

DISCIPLINE BASED ART EDUCATION: AN APPROACH TO ART EDUCATION

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Art is both an act of freedom and discipline.

Discipline Based Art Education (DBAE) is a 1980s teaching method where art education was nationally standardized in America to partner teaching art in public schools. Discipline based art education is coined in a Pennsylvania State University conference. The DBAE curriculum is unique as it focuses on the art production, art history, art criticism, and aesthetics. DBAE is considered a tool for learners to acquire literacy in arts, with relation to other subject areas - whether they consider themselves “good” at art or not, students can still learn to understand, appreciate, and consider art as a whole. In a nutshell, DBAE exists in many forms because it is not a specific curriculum, but an approach to teaching art.

DBAE is a possible response to criticisms aimed at perspective that art is for the rich and for the talented.

The DBAE Handbook, written by Stephen Mark, defines the four disciplines as art production or the creation of art, art criticism or the response and judgment of the properties and qualities that are in visual forms, art history or the acquisition of artists’ knowledge and their contribution to culture and society, and aesthetics or the understanding of how people justify their judgments about art. Discipline based art education can be considered as a well-planned, structured education method that is easy to understand. DBAE leans towards the post-modern and contemporary approach.

To apply DBAE in schools and other learning institutions, it is imperative that the following requirements be achieved. First, there should be a district-wide adoption that ensures learners will benefit from the art program. School districts must ensure that there is an equal opportunity for all students to learn art. Second, a regular teaching instruction must be observed. A minimum of one to two hours of instruction out of the school week is suggested. Third, teachers cannot fully realize this approach's full potential without the support of the school's administration. School leaders must hire the personnel or staff necessary to teach art and must advocate for art education in the immediate community. Fourth, it should be remembered that there must be evaluation to assess the teacher's instruction, staff development, and curriculum supervision. Lastly, the presence of community resources will play a role in ensuring that the DBAE curriculum is coordinated with the stakeholders and external sources.

What we can infer from this curriculum is that the study of art should lead to a disciplined imagination. It allows young artists to perceive their craft as a product of their cognitive skills and strength. It allows learners to appreciate that art is a result and a process. For teachers, it means approaching the learning process holistically and valuing every step of the educative journey. It posits that the crafts of the learners are a result of their idea and action, and that no art is final until the artist is happy and satisfied. Although DBAE is not yet implemented in the Philippines, the core concept of the approach can be applied in classroom setups. It may sound difficult at theory, but the practical results may be lifechanging for learners.

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