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EDU353

Position Paper

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MY ART EDUCATION PHILOSOPHY

After researching various art education approaches, I have decided that I would like to teach art using a combination of these four approaches: DBAE (Discipline Based Art Education), DBE (Design Based Education), OBE (Outcomes Based Education) and the Exemplar approach (which uses a combination of DBAE, the emotions of the students and a masterpiece for a stimulus).

DBAE, developed by the Getty Institute in response to the Standards of Learning, comprises the four parts of Art Production, Art History, Art Criticism and Aesthetics. DBAE was derived from two curricula, Discover Art and SWRL Elementary Art Program, in use by eighteen school districts in Los Angeles California in the early 1980s (p1, c1, para 2-3, April 1997). The DBAE concept is based on the use of professional role models (p1, c1, para 4, Nov/Dec 1992).

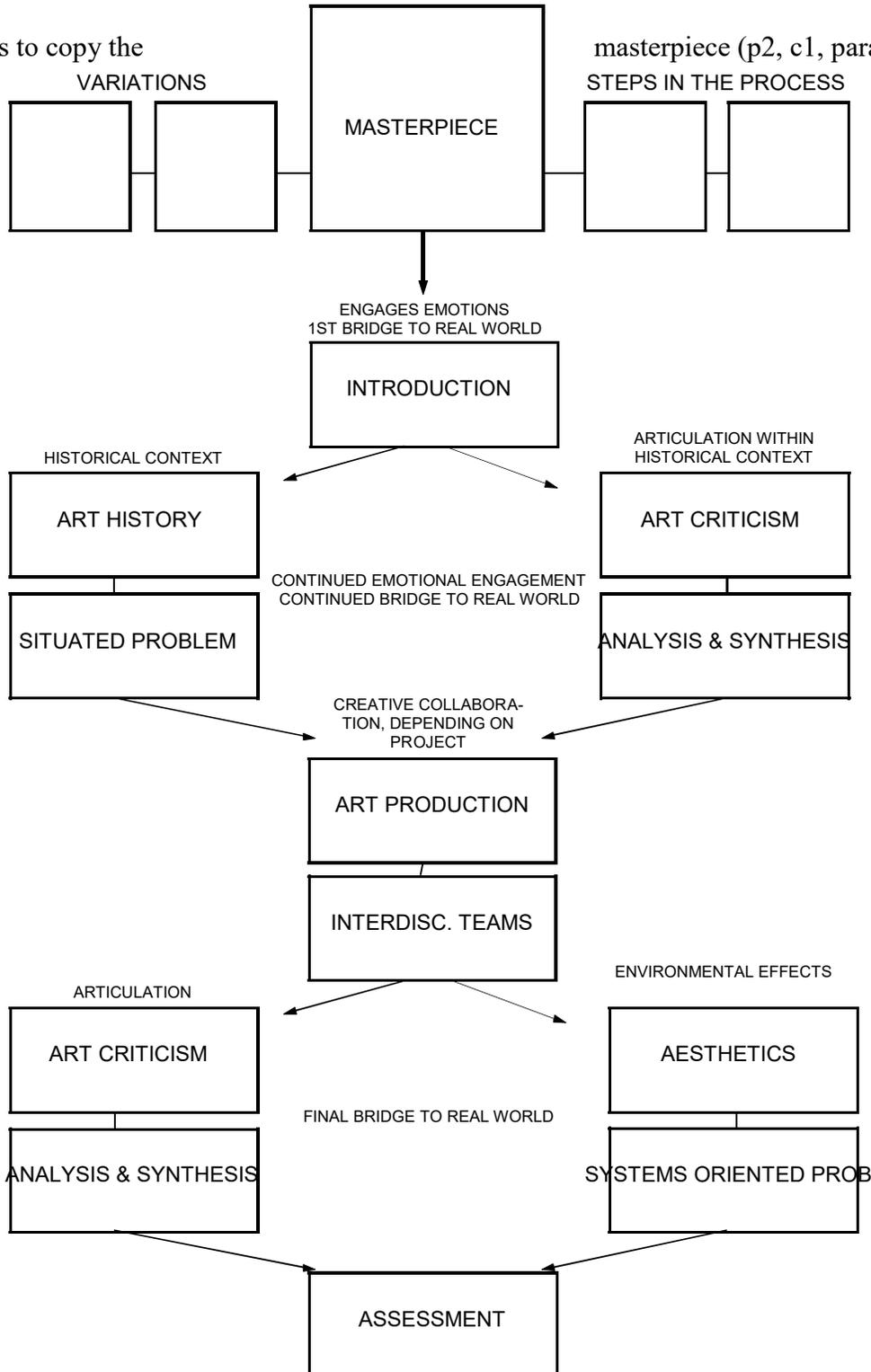
DBE, a more recent concept proposed by the NEA and a Graphic Design Professor at North Carolina State University, recognizes that what the national standards require can best be delivered through the design environment (p1, para 8 and p5, para 4, Nov 1999). Design experiences are strategies for curricular integration (p13, c1, para 2, Sept/Oct 1999). Design experiences have four components: situated problems, analysis and synthesis, systems oriented problems, and interdisciplinary teams of experts (pp10-11, Sept/Oct 1999).

OBE is more of an assessment format used by Minnesota State Arts High School. It is the instruction that develops from the assessment rather than the traditional method of instruction

then assessment to develop curricula (p2, c1, para 1, Mar 1994). There are three performance levels: Challenge, Superior, and Satisfactory (p2, c2, para 4, Mar 1994).

The Exemplar approach is used by the Young People’s Studio at Maryland Institute College of Art. Its three parts are the DBAE by Getty as well as the child’s emotional involvement and the bridges the teachers make between the masterpiece and the real world (p1, c2, para 3, Apr 1992). This combination calls for the conscious counteracting of the child’s

tendencies to copy the masterpiece (p2, c1, para 3, Apr 1992).



The chart illustrates how I would combine these four approaches. I would use the masterpiece as the focal point of the introduction. I would then continue with other pictures, demonstrating possible variations and examples of the various steps of the process. At this stage of the lesson, the emotions should be somewhat engaged and the first bridge to the real world begun. Next is Art History which can also be thought of as the art lesson's Situated Problem because this is the historical context of the masterpiece. This is a very short discussion leading into another very short discussion of Art Criticism, which is also the Analysis and Synthesis of the masterpiece as the problem. This is the articulation of the historical context. The emotional engagement should be at a peak with this second bridge to the real world. Now for Art Production. Depending on the lesson's project, it can also include Interdisciplinary Teams for creative collaboration. Afterwards, we go back to Art Criticism for the articulation of the students' art and then to Aesthetics, which could also be the Systems oriented Problem. Here we discuss the environmental effects of the students' work, making the final bridge to the real world. Assessment of the students' work would be identified by the three performance levels of Challenge, Superior and Satisfactory.

GLOSSARY

DBAE (see Standards of Learning)

Art Production

Art History

Art Criticism

Aesthetics

DBE (Davis, 1999, p10-11)

Situated Problem – “they have a context from which students can derive information that relates to a variety disciplines and is critical to successful solutions” and which “allows students to see problem solving at work in the real world”

Analysis and Synthesis – “Students must engage in the articulation of a meaningful problem within a context, gather and make sense of relevant information, synthesize material from many sources in generating multiple solutions, and critically evaluate outcomes against rubrics that are negotiated among students and publicly understood in the classroom.” (form+context)

Systems Oriented Problem – “”Solutions must be viewed as nested in a web of interactions among physical, social, cultural, technological, and economic factors. They must be designed against a ranked set of competing priorities (many with disciplinary biases), requiring negotiation among parties whose values may be in conflict.”

Interdisciplinary Teams of Experts – “the value of collective creativity in which each participant contributes a point of view and set of skills that may differ form those of others.”

OBE (Jasa, 1994, pp2-3)

Challenge – equates to A, “abilities to use the symbol system of the discipline, to integrate knowledge from a variety of disciplines, to carry out complex procedures, and to recognize one’s own strengths and weaknesses.”

Superior – equates to B, “skills and proficiency levels that tended to be varied and inconsistent” (progression to higher achievement = higher proficiency on a more consistent basis)

Satisfactory – equates to C, “completed the work required and demonstrated attributes such as the ability to isolate and practice the skills of the discipline, an understanding of the vocabulary of the discipline, and a beginning capacity to ask questions within the discipline.”

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