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DISCIPLINE BASED ART EDUCATION

PRESENTED BY FABIOLA AGUSTIN

WHAT IS DISCIPLINE BASED ART EDUCATION (DBAE)?

- “Discipline Based Art Education is an approach to instruction and learning in art that derives content from four foundational disciplines that contribute the creation, understanding, and appreciation of art.” (Dobbs, 9)
- DBAE exists in many forms because it is not a specific curriculum, rather an approach to teaching art.

THE FOUR DISCIPLINES:

THE DBAE HANDBOOK BY STEPHEN MARK DOBBS DEFINES THE FOUR DISCIPLINES AS:

- **Art Production-** To make art
- **Art Criticism-** To respond and judge the properties and qualities that are in visual forms.
- **Art History-** To acquire knowledge of artist, art and their contribution to culture and society.
- **Aesthetics-** Understanding how people justify their judgments about art.

A FULL DBAE IMPLEMENTATION OF DBAE REQUIRES:

- **District- Wide Adoption-** This insures children will benefit from the art program if they move within the school district and insures an equal opportunity to learn art for all of the children in the district.
- **Regular Instruction-** There must be a minimum of one to two hours of instruction out of the school week.
- **Administrative Support-** Must hire the personnel or staff necessary to teach art, must provide the supplies and resources necessary to teach art and must advocate for art education in the district.
- **Art Education Expertise-** Professionally prepared personnel and staff, consultants, curriculum supervision, and staff-development.
- **Evaluation-** Must assess the teacher's instruction, student's achievements and program effectiveness.
- **Community Recourses-** Art museums, art centers, and residencies of artists which should be coordinated with the DBAE curriculum.

HISTORY OF DBAE

PRIOR TO DBAE:

- Pennsylvania State University conference in 1965
- “Excellence-in-education” movement.
- “Discipline based art education” is coined in the mid 1980’s.

HISTORY OF DBAE

DBAE AND THE GETTY CENTER NOW



- **“The conditions were right in the early 1980s for a theoretical shift in art education. When J. Paul Getty died in 1976, he had left most of his estate to the J. Paul Getty Trust. At that time individuals charged with the administration of the Trust decided, in addition to maintaining the J. Paul Getty Museum, to make contributions to the arts and humanities. The Getty Center for Education in the Arts (GCEA) was formed in 1982 for the ex-pressed purpose of improving the quality and status of arts education in America's schools. The stage was now set for an unprecedented infusion of energy, resources, and writings in art education, all focused on one approach, DBAE. The stage was also set for unprecedented and vehement academic debates.” (Delacruz, 70)**

HISTORY OF DBAE: EARLY VS. CONTEMPORARY DBAE

	Early	Contemporary
The Art Disciplines	<ul style="list-style-type: none">• Conceptual structure: includes fundamental ideas, principles, and inquiry process.• Each discipline is very separate of each other.	<ul style="list-style-type: none">• Includes multiple perspectives.• Curriculum does not have to include the disciplines.• Grounded discipline that is constantly changing.
Selection of Imagery	<ul style="list-style-type: none">• Work that is notorious and deemed important.• Western art is emphasized.	<ul style="list-style-type: none">• Imagery can be drawn from anywhere.• Extra effort is necessary to have selected images that best represent other cultures.
Curriculum Content and Pedagogy	<ul style="list-style-type: none">• There is a proper practice of the art disciplines by educated adults and the curriculum is made of activities that teach skills that follow it.• The curriculum is centered around the disciplines and is structured.	<ul style="list-style-type: none">• Other models for accessing works of art include: sociology, anthropology, and material culture studies.• The Getty Center encourages art teachers to incorporate their own teaching approaches that include artistic, social and multi-cultural issues.• Child-centered and content-centered curriculums are no separate anymore.
Children's Art	<ul style="list-style-type: none">• Childhood expression is not creative.• Did not take David Lowenfeld's methods into account.	<ul style="list-style-type: none">• Very young children are encouraged to create a symbol system of their own and use it.

Table 2 in “The Evolution of Discipline Based Art Education” by Elizabeth Manley Delacruz and Phillip C. Dunn (72).

JUSTIFICATION

- Four Basic goals of teaching art in the classroom presented by the National Endowment for the Arts
 - Civilization
 - Creativity
 - Communication
 - Choice
- “For example, art is an important tool for nurturing the mind, for developing intellectual and sensory functioning upon which almost all behavior and skills are based.” (Dobbs, 20)
- “By learning both the verbal and the nonverbal languages of art, students gain access to the kinds of experience that the visual forms make possible.” (Dobbs, 20- 21)

PROS

- The implementation requirements.
- Teachers were encouraged to implement their own ideas onto to DBAE.
- It evolved to be inclusive of gender and multiculturalism.
- Issues that were discovered were analyzed and solutions were suggested.

CONS

- “The bad news about the Getty’s role here seems to be some resentment from the rank and file about the undue influence of big funding, and some sense that there’s an eight-hundred-pound gorilla getting its way with redefining the future of art education thanks to the money behind it.” (Vallance,
- Implementing a district-wide art program might have a lot of obstacles.

MY OPINION

- In my opinion, discipline based art education was a well-planned, structured education method that was simple to understand. I can see the influence of DBAE in our education now; one that leans towards the contemporary, post-modern approach. Because of that, I think that DBAE could be a great guide to anyone's future curriculum for the classroom, as long as we remember to include diversity, multiculturalism and our own individuality as facilitators in our lessons.

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