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Using Popular Culture in the Classroom: Views of the Film *Manic* Among Students of Juvenile Delinquency

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Abstract: Students in an undergraduate course in Juvenile Delinquency viewed the film *Manic*, which depicts troubled youth in an institutional setting and touches on many of the core concepts students were exposed to throughout their course. Students then wrote reflective essays. The authors sampled from those essays, supplemented with reviews of the film, and presented these statements to the students in the form of a Q sort. Factor analysis revealed three distinct views, revolving around the effectiveness of institutional treatment for troubled youth. Interestingly, the factor most supportive of the institution was comprised mostly of Criminal Justice majors.

Introduction

Using films from popular culture to increase, emphasize, and evaluate learning in the classroom is quite common. Within the sociology classroom professors regularly use popular film to teach the concepts of race and ethnicity (Valdez & Halley, 1999), medical sociology (Pescosolido, 1990), and mass media (King, 2000). However, as Livingston (2004) points out many issues discussed in sociology classrooms, particularly mental illness, are often distorted in popular film. However, these inaccuracies can be used to assist student learning "by showing students how images can be manipulated to perpetuate…stereotypes" (Livingston, 2004, p. 119).

Faculty can informally and formally assess student learning through popular film from comments provided by students in class discussion or through written assignments. Both assessment methods provide the instructor with feedback on learning. But feedback can be skewed if students respond primarily to the instructor's cues, or if only the more outspoken students express their reactions to the film in class discussions. The instructor may then conclude that the film bolstered learning and, in particular, that students took away from the film the intended learning. Q methodology provides instructors with additional systematic feedback on the ways students subjectively experience a film and apply their course learning when viewing popular-culture films.

We used Q methodology to learn how a group of undergraduate students enrolled in a 200-level Juvenile Delinquency course responded to the film *Manic* (Melamed, 2003). *Manic* features the then current high-profile actors, Joseph Gordon-Levitt, Zooey

Deschanel, and Don Cheadle, as they navigate an institution for troubled teenagers. The students in the course watched the film, wrote short open-ended responses to the film, and performed a Q sort of 32 statements drawn primarily from student responses. The course is structured to introduce students to the history of the juvenile justice system in the United States, theories of delinquency, the social distribution of delinquency, law-violating groups, the ways social structures shape delinquency, and the attributes of the contemporary juvenile justice system. The course is taught primarily from a sociological standpoint, but other perspectives, primarily psychological and biological, are considered. The course is popular with sociology, criminal justice studies, education, psychology, and biology students. Students enroll in Juvenile Delinquency as a part of a cluster course. Students in the cluster take both Juvenile Delinquency and Introduction to Peace Studies simultaneously, as well as taking part in a service-learning opportunity. Notably, the criminal justice studies major is housed within the sociology department so students get a strong grounding in sociology. In addition, the peace studies curriculum is housed within the psychology department. Every student in the cluster course volunteers hours mentoring children attending a non-traditional school, either through an in-school curriculum of robotics or through an after-school photography program for children at risk of being removed from their homes. Since the bulk of the movie *Manic* occurs in an institution for troubled teens, the researchers wondered if the students volunteering with the at-risk youth in-school might experience *Manic* differently from those students volunteering with the youth in the after-school program. In addition we considered how a student's major shaped how they responded to the film, as psychology students might experience the film very differently than criminal justice studies majors.

Literature Review

Using popular culture films in the sociology classroom comes with advantages and disadvantages. The current generation of college students, Millennials, may tend to be visual learners as they have had technology access all of their lives. Integrating videos, often in the form of popular culture, is one way to reach out to this generation of learners. Considering substantive concerns about using popular culture films, Livingston (2004) found that often times film reinforced or perpetuated stereotypes. Livingston reported a number of stereotypes that are reinforced in films featuring persons with mental illness. Persons with mental illness are often presented as homicidal, childlike, irresponsible, incompetent, unpredictable and with a corresponding unkempt appearance. Some of these stereotypes are reinforced in *Manic.* For example, Chad attempts to kill one of the workers and Lyle is presented as unable to control his rage. Despite *Manic* reinforcing some stereotypes of mental illness, it might not be seen as playing as strongly to the stereotypes since it is specifically a film about youth in a mental health institution. Dowd (1999) found that popular culture films provide an opportunity in the sociology classroom. The films come pre-packaged under a theoretical worldview. It is the job of the faculty and students to deconstruct that worldview. The analysis of the worldview, or theoretical perspective, provides an opportunity for faculty and students to practice their sociological imagination.

Theorists of delinquency tend to view delinquency through particular lenses. Delinquency is typically explained from biological (Beirne & Messerschmidt, 1995; Binder, Geis, & Bruce, 2001; Cauffman, Steinberg, & Piquero, 2005; Dietrich, Douglas, Succop, Berger, & Bornschein, 2001; Ellis & Walsh, 1997; Katz & Chambliss, 1995; Mednick, Pollock, Volavka, & Gabrielli, 1982; Sheldon, 1949), psychological (Berger,

Free, & Searles, 2009; Friedlander, 1947; Pratt & Cullen, 2000; Schuessler & Cressey, 1950; Siegel, Welsh, & Senna, 2003; Skinner, 1953), social psychological (Beirne & Messerschmidt, 1995; Berger, Free, & Searles, 2009), or social perspectives (Akers & Sellers, 2009; Sutherland, 1947; Sykes & Matza, 1957). Biological explanations for delinquency cover areas such as body-type, levels of hormones and neurotransmitters, brain damage, cognitive deficiencies, and chromosomal characteristics. Psychological explanations of delinquency focus mainly on personality factors, self-control, and behaviorism. The main social psychological approach focuses on the principles of deterrence in rational choice theory. Social perspectives discussed include differential association, social learning theory, and techniques of neutralization. All of these perspectives are acknowledged in the introduction to the Juvenile Delinquency course, but course readings and discussions highlight social and some social-psychological explanations for delinquency and responses to it. For example, one reading discusses how youth define the illegal activities in which they become involved, regularly utilizing techniques of neutralization, which is a form of justification for delinquent behavior (Carpenter, Glassner, Johnson, Loughlin, & Ksander, 1988). Another reading focuses on the organizational structure of the institution in which youth are placed, finding that rehabilitative institutions are less violent than custodial-only institutions, suggesting a relationship between organizational structure and youth behavior within the institution (Feld, 1981).Due to its title, in the film *Manic* the main character, Lyle, might be construed as manic, (although his character does not accurately reflect someone in a manic state), and might mislead students – particularly those majoring or minoring in psychology – into expecting a film with a psychological focus. While the film features a group of mixed-gendered, troubled teens going through therapy together, the film invokes a number of issues from a sociological perspective, such as conditions of confinement of those institutions (Bell, 2000), causes of delinquency (Akers & Sellers, 2009; Cernkovich & Giordano, 1987), and understanding the role of institutions in response to delinquency (Feld, 1981).

Conditions of juveniles confined for delinquency has been a topic of discussion for activists and scholars even before the invention of the juvenile justice system in 1899 (Ferdinand, 1991). An increasing number of youth engaging in delinquent behavior, accompanied by a belief that youth incarcerated in the same institution as adults would have opportunities to learn more advanced criminal skills from them, led to the creation of the houses of refuge (Berger & Gregory, 2009). In addition, it was believed that juveniles held the potential to change whereas adults were too set in their behaviors to make meaningful change. Juveniles were then confined primarily with other juveniles, although exceptions remain until this day. Discussions of the conditions of juvenile facilities have moved beyond separating them from adults.

Bell (2000) suggests the mnemonic device *CHAPTERS* be used to assess institutional arrangements of juvenile facilities. *CHAPTERS* stands for classification, health/mental health, access, programming, training, environment, restraints and discipline, and safety. *Manic* highlights all of these conditions of confinement in the course of the film. Classification determines how youth will be separated within the institution. Often youth are classified based on psychological state, gender, or delinquent act. In *Manic*, young men and women are housed not only in the same facility, but also in the same hallway of a wing of a mental facility. Many youth facilities house only one gender or go to great lengths to keep them separate. There is a movement within the juvenile and criminal justice systems to integrate gender-specific programming that responds to unique issues faced by girls/women and boys/men. For example, girls and women are

more likely to be victims of sexual and physical abuse (Garcia & Lane, 2009) and boys/men are more likely to use violence when they experience strain in their lives (Berger, 2009).

Juvenile facilities must also consider the health and mental health of their clients. One issue emerging from *Manic* is the continual medication of the youth in the facility. It could be argued that medication promotes safety within the institution, but the portrayal of medication in the film might leave the viewer with the notion that the youth are overmedicated. Programming, environment, training of staff, and safety overlap as the youth in *Manic* appear to have a lot of free time, including time to socialize in the open area of the wing, play basketball, and walk freely about inside the institution. In addition the staff seem absent on many occasions. The main counselor, Mr. Monroe, is often seen popping pills, and the youth are able to smoke marijuana and fight without the intervention of staff. When staff do interact with the youth, they are sometimes portrayed as lacking strong rapport with them and as being improperly trained to respond to violent outbursts. In general, the staff were not shown in a sympathetic light, with the exception of Mr. Monroe who, at times developed rapport with many of the youth in their group therapy sessions. It is useful for students to be aware of arrangements for confining youth and their repercussions for the functioning of the institution.

Along with learning about how institutions can be administered, students also form views about whether youth can change. Views on this matter are most likely tied to students' beliefs about both the causes of delinquency and the ability of the institution to assist the youth on the path to change. The youth portrayed in *Manic* display a range of psychological issues from anger management, depression, self-mutilation, and low self-esteem that appeared to stem from absent parents and/or abusive parents, and other social influences, such as peers and environmental norms. The movie encourages viewers to consider whether the causes of the youths' problems are inborn or societal or, perhaps, both. For example, the character Chad, a privileged youth with a trust fund but uninvolved parents, who is soon to be released from the institution, seems to be slowly spiraling out of control over the course of the film. Information from the movie suggests that Chad does not have a quality relationship with his parents. Cernkovich & Giordano (1987) found that it is not necessarily how many parents are present that is important, but the quality of the relationship that exists between parent and child. When it is divulged to the viewer that Chad has not been taking his medications, the viewer may begin to wonder if Chad could ever function in mainstream society without his medications. However, Lyle, who has an abusive father and displays anger management issues, appears to recognize that he needs to change, and could change, as he begins to internalize the therapy sessions provided by Mr. Monroe. Lyle's explosive behavior can be explained through social learning theory (Akers & Sellers, 2009) as behavior learned from his father.

Lastly, it is useful to consider what characteristics of an institution can assist the youth in making change. Feld (1981) investigated organizational structure of institutions. Those that included rehabilitative programming reported less violence in comparison to those that focused only on incapacitating youth. Considering the many conditions of confinement, *Manic*'s Northwood Mental Institute provides contradictory experiences for the youth that may or may not assist in their rehabilitation. For example, at times solitary confinement, which has been shown to increase mental health issues, is used in the film. Yet Cheadle's character, Mr. Monroe, appears to be getting through to some of the youth in their group counseling sessions. *Manic* provides a

diverse set of social issues that encourage the viewer to first question why the youth act in a particular way, and then to consider whether particular youth can change and why.

Method

The authors used Q methodology to explore the subjectivity surrounding the film *Manic* as experienced by students who had been studying, rather intensively, the sociological and psychological explanations for juvenile delinquency. Students viewed the film near the end of the semester, so they had read most of the required readings and had participated in the field work that was a core component of the course.

Q methodology provides the systematic means by which to study the subjective. Brown emphasizes that that the subjective can be a source of scientific investigation:

> To say that a phenomenon is subjective or only a matter of opinion is not to deny its status as an object of scientific inquiry. Intelligent individuals may disagree about the 'best' interpretation of a poem or a political novel, and may even disagree about what is to qualify it as 'literary' in a normative sense, but points of view and interpretations are apt to display similar and dissimilar features which are replicable and capable of systematic comparison. (Brown, 1977, p. 568)

Q methodology has been used successfully both in educational settings and to study audience reactions to various expressions of popular culture. Aitken (1988) reported using Q methodology to help structure a course in interpersonal communication. Wheeler and Montgomery (2009) used Q methodology to explore student views on learning mathematics, while Pruslow and Red Owl (2012) applied Q methodology to fieldwork reporting in classes that had experiential requirements. Ramlo (2012) examined the views of secondary school physics teachers during a workshop on Newtonian concepts. Cirigliano (2012) used Q methodology to examine attitudes toward the use of a graphic novel (comic book) in a biology class. With respect to the application of Q methodology to studying various aspects of popular culture, both Brown (1977) and Thomas and Baas (1994) studied interpretations of literature, while Maxwell (1999) took a similar approach to the study of lyrics in a song. Brown and Mathieson (1990) examined responses to poetry. Stephenson applied Q methodology to the study of a short film (1978). Rhoads (2008, 2009) used Q methodology to look at the subjectivity concerning two political films, and Thomas and Rhoads (2012) studied the approach of video gamers from a subjective standpoint. Carlson and Trichtinger (2001) looked at reactions to an episode of the television series *Law & Order* as it portrayed a racial incident.

Results

Statements for the Q sample were gathered from reflective essays written by the students after having watched the film. Additional statements were gathered from various reviews of the film, so as to add a dimension to the Q sample that looked at the film as film, and not only an expression of the subject matter. A Q sample of this sort is what McKeown and Thomas (2013) refer to as a hybrid sample. For purposes of this study, the approaches by Stephenson (1978), Rhoads (2008), and Carlson and Trichtinger (2001) seem to be closest to what is attempted here. Stephenson created his Q sample from statements written by students after having seen a film. Rhoads, too, drew his Q sample from reflective essays written after students watched the controversial film, *Death of a President*, while Carlson & Trichtinger were also exploring the subjectivity surrounding a provocative issue presented on film.

Ultimately, 32 statements were presented to students, who then Q sorted the statements from "Most Agree to Most Disagree".

The results of the sorting were subjected to factor analysis via PQMethod (Schmolck & Atkinson, 2012). Principle components and varimax rotation were used and a three-factor solution was extracted. Table 1 shows factor loadings and associated demographic information:

Table 1: Factor Loadings[a]

Q-sort	Sex	Major	A	B	C
1	Female	Psychology	**47**	–21	08
2	Female	Psychology	**74**	–01	11
3	Female	Psychology	**57**	–08	09
4	Female	Biology	**62**	29	–02
5	Female	Chemistry	**66**	21	17
6	Female	Christian Ed	**47**	–26	–41
7	Female	Sociology-CJ	–09	**71**	01
8	Male	Soc-CJ/ Bio	–13	67	20
9	Male	Biology	23	**50**	33
10	Male	Sociology-CJ	21	**82**	01
11	Female	Env. Science	36	–31	**56**
12	Female	Psych-Neuro	03	17	**70**
13	Female	Psychology	40	–38	**55**
14	Female	Psychology	–10	13	**81**
15	Male	Biology	03	–40	**59**
16	Male	Public Relations	20	11	**50**
17	Male	Sociology-CJ	37	37	**46**
18	Female	Business Ad.	56	–51	21
19	Male	Sociology-CJ	42	23	41
20	Male	Sociology-CJ	41	–43	09

[a]Loadings in boldface defining; decimals to two places omitted.

Factor A: Hopeful, But not Confident

Factor A is comprised of only female students. Three of the six loaders are Psychology majors, while two others major in the natural sciences (Biology and Chemistry), and one is a Christian Education major. Factor A types are somewhat critical of the institutional approach as it is portrayed in *Manic*, particularly as it relates to the presence of staff and the safety of the youth. They worry that they would not be safe if they were housed in this institution, and they wonder at the degree of freedom the patients are given within the walls of the facility. They see the institution as a dangerous place and inconsistent in its mission. They also believe that the issues confronting the teens in the film are not the product of learned behavior, but rather, are inborn. Factor A types question the use of prescription drugs in treatment and also are critical of the use of solitary confinement.

They disagree that *Manic* shows that once you are in the system, only the youth can fix themselves to escape that same cycle. This may be a reaction to the film itself, rather than to the larger issue of youth changing. Instead, they think the film is more about the inconsistency of the effect that rehabilitation can have on juveniles as we see the youth in many different places at the end Lyle comes back to the facility because he wants to change, Kenny is catatonic, Sara is released to go back home, and Chad will likely be in a mental institution locked away for the rest of his life.

   Factor A types were also struck by the gender roles as portrayed in the film. They saw the lead female character Tracy as helpless, while the male patients were seen as tough and macho. Table 2 shows the distinguishing statements for Factor A.

Table 2: Distinguishing Statements for Factor A

Statement	A	B	C
3 I was most surprised by the amount of freedom the patients had while at the institution.	+3	−1	−1
6 I question the reliability of prescription drugs and solitary confident.	+2	0	−1
7 There are many themes presented in this movie that are related to juvenile delinquency but there is one that stood out to me in particular: the inconsistency of the effect that rehabilitation can have on juveniles.	+3	+1	0
8 To me, the most shocking aspect of the film was the fact that a counselor or guard was rarely around.	+4	−2	+2
10 An aspect of the film is the gender roles portrayed. Tracy is seen as a defenseless girl, but all the boys are seen as tough, macho males.	+2	−1	−4
16 *Manic* is about learned behavior	−4	−1	0

Factor B: Institutional Believers

Factor B is defined by four sorters, three of whom are Sociology-Criminal Justice majors, and one who majors in Biology. Three of the loaders are male, while one is female. What distinguishes Factor B from both Factors A and C, is the belief that the therapy as portrayed in the film can have an impact on these troubled youngsters. Factor B types defend the institution and argue that therapy can help people manage their problems. They disagree that they would have felt unsafe in that institution, and that troubled people can never get rid of their "demons." It is perhaps revealing that this is the only factor in which Sociology-Criminal Justice students predominate. After all, they may well be preparing for careers that will bring them into contact with the types of young people portrayed in *Manic*.

   Factor B types also point to the film as providing them with "new insights" on people who struggle with anger and violence issues. They believed the film did not "sugar-coat" the issues that some teens face, and that the film produced a host of emotions in them as they watched. Table 3 shows the distinguishing statements for Factor B.

Factor C: Institutional Skeptics

Factor C is defined by seven sorters, three Psychology majors, an Environmental Science major, a Biology major, a Public Relations major, and one Sociology-Criminal Justice major. Four of the definers are female and three are male. Factor C types are the most critical of the institution as portrayed in the film and they seem to expect it to fail the young people. Factor C types believe the institution as portrayed in the film is unsafe, and they are concerned that the staff seem untrained. Unlike Factor A, however, they are not surprised that staff is often absent, and that the youth at *Manic's* Norwood Institution seem to have a good deal of freedom, that is, unsupervised time. They don't seem to expect the institution to be of much help, perhaps because they ultimately see this as a personal responsibility. This would fit with their belief that *Manic* is about learned behavior – if you can learn to do it, you can learn to undo it, but you have to choose to change. Factor C types reject the depiction of Tracy as a helpless character and the boys as tough and macho, in contrast to Factor A types who were struck by the

presentation of gender in the film. In short, Factor C embraces the possibility of therapy, but seems to reject that it could be successful in the environment created in *Manic*. Table 4 shows the distinguishing statements for Factor C.

Table 3: Distinguishing Statements for Factor B

	Statement	A	B	C
5	The movie's most effective scenes are those that observe the kids at a distance.	−2	+1	−1
9	If I would have been a member of this institution, I would not have felt safe.	+2	−2	+3
11	I was very impressed by the amount of mixed emotions the movie made me feel.	−1	+2	−1
12	I do not feel the structure of the mental health institution is effective.	0	−4	+1
13	One thing that stood out to me in the film was how strongly influenced the teens were by music.	−1	+2	−2
23	It's hard to imagine that getting everyone together once a day, going around in a circle and getting everyone's short response to a question, is going to get to the heart of anybody's deep-seated issues.	−1	−3	0
30	In reality, troubled people never get rid of their demons. The best you can hope for is to find a way to control them. In the end, that's what *Manic* is really about: a glimmer of hope.	0	−4	+1

Table 4: Distinguishing Statements for Factor C

	Statement	A	B	C
2	*Manic* shows how once you're in the system only you can fix yourself to not stay in the same cycle.	−3	−2	+1
10	An aspect of the film is the gender roles portrayed: Tracy is seen as a defenseless girl, but all the boys are seen as tough, macho males.	+2	−1	−4
24	As for the hand-held camera style, I think it contributes to the fact that the film shows a very real part of life that isn't steady – especially not in a place like this.	−1	0	+2
24	The staff seemed highly untrained.	0	−3	+2

Discussion

Students in this undergraduate class were exposed to many of the theories, both social psychological and sociological, that help to explain and provide worldviews on juvenile delinquency. Additionally, they participated in a service-learning project which took some of them to an institution that deals with "at-risk" students. The film *Manic* powerfully explores many of the themes from students' studies, and its message is open to interpretation. Q methodology provided the means by which to study how these students experienced *Manic*, and the resulting factor analysis produced three separate views among these students.

Factor A, the "hopeful, but not confident" group expressed some support for the rehabilitative effect that therapy within the institution can have on the troubled youth. However, they seem to suggest that that would not occur within the institution as portrayed in *Manic*. Factor B, the "institutional believers" are enthusiastic about the possibilities of therapy in helping young people to address their problems, while Factor

C, "institutional skeptics," are critical of an institutional approach. While Factors A and C are populated with Psychology majors, Factor B is the only factor in which Criminal Justice students dominate. Instructors might expect to find the Criminal Justice majors loaded on the "institutional skeptics" factor since they are taught extensively about the effect, often negative, of institutions on behavior. However since many of these students likely expect to work within an institution they might be optimistic about their future job prospects and their ability to positively affect people there. In addition, they read the chapter by Bell (2000) that provides a step-by-step guide to assess institutional arrangements to reinforce positive experiences for youth, which might paint a more positive view on institutions.

Some demographic patterns in the loading of factors were quite interesting. For example, Factor A was comprised of all females who were concerned with safety within the institution and who perceived the representations of women in the film as helpless and the men as macho. In addition, all those on Factor A were Psychology or natural science majors who viewed the mental troubles represented in *Manic* as inborn, which is largely represented by course material on biological and psychological explanations for delinquency. The gender and major patterns suggest that perhaps regardless of course material certain life experiences or discipline worldviews persist. For example, it might be expected that an all-women factor would be more likely to sort concerns about safety strongly due to their socialization around safety. It might also be expected that a factor dominated by Psychology and natural science majors would view violence as inborn, even if some evidence from the film might discount this.

One consensus item, in particular, is worth noting. Statement #14 is endorsed by all three factors:

14	The most influential factor for youth, however, is their social environment, including their family, friends, peers, and the like.	+2	+3	+4

Recall that Factor A sorters saw the institution as a dangerous place and as inconsistent in its mission. They also believed that the issues confronting the teens in the film were not the product of learned behavior, yet, their endorsement of this statement might stem from being in a Sociology class that stresses the role of family and peers in shaping delinquency. They were also the least supportive of this statement among the three factors. Factor B sorters believe that the institution can make a difference in the lives of troubled youths, making up for their lack of support or socialization they received from family and peers. They clearly believe that the social environment of the institution makes a difference in the lives of youth. Finally, Factor C sorters are skeptical of the institution, particularly as portrayed in *Manic*. They don't seem to expect the institution to be of much help, perhaps because they ultimately see this as a personal responsibility.

This study makes a contribution both to the growing number of studies that apply Q methodology to the study of popular culture, as well as adding to the literature concerning the use of Q in studies of interest to those in education. The factor structure that emerges in such studies gives instructors additional feedback on how course concepts are being integrated into a student's world view. Instructors might consider the different emerging factors utilizing those for a further discussion of course material. For example, Dowd (1999) recognizes that popular culture films are packaged under a particular worldview. The instructor might relate the three emerging factors back to this pre-packaged worldview. While the instructor and students might never know the intent of the film, be it to focus on mental illness, or on institutions, or on relationships

between youth, or something else, they can discuss the different perceptions of the film or the substance emerging from the factors. Even students who rarely talk are represented in the sort so their perspectives have the potential to be discussed in class. Aspects of the film that lend themselves to stereotyping such as gendered representations of the youth or violent behaviors of the mentally ill can be interrogated. For example, Factors A and C differed on their perceptions of the gendered representations of the youth. One can envision a discussion where the students explain and relate their factors back to course material on gender-specific programming (Garcia & Lane, 2013) or gender strain theory (Berger, 2009). Q methodology highlights the subjective responses of students that might normally go unexamined and it provides a tool to help students think critically.

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Appendix: Factor Q-Sort Values for Each Statement

	Statement	A	B	C
1	The film *Manic* definitely provided me with new insights on people who struggle with anger and other internal issues that contribute to violence.	+1	+2	0
2	*Manic* shows how once you're in the system only you can fix yourself to not stay in that same cycle.	−3	−2	+1
3	I was most surprised by the amount of freedom the patients had while at the institution.	+3	−1	−1
4	I felt that the characters were well-developed and drew the viewers due to the fact that they were relatable.	−1	+1	−1
5	The movie's most effective scenes are those that observe the kids from a distance.	−2	+1	−2
6	I question the reliability of prescription drugs and solitary confinement.	+2	0	−1
7	There are many themes presented in this movie are related to juvenile delinquency but there is one that stood out to me in particular: the inconsistency of the effect that rehabilitation can have on juveniles.	+3	+1	0
8	To me, the most shocking aspect of the film was the fact that a counselor or guard was rarely around.	+4	−2	+2
9	If I would have been one of the members of this institution, I would not have felt safe.	+2	−2	+3
10	An aspect of the film is the gender roles portrayed: Tracy is seen as a defenseless girl, but all the boys are seen as tough, macho males.	+2	−1	−4
11	I was very impressed by the amount of mixed emotions this movie made me feel.	−1	+2	−1

	Statement	AA	BB	CC
12	I do not feel the structure of the mental health institution is effective.	0	−4	+1
13	One thing that stood out to me in the film was how strongly influenced the teens were by music.	−1	+2	−2
14	The most influential factor for youth, however, is their social environment, including their family, friends, peers and the like.	+2	+3	+4
15	Shock is probably the simplest way to describe my initial reaction to the film *Manic*.	−2	−1	−3
16	*Manic* is about learned behavior.	−4	−1	0
17	The film did not try to sugar-coat the issues of juveniles.	+1	+2	−1
18	Many people won't ever be able to veer away from violent tendencies, but with the right help, some will.	−1	+3	+3
19	The character I felt the most sympathy for was Lyle's roommate, Kenny.	+1	+1	+1
20	While I don't understand why so many people turn to violence when faced with a conflict, I need to realize that I haven't lived a life that enables me to understand what some people have gone through.	0	+1	−1
21	I couldn't detect a single false movement in the entire movie. Everyone's dialogue, reactions and attitudes seemed completely believable.	−2	−1	−2
22	In relation to juvenile delinquency, it is almost as though the movie *Manic* is a symbol for the way in which the justice system is supposed to work.	−3	0	−3
23	It's hard to imagine that getting everyone together once a day, going around in a circle and getting everyone's short response to a question, is going to get to the heart of anybody's deep-seated issues.	−1	−3	0
24	As for the hand-held camera style, I think it contributes to the fact that the film shows a very real part of life that isn't steady – especially not in a place like this.	−1	0	+2
25	The staff seemed highly untrained.	0	−3	+2
26	At first, I didn't like the film, but the more it progressed, the more I liked it.	−2	−2	−2
27	I felt that the film was very powerful. I felt emotionally moved throughout the film and found it difficult to watch at times.	0	0	0
28	Overall, *Manic* was not a strictly juvenile-delinquency themed movie. The traits of psychology played stronger roles than the juvenile delinquency ones.	+1	0	+1
29	The way therapy was handled throughout this movie was not in a way I would expect.	+1	0	+2
30	In reality, troubled people never really get rid of their demons. The best you can hope for is to find a way to control them. In the end, that's what *Manic* is really about: a glimmer of hope.	0	+4	+1
31	Overall, I feel that the movie was a very artistic and accurate depiction of troubled youth.	0	+1	+1
32	I thought it was strange that the facility housed both boys and girls in the same building.	+1	−1	0