# Core Knowledge Curriculum And The Principles Of Discipline-Based Art Education

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**ABSTRACT**

Discipline-based art education (DBAE) and the theory of visual culture are credited for sparking many important movements in the field of art education in recent years. There is a prevalent misconception that art is not an academic field, and it is said that the field-Based Art Education (DBAE) was created as a result. figuring out how to implement Core Knowledge in a manner that helps the state's standardized testing initiative Discipline-based art education (DBAE) promotes a curriculum that can be evaluated fairly objectively on the basis of its sequential, academically focused, well-organized material. Neither the degree of implementation nor the result measurements used by individual schools were consistent from year one to year three of the Core Knowledge initiative. The findings of this research support the idea that art educators schooled in the DBAE framework will benefit from maintaining its fundamentals.

**Keywords** DBAE, Visual Culture, Discipline Based Art Education, Core Knowledge, Curriculum Art, Art Education.

**INTRODUCTION**

"Teacher education in the visual arts," Sevigny said in the late 1980s, "[was] on the threshold of significant opportunity" with the rise of disciplinary approaches to art instruction. This chance arose out of the studio-based art education that was prevalent in the 19th century, and continued to develop via art education traditions like progressivism and child-centered art education in the 20th century, and the challenges posed by the excellence movements that defined art education in the latter half of the 20th century. With the close of the 20th century came a new paradigm in art education that emphasized teaching students "some knowledge of art's history, a grasp of the principles of aesthetic judgment, and an understanding of at least a few of the puzzles inherent in our reflections on art". From this requirement emerged what is now called discipline-based art education (DBAE), which dominated the field all the way to the end of the twentieth century.

The DBAE method placed heavy demands on the training of both experienced and inexperienced art educators alike. The Getty Center for Education in the Arts and

university-affiliated institutes of art education have played important roles in providing access to training opportunities for art educators. To provide continued administrative assistance at each school, the institutes provided summer training for art instructors, classroom teachers, and school administrators. Universities nowadays are under pressure to keep up with the trends by providing cutting-edge teacher training. For this reason, Day said, colleges and universities must be resolute in their efforts "to strengthen and improve current art teacher preparation programs, to ensure that all programs are at least adequate and preferably better..."

There were recurrent shifts in art teacher training over the 20th century to address the problems of the expanding discipline and now, DBAE is no longer the standard model for art education. To guarantee that the huge potential that worried Sevigny is utilized and developed, The dynamic nature of art education calls for research into contemporary approaches to teacher education and an examination of the effectiveness of current practices. Everything ancient is useful in such setting. One of the underlying premises of my investigation is that we must not throw out the good with the bad. The issue therefore becomes, what has worked well with DBAE? Where do we stop? Instead of being a set of lessons, DBAE is an educational theory (Day, 1991). As a consequence, the DBAE methodology has undergone extensive revision and redesign to better accommodate educators, available materials, and specific classroom and school contexts. Discipline-based art education (DBAE) had been the standard in art teacher training by the turn of the millennium, but this paradigm has since been challenged in university-level art education courses.

Despite its continued status as the gold standard amongst practical educators, this is not the reality. Knowing how that strategy is still used might be helpful with that knowledge. Where does DBAE stand in today's K-12 curriculum? What good can come from using it now? How have certain aspects of DBAE evolved as different educators have had a chance to try it and make their own judgments about its efficacy in the classroom? This study mainly uses a phenomenological qualitative methodology to inquire into the ways in which DBAE is being used by certified art educators today. The research looked at how DBAE is being utilized by recent graduates of a program that used to emphasize it. The major method of data collection for this study was interviews with the chosen educators. The findings of a poll served as the basis for their selection. Since the Getty Center for 3 Education in the Arts has recognized the Art Education department at Florida State University as a training site for potential art teachers (1988), graduates from that program were selected for this research. The Snowbird project in 1988 made Florida State University a pioneer in teaching the DBAE method to aspiring art educators. Art history, art production, aesthetics, and art criticism are the four pillars of the Diverse Bases Art Education (DBAE) framework, and these are the

areas that FSU's art education graduates from 1987 to 2003 were prepared to teach.

## LITERATURE REVIEW

**Al-Radaideh, Bassam et.al (2019).** In Jordan, students in elementary and secondary schools do not get any significant art history, aesthetics, or critical education. Art history, art criticism, aesthetics, and the production of art were examined, and suggestions were made based on the findings and the Discipline-Based Art Education (DBAE) philosophy. The research also supported the idea that the DBAE method might be incorporated into existing art education programs in Jordan. The research demonstrated that DBAE theory improved and elevated art education to a new level because the four disciplinary content areas played a significant role in the development of essential knowledge and skills in the art, such as developing the creativity, appreciation, understanding, and learning about the role and function of art in human civilization. The findings suggest that the DBAE framework be included into existing art education programs in Jordan.

**Rasim BASAK (2017).** Both the Visual Culture Theory and Discipline-Based Art Education (DBAE) have had significant impacts on the field of art education during the last several decades. According to proponents of Discipline-Based Art Education (DBAE), this model was developed in response to arguments that art should be treated like any other academic field. The Discipline-Based Art Education (DBAE) is in favor of a curriculum that is reasonably objectively evaluated and follows a sequential, academically focused, ordered structure. The subject of study known as "Visual Culture" has come a long way from its inception in the mid-1990s, when it was a rather narrow one. Visual Culture creates a critical discourse on pictures and artworks in their context by looking at them through the perspectives of politics, sociology, culture, and psychology. They used Visual Culture as a jumping off point or an explanation of unequal power dynamics in capitalist societies. This study compares and contrasts the two dominant pedagogical strategies.

**Dr Magdeline Chilalu Mannathoko (2016)** Critical Studies, Arts Propel, and Discipline-Based Art Education (DBAE) are just a few of the many pedagogical models that have been developed for the visual arts. Although these theoretical models specialize in a variety of areas, they draw heavily on the same underlying fields of study. Art History, Art Criticism, Art Production, and Aesthetics are all included in the DBAE. The four subject matter areas are essential for building a solid foundation in Art & Design. The creative process demands that students use aesthetic judgment and an understanding of design ideas and components. The students experiment with many forms of media. In doing so, they rely on historical circumstances and address philosophical concerns. Students engage in these four artistic activities. The goal of this research is to determine how well DBAE ideas,

which have permeated art curricula worldwide, are reflected in Botswana's Art and Design curriculum.

**Mina Hedayat, et.al (2013)** This study aims to incorporate the DBAE model into the painting courses offered in the undergraduate art department at Tehran University. The hypothesis was tested three times (before, during, and after the research) using a quasi-experimental design. Thirty students from two sections of the painting class took part in the current investigation. The data was analyzed using a one-way repeated-measures ANOVA procedure. According to the findings, the DBAE method of teaching painting is very different from what is currently being taught in the art curriculum at Tehran University. Statistically significant differences were found between the control group and the experimental group, who were educated using a unique curriculum, on all three assessments measuring students' understanding of art creation, art criticism, aesthetics, and art history.

**Cristen Hess (2018).** The focus of this research is on contrasting two distinct approaches to art instruction: those that emphasize strict disciplinary standards and those that emphasize student preferences. Both discipline-based and choice-based art education have their advantages and disadvantages. For the research, I used these two methods of instruction, collected relevant data, and shared my results. My research aimed to identify the pedagogical approaches most likely to encourage and foster students' innate desire to learn and create. Interviews, classroom observations, and student artwork/artifacts all contributed to the data set. My class had experience with both traditional art instruction and the more recent option-based approach to education that I had used. Students followed a curriculum that gave them a lot of freedom of choice, and then they engaged in student-centered learning strategies. Students constructed projects based on their own passions after keeping a notebook and sketching. The eight creative habits of famous artists were presented to students as guidelines for their own artistic practice. In well-structured art centers, students were urged to cultivate habits conducive to creative expression while they worked on individual projects. With the use of action research, I was able to determine which method of instruction best met the requirements of my students, encouraged them to create artwork out of their own will, and gave them genuine control over their own education.

### CORE KNOWLEDGE CURRICULUM

All subjects covered by the Core Knowledge Sequence for each grade level were included in the April 1997 survey we administered to normal first through fifth grade classroom instructors as well as art and music educators. Teachers were polled on what they covered in class and what they intended to cover in the 1996-97 school year. The poll just told us whether or not instructors said they covered

the different subjects; it didn't tell us how much time was spent on each. We made charts for every subject at every grade. The charts in question may be found in the Technical Appendices. Figure 1 is an illustration graph depicting the third-grade teachers' coverage of the tales included in the Core Knowledge Sequence. Fourteen third-grade educators who are responsible for teaching tales responded to the poll. This grade's most popular read-aloud was "Aladdin and the Magic Lamp." As of the survey's April administration, nine educators had used the tale in their classrooms, and a further three had intentions of doing so. One of the least-told tales is "Three Words of Wisdom." Two educators have taught it, and those numbers weren't expected to grow. We have created tables that aggregate subject coverage by grade and school, based on the survey's topic checklists. As students advanced in grade, they often stopped learning new material from the Core Knowledge. The five institutions' covering of essential topics differed.

Table 1 shows that the majority of Core Knowledge was covered in grades 1-2. Fewer Core subjects were covered beyond the third grade. These figures are consistent with what teachers and administrators have seen about the "content free" nature of the district's early grades curriculum. Because of conflicting district standards and state testing demands, it becomes increasingly challenging in Maryland to include Core Knowledge themes in grades three through five.
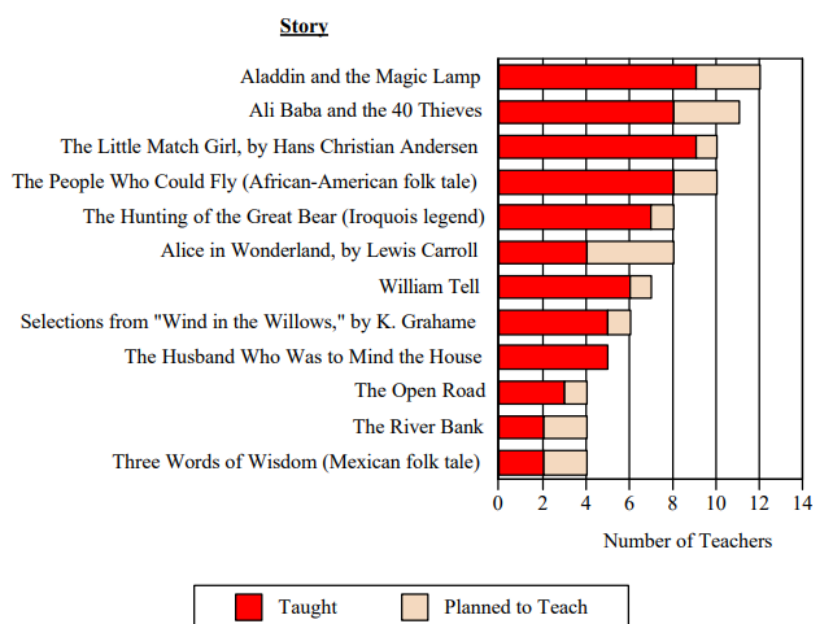


**Figure 1 Teachers who have taught or intended to teach Core Knowledge tales to third graders**

Table 1 shows that both language arts (93%) and mathematics (89% of Core topics) had the highest percentage of topics taught. These figures, however, do not indicate a particularly robust degree of implementation. However, when asked about particular units of Core language arts or mathematics, instructors said they

didn't apply them because they didn't think it was required. Teachers felt that their districts' curriculum already covered enough of the Core subjects in mathematics and language arts.

**Table 1 Instructors were asked what percentage of Core Knowledge topic items they had taught or planned to teach to students in each grade.**

| Content Area | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | All Grades |
|---|---|---|---|---|---|---|
| Poems | 61% | 73% | 41% | 60% | 50% | 57% |
| Speeches | ----- | ----- | ----- | 59% | 57% | 58% |
| Mythology | ----- | 68% | 58% | 72% | 43% | 63% |
| Geography | 83% | 83% | 59% | 56% | 55% | 66% |
| Stories | 84% | 72% | 53% | 63% | 53% | 68% |
| Science | 79% | 88% | 70% | 50% | 67% | 68% |
| Sayings | 73% | 88% | 78% | 70% | 53% | 71% |
| World Civilization | 85% | 74% | 84% | 65% | 58% | 73% |
| American Civilization | 84% | 80% | 78% | 61% | 70% | 74% |
| Literature | 85% | 82% | 100% | 94% | 79% | 86% |
| Mathematics | 97% | 97% | 84% | 81% | 97% | 89% |
| Language | 100% | 97% | 97% | 89% | 82% | 93% |
| **Mean Grade Percentage** | 84% | 82% | 74% | 66% | 67% | 74% |

Curriculum coverage each institution is shown in Table 2. Teachers reported the fewest number of Core subjects being taught in the schools that showed the most difficulty in implementation, as shown via observations, interviews, and focus groups. Based on the data in Table 2, the degree of execution after three years varied from almost complete (95%) to approximately half (52%) of the original plan. When we take out the variables of language and mathematics, we see that implementation goes from 95% to 44%. The two schools highlighted in this study as having high implementation are those with mean school implementation percentages of 89% and 95% for all subjects, respectively. We analyze the two schools with poor implementation rates (54% and 44%).

**Table 2 School-specific breakdowns of the percentages of Core Knowledge topics that instructors reported covering or planning**

| Content Area | School A | School B | School C | School D | School E |
|---|---|---|---|---|---|
| Poems | 83% | 83% | 28% | 62% | 31% |
| Sayings | 99% | 100% | 42% | 70% | 51% |
| Stories | 85% | 82% | 58% | 57% | 46% |
| Mythology | 98% | 100% | 58% | 49% | 36% |
| Speeches | 100% | 100% | 0% | 75% | 50% |
| Language | 99% | 93% | 91% | 91% | 92% |
| Literature | 97% | 100% | 95% | 66% | 53% |
| World Civilization | 93% | 80% | 73% | 54% | 52% |
| American Civilization | 100% | 94% | 59% | 48% | 53% |
| Geography | 100% | 84% | 72% | 21% | 42% |
| Science | 98% | 96% | 72% | 37% | 25% |
| Mathematics | 91% | 96% | 94% | 84% | 79% |
| **Mean School Percentage** | 95% | 89% | 67% | 58% | 52% |
| **Mean School Percentage excluding Language and Mathematics** | 95% | 92% | 56% | 54% | 44% |

## DISCIPLINE-BASED ART EDUCATION (DBAE)

Initiated as a philosophy of art education by the Getty Center for Education in the Arts via publications and policy statements, DBAE is generally perceived as a response to the widespread belief that art is not taught in schools or given the attention it deserves. According to Young and Adams (1991), DBAE recommends that art programs be well-structured, systematic, academically focused, and open to at least some degree of objective assessment. In other words, as the name suggests, DBAE is interdisciplinary, requiring familiarity with and competence in the four subfields of the art curriculum that it encompasses: art history, aesthetics, art criticism, and art production. DBAE aims to provide a complete art education by systematically introducing these four components from kindergarten through high school. Although DBAE originally appeared in the 1980s, it has been observed that by the 1990s, considerable modifications had been made to the original theory and practice of DBAE in the 1980s, leading to the so-called neo-DBAE. These adjustments were made in response to issues raised with the first version of the DBAE theory (Hamblen, 1993). When compared to traditional art classes, which often emphasized modernist features like free expression, creative reactions, and studio output, DBAE was a radical departure in thought.

According in discussing the role of the four disciplines in DBAE, "the foundations of any subject may be taught to anybody at any age in some form" Finding a way to explain a subject's basic concepts in a way that is both engaging and accessible to the student is essential. Art education, as defined by the DBAE framework, includes the study of art history, aesthetics, art criticism, and the creation of art. A student may learn more about the artist, the work's purpose, the culture from which it sprang, the historical environment in which it was produced, and the reasons for and processes of art's evolution by studying art history. This helps students see how art has been used as a means of communication throughout time

and space. The study of aesthetics gives students a framework for thinking critically about the value and meaning of art and other forms of beauty. Consideration is also given to the factors that cause viewers to react in certain ways to works of art. Student asks questions such, "Why is this a work of art?" as they develop an appreciation for and understanding of art. Students who choose to study art criticism must be able to critically examine, describe, analyze, interpret, and assess works of art in both written and spoken forms. This requires them to learn stuff and develop their capacity for making impartial assessments. Finally, art creation is an element of the DBAE method; it is through art production that the student is challenged to make decisions and find solutions. These decisions need to be thought out and well-informed. Art production is a problem-solving activity that entails making decisions regarding materials, visual aspects, and visual concepts, and then conveying those decisions to an audience.

**DBAE AND VISUAL CULTURE APPROACHES TO ART EDUCATION CURRICULA**

There are some shared principles between the Visual Culture and DBAE schools of thought on the subject of art education. To begin with, the two methods share a preference for art education's foundational framework, which is understood via a contextual lens. This indicates that making art is simply one part of an art education. Art education is analogous to language education, with the exception that a literature instructor would never introduce the subject by having pupils do introspective essays. As such, Hill (1999) asks why art education should focus primarily on the creation of art. When DBAE first arose in the 1980s, it was met with opposition by advocates of child-centered teaching who felt the approach overlooked children's uniqueness, the potential for creative expression, and the holistic character of art education. Others have said that DBAE is too close to traditional models of education because of its reliance on standardized testing and a standardized curriculum. Since there isn't much time allotted to art in schools, it was said that DBAE should prioritize the art that has been regarded to be relevant and valuable by specialists.

 The term "neo" derives from the inclusion, beginning in the 1990s, of both non-Western and non-fine art practices. Zimmerman (1990) elaborated on this international perspective on art education. This inclusion also includes the arts of other cultures. Some of these complaints, however, were dismissed as urban legends fabricated to protect the well-established practices of studio production and child-centered education. As opposed to the Visual Culture approach, emphasis is placed on art's disciplinary standing within the DBAE's four disciplines, while encouraging art's integration with other subject areas is discouraged, which aims to comprehend art in the context of its interactions with other fields rather than categorizing it within the DBAE's four disciplines. In fact, the holistic aspect of art ran counter to this DBAE viewpoint.

Art criticism in DBAE was also critiqued for its formal qualities, namely for its emphasis on the artwork itself rather than on the social role's art plays in the cultural creation of society. Thus, efforts were made to include socially critical art and education that investigated contentious problems in art in response to criticisms leveled against the DBAE method in the 1980s While the inclusion of feminist, folk, domestic, commercial, craft, etc. topics in DBAE curriculum may not be as extensive as some would want, it is nevertheless a significant departure from the 1980s fine art aesthetic. these alterations provide compelling evidence for the postmodern orientation of contemporary neo-DBAE.

## CONCLUSION

Many proponents of the Visual Culture approach, a discipline that has grown rapidly since the mid-1990s, see connections between visual culture and social power dynamics; and finally, art teachers' training in discipline-based art education (DBAE), which advocates for art programs that are structured, academically focused, and open to some degree of objective appraisal. Whether art educators choose to quit the DBAE method in the midst of exploring new ideas in art education or to stick with it ultimately determines the resolution or answer to the problem. Eleven art educators participated in the study, and all four components of DBAE were evident in their daily lives.

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