

UNIVERSITY OF  
BIRMINGHAM



THE  
JUBILEE CENTRE  
FOR CHARACTER & VIRTUES

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# THE JUBILEE CENTRE

*for character and virtues*

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EDUCATING CHARACTER  
THROUGH THE ARTS  
UNIVERSITY OF BIRMINGHAM  
CONFERENCE PARK

19–21 July 2018

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## Dear *Colleagues and Friends*,

Welcome to the University of Birmingham and to *Educating Character Through the Arts*, hosted by the Jubilee Centre for Character and Virtues.

We will start with a 'thank you' to you all for attending this event; we hope you will enjoy your time with us and that there will be much sharing of knowledge and experience with one another over the next few days. We look forward to the many seminar papers, and to all the key note addresses.

There was a great response to the open call for papers, with some really interesting and thought-provoking abstracts submitted. We had to reject a number of very good proposals, but that means that we really do have the cream of the crop in attendance.

This has been an area of interest of ours for some time. It is a real pleasure to bring together the academic heavyweights who make up our key note speakers for this conference, as well as a mix of new and familiar faces giving seminar papers.

There is also considerable overlap with the work of the Jubilee Centre, especially the *Knightly Virtues* and *Virtue, Vice and Verse*

projects that have been delivered to over 25,000 young people internationally. We wish you all an enjoyable and engaging conference, and look forward to speaking with as many of you as possible over the next three days.

We would also like to thank the organisations that have made this conference possible through their generous funding; the Jubilee Centre for Character and Virtues, the John Templeton Foundation, the British Society of Aesthetics, the Mind Association.

With best wishes,

**Professor David Carr**  
Emeritus Professor, University of Edinburgh

**Aidan Thompson**  
Director of Strategy and Integration,  
Jubilee Centre for Character and Virtues

**Dr. Panos Paris**  
Research Fellow, Jubilee Centre for  
Character and Virtues

## Programme

# Thursday 19 July 2018

12.00noon–12.30pm

**Arrival and Registration**  
Foyer of Nicolson Building

12.00noon–1.30pm

**Lunch**  
Refectory

1.30–2.00pm

**Welcome**  
Nettlefold Room

2.00–3.15pm

**Key Note 1: Dr. Karen Bohlin**  
Nettlefold Room

3.15–3.45pm

**Refreshments**  
Refectory

3.45–5.15pm

**Seminar Session 1**

5.15–7.00pm

**Check into Bedrooms  
and Free Time**

7.00pm

**Dinner (optional)**  
Lucas House Restaurant

# Friday 20 July 2018

9.15–10.30am

**Key Note 2: Professor Noël Carroll**  
Nettlefold Room

10.30–11.00am

**Refreshments**  
Refectory

11.00–12.30pm

**Seminar Session 2**

12.30–1.30pm

**Lunch**  
Refectory

1.30–2.45pm

**Key Note 3: Professor Matthew Kieran**  
Nettlefold Room

2.45–3.15pm

**Refreshments**  
Refectory

3.15–4.45pm

**Seminar Session 3**

4.45–6.45pm

**Free Time**

6.45–7.30pm

**Drinks Reception**  
Lucas House Restaurant

7.30pm

**Conference Dinner**  
Lucas House Restaurant

# Saturday 21 July 2018

9.00–10.15am

**Key Note 4: Professor James O. Young**  
Nettlefold Room

10.15–10.45am

**Refreshments**  
Refectory

10.45–12.15pm

**Seminar Session 4**

12.15–12.45pm

**Closing Remarks**  
Nettlefold Room

12.45–1.45pm

**Lunch and Depart**  
Refectory

## Thursday 19 July – Saturday 21 July 2018

# Key Note Speakers

### Key Note 1 – Karen Bohlin

Montrose School, Boston, USA  
Chair: Aidan Thompson

### VIRTUE, VICE, AND VERSE: WHY POETRY MATTERS

In a culture of tweets, headlines, and short videos gone viral, poetry is perhaps more relevant now than ever. While poetry may have retreated from the mainstay of the curriculum in schools, it continues to make a comeback as a form of public engagement and expression. We find Yeats posted in the underground, the America's Favorite Poem Project regularly updated online, and Poetry Slam competitions thriving around the world.

This key note explores a few essential questions about the staying power of poetry including: Does poetry 'instruct, delight and move' in ways that uniquely contribute to the education of emotion? Can poetry help pupils develop moral perception and practical wisdom? In our increasingly polarized public discourse, can the study of poetry foster respect, empathy, and dialogue about topics that matter?

Aristotle began a conversation about teaching, learning and flourishing that we continue today. What does this collective wisdom reveal about how we might be better teachers and readers of poetry? Moreover, how do we make connections among and between poetry, emotion and virtue?

As both a visual and performance art, poetry enlists and engages the whole person. This keynote explores what we can learn from poets and teachers of poetry about providing a point of entry, or pedagogical framework, that builds community and authentic conversation – even among reluctant readers of poetry.

### Key Note 2 – Noël Carroll

City University of New York, USA  
Chair: Professor Kristján Kristjánsson

### ART, EMOTIONAL LEARNING, AND CHARACTER

Emotion is a major constituent of character. In 'Art, Emotional Learning, and Character' I will discuss the way in which art is a leading cultural resource for the cultivation and reinforcement of the emotional intelligence we need in order to navigate social relations in our respective cultures. In this way, I will attempt to elucidate one of the ways in which Art contributes to the education of character. Specifically, I will present my theory of criterial prefocussing as the means by which art implements emotional education. I will also try to show how art can re-educate the emotions by reference to the novel *Uncle Tom's Cabin*.

### Key Note 3 – Matthew Kieran

University of Leeds, UK  
Chair: Dr. Panos Paris

### CREATIVITY, VIRTUE AND THE ARTS

We value creativity in general and in particular artistic creativity. It seems straightforward why this should be so. Artists produce works which afford us new, valuable experiences. This is an achievement. How might this be related to virtue? And is there any particular relationship between artistic creativity and virtue? The presentation looks at standard characterisations of the nature of creativity and, in doing so, will suggest an alternative view that, in turn, helps to clarify just how and why artistic creativity has a particularly close relationship to virtue.

Furthermore, it will be argued, this may be especially true with respect to the arts as contrasted with other domains. The ways in which this is so will illuminate how we should think about artistic creativity, character and virtue.

### Key Note 4 – James O. Young

University of Victoria, Canada  
Chair: Professor David Carr

### LITERARY FICTION AND THE CULTIVATION OF VIRTUE

For many years philosophers have argued that reading literary fiction makes people more virtuous. In the eighteenth century these philosophers included Smith and Batteux. More recently, writers such as Gregory Currie, Martha Nussbaum, and Elisabeth Schellekens are associated with this view. More recently still, psychologists have turned their attention to the question of whether reading literary fiction improves virtue. An increasing body of empirical literature suggests that philosophers have been right in holding that literary fiction improves the characters of readers by making them more empathetic and more inclined to prosocial behaviour. This essay critically examines this empirical literature and concludes that psychologists have provided empirical evidence for the views of philosophers. However, some questions remain about the moral benefits of reading literary fiction. It remains possible that some literary fiction could harm readers' characters.

## SEMINAR SESSION 1

3.45–5.15pm Thursday 19 July 2018

## Nettlefold Room

Chair: Dr. Liz Gulliford

- **A Sobočan**  
*The Use of Fiction in Social Work Ethics Education to Stimulate Moral Character Development*
- **A Hardarson**  
*Democratic Schools and Practical Wisdom*
- **S Berman and I Berman**  
*Vulnerability and Moral Formation in Arts Relationships*

## Guest Seminar Room

Chair: Dr. Panos Paris

- **J Page**  
*Work, Reader, and Ethical Learning Through Literature*
- **T Baker**  
*In Those Shoes?: Moral Learning from Fiction and the Importance of Being Excitable*
- **N Wildman and A Cawston**  
*A Moral Argument for (some) Video Games*

## Keen Seminar Room

Chair: Aidan Thompson

- **A Ali**  
*Can Comedy Inspire Moral Change?*
- **M Bariselli**  
*Educating with Humour: An Educative Side of Humorous Literature*
- **S Kennedy**  
*Word Play: Lyric Reading as Attentive Practice*

## Kynoch Seminar Room

Chair: Michael Fullard

- **F Gavertsson**  
*The Cost of Conviction in John Williams's Stoner*
- **S Hanscomb**  
*What would Davis do? Critical Thinking Virtues and Vices in Twelve Angry Men*
- **R Hughes**  
*Judging the Judge: Applying Virtue, Vice and Verse to Cormac McCarthy's Blood Meridian*

## SEMINAR SESSION 2

11.00am–12.30pm Friday 20 July 2018

## Nettlefold Room

Chair: Dr. Karen Bohlin

- **J Ahedo**  
*Socrates, his Life and Maieutic: Guidelines for Character Education Through Transmedia Storytelling*
- **J Schulte-Altdorneburg**  
*Character and Action in Ancient Greek Historiography*
- **P Roszak**  
*Moral Aspects of Imaginative Art in Thomas Aquinas*

## Guest Seminar Room

Chair: Dr. Panos Paris

- **S Vasalou**  
*Lessons from Middlemarch: Admiration, Virtue Language, and the Experience of Greatness*
- **J Whitmire**  
*Moral Exemplarity in Myth and Fantasy*
- **L Gulliford**  
*The Word Thief and the Role of Allegory in Conveying Moral (and other) Truths*

## Keen Seminar Room

Chair: Aidan Thompson

- **A Lancaster-Thomas**  
*The Development of Courage and Perseverance Through the Fine Arts Program of a Classical Charter School*
- **S Smith**  
*Educating Character Through the Arts: The Moral Significance of the English Curriculum in Secondary Schools*
- **P Frierson**  
*Character Development Through Art: A Montessori Perspective*

## Kynoch Seminar Room

Chair: Professor Andrew Peterson

- **I Ólafsson Waage**  
*Arts, Emotions and Virtues: Character Education Through Visual Arts*
- **M Rowe**  
*Ethical Learning Through Built Environments*
- **K Gardner**  
*Fostering Empathy and Global Understanding through the Visual Arts*

## SEMINAR SESSION 3

3.15–4.45pm Friday 20 July 2018

## Nettlefold Room

Chair: Dr. Liz Gulliford

- **A Thompson**  
*Finding a Purpose in the Poetry of Pop: Educating Character Through Song Lyrics*
- **M Kazmierczak**  
*The Discourse of the 'Metanoia' in Literature and Cinema Narrations as an Efficient Moral Character Education Strategy*
- **M Ogunyemi**  
*Narrative Lives, Music, Virtue and Character: Perspectives from Philosophy and Psychology*

## Guest Seminar Room

Chair: Professor Michael Hand

- **J Beauquel**  
*How Art Makes Us Better*
- **D Dennis**  
*The Art of Mutually Beneficial Interactions*
- **S Briggs**  
*Bigger Than Me*

## Keen Seminar Room

Chair: Paul Watts

- **M Farrelly**  
*The Poetry of Moral Perception in Plato, Dewey, and Wordsworth*
- **M Kastnerova**  
*Poetry as 'speaking pictures' of Virtue and Moral Example: The Genesis of Philip Sidney's Renaissance Poetics in the Context of his Intellectual Correspondence*
- **K Guttesen**  
*Poetry Catching Emotions and the Scope of Character Education: Enabling Discernment Beyond the Visible Spectrum*

## SEMINAR SESSION 4

10.45am–12.15pm Saturday 21 July 2018

## Nettlefold Room

Chair: Professor Kristján Kristjánsson

- **M Hand, A Peterson, L D'Olimpio**  
*The Place of Narrative Artworks in Moral Education (Symposium)*

## Guest Seminar Room

Chair: Michael Fullard

- **S Wivestad, Ø Økland, G Sæle Jokstad**  
*A Database of Art Works for Adults Who Are Close to Children (Symposium)*

## Keen Seminar Room

Chair: Paul Watts

- **W Lee**  
*Virtue and Virtuosity: Xunzi and Aristotle on Moral Education and the Arts*
- **T Smart**  
*Poetry and Phronēsis: The Educative Function of Public Theater in Aristotle*



# Seminar Paper Abstracts

## Seminar Session 1

Thursday 19 July 2018 3.45–5.15pm

### NETTLEFOLD ROOM

Ana Sobočan

#### THE USE OF FICTION IN SOCIAL WORK ETHICS EDUCATION TO STIMULATE MORAL CHARACTER DEVELOPMENT

Social work is a very demanding profession; often following the law, organisational rules, applying professional work methods etc. is not enough to work through dilemmatic situations and making ethical decisions. In addition to the mastery of a wide range of skills and expertise, sound professional practice requires also adhering to professional values and a reflexive use of professional self. It is thus necessary that social work education stimulates also the cultivation of character strengths and virtues. In our paper, we will present an example of integrating fiction as a learning tool in social work ethics curriculum.

Atli Harðarson

#### DEMOCRATIC SCHOOLS AND PRACTICAL WISDOM

In order to use works of literature as vehicles of character education, teachers need practical wisdom as it was described by Aristotle. On his account, practical wisdom is a virtue that people acquire, typically rather late in life, provided they have ample opportunities to exercise moral agency. The conditions that enable teachers to acquire practical wisdom have much in common with the type of democracy in schools that Dewey advocated. If we take Aristotle's message to heart we should, therefore, heed Dewey's plea for more democratic schools and steer clear of work conditions, where teachers' moral agency is narrowly circumscribed.

Scott Berman and Ilene Berman

#### VULNERABILITY AND MORAL FORMATION IN ARTS RELATIONSHIPS

We examine the impact that socially-engaged art has on the morally-relevant features of the relationships between artists and their communities. We challenge the usual understanding of this relationship as being from the artist to the community. We argue that forming moral relationships does not happen simply with repeated exposure, and that trust can only be achieved when both sides of a relationship are vulnerable with each other. Each partner in the process has to make the correct inferences if positive changes are going to occur. We argue that this provides evidence for an intellectualist explanation of character development.

### GUEST SEMINAR ROOM

Jeremy Page

#### WORK, READER, AND ETHICAL LEARNING THROUGH LITERATURE

Carroll (1998) focuses on the reader's pre-existing knowledge and reflection on the work's themes when explaining how engagement with literature has ethical-cognitive value. One potential shortcoming of such an account is its inability to meaningfully link the author's expertise (and the work's aesthetic features) to the ethical-cognitive gain reader's enjoy. Working with a literary example, I build an alternative picture of the reader's engagement with literature. In doing so, I work toward an answer to the question of how we can be justified in allowing an author to affect our ethical understanding and thus influence the development of our character.

Tom Baker

#### IN THOSE SHOES?: MORAL LEARNING FROM FICTION AND THE IMPORTANCE OF BEING EXCITABLE

I defend the thesis that we can learn morally from fiction (MLT), provided we approach it in the right way. First, I provide a sketch of views supporting Character Traits (CTs) and their role in MLT. Second, I discuss social-psychological findings which are taken to suggest that: CTs don't exist and their role in determining action is overestimated by proponents of MLT; belief uptake from fiction is likely temporary and unsupported. Finally, I argue that the social-psychological findings are better interpreted as suggesting conditions for narratives, and our approach to them, which are required for successful moral learning from fiction.

Nathan Wildman and Amanda Cawston

#### A MORAL ARGUMENT FOR (SOME) VIDEO GAMES

Many have offered various moral objections to video games, with various critics contending that they depict and promote morally dubious attitudes and behaviour. However, few have offered moral arguments in favour of video games. Here, we develop one such positive moral argument. Specifically, we argue that video games offer the only morally acceptable method for acquiring some ethical knowledge. Consequently, we have (defeasible) moral reasons for creating, distributing, and playing certain, morally educating video games.

### KEEN SEMINAR ROOM

Arden Ali

#### CAN COMEDY INSPIRE MORAL CHANGE?

Can jokes inspire moral development? There are reasons for skepticism. After all, threats to one's moral outlook are rarely funny. Jokes seem poised to reinforce values rather than challenge them. This paper argues that joking can nonetheless play a distinctive role in moral development. First, I suggest that joking improves one's capacity for moral understanding by improving one's ability to commiserate. Second, I claim that some jokes are independently both offensive and hilarious. When the joke's offensiveness and hilarity are independent – that is, when the joke is not hilarious because it is offensive – the joke can actually enhance moral understanding.

Michela Bariselli

#### EDUCATING WITH HUMOUR: AN EDUCATIVE SIDE OF HUMOROUS LITERATURE

This paper explores a way in which humorous literature can be educative. Considering examples from Beckett's works, this paper shows humour's ability to reflect on issues related to the nature of language. These issues could be captured by non-humorous language only at the cost of losing some of their aspects. Furthermore, addressing those problem by using humorous devices results in an active engagement of readers. On this view, the educative value of humorous literature does not consist merely in the message conveyed by the book or the author, but also in the process that the reader undertakes.

Sarah Kennedy

#### WORD PLAY: LYRIC READING AS ATTENTIVE PRACTICE

How does poetry speak to questions of character in education? How might we articulate the pedagogical function of reading and interpreting poetry in our contemporary, attention-starved moment? These questions frame my exploration of poetry's place in the construction of social personhood. Through close-readings of poems by Elizabeth Bishop, I investigate the crucial but under-examined relationship between the absorbed attentiveness of close-reading and Huizingian play. Situated at the disciplinary crossroads of aesthetics, pedagogy, and philosophically-oriented literary criticism, this paper argues for a vision of poetry as an ontological play-function for ethical enquiry about social life.

### KYNOCH SEMINAR ROOM

Frits Gävertsson

#### THE COST OF CONVICTION IN JOHN WILLIAMS'S STONER

I argue that given a plausible reading of John Williams's *Stoner* (1965) the novel throws light on the demands and cost of pursuing a strategy for self-realisation along the lines outlined in Bk.10 of Aristotle's *Nicomachean Ethics* which seeks unification through the adoption of a single exclusive end. The novel does not explicitly argue either for or against such a strategy but rather vividly depicts its difficulties, appeal, and limitations thus leaving the ultimate evaluation up to the reader.

Stuart Hanscomb

#### WHAT WOULD DAVIS DO? CRITICAL THINKING VIRTUES AND VICIES IN TWELVE ANGRY MEN

A good critical thinker has a set of abilities relevant to reasoning and argumentation, supported by virtues such as open-mindedness, metacognition, humility, and what have been called 'group-deliberative virtues'. In the film *Twelve Angry Men* Henry Fonda's 'Davis' confronts the prejudices and poor reasoning of his fellow jurors, exhibiting an unwavering capacity not just to formulate and challenge arguments, but to stay calm, tolerate uncertainty, and remain independent from group pressure. Davis is an excellent critical thinking role model, and I will argue that the educational value of *Twelve Angry Men* is intimately related to its being a filmic work of fiction.

Richard Hughes

#### JUDGING THE JUDGE: APPLYING VIRTUE, VICE AND VERSE TO CORMAC MCCARTHY'S BLOOD MERIDIAN

This paper uses Judge Holden, the antagonist of McCarthy's *Blood Meridian*, as the basis for a discussion on character and virtue. Firstly, it looks at the Judge's character, assessing his development in the following virtue areas: moral, civic, performance and intellectual. Secondly, it explores the intertextual allusion between the Judge and Nietzsche's Übermensch and what this connection says about present-day models of character education. Lastly, it introduces the concept of an immoral exemplar and how the Judge could in fact motivate the reader to moral behaviour, despite being such a bad example of it.

## Seminar Session 2

### Friday 20 July 2018 11.00am–12.30pm

#### NETTLEFOLD ROOM

Josu Ahedo

### SOCRATES, HIS LIFE AND MAIEUTIC: GUIDELINES FOR CHARACTER EDUCATION THROUGH TRANSMEDIA STORYTELLING

The objective of this paper is to discuss the relevance of an educational-technological proposal aimed at students aged 14–16, based on the character of Socrates, which develops three key strategies for character education: modelling, dialogue and narratives. By selecting parts of texts that present different traits of character of the Greek philosopher, e.g. *Apology*, this proposal combines classic narrative with modern technology, using what is called transmedia storytelling. We argue for the compatibility of classic narrations and modern technology and its relevance to character education, proposing an educational application for teenagers based on a virtuous model: the Greek Socrates.

Jörg Schulte-Altendorneburg

### CHARACTER AND ACTION IN ANCIENT GREEK HISTORIOGRAPHY

In contrast to an understanding of history and historiography as elaborated in the 19th century's theory of Historicism stands the very different theory prevalent from Ancient Greece through to the early Modern Age: As the Humanists described it under the heading of 'historia magistra vitae', ancient historiographers, such as Herodotus of Halicarnassus, Polybius, Dionysius of Halicarnassus or Diodorus Siculus, understood history – implicitly and explicitly – as a teacher with a specific focus on character and action. This approach and its consequences for how to teach phronesis via history will be discussed.

Piotr Roszak

### MORAL ASPECTS OF IMAGINATIVE ART IN THOMAS AQUINAS

For Aquinas, the imagination being one of the 'inner senses', it remains the mode through which to gain true knowledge. Firstly, we will approach imagination as a matter of intellectual virtue, which facilitates cognition and judgment. Secondly, the moral assessment of imaginative art and its influence on shaping character will be discussed. The work of art is assessed indirectly in relation to morality, and the extent to which it refers to the absolute human good. That is why, prudence plays an important role as it refers to the inner good whereas art refers to the outer good.

#### GUEST SEMINAR ROOM

Sophia Vasalou

### LESSONS FROM MIDDLEMARCH: ADMIRATION, VIRTUE LANGUAGE, AND THE EXPERIENCE OF GREATNESS

This paper will explore the character-shaping potential of literature by focusing on George Eliot's celebrated novel, *Middlemarch*. Best known for her emphasis on the importance of art as a means of cultivating sympathy, in this novel Eliot presents us with several protagonists of outstanding moral character who speak rather to the paradigm of admiration. Reflection on these exemplars tells us something important about the role of the language of the virtues in the description of character. It also invites a more qualified understanding of the transformative effect of such literary representations, in which the capacity to appreciate beauty of character is not merely a means to virtuous character, but one of its very constituents.

John F. Whitmire, Jr.

### MORAL EXEMPLARITY IN MYTH AND FANTASY

I utilize Kierkegaard, Gadamer, Ricoeur, and Tolkien to argue for the primacy of myth, fantasy or fairy-tale literature in presenting moral exemplarity, and also to demonstrate its pedagogical usage, revealing the potential beauty of virtue and ugliness of vice. Stale or commonplace ways of thinking can thereby be made new again through fantasy exemplars (whether as models of virtue fulfilled or in process of edification). In this way, 'fantastic' literature elevates the real world into a hortatory truth by illuminating something essential about character in mythic exemplarity and inspiring us to aspire towards the inculcation of that virtue in ourselves.

Liz Gulliford

### THE WORD THIEF AND THE ROLE OF ALLEGORY IN CONVEYING MORAL (AND OTHER) TRUTHS

An allegory is an extended metaphor. *The Word Thief* symbolically communicates to a young audience the significance of Wittgenstein's plea for the importance of ordinary language philosophy. *The Word Thief* comes in the night to take away a village's virtue-based vocabulary. She substitutes words she finds growing on 'word trees' with ones she deems more erudite. One child (Ludwig) leads a crusade to get the words back. Allegory can stimulate the moral imagination of young people, which is in itself an important element of character education. To whom do words 'belong', who has the right to use them and to what purpose?

#### KEEN SEMINAR ROOM

Asha Lancaster-Thomas

### THE DEVELOPMENT OF COURAGE AND PERSEVERANCE THROUGH THE FINE ARTS PROGRAM OF A CLASSICAL CHARTER SCHOOL

This paper presents the findings of a predominantly qualitative study that explored the development of courage and perseverance through the fine arts program of a k-12 classical charter school in the United States. The purpose of the study was to investigate the potential relationship between the study of music and art and the cultivation of two of the school's core virtues, with an overall aim of exploring if and how educational institutions might cultivate the development of positive character traits through arts programs.

Sarah Smith

### EDUCATING CHARACTER THROUGH THE ARTS: THE MORAL SIGNIFICANCE OF THE ENGLISH CURRICULUM IN SECONDARY SCHOOLS

This paper explores findings from observations and interviews with English teachers during a project undertaken to explore the religious identity of state-funded schools, and argues that the arts have an important part to play in the moral education of students. Using the thought of Richard Rorty and Stanley Hauerwas, and considering the example of the story of *Macbeth*, I will argue that the literature included in the curriculum provides students with both exemplars to emulate, and fictional warnings to learn from: a key element of character education.

Patrick Frierson

### CHARACTER DEVELOPMENT THROUGH ART: A MONTESSORI PERSPECTIVE

Maria Montessori sees 'character' as the tendency to seek perfection through focused and attentive work that one chooses for oneself. Making art provides an occasion for the development and exercise of character in several ways. Sometimes, its ease is an advantage of art, in that students can immediately begin focused and engaging artistic work. In other cases, rigorous and demanding norms governing artistic excellence provide increasingly stringent standards of perfection to which students can aspire. Art exemplifies Montessori's emphasis on individual student choice, concentrated work, and acquisition of culture for character development.

#### KYNOCH SEMINAR ROOM

Ingimar Ólafsson Waage

### ARTS, EMOTIONS AND VIRTUES: CHARACTER EDUCATION THROUGH VISUAL ARTS

This presentation describes a research project aimed at developing educational methods and materials for visual arts education which serve to cultivate virtue literacy. Preliminary results show evidence of artworks being well suited to work with emotions and virtues in education. Upon encountering artworks, pupils draw upon a vocabulary associated with virtues, emotions and moral life. Such projects give students opportunities to practise the use of such a vocabulary and enhance their command of concepts that allow for enriching virtue literacy and conceptual understanding of moral issues.

Artworks can also induce emotional experiences that can give insights into real situations, suggesting educative elements; a precursor for moral development.

Matthew Rowe

### ETHICAL LEARNING THROUGH BUILT ENVIRONMENTS

The paper concerns the different kinds and sources of potentially ethical knowledge available from built environments. It argues that buildings can influence behaviour and educate character through, inter alia, their design, use, and history. Also, because of their ongoing use, public character and environmental intervention, the source of our ethical information of them is through our practical, embodied, situated, sustained and ongoing reflective experience of them. The paper argues that this is specific and unique to built environments, as is the tight weaving of this into their aesthetic evaluation as built environments.

Karleen Gardner

### FOSTERING EMPATHY AND GLOBAL UNDERSTANDING THROUGH THE VISUAL ARTS

Minneapolis Institute of Art (Mia) believes that art can play a vital role in helping people understand each other in our increasingly connected, yet fragmented world. Mia is experimenting with object-based strategies and how dialogical engagement with art can be a catalyst for fostering values and attitudes that are crucial for the 21st century. Using objects from museum's global collection and pairing these with specific teaching frameworks and thinking routines, this talk will explore how engagement with art can nurture new ways of thinking, self-awareness about identity and culture, and respect for differences; the value of multiple perspectives; and empathy.

## Seminar Session 3

### Friday 20 July 2018 3.15–4.45pm

#### NETTLEFOLD ROOM

Aidan Thompson

#### FINDING A PURPOSE IN THE POETRY OF POP: EDUCATING CHARACTER THROUGH SONG LYRICS

This paper builds on the premise that pop song lyrics can be treated as pieces of poetry, de-coupled from their musical accompaniment, and used specifically as educational tools in the development of positive character in schools. Exploring Adam Bradley's investigation of the relationship between lyrics and music, this paper considers the 'how' and the 'why' listening to, and more specifically reading of, pop song lyrics can 'better one's being' and aid one's character development. This paper highlights particular examples of well-known pop songs that can be used for this purpose.

Marcin Kazmierczak

#### THE DISCOURSE OF THE 'METANOIA' IN LITERATURE AND CINEMA NARRATIONS AS AN EFFICIENT MORAL CHARACTER EDUCATION STRATEGY

The purpose of this paper is to propose the analysis of such great narratives as Dostoyevsky's *Crime and Punishment*, Tolstoy's *The Death of Ivan Ilyich* or Brandstaetter's *Dies Irae* from the perspective of the discourse of the 'metanoia' – a term used in the ancient Greek in the sense of moral regeneration – and the use of this discourse as a model of moral character development especially for the students who face difficulties believing that a way towards moral virtue could ever be possible in their lives.

Molly Ogunyemi

#### NARRATIVE LIVES, MUSIC, VIRTUE AND CHARACTER: PERSPECTIVES FROM PHILOSOPHY AND PSYCHOLOGY

When considering the role of narratives and musical arts in character education, some questions come to mind: How can these arts contribute to wellbeing and human flourishing? Following an interdisciplinary approach, I propose that the appreciation of the on-going construction of the plot of one's life-story guided by the intrinsic goods that promote human flourishing (including aesthetic experiences), may serve as a foundation for understanding the importance of coherence and unity of life for character formation and value education. Introducing the aesthetic experience into college education could promote a habit of self-reflection or examination and help students grow in virtue.

#### GUEST SEMINAR ROOM

Julia Beauquel

#### HOW ART MAKES US BETTER

Nelson Goodman has refuted the radical distinction between science and art. Following him I will suggest, in an aristotelian tradition of thought, that art and aesthetic virtues contribute to the flourishing of human understanding, nature and character. Though my main illustration of artistic practice is dance, I propose a wider view of art when addressing artistic appreciation. First, 'dancing rightly' only is possible through the dancer's capacity to discipline the immoderate tendencies of the ego. Second, in reflecting upon the merits of our epistemological relation to art, I defend 'an ethics of the wise interpreter'.

Daniel Dennis

#### THE ART OF MUTUALLY BENEFICIAL INTERACTIONS

This paper argues that the interaction between two or more people has real qualities such that if any interactor P1 adequately cognises, understands and appreciates these qualities then if one (or more) of the interactors had acted in a way which made the interaction better than P1 would have had better experience. This is the case whether the interaction is between a singer and an audience member, or between a youth and an elderly lady in a deserted alleyway. In each case, making the interaction better requires creativity, attentiveness, sensitivity, empathy, taste, skill etc. Engaging in artistic interactions (as artist or audience member) helps develop these abilities which can then be deployed in everyday interactions.

Stephanie Briggs

#### BIGGER THAN ME

School may be the only setting where a young person experiences the arts, has the opportunity to explore their creative talents and is exposed to the wide range of creative industries and career paths available.

The title of this presentation, 'Bigger Than Me' refers to a project developed by Amy Jared, a dedicated Visual Arts Teacher who I met at Russell Byers Charter School, an independent school in central Philadelphia. The project involved students learning about influential people who had contributed big ideas to their city. The children's artwork depicting each of the historical landmarks was collated in an inspirational book which is today sold in the Philadelphia Museum of Art's shop.

As demonstrated by many alternative curriculum providers in the UK, the arts provide an effective medium to re-engage marginalised learners, capturing their interest and imagination in order

to generate a sense of curiosity and a love of learning, which can impact their commitment to education.

Emerging Cultural Education Partnerships in cities such as Sheffield, recognise the need for cross-sector collaboration and seek to build connections between schools, art practitioners and cultural organisations in order to promote access to the arts and highlight the benefits of arts involvement on children and young people's well-being and development.

#### KEEN SEMINAR ROOM

Matthew Farrelly

#### THE POETRY OF MORAL PERCEPTION IN PLATO, DEWEY, AND WORDSWORTH

To cultivate virtue, students must be capable of closely attending to their world of experience. For full virtue, a moral perception of their world is required, however. Moral perception helps students perceive an object's value, which informs their response to it, thus forming the basis for just action. Drawing on Plato's poetic theory, John Dewey's theory of art as experience, and English Romantic poet William Wordsworth, I argue that the art of poetry possesses a unique power to (re)habilitate students' innate perceptual capacities that allows them to experience the world with greater moral acuity.

Martina Kastnerová

#### POETRY AS 'SPEAKING PICTURES' OF VIRTUE AND MORAL EXAMPLE: THE GENESIS OF PHILIP SIDNEY'S RENAISSANCE POETICS IN THE CONTEXT OF HIS INTELLECTUAL CORRESPONDENCE

Philip Sidney's *The Defence of Poesy* accentuates poetry's ability to create figures and imitate reality, its main value lies in its depiction of rhetorical images of moral truth. In this context, the paper will investigate the Sidney-Czech connection, particularly on the basis of Sidney's correspondence – which involved the exchange of letters with the famous protestant scholar Hubert Languet, Jean Lobett from the Strasbourg Academy and Robert Dorsett from Christ Church – and decipher its role in the genesis of Sidney's poetry as a force of educating and stimulating character in pursuit of the common good.

Kristian Guttesen

#### POETRY CATCHING EMOTIONS AND THE SCOPE OF CHARACTER EDUCATION: ENABLING DISCERNMENT BEYOND THE VISIBLE SPECTRUM

In the first part of *Philosophical Investigations*, Wittgenstein displays his method and tries to decipher the use of language. His philosophical approach can be interpreted as an educational method. I will consider Wittgenstein's method, the relation of language and the arts, of language and poetry, and implications for the education of personal character. My initial question is: What is a poet? Subsequently, I ask: What does poetry do? How does it do it? And, to what end does it do it? The last question, in particular, will convey the scope of character education within the relation of language and poetry.



## Seminar Session 4

Saturday 21 July 2018 10.45am–12.15pm

### NETTLEFOLD ROOM

Michael Hand, Andrew Peterson  
and Laura D'Olimpio

#### THE PLACE OF NARRATIVE ARTWORKS IN MORAL EDUCATION (SYMPOSIUM)

This symposium will comprise three presentations on the different roles narrative artworks might play in moral education. Michael Hand argues that William Golding's *Lord of the Flies* can be used to help children see what justifies common morality; Andrew Peterson finds a role for Charles Dickens' *The Old Curiosity Shop* and Ken Loach's *I, Daniel Blake* in educating about and for compassion; and Laura D'Olimpio suggests that we can build on children's familiarity with the *Twilight* and *Hunger Games* franchises to help them think more carefully about ethical dilemmas and demands.

##### Teaching the justification for morality: a role for narrative artworks

We all have reason to hold ourselves and each other to moral standards whose currency in society effectively averts the breakdowns in cooperation and outbreaks of conflict to which human social groups are permanently liable. A central task of moral education is, therefore, to bring it about that children subscribe to these standards and understand what justifies their subscription. Moral educators can profitably draw on narrative artworks to assist them in this task. For example, William Golding's novel *Lord of the Flies*, in which ordinary boys marooned on a uninhabited island descend into savagery, illustrates accessibly and compellingly the problem morality exists to solve.

##### Representations of 'everyday suffering' in narrative art and the education of compassion

Education plays a crucial role in both initiating and mediating children's exposure to suffering. Central demands for educators necessarily focus on the content, process and desired outcomes of children learning about – and potentially from – the suffering of others.

Examining and justifying the morally educative value of two pieces of narrative art which depict everyday suffering: Dickens' *The Old Curiosity Shop* and Loach/Laverty's *I, Daniel Blake*, I argue that exposing children to narrative art which represents what might generally be termed 'everyday suffering' provides a meaningful focus for educating about and for emotional virtues such as compassion.

##### Narrative artworks, critical engagement and moral education

Narrative artworks can be evocative and powerful. One way we may learn, morally, from them, is by practising compassionate responses that eventually become rational habits. However, there are many different stories being told in contemporary culture. Thus, the focus on the critical thinker, the interpreter of the narrative, is vital. It is for this reason I defend critical perspectivism, a moral attitude that requires a moral agent be both critical and compassionate. Educationally, young people should be given the opportunity to reflect upon, and discuss, such narratives and associated ethical dilemmas. I defend this claim with reference to popular teen novels and films, the *Twilight* and *Hunger Games* franchises.

### GUEST SEMINAR ROOM

Stein M. Wivestad, Øyvind Økland  
and Gunnvi Sæle Jokstad

#### A DATABASE OF ART WORKS FOR ADULTS WHO ARE CLOSE TO CHILDREN (SYMPOSIUM)

To encourage groups of adults to study works of art and converse over how we ourselves ought to be in encounters with the young, we develop an open database on the internet for Norwegian target groups: [www.opbyggeliggeeksempler.no](http://www.opbyggeliggeeksempler.no). 'Upbuilding' is a central concept in Kierkegaard's writings.

We start with a picture in the database, and invite the audience to explore it. Then we present the aims that have governed the selection of examples (pictures, films, music and texts) to the database, and the themes we propose for conversations in groups of adults. Øyvind Økland will give some reflections on 'Films as upbuilding examples'. In our database we look at different aspects of a film, and how it can be used with groups of adults. Today we are overflowed with films on many platforms.

By showing some clips from *Rich Man Poor Man*, we will be able to discuss how this film is focusing on deep humanly and relational topics such as envy and the father-son relationship. This can be related to other pieces of art and serve as a starting point for fruitful discussions.

Gunnvi Sæle Jokstad will present some thoughts 'On texts as upbuilding examples'. Texts may speak to us in a polyphony of voices and may start a dialogue with our thoughts, beliefs and values (Mikhail Bakhtin). Texts may give access to 'double descriptions' and in-depth view (Gregory Bateson). The inherent possibilities in a text may also be discussed in the light of Martha Nussbaum's moral philosophy and Zygmunt Bauman's moral sociology. From the database 'Upbuilding examples' we have selected *Peer Gynt* (1867) by Henrik Ibsen as a starting point for conversations on how this text can contribute to ethical and educational reflections.

### KEEN SEMINAR ROOM

Wilson Lee

#### VIRTUE AND VIRTUOSITY: XUNZI AND ARISTOTLE ON MORAL EDUCATION AND THE ARTS

Han Feizi's criticism of Confucianism, that virtuous agents as ethical models do not provide guidance for moral reasoning, also cuts across Aristotelian virtue ethics. In this paper, I explore not only how rituals in Xunzi's Confucian programme for ethical cultivation addresses the criticism, but also how tragic poetry is functionally equivalent in Aristotle's understanding of ethical upbringing. Han Feizi's criticism targets the 'constitutive reasoning' shared by Aristotle and Xunzi, which trades on the synthetic structure of human nature and agency, but I suggest that their understanding of the role of the arts in developing this synthesis avoids the criticism.

Theresa Smart

#### POETRY AND PHRONĒSIS: THE EDUCATIVE FUNCTION OF PUBLIC THEATER IN ARISTOTLE

Education in classical phronēsis (practical wisdom) is a complex task, given that the virtue requires a unique fusion of cognitive and affective faculties, together with universal and particular knowledge. I argue that Aristotle grants public dramatic performances a privileged role in educating citizens in prudential wisdom, and analysis of his Poetics helps explain why. Tragic drama addresses both complexities of phronēsis because it conveys universal wisdom through particular characters and deeds, and further moderates passions by effecting katharsis in spectators. Lessons gleaned take a primarily negative form; a complete practical education calls for good habituation and philosophy as well.







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