journalists, religion, tragedy, Christmas, mental disorders and so on. broken down into several special genres, such as literary adaptations, true stories, autobiographies, diaries and so on.

According to Pratista, (2008, p. 27-28) from this example, it is clear that one genre can contain tens (even hundreds) of film titles. Genres will always develop dynamically and will never stop in line with the development of cinema.

The core of the story is generally centered on a complicated criminal case that has not been resolved. The storyline is unpredictable and full of mystery.

4. Noir

Noir films which means "dark" or "gloomy" is a derivative of the crime and gangster genres that became popular in the early 1940s to the late 1950s. The theme of film noir is always related to criminal acts such as murder, theft and extortion.

5. Melodrama

Melodrama is a development of the drama genre which is also often termed a soap opera or a "crystal" (tear-washing) film. Melodrama uses a story that is able to deeply stir the emotions of the audience with the support of a "melody" element (music illustration).

6. Sport

Sports films take stories about sports activities, whether athletes, coaches, agents or the competition itself. Sports films are usually adapted from true stories, both biographies and major sporting events.

7. Journey

Like the *western* genre of travel or often termed *road* film, it is a typical American genre that was very popular in the classical era. Travel films often intersect with the action, drama and adventure genres.

musical, film noir and so on. The function of the genre is to facilitate the classification of a film according to its specifications.

Pratista (2008, p. 11-12) Most films are a combination of several genres at once. The combination of genres in a film is often termed a hybrid (mixed) genre, even though the film still has a dominant genre. Genres can also be divided into specialized sections. Such as primary genres, secondary genres, as well as special genres.

a. Primary Genre

Primary genres are the main genres that have existed and were popular since the early development of cinema in the 1900s to the 1930s. We can say that every film must contain at least one primary genre but usually a film is a combination of several parent genres at once. Not all primary genres are popular and successful from time to time. (Pratista, 2008, p. 13).

1. Action

Action films deal with exciting, tense, dangerous, non-stop physical action scenes with a fast tempo. The action genre is the most adaptive genre with other genres.

2. Drama

Drama films are generally related to the theme of love, story setting, characters and atmosphere that take pictures of real life. And the most produced genre because the story range is very wide.

3. Historical Epic

This genre generally takes the theme of the period of the past (history) with the background of a kingdom, event or major figure

- j. Rathus Spencer. A. (2020). *Psych⁶: Introductory Psychology*, second edition. Boston: Cengage.

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Psychology also knows that people are quite open to suggestion (Larus, 2017; Voss, 2014). Memories are not perfect snapshots. When trial witnesses are asked leading questions—questions that might encourage them to recall events in a certain way—the opposing attorney will usually object (“Leading the witness, your Honor!”). Sometimes, the person interviewing the supposed kidnapping victim asks leading questions, looking for experience with aliens.

All in all, “UFO memories may be constructed from bits and pieces of sleep-related hallucinations, nightmares, and media attention, and feed solidly into place with the suggestion of hypnosis and the validation of support groups” (Clark & Larus, 1986). “Subconscious” may also be trying to escape temporarily, from their humdrum lives—as might be buyers of supermarket tabloids (Folstein, 2017).

Psychologists have thus worked to explain how it can be that many people report being abducted by aliens and being subjected to tests by them. But is there scientific evidence that people have been abducted by aliens? In sum, when we subject the stories in the supermarket tabloids to scientific analysis, we usually find that they fall short of any reasonable standards of evidence.

This book will take you on a journey. It's not a journey into outer space. It's a journey into the inner space of thinking critically about the world around you, about stories and arguments made by other people, about human behavior and mental processes. In our overview of reported alien abductions, we touched on people's memories, the state of consciousness known as sleep, hallucinations, hypnosis, the search for stimulating events, social influences on witnesses, and the effects of social support and the media. All these, and much, much more, lie within the province of psychology. We will see who psychologists are, what they do, what they have learned, and perhaps most important, how they set out truth from fiction.

14 PSYCHOLOGY AS A SCIENCE

Psychology is the scientific study of behavior and mental processes. Topics of interest to psychologists include the nervous system, sensation and perception, learning and memory, intelligence, language, thought, growth and development, personality, stress and health, psychological disorders, ways of measuring these disorders, mental behavior, and the behavior of people in social settings such as groups and organizations.

Science has certain goals. Psychology, like other sciences, seeks to describe, explain, predict, and control the events it studies. Psychology that seeks to describe, explain, predict, and control behavior and mental processes doesn't mean that psychologists seek ways to make people do their bidding, the program on *Dr. Phil*. Rather, psychologists seek to understand the factors that influence behavior and apply this knowledge for the public good—for example, to help individuals cope with problems such as anxiety and depression.

When people, describe their current and anticipated, such as anxiety and depression—are interviewed in theories. Theories propose reasons for relationships among events, as in the prediction of a threat can stress feelings of anxiety. They allow us to derive explanations and predictions. Many psychological theories combine statements about behavior (such as eating or aggression), mental processes (such as attitudes and mental images), and biological processes. For instance, many of our responses to drugs such as alcohol and marijuana are believed to be mediated by receptors that are presumed to reflect our (social) experiences of the drugs and the biological effects of the drugs themselves.

A satisfactory psychological theory allows us to predict behavior. For instance, a theory of hunger should allow us to predict when people will or will not eat. If our observations cannot be adequately explained by or predicted from, a given theory, we should consider testing or replacing that theory.

4 CHAPTER 1: What's Psychology?

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8.7 THEORIES OF EMOTION

David is not sleeping well. He wakes before dawn and cannot get back to sleep. His appetite is off, his energy level is low, and he has started smoking again. He has a couple of drinks at lunch and muses that it's lucky that any more alcohol would take him back to his stomach—otherwise, he'd probably be drinking too much, too. Then he thinks, “So what difference would it make?” Sometimes he is sexually frustrated, at other times he wonders whether he has any sex drive left. Although he's awake each day it's getting harder to drag himself out of bed in the morning. This week he missed one day of work and was late twice. His supervisor has suggested in a nonthreatening way that he “do something about it.” David knows that for one morning will not be nondescripting. It's been going downhill since Sara walked out. Sara had once crossed David's mind. He wonders if he's going crazy.

David is experiencing the emotion of depression, and certainly so. Depression is to be expected following a loss, such as the end of a relationship, but David's feelings have lingered. His friends tell him that he should get out and do things, but David is so down that he hasn't the motivation to do much at all. After much prodding by family and friends, David consults a psychologist who occasionally also pushes him to get out and do things—the things he used to enjoy. The psychologist also shows David that part of the problem is that he sees himself as a failure who cannot make meaningful change.

The “cognitive-behavioral theory” of emotions states that something happens (a stimulus) that is cognitively appraised (interpreted) by

the person, and the feeling state (a combination of arousal and thought) follows. For example, you meet someone new, you recognize that person as delightful, and feelings of attraction follow. Or, as in the case of David, a social relationship comes to an end, you recognize you've had a procedure to change it, and feel down in the dumps.

However, both historic and contemporary theories of how the components of emotions interact are in tension with this consciousness view. Let's consider a number of theories and see whether we can arrive at some useful conclusions.

8.7a THE JAMES-LANGE THEORY

A century ago, William James suggested that our emotions follow rather than cause our behavioral responses to events. As about the same time this view was also proposed by the Danish physiologist Carl C. Lange. It is therefore termed the James-Lange theory of emotion.

According to James and Lange (1890), certain external stimuli automatically trigger specific patterns of arousal and action, such as fighting or fleeing (see Figure 8.6, part A). We then become angry because we are acting aggressively or become afraid because we are running away. Emotions are simply the cognitive reappraisals (or by-products) of automatic physiological and behavioral responses.

FIG. 8.6 THEORIES OF EMOTION: HOW DO YOU FEEL?

A. James-Lange
Events trigger specific arousal patterns, and feelings result from our appraisal of our body responses.

B. Cannon-Bard
Events are first processed by the brain. Body patterns of arousal occur, but our emotional responses are not triggered automatically.

C. Cognitive-appraisal
Events are first processed by the brain. Body patterns of arousal occur, but our emotional responses are not triggered automatically.

224 CHAPTER 8: Motivation and Emotion

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The James-Lange theory is consistent with the facial feedback hypothesis. That is, smiling apparently can induce pleasant feelings, even if the smile may not be strong enough to overcome deep feelings of sadness. The theory also suggests that we may be able to change our feelings by changing our behavior. Changing one's behavior to change one's feelings is one aspect of behavior therapy. When David's psychologist urges him to get out and do things, she is assuming that by changing his behavior, David can have a positive effect on the way he feels.

However, Walter Cannon (1927) criticized the James-Lange assertion that each emotion has distinct physiological correlates. He argued that the physiological arousal associated with emotion is not as distinct from the arousal associated with emotion as it is in the theory asserts. Note that the James-Lange view downplays the importance of brain cognition; it denies the roles of cognitive appraisal, personal values, and personal choice in our behavioral and emotional responses to events.

8-7b THE CANNON-BARD THEORY

Walter Cannon (1927) and Philip Bard (1934) suggested that an event might simultaneously trigger bodily responses (arousal and action) and the experience of an emotion. As shown in Figure 8.8 (part B), when an event is perceived (processed by the brain), the brain stimulates autonomic and muscular activity (arousal and action) and cognitive activity (experience of the emotion). Thus, according to the Cannon-Bard theory of emotion, autonomic activity and bodily responses are not produced by bodily changes, as in the James-Lange theory.

The central criticism of the Cannon-Bard theory focuses on whether bodily responses (arousal and action) and emotions are in fact stimulated simultaneously. For example, pain or the perception of danger may trigger arousal before we begin to feel distress or fear. Also, many of us have had the experience of having a "buttery" stomach and becoming aroused and shaky afterward, only when we have had time to consider the danger, the night we

occurred. What is needed is a theory that allows for an ongoing interaction of external events, physiological changes (such as autonomic arousal and muscular activity), and cognitive activities.

8-7c THE THEORY OF COGNITIVE APPRAISAL

More recent theoretical approaches to emotion stress cognitive factors. For example, Stanley Schachter asserts that many emotions have similar patterns of bodily arousal but that the label we give them depends largely on our cognitive appraisal of our situation. Cognitive appraisal is based on many factors, including our perceptions of events and the way other people respond to those events (see Figure 8.8, part C). When other people are present, we engage in social comparison to assess our response.

In a classic experiment, Schachter and Singer (1962) showed that arousal can be labeled quite differently, depending on the situation. The investigators told participants they wanted to determine the effects of a vitamin on vision. Half the participants received an injection of adrenaline, a hormone that stimulates the sympathetic branch of the ANS. A control group received an injection of a placebo. Those who had been given adrenaline received one of three "cognitive manipulations." Group 1 was told something about possible emotional effects of the "vitamin." Group 2 was deliberately misled; members of this group were told to expect feeling numbness, or other irrelevant responses. Group 3 was informed accurately about the increased arousal they would experience. Group 4 was a control group injected with a placebo and given no information about the effects.

After receiving injections and cognitive manipulations, the participants were asked to wait to pass while the experimental apparatus was being set up. The participants did not know that the person with whom they were waiting was a confederate of the experimenter. The confederate's purpose was to respond in a way that the participant would believe was caused by the injection.

ANGER

JOY

LOVE

FEAR

SADNESS

PRIDE

SHAME

GUILT

CHAPTER 8 Motivation and Emotion 225

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Some participants waited with a confederate who acted happily-go-lucky. He blew paper airplanes above the room and tossed paper balls into a wastebasket. Other participants waited with a confederate who acted angry. He complained about the experiment, tore up questionnaires, and stomped out of the room. As the confederate walked for their door or toward the door, participants were observed through a one-way mirror.

The people in groups 1 and 2 were likely to imitate the behavior of the confederate. Those who were exposed to the happy-go-lucky confederate acted jovial and content. Those who were exposed to the angry confederate imitated that person's complaining, aggressive behavior. But those in groups 3 and 4 were less influenced by the confederate's behavior.

Schachter and Singer concluded that participants in groups 1 and 2 were in an ambiguous situation. Members of these groups felt arousal from the adrenaline injection but couldn't label it as a specific emotion. Social comparison with a confederate led them to attribute their arousal either to happiness or to anger. Members of Group 3 reported arousal from the injection, but no particular emotional consequences. These participants did not mirror the confederate's display of happiness or anger because they were not in an ambiguous situation; they knew that arousal was caused by adrenaline. Members of Group 4 had no arousal for which they needed an attribution, except perhaps for some arousal induced by observing the confederate. Nor did they imitate the behavior of the confederate.

Schachter and Singer suggest that the bodily differences between these two emotions are slight enough that different views of the situation can lead one person to label arousal as happiness and another person to label it as anger. The Schachter-Singer view could not be further removed from the James-Lange theory, which holds that each emotion is associated with specific and readily recognized body sensations. The truth, in happiness, may lie somewhere in between.

In sum, it may be possible to regulate appetites and attain identical or similar results; otherwise, a theory cannot be considered valid! The Schachter and Singer study has been replicated, but with different results than in Trapp (2017). For example, some studies found that participants were less likely to mirror the behavior of the confederate and were likely to perceive unpleasant arousal negatively, attributing it to nervousness or anger (Zimbardo et al., 1965).

8-7d EVALUATION

What can we make of all this? Research suggests that the patterns of arousal associated with various emotions are more specific than suggested by Schachter and Singer—although less so than suggested by James and Lange (Damasio et al., 2017; LeDoux et al., 2008). Research with brain imaging suggests that different emotions, such as happiness and sadness, involve different structures in the brain (Damasio et al., 2017). Even so, researchers have not found brain cells that respond to just a single emotion. The emotion of disgust apparently has the most specific location, the primary taste cortex. It makes sense that an emotion related to "blatantly" unpleasant would be centered here.

Regarding the Schachter and Singer study, Zimbardo and his colleagues (1965) note that a lack of control over our feelings and a lack of understanding of what is going on are disabling experiences. Thus, our negative appraisal of situations does affect our emotional responses, but perhaps not as Schachter and Singer believed.

In sum, various components of an experience—cognitive, physiological, and behavioral—contribute to our emotional responses. Our bodies may become aroused in a given situation, but people also appraise these situations, arousal in itself does not appear to directly cause one emotion or another. The fact that some of the theories of emotion we have discussed apply to all people in all situations is comforting. Apparently our emotions are not quite as easily understood, manipulated, or—as in the case of the polygraph—even detected, as some theorists have suggested.

TRUTH

It may be able to tell if someone is lying by using a polygraph or wiggle your toes.

It is true that you might be able to fool a lie detector by biting your tongue or wiggling your toes. These measures can distract your body from emitting the signals generally associated with lying. See the feature on the polygraph on the following page.

CHAPTER 8 Motivation and Emotion 226

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During one long fall semester, the Ohio State campus lived in terror. Four college women were abducted, forced to cash checks or obtain money from automatic teller machines, and then raped. A mysterious phone call led to the arrest of a 23-year-old officer—let's call him "William"—who had been dismissed from the Navy.

William was not the boy next door. Psychologists and psychiatrists who interviewed William concluded that 10 personalities—10 male and 2 female—resided within him (Scott, 1994). His personality had been "fractured" by an abusive childhood. His several personalities displayed distinct facial expressions, speech patterns, and memories. They even performed differently on psychological tests.

Arthur, the most rational personality, spoke with a British accent. Danny and Christopher were quiet adolescents. Christine was a 5-year-old girl. Tommy, a 16-year-old, had enlisted in the Navy. Allen was 18 and smoked. Adriana, a 19-year-old lesbian personality, had committed the rape. Who had made the mysterious phone call? Probably David, 9, an anxious child.

The defense claimed that William's behavior was caused by a psychological disorder termed *dissociative identity disorder* (previously referred to as multiple personality disorder). Several distinct identities or personalities dwelled within him. Some of them were aware of the others. Some believed that they were unique. Billy, the core identity, had learned to sleep as a child to avoid his father's abuse. A physician asserted that Billy had also been "rattled" or in a "psychological coma" during the abductions. Billy should therefore be found not guilty by reason of insanity.

William was found not guilty. He was committed to a psychiatric institution and released six years later.

In 1992, a man named John Hinckley was also found not guilty of an assassination attempt on President Reagan's life, although the shooting was witnessed on television by millions. Expert witnesses testified that he should be diagnosed with schizophrenia. Hinckley, too, was committed to a psychiatric institution. William and Hinckley were diagnosed with psychological disorders, which is the topic of this chapter.

12-3 WHAT ARE PSYCHOLOGICAL DISORDERS?

Psychology is the study of behavior and mental processes. Psychological disorders are behaviors or mental processes that are connected with various kinds of distress or significant impairment in functioning. However, they are not predictable responses to specific events. Some psychological disorders are characterized by anxiety, but many people are anxious and are not psychologically disordered. For example, it is appropriate to be anxious before a midterms exam. When, then, are feelings like

TRUTH OR FICTION?

WHAT DO YOU THINK? READ, CHOOSE ONE, OR MAKE UP YOUR OWN!

Y / Anxiety is normal.

F / A completely psychotic person does not have an internal attribution and will be found guilty by a court of law.

Y / People do not eat their sleeping pills.

F / People with schizophrenia are not dangerous.

Y / Hope with schizophrenia may reach a stage that is not dangerous.

F / Some people can communicate without using language.

CHAPTER 12 Psychological Disorders 307

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would be surprising across Julia Foster by killing the president—on the fact that she was delusional.

3. They suggest severe personal distress. Anxiety, enraged fear, and other psychological states cause personal distress, and intense personal distress may be considered abnormal. William and Hinckley were in distress—although, of course, they victimized other people.

4. They are self-defeating. Behavior or mental processes that cause misery rather than happiness and fulfillment may suggest psychological disorder. Those who have depressive disorders suffer a great deal. We might also note that chronic drinking is deemed to be abnormal because it damages one's health and one's social and vocational life.

5. They are dangerous. Behavior or mental processes that are hazardous to the self or others may be considered disordered, as may people who threaten or attack others, like William and Hinckley.

6. The individual's behavior is socially unacceptable. We must consider the cultural context of a behavior pattern in judging whether it is normal (Marmorosch & Jung, 2013). For example, many people in the United States admit women who are self-assertive, yet some Latin American, Asian American, and "third-world" European American groups may see outgoing women as having personality problems.

12-1a PERSPECTIVES ON PSYCHOLOGICAL DISORDERS

If the standards for defining psychological disorders are complex and influenced by such factors, so too are the explanations of their origins.

THE DEMONOLOGICAL MODEL If William and John Hinckley had lived in the 17th and 18th centuries, thoughts have been tagged as witches. At that time, people assumed the behaviors associated with psychological disorders were caused by possession by the Devil. So-called witches were executed for crimes ranging from a neighbor's inability to a poor harvest. In fact, throughout all of recorded history, people have attributed unusual behavior and psychological disorders to demons. The ancient Caribs believed that the gods punished humans by causing madness. As a result, the physician Hippocrates, who suggested that psychological disorders are caused by brain abnormalities, The notion that biology could affect thought, feelings, and behavior was to be dominant for about 1,000 years.

anxiety deemed to be signs of a psychological disorder? For one thing, anxiety may suggest a disorder when it is not appropriate to the situation. For example, there is normally an anxiety to be anxious when looking out a fourth-story window. The magnitude of the problem may also suggest disorder. Some anxiety can be expected before a job interview. However, feeling that your heart is pounding so intensely that it might leap out of your chest—and then washing the interview—are not usual.

FICTION

1. **Insanity.** Actually, insanity is often perfectly normal, as on the eve of a big test or on a first date.

Behaviors or mental processes are suggestive of psychological disorders when they meet some combination of the following criteria:

1. They are unusual. Better or statistical deviance may not be sufficient for behavior or mental processes to be labeled abnormal, but it helps. After all, only a few people obtain scores of 700 or more on the verbal part of the SAT, but that achievement is not considered disordered. Only a few "see things" or "hear things" as Hinckley did, and those behaviors are deemed disordered because of their bizarre quality. We must also consider the situation. Although many of us feel "zanked" when we realize that a term paper is due the next day, most of us do not have panic attacks out of the blue. Dependable panic attacks that are suggestive of psychological disorder.
2. They suggest faulty perception or interpretation of reality. Our anxiety considers it normal to believe that God is literally speaking to you. "Hearing voices" and "seeing things" are considered hallucinations. Similarly, ideas of persecution, such as believing that the FBI is "out to get you," are considered signs of disorder. (Clashes of course, they are out to get you.) Hinckley testified that he believed he

hallucinations suggest to him the ideas of reality situation that contrast with reality. He believed that God was being persecuted.

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Such experiences may include a natural or human-made disaster, a threat or assault, or witnessing a death. PTSD may occur months or years after the event. It frequently occurs among firefighters, combat veterans, and people whose homes and communities have been swept away by natural disasters or who have been victims of accidents or interpersonal violence (Bremner, 2016).

The traumatic event is revisited in the form of intrusive memories, recurrent dreams, and flashbacks—the feeling that the event is recurring. People with PTSD typically try to avoid thoughts and activities connected to the traumatic event. They may also find it more difficult to enjoy life, and they often have sleep problems, irritability, outbursts, difficulty concentrating, extreme vigilance, and an increased “startle” response. The terrorist attacks of September 11, 2001, took their toll on sleep. According to a poll taken by the National Sleep Foundation (2001) two months after the attacks, nearly half of Americans had difficulty falling asleep compared with about one-quarter of Americans before the attacks (see Figure 12.1). Women, who are more likely than men to remain about stressed (Chen et al., 2017), were also more likely than men to report difficulty falling asleep (2006 versus 37%).

12-4a TRAUMA- AND STRESSOR-RELATED DISORDERS

Exposure to trauma, such as natural disaster, combat, crime, terrorism, or the death of a family member can tax someone's ability to adjust. In trauma and stressor-related disorders, the individual shows far greater difficulty coping in terms with traumatic events. We consider posttraumatic stress disorder and acute stress disorder.

12-4a POSTTRAUMATIC STRESS DISORDER

Sharia dreamed of a man attacking her in the night at the Superdome in New Orleans, after she had been moved to the “ridge” following Hurricane Katrina in the summer of 2005. There, who lives in Oregon, dreamed that she was trapped in a World Trade Center tower when it was hit by an airplane on September 11, 2001. About one in six Iraq or Afghanistan veterans has nightmares and flashbacks to bad times being killed by enemies or explosive devices (Ehlers et al., 2004; Richardson et al., 2010). These all-too-real nightmares often have caused many bad dreams. Such dreams are part of the experience of posttraumatic stress disorder.

Posttraumatic stress disorder (PTSD) is characterized by a rapid heart rate and feelings of anxiety and helplessness that are caused by a traumatic experience.

FIGURE 12.1 SLEEP PROBLEMS AMONG AMERICANS BEFORE AND AFTER SEPTEMBER 11, 2001

Problem	Before (%)	After (%)
Difficulty falling asleep	23%	44%
Frequent awakenings	30%	49%
Waking unrefreshed	23%	40%

Insomnia is one of the symptoms of stress disorders. A poll by the National Sleep Foundation (2001) showed that Americans had a greater frequency of sleep problems after the terrorist attacks of September 11, 2001.

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an dissociative identity disorder, dissociative amnesia, and depersonalization disorder.

12-5a DISSOCIATIVE IDENTITY DISORDER

Dissociative identity disorder (DID) (formerly termed multiple personality disorder) is the name given to William's disorder. In dissociative identity disorder, two or more identities or personalities, each with distinct traits and memories, “occupy” the same person. Each identity may or may not be aware of the others or of events experienced by the others.

The identities of an individual with dissociative identity disorder might have different eye-gaze preferences and different allergic responses (Brain, 1988). In one person, an identity named Tommy was not sensitive to orange juice. But when other identities gained control over him and drank orange juice, he would break out with hives. There would also arise if another identity emerged while the juice was being digested. If Tommy responded when the allergic reaction was present, the itching of the hives would cease, and the hives would start to subside. In other cases reported by Brain, different identities within a person might show varying responses to the same medicine. Or one identity might exhibit color blindness while others have normal color vision.

12-5b DISSOCIATIVE AMNESIA

A person with **dissociative amnesia** is suddenly unable to recall important personal information (i.e., explicit episodic memories). This loss of memory cannot be attributed to organic problems such as a blow

In the film *Frankie & Alice*, apparently based on a true story, Halle Berry portrays an African American girl who grows up with dissociative identity disorder. She has two alternative personalities: after age 10, a Southern racist white woman, and a seven-year-old child named Frankie. Frankie engages in casual sexual relationships, and the movie shows her transforming into Alice during one such encounter. “Alice” violently attacks her own partner. Through psychotherapy, Frankie reveals an infantile trauma she had repressed but which apparently “gave” her personality she had been the child of a white man and her mother, who had the child, in therapy she begins to integrate her incongruent personalities to get her life “together.”

12-4b ACUTE STRESS DISORDER

Acute stress disorder (ASD) PTSD is characterized by feelings of anxiety and helplessness that are caused by a traumatic event. However, PTSD can occur six months or more after the traumatic event and leads to panic. Acute stress disorder occurs within a month of the event and lasts from two days to four weeks. Women who have been raped, for example, experience acute stress disorder that leads to panic about three weeks after the assault (Bremner, 2008). The same women may also go on to experience PTSD (Cohan & Corliss, 2016).

12-5 DISSOCIATIVE DISORDERS

William's disorder, described at the beginning of the chapter, was a dissociative disorder. In the **dissociative disorders**, mental processes such as thoughts, emotions, memory, consciousness, even knowledge of one's own identity—the processes that make a person feel whole—may seem to be split off from one another. The DSM lists several dissociative disorders. Among them

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A STRUGGLE FOR LOVE OF BELLA SWAN REFLECTED IN NEW MOON MOVIE: AN INDIVIDUAL PSYCHOLOGICAL APPROACH

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Abstract: This paper described the struggle for love of Bella Swan reflected in New Moon movie by using Alfred Adler's individual psychology and analyzed the plot of the movie. It used qualitative research method and the object of this study was a major character named Bella Swan. Primary data sources were the New Moon movie directed by Christopher Weitz

Keywords: Bella Swan, New Moon, Alfred Adler's individual Psychology, plot, struggle for love.

INTRODUCTION
Love is a part of life. We can not live without it. Because of love, we can do everything. It makes people do everything to get their love. Love is something we have to fight for. When we experience deeply love, we will struggle to reach it. It is very unusual if there is someone who loves you but he or she does not fight for getting your love. Therefore, love needs struggles and sacrifice. For example, a mother struggles between life and death to give birth her children. A father seeks a living for his wife and his children. Even when people love someone, they are willing to sacrifice their life for the sake of someone they love. There are a struggle for love.

Love is a struggle as described in New Moon movie which tells about a struggle for love of Bella Swan to maintain her love. New Moon movie is the continuation of Twilight movie. This paper analyzed the New Moon movie directed by Christopher Weitz because of three reasons. The first is to show unusual story. Although this movie is about vampire, it is not horror movie. It is about a teenage romance movie which includes elements of vampire mythology and elements of romance. The second is the characters of New Moon movie. The characters of this movie are vampire. Kristen Stewart as Bella Swan and Robert Pattinson as Edward Cullen can play role as a couple of lovers well, so they can make the

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- b. MedicineNet (2021), Charles Patrick Davis, MD, PhD: *Anger*,
<http://www.medterms.com/script/main/art.asp?articlekey=33843>.

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Anger: An emotional state that may range in intensity from mild irritation to intense fury and rage. Anger may have physical effects such as raising the [heart rate](#), [blood pressure](#) and the levels of adrenaline and noradrenaline.

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c. Merriam Webster online dictionary (2021), <https://www.merriam-webster.com>

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happiness

Dictionary Thesaurus

happiness noun

Save Word

hap-pi-ness | \ 'ha-pē-nəs \

Definition of happiness

1 **a** : a state of well-being and contentment : JOY
b : a pleasurable or satisfying experience
// I wish you every happiness in life.
// I had the happiness of seeing you
 — W. S. Gilbert

2 : FELICITY, APTNESS
// a striking happiness of expression

3 *obsolete* : good fortune : PROSPERITY
// all happiness bechance to thee
 — William Shakespeare

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satisfaction noun

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sat-is-fac-tion | \ ,sa-tēs-'fak-shən

Definition of *satisfaction*

- a : the payment through penance of the temporal punishment incurred by a sin

b : reparation for sin that meets the demands of divine justice
- a : fulfillment of a need or want

b : the quality or state of being satisfied : CONTENTMENT

c : a source or means of enjoyment : GRATIFICATION
- a : compensation for a loss or injury : ATONEMENT, RESTITUTION

b : the discharge of a legal obligation or claim

c : VINDICATION

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WORD OF THE DAY
epitome
See Definitions and Examples

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Search: anger

anger noun

Save Word

an-ger | \ 'aŋ-gər

plural **angers**

Definition of *anger* (Entry 1 of 2)

- : a strong feeling of displeasure and usually of antagonism (see ANTAGONISM sense 1b)

// You could hear the *anger* in his voice.

// She found it hard to control her *anger*.

// His mind had teemed with a hundred hurts and *angers*.
— Irving Wallace
- : a threatening or violent appearance or state : RAGE sense 2

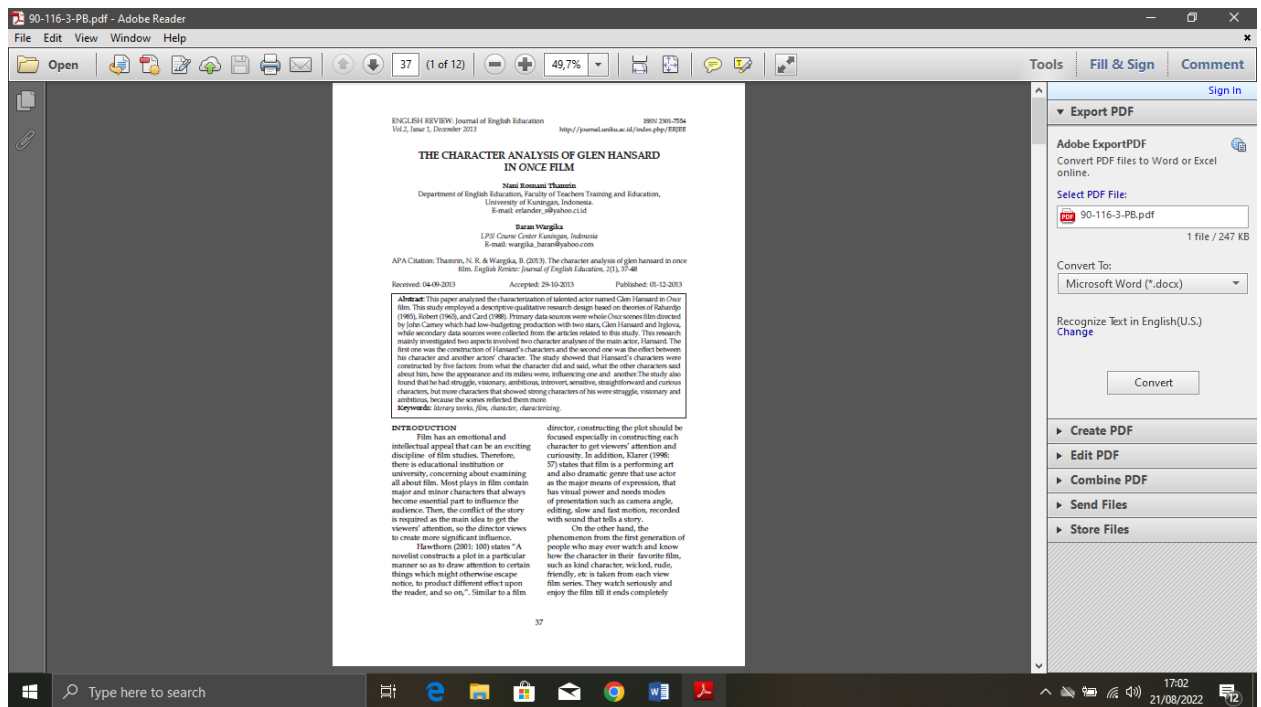
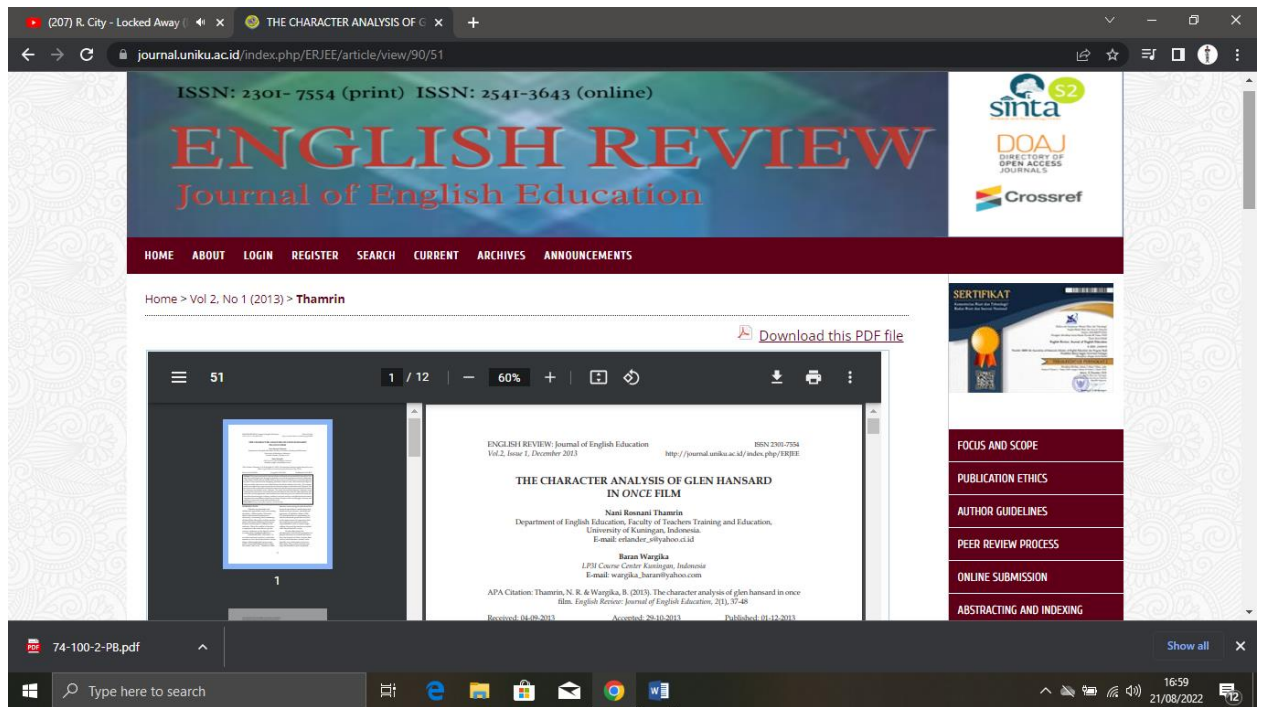
// the sea's *anger*

// Suddenly it was swept by a strong gust of wind New thunder, new *anger* came rolling over their heads.
— Rita Madocs

BE SAFE
SÝNID AÐGÁT CUIÐESE
ZACHOWAJ BEZPIECZEŃSTWO
VAR FÖRSIKTIG 안전에 유의하세요
CHŪ Y AN TOÁN NA EISTE ΑΣΦΑΛΕΙΣ
DBEJTE NA SVOU BEZPEČNOST
SEIEN SIE VORSICHTIG VAR FÖRSIKTIG

WORD OF THE DAY
epitome
See Definitions and Examples

- d. Thamrin, N. R, Wargika, B. (2013). *The Character Analysis of Glen Hansard in Once Film* [Thesis, University of Kuningan]. Journal of English Education. <https://index.php/ERJEE/article/view/90/51>.



- e. World Health Organization (2021) *Suicide*, <https://www.who.int/news-room/factsheets/detail/suicide#:~:text=Suicide%20is%20the%20fourth%20leading,common%20methods%20of%20suicide%20globally.>

WHO.int | Suicide | 17 June 2021

Suicide

17 June 2021

Key facts

- More than 700 000 people die due to suicide every year.
- For every suicide there are many more people who attempt suicide. A prior suicide attempt is the single most important risk factor for suicide in the general population.

Related

- Suicide prevention
- Data: Suicide rates (per 100 000 population)
- Mental health
- Alcohol, drugs and addictive behaviours

Video:

WHO.int | Suicide | 17 June 2021

- **Suicide is the fourth leading cause of death among 15-19 year-olds.**
- **77% of global suicides occur in low- and middle-income countries.**
- **Ingestion of pesticide, hanging and firearms are among the most common methods of suicide globally.**

Every year 703 000 people take their own life and there are many more people who attempt suicide. Every suicide is a tragedy that affects families, communities and entire countries and has long-lasting effects on the people left behind. Suicide occurs throughout the lifespan and was the fourth leading cause of death among 15-29 year-olds globally in 2019.

Suicide does not just occur in high-income countries, but is a global phenomenon in all regions of the world. In fact, over 77% of global suicides occurred in low- and middle-income countries in 2019.

Suicide is a serious public health problem; however, suicides are preventable with timely, evidence-based and often low-cost interventions. For national responses to be effective, a comprehensive multisectoral suicide prevention strategy is needed.

Who is at risk?

While the link between suicide and mental disorders (in particular, depression and alcohol use disorders) is well established in high-income countries, many suicides happen impulsively in moments of crisis with a breakdown in the ability to deal with life stresses, such as financial problems, relationship break-up or chronic pain and illness.

Publications

- Preventing suicide and coping with loss
- Suicide worldwide in 2019: Global Health Estimates
- LIVE LIFE: An implementation guide for suicide prevention in countries
- Preventing suicide: A global imperative
- Mental Health Gap Action Programme Intervention Guide (mhGAP-IG)
- Mental Health Action Plan 2013-2020
- Preventing suicide: a resource series

News

One in 100 deaths is by suicide
17 June 2021

WHO.int/news-room/fact-sheets/detail/suicide#:~:text=Suicide%20is%20the%20fourth%20leading,common%20methods%20of%20suicide%20globally.

World Health Organization | Health Topics | Countries | Newsroom | Emergencies | Data | About WHO

In addition, experiencing conflict, disaster, violence, abuse, or loss and a sense of isolation are strongly associated with suicidal behaviour. Suicide rates are also high amongst vulnerable groups who experience discrimination, such as refugees and migrants; indigenous peoples; lesbian, gay, bisexual, transgender, intersex (LGBTI) persons; and prisoners. By far the strongest risk factor for suicide is a previous suicide attempt.

Methods of suicide

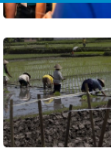
It is estimated that around 20% of global suicides are due to pesticide self-poisoning, most of which occur in rural agricultural areas in low- and middle-income countries. Other common methods of suicide are hanging and firearms.

Knowledge of the most commonly used suicide methods is important to devise prevention strategies which have shown to be effective, such as restriction of access to means of suicide.


Prevention and control

Suicides are preventable. There are a number of measures that can be taken at population, sub-population and individual levels to prevent suicide and suicide attempts. LIVE LIFE, WHO's approach to suicide prevention, recommends the following key effective evidence-based interventions:

- limit access to the means of suicide (e.g. pesticides, firearms, certain medications);
- interact with the media for responsible reporting of suicide;
- foster socio-emotional life skills in adolescents;
- early identify, assess, manage and follow up anyone who is affected by suicidal behaviours.




New study highlights cost-effectiveness of bans on pesticides as a suicide prevention strategy
17 December 2020




Suicide: one person dies every 40 seconds
9 September 2019

Fact sheets



Depression
13 September 2021



Mental health:

WHO.int/news-room/fact-sheets/detail/suicide#:~:text=Suicide%20is%20the%20fourth%20leading,common%20methods%20of%20suicide%20globally.

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- early identify, assess, manage and follow up anyone who is affected by suicidal behaviours.

These need to go hand-in-hand with the following foundational pillars: situation analysis, multisectoral collaboration, awareness raising, capacity building, financing, surveillance and monitoring and evaluation.


Suicide prevention efforts require coordination and collaboration among multiple sectors of society, including the health sector and other sectors such as education, labour, agriculture, business, justice, law, defence, politics, and the media. These efforts must be comprehensive and integrated as no single approach alone can make an impact on an issue as complex as suicide.

Challenges and obstacles


Stigma and taboo

Stigma, particularly surrounding mental disorders and suicide, means many people thinking of taking their own life or who have attempted suicide are not seeking help and are therefore not getting the help they need. The prevention of suicide has not been adequately addressed due to a lack of awareness of suicide as a major public health problem and the taboo in many societies to openly discuss it. To date, only a few countries have included suicide prevention among their health priorities and only 38 countries report having a national suicide prevention strategy.


Raising community awareness and breaking down the taboo is important for countries to make progress in preventing suicide.




Mental health: strengthening our response
17 June 2022



Adolescent mental health
17 November 2021



Mental health of older adults
12 December 2017



Mental health in emergencies
16 March 2022

Injuries and violence

The screenshot shows a web browser window with the URL [who.int/news-room/fact-sheets/detail/suicide#:~:text=Suicide%20is%20the%20fourth%20leading,common%20methods%20of%20suicide%20globally.](https://www.who.int/news-room/fact-sheets/detail/suicide#:~:text=Suicide%20is%20the%20fourth%20leading,common%20methods%20of%20suicide%20globally.) The page is from the World Health Organization (WHO) and is titled "Data quality" with a date of 19 March 2021. The navigation bar includes "Health Topics", "Countries", "Newsroom", "Emergencies", "Data", and "About WHO".

Data quality 19 March 2021

Globally, the availability and quality of data on suicide and suicide attempts is poor. Only some 80 Member States have good-quality vital registration data that can be used directly to estimate suicide rates. This problem of poor-quality mortality data is not unique to suicide, but given the sensitivity of suicide – and the illegality of suicidal behaviour in some countries – it is likely that under-reporting and misclassification are greater problems for suicide than for most other causes of death.

Improved surveillance and monitoring of suicide and suicide attempts is required for effective suicide prevention strategies. Cross-national differences in the patterns of suicide, and changes in the rates, characteristics and methods of suicide, highlight the need for each country to improve the comprehensiveness, quality and timeliness of their suicide-related data. This includes vital registration of suicide, hospital-based registries of suicide attempts and nationally-representative surveys collecting information about self-reported suicide attempts.

WHO response

WHO recognizes suicide as a public health priority. The first WHO World Suicide Report "Preventing suicide: a global imperative", published in 2014, aims to increase the awareness of the public health significance of suicide and suicide attempts and to make suicide prevention a high priority on the global public health agenda. It also aims to encourage and support countries to develop or strengthen comprehensive suicide prevention strategies in a multisectoral public health approach.

Suicide is one of the priority conditions in the WHO Mental Health Gap Action Programme

This screenshot shows the same WHO website page, but with the "WHO response" section expanded. The URL and navigation bar are identical to the first screenshot.

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Suicide is one of the priority conditions in the WHO Mental Health Gap Action Programme (mhGAP) launched in 2008, which provides evidence-based technical guidance to scale up service provision and care in countries for mental, neurological and substance use disorders. In the *WHO Mental Health Action Plan 2013–2030*, WHO Member States have committed themselves to working towards the global target of reducing the suicide rate in countries by one third by 2030.

In addition, the suicide mortality rate is an indicator of target 3.4 of the Sustainable Development Goals: by 2030, to reduce by one third premature mortality from noncommunicable diseases through prevention and treatment, and promote mental health and well-being.

- f. Netflix “*All the Bright Places*” Movie (2020), <https://www.netflix.com/id-en/title/80208802?source=35>.

N FILM ALL THE BRIGHT PLACES

All The Bright Places

2020 | 18+ | 1h 48m | Teen Movies

Two teens facing personal struggles form a powerful bond as they embark on a cathartic journey chronicling the wonders of Indiana.

Starring: Elle Fanning, Justice Smith, Luke Wilson

Elle Fanning and Justice Smith star as two lost souls in this heartfelt film based on Jennifer Niven's bestselling YA novel.

Videos | All The Bright Places



All The Bright Places (Trailer)

More Details

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Available to download

Audio

English - Audio Description, English [Original], Japanese

Cast

Elle Fanning
Keegan-Michael Key
Virginia Gardner
Sofia Hasmik

Genres

US Movies, Teen Movies, Dramas, Romantic Movies

Subtitles

English, Indonesian, Simplified Chinese, Traditional Chinese

Justice Smith
Alexandra Shipp
Kelli O'Hara

This movie is...

Dark, Emotional, Romantic

Luke Wilson
Lamar Johnson
Felix Mallard