The Art of Examination Course Spring 2019
UT Southwestern Medical School – Med 1039

Faculty:
Bonnie Pitman, Distinguished Scholar in Residence, Edith O’Donnell Institute of Art History, UT Dallas
Heather Goff, M.D., M.P.H. (faculty sponsor) Assistant Professor of Dermatology, UTSW
Amy Copeland, Manager of Community Programs, Dallas Museum of Art

RATIONALE
The Art of Examination is a preclinical elective focusing on developing visual and communication skills for clinical diagnosis through looking at works of art. Through experiences with artwork, students in the course will improve visual literacy skills, which are the ability to observe, analyze, interpret, and make meaning from information presented in the form of an image and relates to both examining patients as well as artwork. The course uses the power of art to promote the observation and communication necessary in addressing ambiguity in the physical exam and patient interaction.

We discuss factors influencing what we see, and how we interpret visual information. Other topics include conservation, artists with disease, empathy, physician burnout and cultural influences, with their implications for medical practice. Participants will cultivate habits of close observation, inspection, and cognitive reflections to shape his or her early medical career. Students will learn to synthesize observations and one’s own knowledge and experiences as well as an awareness of the collaborative thinking process of the group, a skill vital to successful clinical practice.

The class will engage students in discussions, drawing and writing exercises, lectures, and interactive experiences that will foster communication. Students need no previous training in art to participate. The course meets in accordance with the schedules at The Dallas Museum of Art, Nasher Sculpture Center, The Warehouse, The Crow Museum of Asian Art, and UT Southwestern Medical Campus.

COURSE GOALS
- Expand student’s abilities to observe, describe, analyze with works of art and relate these skills to patient examination and care.
- Increase student’s abilities to do visual analysis and to communicate their observations, hypotheses, and conclusions with patients and doctors.
- Expand student’s understanding of empathy and compassion and the importance in caring for patients and themselves.

OBJECTIVES
- Demonstrate observation skills through accurate and detailed descriptions of art and clinical images.
- Build verbal and interpersonal skills through speaking and writing about their visual observations.
- Understand how personal bias and judgment in evaluating a work of art has a relationship to their future medical practice.
- Demonstrate that empathetic communication can improve patient and self-care in their medical practice.
- Increase student engagement with the arts, The Dallas Museum of Art and other museums.

**FORMAT**
- 8 two-hour sessions THURSDAYS 4-6 pm
- Small group discussions and lectures
- Drawing, writing, or other creative experience each week
- Minimum of 20 students, capped at 35
- Classes are held at The Dallas Museum of Art, Nasher Sculpture Center, The Warehouse, The Crow Museum of Asian Art, and UT Southwestern Campus

**COURSE STRUCTURE**
Each class meets at the designated museum for that date. We discuss the session’s agenda and work in large and small groups directly with works of art in the galleries to develop visual literacy skills through observation, description, analysis, collaborative interpretations, and presentations of their findings. Each session has a wrap-up discussion for students to provide feedback and discuss how the activity might apply to clinical practice. Sessions will incorporate drawing, photography and writing.

**READINGS**

*Case study on a pre- and post-test and evaluation survey developed for a three-hour exercise presented to medical students just before starting clerkships.*
STUDENT EVALUATIONS
Students who attend 7 of the 8 sessions and complete a course evaluation will fulfill requirements for the course transcript acknowledgment and receive a passing grade. Evaluations are used to improve future curriculum.

Shuttle Transportation to and from UT Southwestern campus will be provided.

MISSED CLASSES: Contact Betty Shaw, Enrichment Electives Coordinator 214-648-9176

A courteous 2-day notice for missed classes with arrangement for a substitute student to attend in lieu of the absent student is polite and requested.

ART OF EXAMINATION Enrichment Elective - MED - 1039, 2019

THURSDAYS from 4-6 PM

Session 1  The Power of Observation  January 31 | Dallas Museum of Art
Session 2  Objects of Healing  February 7 | Dallas Museum of Art
Session 3  Tolerance of Ambiguity in Contemporary Art  Feb. 14 | The Warehouse
Session 4  The Science of Conservation  March 7 | Dallas Museum of Art
Session 5  Visual Exploration: The Color Red  March 14 | Clements Hospital
Session 6  Mindfulness and Burnout  April 11 | Crow Museum of Asian Art and Dallas Museum of Art
Session 7  Visual Investigation with Art: The Human Body  April 18 | Nasher Sculpture Center and Dallas Museum of Art
Session 8  Empathy and Compassion  May 2 | Dallas Museum of Art
Optional May TBD  Visit to the home of collectors of contemporary art

There is a minimum of 20 students with a maximum of 35 for this year’s elective. A wait-list for students beyond the maximum limit will be created and maintained by Betty Shaw.
Introduction to Visual Examination of Works of Art:
The Power of Observation™

Faculty:
Bonnie Pitman, Distinguished Scholar in Residence, Edith O'Donnell Institute of Art History, UT Dallas
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Amy Copeland, Manager of Community Programs, Dallas Museum of Art

I. Welcome: student and faculty introductions (10 min)

II. MEDICAL CONNECTION and Course Introduction

The value of looking closely at works of art in relation to developing diagnostic skills.
Dr. Heather Goff and Bonnie Pitman (15 min)

COURSE OVERVIEW

Observation and visual inspection with interpretation and verbal communication are essential in medical practice. These visual skills are also used in analyzing works of art. Close visual inspection and cognitive reflection can help students learn to synthesize observations with one’s experiences as well as consider the collaborative thinking process of the group, a skill vital to successful clinical practice. This course is designed to enhance student’s core clinical skills through guided instruction in observation, description, and interpretation of visual arts.

COURSE GOALS
- Expand student’s abilities to observe, describe, analyze with works of art and relate these skills to patient examination and care.
- Increase student’s abilities to do visual analysis and to communicate their observations, hypotheses, and conclusions with patients and doctors.
- Expand student’s understanding of empathy and compassion and the importance in caring for patients and themselves.

OBJECTIVES
- Demonstrate observation skills through accurate and detailed descriptions of art and clinical images.
- Build verbal and interpersonal skills through speaking and writing about their visual observations.
- Understand how personal bias and judgment in evaluating a work of art has a relationship to their future medical practice.
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- Increase student engagement with the arts, The Dallas Museum of Art and other museums.

### III. Practicing Observational Skill with Works of Art

**Bonnie Pitman** (25 min)

**Introduce Framework – Power of Observation™**

The framework for the **Power of Observation™**, designed to help students learn how to look deeply and retain detailed information, will be distributed and discussed. The framework will be tested throughout the class with the students and their advice will help inform improvements. The components of the Power of Observation™ are: **Scanning, Attending, Connecting, and Transforming**.

**The Abduction of Europa**  
Jean Baptiste Marie Pierre (French, 1714-1789)  
1750  
Oil on canvas  
96 x 108 ½ inches  
DMA Level 2 – European Art – 18th Century

#### 2X2 Looking exercise:
- Gather as a large group in front of the painting and invite students to look closely for 90 seconds.
- Ask students to turn away from the painting and record everything that they remember in their journals.
- Invite students to return to looking at the painting and discuss what they've written in their journals.
- What part of the painting first caught your attention?
- Invite a volunteer to read their analysis to the group.
  - What was on everyone else's list?
  - What did your classmate see that you did not?
  - What have we missed?
- Discuss the narrative/story as it relates to the painting.
  - What happened before and after this moment?
- Have the students turn their backs to the painting again and ask them who in the painting is looking directly at them.

**KEY POINTS**
- We all see things differently.
- Looking as a team is beneficial and helps to gather more information, interpretations, and observations.
- Important to slow down and spend time looking at works of art.

#### IV: The Practice of Close Looking – DMA Level 2 (30 min)

**Physical Examination and its Critical Role in Diagnosing Patients**
Heather Goff, followed by a group discussion
➢ When does a physical examination occur?
➢ What characteristics and qualities are a doctor looking for during the initial examination?
➢ What is challenging about doing a physical examination, or what might you anticipate being challenging?

Presentation on the FRAMEWORK for the Power of Observation™
Gallery Application
Bonnie Pitman

Students work in groups of 2-3 to use the Power of Observation™ framework with selected works of art
- Scan Level 2 gallery spaces work together to select one work of art.
- Scan, attend, connect, transform observations of the artwork.

Group discussion: In gallery, allow each group to share Power of Observation™ framework ideas as applied to selected work of art.

Color portrait activity – optional activity

V. Summary of the class and key points learned - Group Discussion

VI. EXTENSION ACTIVITY FOR FEBRUARY 7 AT THE DALLAS MUSEUM OF ART:
➢ Recall and write about times you have been ill, what do you remember, who cared for you, were you in the hospital and what you have done to help you recover. Consider the details of the experience and the emotions that you felt. Enter this experience in your journal to be shared next week.
➢ Distribute article on art of observation and medical training for readings for discussion in the next class.
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Session 2    February 7, 2019    Dallas Museum of Art

Objects of Healing/Artists as Patients

Faculty:
Bonnie Pitman, Distinguished Scholar in Residence, Edith O’Donnell Institute of Art History, UT Dallas
Heather Goff, M.D., M.P.H. (faculty sponsor) Assistant Professor of Dermatology, UTSW
Amy Copeland, Manager of Community Programs, Dallas Museum of Art

Refer to COURSE GOALS and OBJECTIVES as outlined on pages 1 – 2

SESSION OVERVIEW
Focus on works created by artists with illnesses and objects of healing.

I. EXTENSION ACTIVITY REVIEW (10 min)
   - Share your memories about times you have been ill, what do you remember, who cared for you, were you in the hospital and what you have done to help you recover.

II. MEDICAL CONNECTION: ARTISTS AS PATIENTS – In C-3 Auditorium
    Bonnie Pitman (20 min)
    - Presentation on artists with illnesses.
    - Discussion about artists and the impact of diseases on their art
      o Selected artists, Monet, Matisse, Van Gogh, Pollock, Rothko etc., and the impact of their diseases on their art.
      o Creative responses to making art.
      o Artists’ representation of illness – Rembrandt and Eakins.

III. GALLERY ACTIVITIES
    Review the Framework for the Power of Observation™ and have discussion on articles on the importance of observation (10 min)

Level 4 (30 min)
Gothic Bed
Crawford Riddell
c. 1844
Brazilian rosewood, tulip poplar, yellow pine
DMA Level 4, Decorative Arts and Design

- What are some words to describe this piece of furniture?
- What type of person would have owned this bed?
- Can a piece of furniture tell a story? What type of story might this bed tell?
- What do people do in beds?
- Share the object file information for the Gothic bed.
- Compare an object’s file (that documents the work in the collection) with a patient’s history file
  - What more did you learn about the history and care of this object by studying the files?
- Information is provided about the history and context of the furniture makers, the bed, and its conservation.

**Level 4** (20 min)

*Portrait of My Mother*
Philip Evergood (American, 1901 - 1973 )
1927 – 1946
Oil on canvas and panel
DMA Level 4, American Art, 20th Century

- Writing exercise

**Level 3** (20 min)

*Standing power figure (nkisi nkondi)*
Late 19th-early 20th century
Yombe peoples
Wood, Iron, Raffia, Ceramic, Pigment, Kaolin, Red Camwood, Resin, Dirt, Leaves, Animal Skin, and Cowrie Shell
43 ¾ x 15 ½ x 11 inches
DMA Level 3, Arts of Africa

- Look at the statue from all sides.
  - How would you describe this artwork?
- This sculpture is called an *nkisi nkondi*. It was made for a specific purpose, and the materials that it is made from help it perform its function as a symbol of power and healing in the community.
- Participate in a guided activity that takes the pose of the *nkisi nkondi*.
- Identify the key elements of power in this artwork.
- Review *nkisi nkondi* x-rays.
  - How do these findings compare to those of a patient’s x-rays?
  - What more did you learn about the *nkisi nkondi* by studying its x-rays?
- Identify the similarities and differences between this figure and your role as a medical professional.

IV. **Drawers andDescribers activity on the galleries**

V. **Summary of the class and key points learned - Group Discussion**

VI. **EXTENSION ACTIVITY FOR FEB 14 AT THE WAREHOUSE:**
– Consider an upcoming interaction you have with a stranger (for example; a store clerk, library staff member, restaurant server, etc.) Mindfully apply the Framework for the Power of Observation™ to your interaction with the person. Reflect on the interaction in your journal and describe how you applied the Framework and what insights you gained about the person based on your observations.

– **Look at The Warehouse website** to prepare for the visit on February 14: [http://thewarehousedallas.org](http://thewarehousedallas.org)

– **Review the DMA Handbook** – especially the Rachofsky, Hoffman, and Rose objects
The Art of Examination UTSW – Medical School 1039

Session 3 February 14 The Warehouse

Tolerance of Ambiguity: Introduction to Contemporary Art

Faculty:
Bonnie Pitman, Distinguished Scholar in Residence, Edith O’Donnell Institute of Art History, UT Dallas
Heather Goff, M.D., M.P.H. (faculty sponsor) Assistant Professor of Dermatology, UTSW
Amy Copeland, Manager of Community Programs, Dallas Museum of Art

Guest Lecturer:
Thomas Feulmer, Director of Educational Programming, The Warehouse

Refer to COURSE GOALS and OBJECTIVES as outlined on pages 1 - 2

I. Introduction and EXTENSION ACTIVITY REVIEW (5 min)
   – Describe your interaction with a stranger and discuss how you applied the Framework of Observation and what insights you gained about the person based on your observations.

II. Collecting Contemporary Works of Art: The Warehouse

The Warehouse is a project initiated by Howard Rachofsky and Vernon Faulconer to make their collections available to curators, scholars, critics and students, and to open new dialogues about postwar modern and contemporary art.

At the heart of the project is an adapted industrial building in Dallas, containing art storage facilities, an extensive library, and 18,000 square feet of flexible exhibition space. Here, The Warehouse presents carefully considered, original exhibitions of works from the Rachofsky and Faulconer collections, complemented by art acquired jointly with the Dallas Museum of Art and works on loan from other significant institutions and private collections. For more information about The Warehouse, please visit: www.thewarehousedallas.org

Additionally, leadership from Dallas's cultural community, comprised of the Marguerite and Robert Hoffman Collection, the Cindy and Howard Rachofsky Collection, and the Collection of Deedie and Rusty Rose joined together in 2005 to vest Dallas with their distinguished collections, securing the Dallas Museum of Art’s future, enhancing its encyclopedic collection, and further establishing the city of Dallas as a center for the study and enjoyment of contemporary art. The gifts to the Museum, which will include all future acquisitions and will enter the DMA’s collection over time, encompass more than 800 works from these three outstanding private collections of modern and contemporary art into the DMA’s permanent collection.
III. Review Power of Observation™ Framework and Apply to Works of Art at The Warehouse

GALLERY ACTIVITY; Power of Observation™: Scanning, Attending, Connecting, and Transforming

- Divide students into groups.
- Scan gallery spaces.
  - Scanning
    - Looking at the whole
    - Looking quickly not thoroughly
    - Taking quick inventory
    - Assessing place, object, or experience
    - Making no judgments

- Select a work of art.
  - Attending
    - Looking closely and quietly
    - Staying in the moment and reflecting
    - Identification, description and analysis of key elements
    - Discovering, selecting, and concentrating on a particular aspect
    - Focus on the work without making judgment

- Each group shares thoughts about the works of art they observed.
  - Connecting
    - Investigating content and context to create new meaning
    - Connecting new & old; self & world
    - Comparing/contrasting images, ideas & meaning
    - Discovering & synthesizing new relationships
    - Understanding points of views, personal biases, diverse perspectives
    - Interpreting the narrative and emotional content

- Transforming
  - Leads to more personal experiences that can be shared
  - Creating, imagining, and innovating new ideas and experiences
  - Internalizing and reflecting on personal responses
  - Applying insight and knowledge in new ways to engage a personal meaning
  - Assimilating experiences to create memories
  - Responding with multiple senses, multiple interpretations and possibilities

- Independent interpretation writing reflection in journal:
  - How is this work interesting?
  - What mood does this work of art evoke?
  - What message was the artist trying to portray?
  - Create a sensory response.
IV. **MEDICAL CONNECTION: DEALING WITH AMBIGUITY**
Dr. Heather Goff. Why is examination of art helpful in understanding and dealing with ambiguity in diagnosis? (10 min)

V. **Summary of the class and key points learned - Group Discussion**

- We all see things differently.
- Looking as a team is beneficial and helps to gather more information, interpretations, and observations.
- Important to slow down and spend time looking at works of art.

VI. **EXTENSION ACTIVITY FOR MARCH 7 AT THE DMA:**

- Take 5-6 photos of objects that are well-maintained and require routine upkeep. Take 5-6 photos of objects that are not well-maintained. Consider the similarities and differences between each group of photos and be prepared to share photos and to discuss themes that emerged during your examination.

- Write down 10 things about how you preserve/care for yourself
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Session 4  March 7, 2019  Dallas Museum of Art

The Science of Conservation

Faculty:
Bonnie Pitman, Distinguished Scholar in Residence, Edith O’Donnell Institute of Art History, UT Dallas
Heather Goff, M.D., M.P.H. (faculty sponsor) Assistant Professor of Dermatology, UTSW
Amy Copeland, Manager of Community Programs, Dallas Museum of Art

Guest Lecturers:
Fran Baas and Laura Hartman, Dallas Museum of Art Conservation Staff

Refer to COURSE GOALS and OBJECTIVES as outlined on pages 1 - 2

SESSION OVERVIEW
The class will address the relationship between the ways art museum conservators and doctors use similar skills in their work of examination, analysis, consultation, and treatment.

I. EXTENSION ACTIVITY REVIEW (5 min)
   - Select students will share groups of photos taken that represent objects that are well-maintained those that are not well-maintained. Students will share the themes they noticed while collecting and examining photographs.

II. MEDICAL CONNECTION: Introduction to Conservation and Partnerships
Bonnie Pitman and Dr. Heather Goff
   - Conservation: the profession devoted to the examination and preservation of the cultural property for the future.
   - Conservation activities include: Examination, documentation, treatment, and preventative care supported by research and education.

III. Conservation presentations
Fran Bass, Laura Hartman, and Bonnie Pitman
   - Discussion of the connection between conservation science and medical practice, including technical resources and the documentation process of works of art.

IV. Dual Tours of the DMA Conservation Lab with Laura Hartman and Object Conservation Lab with Fran Baas
   - DMA conservators tour students through objects and the painting conservation labs learning about analyzing objects and the process for examination and repair.
   - Students work in teams of 3-4 to select an object and complete a condition report on an object in the two conservations studios. Come
together as a large group to discuss experience of creating an object report as a team and how it relates to their conservation tours and healing and curing in medical care.

V. Summary of the class and key points learned - Group Discussion

VI. EXTENSION ACTIVITY FOR MARCH 14 AT UT SOUTHWESTERN CLEMENTS HOSPITAL:

- Identify pantone colors that are on your body (eyes, hair, and skin). Take a photo of the body part that matches a Pantone color, make a list in your journal of at least 5 color matches and be prepared to discuss in class on March 14.

- **Review the work of Joseph Albers:**

- **Look at the Clements Hospital websites to prepare for next week’s visit:**
  - [http://www.utsouthwestern.org/hospitals-clinics/clements/about/facility/art.html](http://www.utsouthwestern.org/hospitals-clinics/clements/about/facility/art.html)
Visual Exploration: The Color Red

Faculty:
Bonnie Pitman, Distinguished Scholar in Residence, Edith O'Donnell Institute of Art History, UT Dallas
Heather Goff, M.D., M.P.H. (faculty sponsor) Assistant Professor of Dermatology, UTSW
Amy Copeland, Manager of Community Programs, Dallas Museum of Art
Guest Lecturer
Courtney Crothers, Art Curator, UT Southwestern Medical Center

Refer to COURSE GOALS and OBJECTIVES as outlined on pages 1 - 2

I. EXTENSION ACTIVITY REVIEW (10 min)
   – Discuss the entries in the student journals to identify pantone colors that are on students’ bodies (eyes, hair, and skin).

II. MEDICAL CONNECTION: Clinical: Dermatology Presentation (20 min)
    Dr. Heather Goff
    – Color perception; how are hues of color depicted and presented different on various shades of skin tone?
    – Discuss skin variations.

III. Color Exploration: Joseph Albers’s Interaction of Color: Red (20 min)
     Bonnie Pitman
     – Review Albers’s Interaction of Color and discuss visual perception with color.

IV. Color Interaction Activity (10 min)
    – Distribute Pantone papers in various colors.
    – Invite students to play with colors and reflect on various color value in different hues.
    – Ask students to explore how the colors change and vibrate when placed next to different color selections.
    – Groups of students may work with one another to change and refine color selections.

V. Color Interaction Activity: Match Skin Tone with Pantone Color Chip (10 min)
   – View a selection of photos from the previous Extension Activity.
   – Review various color values in different hues.
   – Discuss differences in undertones between similar colors and how those differences become pronounced when colors are placed together.

VI. Tour of the Clements Hospital with Courtney Crothers, Color and Beyond, and Collaborative Problem-solving (45 min)
– In groups of 4-5, analyze the work and develop a “diagnosis” for what is being depicted.
– Elect a member to present the group’s diagnosis.
– Discussion and reveal
  ➢ As you discussed the work, did group members offer perspectives you had not considered?
  ➢ Was your diagnosis correct?

**Application of Albers’s Interactions of Color**
– Convene in front of Oli Sihvonen’s painting *Untitled 117 (1963)* – 3rd floor
– Study the work for 60 seconds
– Group discussion:
  ➢ Composition: Are the ovals on the same axis? Are they the same size? How many ovals do you see?
  ➢ Color: Do some ovals seem to recede? How many colors do you see? Does color affect the perceived size of the ovals?
  ➢ What lessons can you draw from this exercise that you might apply clinically?

**Identifying Subtle Differences: Color and Layering**
– Gather around Spencer Finch mobile – 3rd floor
– Quietly look at the work for 2 minutes.
– Discuss what you see:
  ➢ Any differences in the panes of glass?
    • 2 different sizes.
    • 3 levels of opacity.
  ➢ How does this work make you feel? What was the artist’s intention?
Gather around the Liam Gillick piece – 1st floor
Quietly look at the work for a moment.
Observe the effects of the layered Plexiglas:
➢ What new colors are created by layering?
➢ What effect does the colored Plexiglas have on the view beyond?
➢ How does this work affect the surrounding area?

VII. Summary of the class and key points learned - Group Discussion

VIII. EXTENSION ACTIVITY FOR APRIL 11 AT THE CROW MUSEUM OF ASIAN ART AND THE DMA

What does mindfulness mean to you? What challenges do you encounter when thinking about how to incorporate mindfulness into your daily activities? Why are mindfulness and self-care strategies important to you as a future physician?

Look at the Crow Museum of Asian Art website to prepare for the visit on April 11:
http://crowcollection.org
Mindfulness and Burnout

Faculty:
Bonnie Pitman, Distinguished Scholar in Residence, Edith O’Donnell Institute of Art History, UT Dallas
Heather Goff, M.D., M.P.H. (faculty sponsor) Assistant Professor of Dermatology, UTSW
Amy Copeland, Manager of Community Programs, Dallas Museum of Art

Guest Lecturers:
Crow Museum of Asian Art Education Staff

Refer to COURSE GOALS and OBJECTIVES as outlined on pages 1 - 2

I. EXTENSION ACTIVITY REVIEW (5 min)
   – Discuss what mindfulness means to you and the challenges you encounter when thinking about how to incorporate mindfulness into your daily activities.
   – Why might mindfulness and self-care strategies be important to you as a future physician?

II. MEDICAL CONNECTION: BURNOUT: MEDICAL STUDENTS AND PHYSICIANS
   Dr. Heather Goff, Presentation and discussion of burnout and challenges in the medical profession

III. Crow Museum of Asian Art: Mindfulness in Action (45 min)
   a. Introduction to Mindfulness
   b. Meditation in the Crow Galleries
   c. Group discussion of the value of meditation

IV. GO TO DMA (10 min)

V. DMA GALLERY ACTIVITIES (45 min)
   Level 3 DMA - Buddha Sakyamuni (20 min)
**Buddha Sakyamuni**
Khmer culture
13th century
Gilded bronze
67 ¾ x 26 x 11 inches
DMA 3rd Floor stair landing, Arts of Asia

- Look at the statue using the Power of Observation™ framework from all sides.
  - How would you describe this work of art?
- Information is provided about the history and context of the Buddha, this pose, and Thai chanting.
- Discuss the practice of Buddhism and the role of this statue.
- Participate in a guided activity that takes the pose of the *Buddha Sakyamuni*.
- Notice the placement of the body and discuss its relaxed or alert posture.
- Listen to Thai chant and meditate.
- Ask students what their experience is with meditation.
  - How is this relevant to their work?

**Level 4 DMA (20 min)**

**A Place of Beauty**
- Explore 4th floor. In pairs, student find a painting that they find to be a place of beauty, restfulness, and serenity. Imagine themselves in that place using all of their senses, coaching each other in their discussion.

- **Group Discussion**
  Springboard to conversation about self-care and strategies student use to keep burnout at bay. How do you care for yourself?

**VI. Summary of the class and key points learned - Group Discussion**

**VII. EXTENSION ACTIVITY FOR APRIL 18 AT THE NASHER SCULPTURE CENTER AND DALLAS MUSEUM OF ART:**

- Think about how different cultures idealize the human form. Record three examples that you observe in your daily interactions, pop culture, or that you've personally encountered. Be prepared to discuss your findings.

- Capture your findings with 2-3 photographs on your phone.

- **Look at the Nasher Sculpture Center website to prepare for the visit on April 18:**
  http://www.nashersculpturecenter.org/
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Session 7       April 18, 2019       Nasher Sculpture Center and Dallas Museum of Art

Visual Investigation with Art: The Human Body

Faculty:
Bonnie Pitman, Distinguished Scholar in Residence, Edith O'Donnell Institute of Art History, UT Dallas
Heather Goff, M.D., M.P.H. (faculty sponsor) Assistant Professor of Dermatology, UTSW
Amy Copeland, Manager of Community Programs, Dallas Museum of Art
Guest Lecturers:
Lynda Wilbur and Nasher Sculpture Center Education Staff

Refer to COURSE GOALS and OBJECTIVES as outlined on pages 1 – 2

I. Nasher Sculpture Center 4-4:45 PM
   Introduction to the Nasher and special exhibition Sterling Ruby: Sculpture
   http://www.nashersculpturecenter.org/art/exhibitions/exhibition?id=664

II. Discussion: Looking Closely
   – Group discussion on looking at works of art in the Nasher Sculpture Center Collection using the Framework for the Power Observation™.
   – Exploring artist’s expression of the human form through material and process by using 3D prints made of some of Rodin’s busts for a hands-on experience of sculpture.

III. Go to DMA 5-6 PM Visual Investigations: Human Body from Different Cultures

IV. MEDICAL CONNECTION: Discussion on the Human Body and Clinical Examinations by Dr. Heather Goff

V. EXTENSION ACTIVITY REVIEW and Discussion (5 min)
   – Share your findings exploring how different cultures idealize the human form.
   – Share three examples that you observe in your daily interactions, pop culture, or that you've personally encountered, including the 2-3 photographs on your phone.

VI. GUIDED LOOKING & POSING (20 min)

   Level 4 – The Arts of the Americas

   Artworks:
• Seated ruler in ritual pose, 1983.53
• Jalisco Figures, 1973.58
• Seated figure, 1972.9
• Standing female, 1973.52
• Seated hollow baby, 1971.40
• Objects of ceremonial regalia, 1976. W.319. Looking at human form without body
• Tom Friedman, Untitled (big/small figure) * this will be on view
• Nightengale portraits, 1993.75, 1993.76

Posing:
- Present a card to student groups of 4-5.
- Each card contains two works of art, location, and instructions for looking and posing.
- In small groups, the students will view the work.
- Ask one or more students to take the pose of the figure(s) and arrange themselves as carefully as possible in that pose.
- Have the other students assist in adjusting and arranging the posed student more precisely.
- Take photos to document changes in the postures.
- The photos will be shared in the concluding presentation.
- **Group Discussion** - Gather as a class and discuss challenges about the activity:
  - What did you notice about your abilities to look during the activity?
  - What challenges did you encounter, either as the person posing or as the group working together?
  - Think about the culture from which your object came; how does the culture represent the human form?

**VII. DRAWERS AND DESCIBERS (20 min)**

**Level 4 - The Arts of the Americas**
- Direct students to work in pairs and to select *figural* works on Level 4 for the Drawers and Describers Activity. Remind students each pair will select 2 different works of art.
- Demonstrate basic description techniques for students; for example, dividing the work of art into quadrants to describe, dividing up measurements based on inches or finger digits.
- One student in each pair will be the describer and will face their selected portrait. The other student in the pair is the drawer and will sit facing the describer. The describer will describe the figure in the portrait, with a focus on the face. The drawer will draw the figure based on the verbal description given by the describer.
- After 15 minutes, the pair will take a moment to compare and contrast the drawing with the work of art.
- *Partners switch roles and repeat the activity with a different portrait.*
- **Group Discussion** - Discuss challenges about the Drawer & Descriptor
activity.
➢ What did you notice about your abilities to listen and describe during the activity?
➢ How could you have been more precise or descriptive?
➢ How could you relate the experiences of this activity as a drawer or describer to working with your patients?

VIII. Summary of the class and key points learned - Group Discussion

IX. EXTENSION ACTIVITY FOR MAY 2 AT THE DALLAS MUSEUM OF ART:

Develop your own definitions of sympathy, empathy, and compassion
– In your journal, define the difference between Empathy, Sympathy, and Compassion.
– Identify and list in your journal 5 ways that you have been empathetic and 5 ways that you have been sympathetic.
– Have you expanded your sense of empathy since being in medical school - how so?
– Be prepared to discuss in class on May 2.
The Art of Examination UTSW – Medical School 1039

Session 8 May 2, 2019 Dallas Museum of Art

Empathy and Compassion

Faculty:
Bonnie Pitman, Distinguished Scholar in Residence, Edith O'Donnell Institute of Art History, UT Dallas
Heather Goff, M.D., M.P.H. (faculty sponsor) Assistant Professor of Dermatology, UTSW
Amy Copeland, Manager of Community Programs, Dallas Museum of Art

Refer to COURSE GOALS and OBJECTIVES as outlined on pages 1 - 2

I. EXTENSION ACTIVITY REVIEW AND GROUP DISCUSSION (10 min)
   – As a group, discuss the difference between empathy, sympathy and compassion.
   – How have students been both empathetic and sympathetic?
   – How have you expanded your sense of empathy since being in medical school?
   – How might one use empathy and sympathy in practice? Think about giving bad news, end of life situations, dealing with caregivers, etc.

II. Visual Investigations: Empathy and Compassion with Works of Art

   MEDICAL CONNECTION: Heather and Bonnie discuss burnout, stress and renewal

III. GALLERY ACTIVITIES

   LEVEL 2 DMA (40 min)

   *Figure of a young man from a funerary relief*
   Greek; Attic culture
c. 330 BCE
Marble
DMA Level 2 – Cecil H. and Ida M. Green Classical Galleries

   – Invite the students to look closely at figure of a young man from a funerary relief.
     ➢ What adjectives would you use to describe this sculpture?
   – While the artist celebrates the heroic beauty of the human form, this figure of a young man comes from an elaborate grave memorial. Originally, the figure of the youth would have been framed by an architectural shrine that also included other figures, such as the boy’s aged father. His nude body has the radiant purity of an athlete in his prime, although implicit in the work is a sense of tragedy, as the young man has died in the flower of youth and beauty.
Collaborative poetry:

- Divide students into 4 groups.
- Ask the students to put themselves into the role of the parents of the young man depicted in the statues.
  - What would they say to each other to comfort their partner?
- Each student will write an individual response, and then the group will work together to arrange their responses into a narrative.
- Each group will read their narrative response to the group.

LEVEL 2 DMA (40 min)

Apollo and Diana Attacking the Children of Niobe
Jacques-Louis David (French, 1748 - 1825)
1772
Oil on canvas
DMA Level 2, European Art; 17th – 18th Century

- Analyze the composition of the painting and develop a story from the clues that are in the image.
- Pick one person in this painting and explore what they might be thinking and feeling.
- Framework: Power of Observation™ (students will receive handout to complete)
  - Scanning: What is happening in this scene?
  - Attending: Who is dying?
  - Connecting: What would you do to help the situation?
  - Transforming: If you were a doctor in this scene performing triage, who would you treat first and why?
  - What would you say to Niobe, the main figure in this painting?
- Information is provided about the history and context of the artist and artwork.

IV. CONCLUSION (25 min)
- Conclude the large discussion as a group.
  - What are key points for us to take away?
– Benefits of looking together as a group; gathering more information through framework for the Power of Observation™.
  o Gained sense of empathy by spending time looking at works of art and making inferences about emotions, stories, and culture imbedded in an artwork.
  o Drawing connections between the history of an object and the history of a patient.

V. **CONDUCT STUDENT EVALUATION** of the class both in the written comments and group discussion

VI. **EXTENSION ACTIVITY FOR OPTIONAL LAST CLASS, VISIT TO THE STOFFEL COLLECTION:**

– In your journal make notes on 3-5 of the artist the Stoffel’s have in their collection: Gerhard Richter, Robert Ryman, Ellsworth Kelly, Martin Kippenberger, and Andy Warhol.

– Research Dallas art collectors – consider the patrons who support the DMA and Nasher Sculpture Center.
Tour of the Paul and Gayle Stoffel Collection

Faculty:
Bonnie Pitman, Distinguished Scholar in Residence, Edith O'Donnell Institute of Art History, UT Dallas
Heather Goff, M.D., M.P.H. (faculty sponsor) Assistant Professor of Dermatology, UTSW
Amy Copeland, Manager of Community Programs, Dallas Museum of Art

Collectors:
Paul and Gayle Stoffel

I. Introduction to Collectors Gayle and Paul Stoffel

Gayle and Paul Stoffel

When Gayle and Paul Stoffel ran out of room for their collection, they demolished their Dallas home of 17 years to make way for a 15,000-square-foot house designed specifically for their sizable holdings of paintings, sculptures, and works on paper. As Gayle commented in 2013 they realized they wanted “to live with the art, not just visit it.” The Stoffel’s’ collection covers 60 years of postwar art and includes works by Ellsworth Kelly, Martin Kippenberger, and Andy Warhol, among many others. While they have their favorite pieces, all of the Stoffel’s’ works are well-loved and well-lighted. Theirs is the first residence to be honored with custom lighting from L’Observatoire International—the same company that has done lighting design for the Metropolitan Museum of Art and the Guggenheim Abu Dhabi.

II. Use the Framework for the Power of Observation™ to explore the collection of Gayle and Paul Stoffel