

# **The Art of Examination Course Spring 2021**

## **UT Southwestern Medical School – Med 1039**

### **Faculty:**

**Bonnie Pitman**, Distinguished Scholar in Residence, Edith O'Donnell Institute of Art History, UT Dallas

**Heather W Goff, MD**, (faculty sponsor) Associate Professor of Dermatology, UTSW

**Emma Fixsen, MD**, Dermatology Resident, UTSW

**Dalia Mitchell, MS1**, Medical Student, UTSW

### **RATIONALE**

The Art of Observation 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 schedule virtually with individual excursions to The Dallas Museum of Art, Nasher Sculpture Center, 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**

- 6 two-hour sessions consisting of one-hour pre-work completed by students along with an assigned partner, and one-hour virtual sessions on THURSDAYS 5-6 pm
- Small group discussions and lectures
- Drawing, writing, or other creative experience each week
- Minimum of 20 students, capped at 34
- Classes are held virtually with individual excursions to The Dallas Museum of Art, Nasher Sculpture Center, The Crow Collection of Asian Art, and UT Southwestern Campus

### **COURSE STRUCTURE**

Each class meets virtually on the designated date, with individual pre-work sessions where students will visit different local museums. 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.

### **STUDENT EVALUATIONS**

Students who attend 5 of the 6 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.

MISSED CLASSES: Contact Dr. Heather Goff (heather.goff@utsouthwestern.edu), Dalia Mitchell (and your paired "course buddy", preferably at least one week in advance of the virtual class

## **ART OF EXAMINATION Enrichment Elective - MED - 1039, 2021**

### **THURSDAYS from 5-6 PM**

- |           |  |
|-----------|--|
| Session 1 | <i>The Art of Observation</i><br>February 4   Dallas Museum of Art                                     |
| Session 2 | <i>Mindfulness and Burnout</i><br>February 18   The Crow Collection of Asian Art, Dallas Museum of Art |
| Session 3 | <i>Visual Exploration: The Color Red</i><br>March 11   Clements Hospital and Dallas Museum of Art      |
| Session 4 | <i>Tolerance of Ambiguity in Contemporary Art</i><br>April 8   Nasher Sculpture Center                 |
| Session 5 | <i>Empathy and Compassion</i><br>April 22   Dallas Museum of Art                                       |
| Session 6 | <i>Artist as Patient</i>   |

May 6 | Dallas Museum of Art

**Students will take pictures of their pre-work assignments / DMA visits and post to Instagram with the hashtag #artdocs2021**

All students and faculty can follow the hashtag

There is a minimum of 20 students with a maximum of 34 for this year's elective. A wait-list for students beyond the maximum limit will be created and maintained by Betty Shaw.

**For the DMA pre-work sessions:**

Students will need to sign up for free tickets to the DMA in advance of virtual sessions. They will be responsible for picking a time to visit the DMA with their buddy (socially distanced, wearing masks). The DMA is open Thurs-Sunday only. Remember to reserve your tickets ONE WEEK in advance of your visit. Parking at the DMA is \$10 for non-members, free for members. Can also street park in Arts District. DMA website: <https://dma.org/visit>

**For the Nasher:** The gallery is open Thurs-Sunday, 11-5. Need to get tickets in advance online. Cost is \$5 but we are planning to obtain free entry for class participants.

Nasher website: <https://www.nashersculpturecenter.org/visit>

**For the Crow Collection:**

The Crow is open Tuesday – Sunday. Admission is free. It is across the street from the DMA. Crow website: <https://crowcollection.org/visit/>

## **Session 1 February 4th Dallas Museum of Art**

### **The Art of Observation**

**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

**Emma Fixsen, MD**, Dermatology Resident UTSW

**Pre-work: at the DMA**

- Prior to meeting with your partner, **pick up supplies and “framework for observation” from UTSW student center**
- Partner exercise: with assigned “course buddy” select two artworks from the DMA level two gallery spaces and use framework to describe painting/ try to answer the following questions
- What is happening, what colors, what mood, what is the orientation, what story is the artist trying to tell, if you were telling a story about what happens in this painting what do you think happens next?
  - o Scan, attend, connect, transform observations of the artwork
- Partner exercise: Drawers and Describers
- Each pair of students will select two *figurative* works on the 4<sup>th</sup> floor of the DMA for the Drawers and Describers Activity. Recommend portraits.
- 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.*

## **Virtual Class**

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

### **II. Course Introduction: the value of looking closely at works of art in relation to developing diagnostic skills.**

**Dr. Heather Goff (10 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.
- 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.

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

**Dr. Heather Goff, Dr. Emma Fixsen (20 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 – 18<sup>th</sup> Century**



**2X2 Looking exercise:**

- Will show picture of the painting to students for 30 seconds, then a blank slide
- Ask students to record everything that they remember in their journals.
- Discuss in group chat / virtual meeting 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?
  - How many people? Other living things besides people and bull?
- Return to picture of painting, discuss composition, colors
- Discuss the narrative/story as it relates to the painting.
  - What happened before and after this moment?

**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: Group Discussion (20 min)**

- Discuss drawers and describers 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?
- Discuss framework for observation, and how it relates to clinical medicine

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

**Session 2 Feb 18<sup>th</sup> Crow Museum of Asian Art and Dallas Museum of Art**

**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

**Emma Fixsen, MD:** Dermatology Resident UTSW

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

**Pre-Work: at the Crow Museum and the DMA**

- **In pairs**, student find a painting that they find to be a place of beauty, restfulness, and serenity or evokes a sense of peace and calm. Share on Instagram with #artdocs2021 and caption explaining why you picked this piece
- Visit Buddha Sakyamuni statue at the DMA (3<sup>rd</sup> floor stair landing)
- Look at the statue using the Power of Observation framework from all sides.
- How would you describe this work of art?
- Practice taking the pose of the *Buddha Sakyamuni*.
- Notice the placement of the body and discuss its relaxed or alert posture.
- **Individually:** Write down 10 things about how you preserve/care for yourself
- Optional reading: <https://www.nytimes.com/guides/well/how-to-meditate>
- Meditation exercise: <https://www.tarabrach.com/ten-minute-basic-guided-meditation-practice/>

**Virtual Class****I. BURNOUT: MEDICAL STUDENTS AND PHYSICIANS (20 min)**

**Dr. Heather Goff**, Presentation and discussion of burnout and challenges in the medical profession

**II. Analysis: Buddha Sakyamuni (20 min)*****Buddha Sakyamuni***

**Khmer culture**

**13<sup>th</sup> century**

**Gilded bronze**

**67 ¾ x 26 x 11 inches**

**DMA 3<sup>rd</sup> Floor stair landing, Arts of Asia**



- Analyze 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.
- Ask students what their experience is with meditation.
  - How is this relevant to their work?

**III. Group Discussion (20 min)**

- Springboard to conversation about self care and strategies student use to keep burnout at bay.
- 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?
- Share examples of artworks posted to the Instagram as a slideshow, discuss

## **Session 3      March 11<sup>th</sup>      Clements Hospital**

### **Perception of Color**

#### **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

**Emma Fixsen, MD** Dermatology Resident UTSW

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

#### **Pre-work: at Clements Hospital**

- **With your buddy:**
- take Color IQ test <https://www.xrite.com/hue-test>
- play I love hue (app)
- Find Spencer Finch mobile (3<sup>rd</sup> floor Clements and Liam Gillick sculpture (1<sup>st</sup> floor Clements). How many colors do you see. Does color affect perceived size, movement, position of objects (move forward or recede). How does layering and light affect colors?
- **Individual Work:** pick at least one
- Take four photos of the same wall in your house at different times of day to notice how light affects how you perceive the color, post collage to the hashtag
- Photograph 10 things of the same color (red, blue etc), make collage and post
- Photograph 4 examples of complimentary colors (blue/orange etc) and post
- Optional James Turrell Video:  
<https://www.youtube.com/watch?v=MVoMJHSNyI0>

#### **Virtual Class**

- I. 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.
- II. 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.
- III. Summary of the class and key points learned - Group Discussion (20 min)**
  - Share examples of photo collages posted to Instagram and discuss



## **Session 4    April 8<sup>th</sup>    The Nasher Sculpture Gallery**

### **Tolerance of Ambiguity: Introduction to Contemporary Art**

#### **Faculty:**

**Bonnie Pitman**, Distinguished Scholar in Residence, Edith O'Donnell Institute of Art History, UT Dallas

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

#### **Pre-work: At the Nasher Sculpture Center**

- **With your buddy:** Visit Nasher sculpture garden / Michael Rakowitz show
- **MORE DETAILED EXERCISES TBD once exhibit opens**
  - **One option:** 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.
- **Individually:** Watch blind contour drawing tutorial  
[https://www.youtube.com/watch?v=FKHVqbM\\_xLU](https://www.youtube.com/watch?v=FKHVqbM_xLU)
- Set timer to 5 minutes. Perform three contour drawings of your non-dominant hand. One non-blinded two blinded. Take photos of drawings and post to Instagram with #artdocs2021.
- With buddy, discuss how exercise went, how you felt about it

#### **I. Group discussion of blind contour drawing activity (30 min)**

- Share contour drawing examples and discuss activity: how exercise went, how you felt about it
- Was it fun or did it make you feel awkward or uncomfortable? How do we define a "good" artwork or drawing?
- drawing only what we see vs how we think something should look
- how might this relate to practice of medicine?

#### **II. Discussion of Nasher sculptures (40 minutes)**

- **Exact details TBD**
- 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.

# The Art of Examination UTSW – Medical School 1039

## **Session 5      April 22      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

**Emma Fixsen, MD** Dermatology Resident UTSW

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

#### **Pre-work: at the DMA**

- **With your buddy:** Find "Figure of a young man from a funerary relief", level 2, classical galleries
- Put yourself into the role of the parents of the young man featured in the statue
- Each person writes two sentences: one from the perspective of the mother consoling the father, and one from the perspective of the father consoling the mother
- With your buddy, arrange the four sentences into a poem
- Post to Instagram if comfortable or save to read in class
- Individual exercise: read <https://rappahannockreview.com/past-issues/issue-4-1/susan-pagani-the-fledgling-f/>
- 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?

#### **Virtual Class**

##### **I. Discussion: Empathy, Sympathy, Compassion (20 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.
-

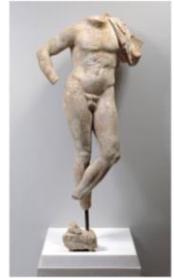
**II. Discussion: *Figure of a young man from a funerary relief* (10 min)**

**Greek; Attic culture**

**c. 330 BCE**

**Marble**

**DMA Level 2 – Cecil H. and Ida M. Green Classical Galleries**



- What adjectives did you use to describe this sculpture?
- Share poems written prior to class
- 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.

**III. Discussion: *Apollo and Diana Attacking the Children of Niobe* (10 min)**

**Jacques-Louis David (French, 1748 - 1825)**

**1772**

**Oil on canvas**

**DMA Level 2, European Art; 17<sup>th</sup> – 18<sup>th</sup> Century**



- Will share image on slideshow. 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™
  - *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 (20 min)**

- o 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™**.
  - Gained sense of empathy by spending time looking at works of art and making inferences about emotions, stories, and culture imbedded in an artwork.
  - Drawing connections between the history of an object and the history of a patient.

## **Session 6 May 6<sup>th</sup> Dallas Museum of Art**

### **The Artist as Patient**

#### **Faculty:**

**Bonnie Pitman**, Distinguished Scholar in Residence, Edith O'Donnell Institute of Art History, UT Dallas

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**Emma Fixsen, MD** Dermatology Resident UTSW

***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.

#### **Pre-work: at the DMA**

##### **With your Buddy:**

- Find "Portrait of My Mother" by Phillip Evergood (Level 4, American Art, 20<sup>th</sup> Century)
- Each person separately writes down four adjectives, four nouns, four verbs and four adverbs to describe the painting. Along with your partner, arrange the words into a four line poem. Save poem, post to Instagram #artdocs2021
- Individually, find a piece of artwork / sculpture that represents either health and healing or illness to you. Photograph it and post to Instagram #artdocs2021

##### **Individual exercise:**

- 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.

#### **Virtual Class**

##### **I. PREWORK 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. ARTISTS AS PATIENTS**

###### **Bonnie Pitman (30 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. DISCUSSION OF ARTWORKS: *Portrait of My Mother* (20 min)**

**Date: 1927-1946**

**Phillip Evergood (American, 1901-1973)**

**Oil on Canvas and Panel**

**Level 4, American Art, 20<sup>th</sup> Century**

- Portrait of my mother: discuss history of painting
- Read and discuss poems written before class
- Analyze painting using framework for observation

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

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

