

Should China Draw From the DBAE in Its Art Education

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Abstract: This study is dedicated to analyzing discipline-based art education and its potential impact on art education in China. First, it examines DBAE's core ideas and the prominent researchers in the field. Jerome Bruner, Manuel Barkan, and Elliott Eisner's study are credited with laying the groundwork for the establishment of DBAE. Secondly, it looks at how art instruction is implemented in Chinese schools and the curricular standards. The growth of the entire spectrum of art disciplines is valued in China's art education, which has begun to trend toward comprehensiveness. However, the emphasis on various disciplines in the curriculum standards is imbalanced. Finally, a questionnaire was used to collect Chinese students' opinions on Art History, Art Criticism, Art Creation, and Aesthetics in DBAE and their perspectives on art classes and art education in schools. According to the research, Chinese students support DBAE, with art production being the most significant discipline to be taught in art classes. It also demonstrates the curriculum's lack of art criticism and aesthetics. Students typically feel that arts education is essential in schools, particularly in primary schools. Art education in China should take the DBAE into account more carefully. There is much convergence between the Chinese art curriculum standards and the DBAE, which meets the goals and needs of Chinese education.

Keywords: Discipline-based Art Education, Art Education, Art Education in Chinese Schools

1. Introduction

The Chinese culture has suffered due to fast economic expansion and globalization. China has grown into a significant economic power and is attempting to integrate itself into global culture. The Communist Party of China conducted its 19th National Congress in October 2017. The Congress stated that cultural confidence is a more fundamental, profound, and enduring force in developing a country and a people. Moreover, because art education is a critical component of cultural development, the study of art education in China is proliferating. Art education is the foundation of all education and has the function of passing on national culture, shaping the character of citizens, and training experts in literary and artistic creation [1]. Discipline-based art education (DBAE), as a comprehensive guide to art education, has received some attention in China but is limited to the introduction of fundamental theories. This paper aims to explore whether the concepts and methods of DBAE can be integrated into art education in China. Firstly, it will explore the core ideas of DBAE and the leading scholars in its field. Secondly, it will look at how art education is implemented in Chinese schools and the curricular guidelines. Finally, it will undertake empirical research using a questionnaire to gather Chinese students' perspectives on art

history, art criticism, art production, and aesthetics in DBAE and their opinions on art classes and art education in schools.

2. What is DBAE

Most of the literature on Discipline-based art education (DBAE) traces its origins to the Getty Center for Education in the Arts (GCEA), founded by the Trust after the death of J. Paul Getty. However, DBAE is not a model that has suddenly emerged, nor has it been proposed by one person or institution. DBAE is based on a series of studies on art and education, culminating in a model for guided art education. Art production, art criticism, art history, and aesthetics are the four main disciplines of the DBAE. It reflects the advancement of the times by researchers on the goals and substance of art education. It is also a plea for establishing suitably broad regulations and standards in the field of art education. To comprehend the foundations of DBAE, one must first explore the thoughts of those scholars who have contributed to the model's key concepts.

2.1. Structure of the discipline

Brunner's ideas on the structure of the discipline are an inspiration that cannot be ignored in the development of DBAE. Jerome Bruner's book, *The Process of Education*, has been hailed as a landmark in educational theory. His ideas guided curriculum reform in the United States in the 1960s. This book introduces "the importance of structure, readiness for learning, intuitive and analytical thinking, motives for learning, and aids to teaching" [2]. Brunner's emphasis on the structure points the way to discipline-based art education.

The term "structure of the discipline" refers to the basic concepts and principles that underpin a discipline. Each subject, according to Bruner, has a set of structures that represent connections or patterns between occurrences and organically integrate knowledge [3]. The structure of knowledge is the subjective construction of objective knowledge. Students who have mastered the 'structure of the subject' will better grasp the subject. In practice, a discipline may be viewed as a subject. The educational process should focus not only on teaching students the subject's content but also on improving their understanding of the subject's general structure and curriculum. The role of the discipline's structure may be summed up as assisting understanding, memory enhancement, learning transfer, and ensuring that learning content is at the forefront of scholarship. The following discussion will be based on Bruner's four proposed functions for structuring disciplines in education.

The discipline's structure aids students' comprehension of the subject. The concepts and theories summarised by scholars are the basis for learning any subject. The main theories are also inextricably linked to more advanced content. Students obtain a macro understanding of the subject when learning the fundamental theories. The increased complexity and difficulty are more accessible to them in succeeding studies. Bruner suggests that the physics curriculum development is of the highest quality in the curriculum planning of America's primary and secondary schools. Not only were university academics and scientists active in the curriculum construction, but they did so with a heavy emphasis on the pedagogical features of the discipline structure, which was one of the keys to their success. In contrast to art subjects, the teaching of subjects such as physics and mathematics places great emphasis on teaching theory and concepts. This strengthens students' knowledge of structures.

Structured learning helps students store and retrieve memories of the disciplines they study. Advances in neuroscience have helped psychology elucidate the structure and organization of cognition. Learning and memory may thus be studied using a combination of psychology and neuroscience viewpoints. Memory can be divided into short-term and long-term memory. There is a time limit to the functions supported by the system in the brain. For long-term memory, 'forgetting

rate,' 'spatial memory,' and 'recall and recognition' can all influence and alter memory storage [4]. Existing research suggests that knowledge systems' organization and structure help the brain store information in a highly specialized way. Placing the information that needs to be remembered in a structured pattern makes it possible to slow down the rate at which human memory is forgotten [5]. Moreover, when it comes to retrieving memories, structured information is also more likely to be recalled.

Mastery of the discipline structure ensures the transfer of principles and ideas. Adams [6] provides the original definition of transfer, whereby the learning of a response in one task or situation somehow influences the response in another task or situation. Transfer of learning was one of the first problems addressed by psychologists and is an enduring concern in psychology and education [7]. Transfer occurs when there are similarities between the objectives, methods, and approaches involved in an already existing learning task and the task about to take place [8]. The transfer that comes with structuring provides continuity of learning. Students can apply their understanding of a concept and model to learning similar knowledge. This is where the basic concepts and principles come in. Transfer can be further divided into lateral and vertical transfer [7]. In the case of learning, the lateral transfer occurs when two learning tasks are sufficiently similar to meet the conditions for the transfer, and they are also of equal difficulty and complexity. Conversely, vertical transfer occurs when there is a shift to more advanced knowledge or skills through the relatively simple knowledge or skills that students have already acquired.

In an ever-changing educational environment, the subject structure effectively ensures that the materials are not out of step with the academic frontier. Bruner points out that academics and scientists are so preoccupied with advanced knowledge that, despite the fruitfulness of their research, they neglect their role as disciplinary leaders in disseminating and perpetuating the knowledge of their disciplines. Structured courses provide timely reflection and bridge the gap between 'advanced knowledge' and 'elementary knowledge.'

2.2. The discipline of Art Education

Art and education cover an extensive range of research topics and continue to receive a great deal of attention. For a long time, the two sectors were studied separately until scholars such as Manuel Barkan suggested that 'art education could be a separate discipline. Barkan stands out as one of the earliest and most determined workers to explore the meaning of the discipline of art education. His contributions had a profound impact on art education and set the scene for the development of DBAE.

According to Barkan, there are two reasons why art education should be a discipline. On the one hand, it has the conditions to become a discipline. On the other hand, the lack of broad rules and standards has already limited the development of art education.

Cohen and J. Lloyd's [9] study explains the emergence and evolution of academic disciplines. They define academic discipline as scholarship that focuses on a 'self-contained' field of knowledge. Ultimately, academics determined that scholarship based on specific professional interests and expertise could be identified as a discipline. Firstly, as the field of art education develops and progresses, an ever-expanding body of research and information needs to be cataloged. Art education is emerging as a specialized area of expertise encompassing a wide range of interests [10]. Secondly, Mansfield [11] analyses how art history as a multifaceted field of study became a discipline. The formation of the profession and institution of art history as a precursor further supports the possibility of art education evolving into an independent discipline.

If art education is further promoted, the field should see more in-depth and critical debate and controversy between different ideologies [10]. However, the quality of argument on art education varies, and only high-quality academic debate can effectively contribute to the study of art

education. For art education to become a discipline, it needs to be clear about its ultimate goals, positioning, specific strategies, and a consistent approach. Therefore, a set of rules and criteria with credibility and breadth is needed.

2.3. The formation of DBAE

Elliott Eisner's importance to the study of DBAE cannot be overstated, and he was the driving force behind DBAE's being a formal educational approach. In *The Getty Education Institute for the Arts*, Elliott Eisner expresses how Jerome Brunner's research paved the way for the later development of the DBAE. Barkan [12] was also influenced by Bruner's ideas about structure. He suggested that what must not be overlooked in the process of developing the curriculum is to make students aware of the basic structure of the discipline we intend to create". Eisner [3] describes how he and Manuel Barkan initially developed the four modules for the new art curricular orientations and eventually evolved them into DBAE with the help of the Getty Education Institute. Eisner and Barkan generated a consensus to establish an art curriculum. They believed that a new art curriculum should consider and meet the aspirations of visual artists, critics, art historians, and aesthetes. The content of the art course includes adequate art making, appreciation and criticism, art history narratives, and aesthetic discussions on the nature of art. The Getty Centre is committed to creating humanities-based arts programs and improving the arts curriculum. To ensure the effectiveness of its program, the Getty Centre could only focus its limited resources on what it considers to be the most comprehensive program. The four-module art curriculum proposed by Eisner became a program that the Getty Centre fully supported and eventually became the DBAE.

3. How is art taught in China?

Curriculum standards are the primary focus of research on art education in Chinese schools. This article examines art education in Chinese schools using the art education standards set by the Chinese Ministry of National Education. It explores how art classes are conducted and what outstanding art education is. China's basic education system is phased, with nine years of compulsory education referring to primary and secondary schools and three years of high school. Therefore, there are two art curriculum standards that can be referred to, namely the Compulsory Education Art Curriculum Standards and the General High School Art Curriculum Standards. The curriculum standards can reflect a country's goals and needs regarding the role of art classes in its basic education curriculum. It also reflects the country's view and vision of what art education can do for the development of its students and people.

3.1. Art Curriculum for compulsory education

According to the latest art curriculum standards [13] for compulsory education, humanism, creativity, aesthetics, and art literacy are indispensable and good attributes for modern citizens. And the art curriculum, as an important part of basic education, should play an active role in the education of citizens.

The nine-year compulsory education curriculum is for all students, so art education at this level must focus on quality while ensuring quantity. This is a difficulty faced by basic education in China because of the large population base of students. Since the reform and opening up, education in China has been based on a strategy of expansion and efficiency. Enabling more people to receive an education was a priority goal at the time. To reach this level, the educational model had to be acceptable and efficient for the majority of the population, which has led to most criticisms of China's lack of educational diversity and authoritarianism [14]. According to the Ministry of

Education's 2019 National Education Development Statistics Bulletin [15], as of 2019, there were 212,600 compulsory education schools in China, with 154 million students and 1,016,500 full-time teachers. In the same year, there were nearly 17,000 state primary schools and nearly 3,500 state secondary schools in England, with a total of 6.73 million (m) pupils aged 5 to 15 [16]. Art education in China must therefore be tailored to its national context, and the curriculum must be designed to meet the learning needs of most students. As a subject in basic education, art courses at this level are aimed at a relatively young group of students, so stimulating their interest in art at an early stage of learning is a priority. Art classes are also the window through which students begin to understand cultural diversity. The curriculum should be relevant to life so that students can relate to it. Innovation should also begin to be encouraged in basic education. Art learning should follow the students' level of physical and mental development, starting with a 'progressive' curriculum in Grade 1 and covering up to Grade 9. Teachers are given greater autonomy to tailor their teaching to the needs of different areas and students. The 2019 Art Curriculum Standards mention that the previous curriculum focused purely on subject knowledge systems, which was not conducive to the long-term development of students, and the improved curriculum design builds a curriculum system with a comprehensive approach at its core.

Art courses at the nine-year compulsory level have three focused objectives: knowledge and skills, process and methods, and emotional and values. Art lessons should provide students with basic knowledge, skills, and methods about art while enabling them to have an encouraging experience in the learning process and promoting positive feelings and values wherever possible. The curriculum is designed to divide art learning into two broad categories: creation and appreciation. It then continues to be divided into four specific teaching modules. Firstly, *Creation and Expression* involve creativity and art production, and it is in this module that students will gain a basic understanding of art, e.g., colour and shape. Secondly, *Design and Application*, this module teaches innovation with a renewed emphasis on artistic creation. Thirdly, *Appreciation and Reviews*, this module is dedicated to improving commentary skills and giving students an initial grasp of the basic approaches to art appreciation. It involves education in art history and the work of important artists. However, the curriculum standards only require 'understanding' and do not make this a key learning point. Fourthly, *Synthesis and Exploration*, this module links the art to other disciplines in a coherent way.

3.2. Art curriculum for general high school

In 1999, the Central Committee of the Communist Party of China and the State Council promulgated *The Decision of the Central Committee of the Communist Party of China and the State Council on Deepening Education Reform and Comprehensively Promoting Quality Education*, and aesthetic education was incorporated into the school education policy, making art education formally part of the general high school curriculum. The general high school art curriculum standards [17] are aligned with the nine-year compulsory art curriculum standards in terms of general direction. However, art education in high school takes over the content of the primary and secondary art curriculum and opens up more specific, specialist art content. It paves the way for students with different interests and specialties.

Understanding the diverse cultures of the world continues to be one of the priorities of high school art education. For art courses in primary and secondary schools, creativity is only an ability that is encouraged to be promoted. For high school education, however, it is considered a very necessary skill. Likewise, problem-solving skills should not be overlooked. It is worth noting that high school is an important period for students' personal development and preparation for entry into higher education. The art curriculum standards should therefore be designed to meet the needs of

students' personal development: Fundamentals, diversity, selectivity. Finally, art education at this level should contribute to the enhancement of general competence. The concepts and competencies of art learning should be integrated into the learning of other subjects to enhance students' learning abilities and promote their all-around development.

The objectives in the general high school art curriculum standards are aligned with those of the nine-year compulsory education and reflect continuity in curriculum design. However, in contrast to the very macro art curriculum modules designed for compulsory education, the high school curriculum is highly targeted, practical, and specialized and covers traditional Chinese art. The general high school curriculum standards have five learning modules, namely Art Appreciation, Painting and Sculpture, Design and Craft, Calligraphy and Seal Carving, and Modern Media Art. The curriculum standards for this level describe 'appreciation' and 'commentary' in more detail than those for compulsory education. For example, appreciate artworks from different periods and regions and explore local cultural resources; use art terminology appropriately to describe, analyze, compare and interpret artworks from multiple perspectives. The *Design and Craft* standard module is more specific than the previous *Design and Application* module and includes the study of visual communication, industrial design, and different crafts. Calligraphy and seal carving are new modules added to the art education curriculum at this level, reflecting the importance that the art education system places on traditional Chinese culture and craftsmanship. This not only helps to pass on traditional craftsmanship but is also a way to achieve the ultimate goal of education in Chinese art - 'cultural confidence.' The Modern Media Art section is a combination of art and modern technology. It is beneficial in enhancing students' ability to use modern media equipment, technology, and internet resources. It meets the current requirements of society for human resources and helps students better to meet the demands of higher-level study and work. In summary, the General High School Art Curriculum Standards meet the objectives of being diverse, fundamental, selective, and focused on developing students' potential artistic directions.

3.3. DBAE and Chinese Art Education

Since the development of cognitive science, pedagogy has been influenced to a large extent. Delacruz and Dunn [18] identified three dominant models for changing education since the 1960s: the Personalistic Model, the Behaviouristic Model, and the Holistic Model. Their study provided a good illustration of the emergence of DBAE.

The Behaviouristic Model has much in common with the Chinese approach to education and is in line with the needs of previous Chinese education. The Behaviouristic Model assumes that knowledge exists objectively and can be regulated and managed. The learning process is often simple to complex, from theory to practice. Motivation to learn is determined by conditions and rewards, while the meaning of learning is utilitarian, e.g., socializing children. In this model, teachers and students are in opposition, with one exporting knowledge and the other receiving it. The curriculum structure is linear and hierarchical, with the teaching of different subjects taking place independently. The final evaluation of teaching and learning is also a basic validation of discrete skills and facts.

DBAE is close to the Holistic Model of Education, which emphasizes the structure of knowledge and the reconstruction of knowledge once the student has acquired it [19]. The holistic model assumes that learning is reticulated rather than linear. The learning process does not necessarily move from the simple to the difficult but may begin with complex and interwoven information. The motivation for learning and the meaning of education should be closely linked to reality, where students' interests and the exploration of real-life problems are critical. The teacher's role is essential but not authoritative. Moreover, peer-to-peer interaction is essential. The teacher guides the students through a systematic learning process in which students are active. Assessments must

have continuity, relevance, and practicality and enable students to self-test. There are similarities between the Personalistic Model and the Holistic Model in that they both share an emphasis on student-oriented education, but not to the same extent. The Personalistic Model promotes students' highest possible level of autonomy and choice. Learning is tailored to each student and centered on the student rather than the school syllabus.

4. Empirical Analysis

4.1. Research Design

This study is based on a survey. Firstly, the survey aimed to determine whether the four disciplines of DBAE are represented in art classes in Chinese schools. Secondly, to find out students' experiences of art classes at the nine-year compulsory education and high school levels. Finally, to find out students' expectations of the content of art lessons in schools. The three hypotheses are: students do not recognize the importance of the four disciplines; there are problems with art education in schools, and student's needs influence art education.

4.2. Sample

A questionnaire was used to collect information from Chinese students about their art classes in the nine-year compulsory education and high school. Although this study explores art education in primary, middle, and high schools, students at this level are generally younger than eighteen years old. Ethical issues can easily arise from collecting data on students at this stage. The study, therefore, targeted the population surveyed as adults with experience in compulsory and high school education this year.

The questionnaires were completed anonymously and collected online through WeChat group chats. A final total of 193 responses were collected by 15 February 2022. The target group for the questionnaire was those who had experienced nine years of compulsory education and high school education in China. As the sample was not limited to school students, the questionnaire data collected from respondents in other occupations were also valid. Ultimately, most of the data collected came from school students aged 18 and above. Demographic data was collected in the questionnaires. The location of the respondents was not the question to be studied in this questionnaire, but only to provide a reference for the study.

4.3. Survey design

The questionnaire consists of 18 questions, including fill-in-the-blank, ranking, matrix scale, multiple choices, and single choice questions. The questionnaire is divided into four sections to answer the research questions. The first section is a demographic question consisting of questions 1, 2, 3, and 4. The second section was about Discipline-based Art Education, consisting of questions 8, 10, 12, 14, and 18. Respondents' general opinions were collected on four elements of the subject: art history, art criticism, art production, and aesthetics. The third panel was about students' experience of art classes. The third section is about students' experience of art classes consisting of questions 7, 9, 11, 13, 15, and 16. The fourth section is about the students' expectations of the content of art classes consisting of questions 5, 6, and 17.

4.4. Survey responses

The questionnaire collected demographic information about the respondents (see Table 1). Out of 193 respondents, there were 111 women (57.51%) and 82 men (42.49%). Their average age is 21.53 years. One hundred seventy-one of the respondents were school students (88.60%). This ensured that enough of the data collected by the questionnaire was from the target population. It is worth noting that three of all respondents were teachers (1.60%). The other 19 were in various other occupations (9.80%). Although the geographical location was not a concern of the study, collecting the respondents' areas helped to analyze the differences between nine-year compulsory education and high school education due to locality. It also reflects the concentration of data in certain regions due to how the questionnaire was distributed. As the questionnaire was sent out through WeChat groups, the people in the group were not geographically dispersed. For example, a group of university students in Sichuan has many people answering this questionnaire. Therefore, the questionnaire collected 115 data from Sichuan respondents (59.60%). The province with the second-highest number of returnees was Hunan, with 23 (11.90%). The province with the third-highest number of returnees was Jiangsu, with nine (4.70%).

Table 1: Demographic data of respondents

Characteristics		Frequency of Responses (N=193)
1. Gender	Female	111 (57.51%)
	Male	82 (42.49%)
2. Age		21.53
3. Occupation	Students	171(88.60%)
	Teacher	3 (1.60%)
	Others	19 (9.80%)
4. Location	Sichuan	115(59.60%)
	Hunan	23 (11.90%)
	Jiangsu	9 (4.70%)
	Beijing	7 (3.60%)
	Shanghai	3 (1.60%)
	Others	36 (18.60%)

To find out whether DBAE has been introduced to some extent into art classes in China, the questionnaire investigated respondents' perceptions of the four disciplines of DBAE (see Table 2). The survey assumed that students do not recognize the importance of the four DBAE disciplines. Art production is an important part of the art learning process. 89 (46.11%) respondents strongly agreed, and 62 (32.12%) agreed. Art history is also considered highly desirable for the study of art. However, fewer respondents were 'Strongly agree' with art history than with art production. A total of 131 respondents agreed, of which 69 Strongly agree (35.75%), 62 Agree (32.12%). One hundred twenty-eight respondents felt that art criticism was also essential when studying art. Though the number of respondents who chose 'not sure' was the highest of the four disciplines. The number of respondents who considered aesthetics important for art learning was the lowest, with 126 respondents representing 65.28% of all. The number of respondents who "disagreed" and "strongly disagreed" was also the highest. Finally, the questionnaire asked respondents whether they had

heard of DBAE, and the results showed that the majority (60.10%) had already heard of this art education approach.

Table 2: Responses on four disciplines of DBAE

Survey Items	Frequency of Responses (N=193)
8. Art production is important to the learning of art	Strongly agree: 89(46.11%) Agree: 62(32.12%) Not sure: 25(12.95%) Disagree: 9(4.66%) Strongly disagree: 8(4.15%)
10. Art history is important to the learning of art	Strongly agree: 69(35.75%) Agree: 62(32.12%) Not sure: 37(19.17%) Disagree: 17(8.81%) Strongly disagree: 8(4.15%)
12. Art criticism is important to the learning of art	Strongly agree: 70(36.27%) Agree: 58(30.05%) Not sure: 39(20.21%) Disagree: 15(7.77%) Strongly disagree: 11(5.7%)
14. Aesthetics is important to the learning of art	Strongly agree: 78(40.41%) Agree: 48(24.87%) Not sure: 33(17.1%) Disagree: 21(10.88%) Strongly disagree: 13(6.74%)
18. Have you heard of Discipline-Based Art Education?	Yes 60.1% No 39.9%

The results show that most respondents consider Art History, Art Criticism, Art Production, and Aesthetics to be important in the study of art. However, respondents did not consider these aspects to be equally important. Identifying art criticism and aesthetics are significantly lower than the other two. It is also worth noting that respondents had a more negative attitude toward the discipline of aesthetics.

This section of the questions investigated respondents' experiences as students in art classes at their schools (see Table 3). There were many conflicting opinions from this section of respondents. It is clear that students enjoy art classes in schools, but there are shortcomings in the content and curriculum. The survey hypothesized the need for improvement in art education. One hundred eleven respondents (57.52%) said they enjoyed their art classes, and 35 (18.14%) disagreed. 105 (54.40%) of the respondents agreed that they could create art regularly in art classes. However, a relatively large number of respondents still held an opposing view, with 49 (25.39%) respondents choosing to disagree or strongly disagree. Art history is given sufficient importance in art classes in China. 122 (63.21%) of the respondents wanted to learn more about art history in art classes, and only 11 (5.7%) disagreed. There may be a lack of critical art education in Chinese art classes. Only 47.15% of the respondents agreed or strongly agreed that art criticism was included in art classes. The majority were unsure or disagreed. Aesthetic education exists in art classes, but it is not adequate. A staggering 94 (48.70%) of respondents were unsure and disagreed that 'art classes include aesthetic education. Another large number of respondents (46.12%) said that art lessons were not conducted on time and according to the lesson plan. This is probably due to the pressure of the Gao Kao examination, where schools in China have to allocate more time and effort to subjects that carry a higher weight in exam marks.

Table 3: Responses on students' experience of art classes

Items	Frequency of Responses (N=193)
7. You enjoyed your art classes at school	Strongly agree: 45(23.32%) Agree: 66(34.2%) Not sure: 47(24.35%) Disagree: 18(9.33%) Strongly disagree: 17(8.81%)
9. You often create artwork in art classes	Strongly agree: 48(24.87%) Agree: 57(29.53%) Not sure: 39(20.21%) Disagree: 32(16.58%) Strongly disagree: 17(8.81%)
11. You want to learn more about art history in your art classes	Strongly agree: 60(31.09%) Agree: 62(32.12%) Not sure: 41(21.24%) Disagree: 19(9.84%) Strongly disagree: 11(5.7%)
13. Your school includes art criticism in the teaching of art classes	Strongly agree: 46(23.83%) Agree: 45(23.32%) Not sure: 40(20.73%) Disagree: 34(17.62%) Strongly disagree: 28(14.51%)
15. The teaching of art classes in your school includes aesthetics	Strongly agree: 49(25.39%) Agree: 50(25.91%) Not sure: 43(22.28%) Disagree: 30(15.54%) Strongly disagree: 21(10.88%)
16. Art classes in school are on time/not taken up by other subjects	Strongly agree: 44(22.8%) Agree: 45(23.32%) Not sure: 45(23.32%) Disagree: 32(16.58%) Strongly disagree: 27(13.99%)

This final section asked respondents about their expectations of the art class curriculum (see Table 4). The survey assumed that students' needs influenced the teaching of art classes. Respondents ranked the stages of art class education in order of most to least important according to their consideration. The results show that art classes in primary schools, far ahead of secondary schools in second place in importance, are the most critical stage. Art classes in high school are the least important. In general, art classes were considered necessary in the school curriculum. 140 (72.54%) respondents agreed that art classes were needed in school education. The respondents' expectations of what the teachers would teach varied in terms of course content. Art Production was considered the most important to include in the course, followed by Aesthetics and Art History, with the fewest respondents feeling that Art Criticism should be included in the content.

Table 4: Responses on students' expectations of art classes

Items	Frequency of Responses (N=193)
5. Which stage of art class do you think is more important? [Rank the options in descending order of importance] Kindergarten Primary Middle School High school	Primary: 93(48.19%) Middle School: 44(22.8%) Kindergarten: 37(19.17%) High school: 19(9.84%)

6. Do you think it is necessary to have art classes in schools?	Strongly agree: 73(37.82%) Agree: 67(34.72%) Not sure: 32(16.58%) Disagree: 13(6.74%) Strongly disagree: 8(4.15%)
17. What should art teachers in schools teach about the following areas? (Multiple Choices) Art History, Art Criticism, Art Production and Aesthetics	Art Production (79.79%) Aesthetics (75.13%) Art History (53.37%) Art Criticism (42.49%)

Art education in schools is essential and desired by students. It may be possible to tailor the weight of art education at each stage to the needs of the students. The content of the curriculum could also be informed by the Art History, Art Criticism, Art Production, and Aesthetics proposed by the DBAE. These findings provide direction for our future research.

5. Conclusion

This article examines the ideas of Jerome Bruner, Manuel Barkan, and Elliott Eisner, the main contributors to discipline-based art education, and analyses the reasons and processes that led to the formation of DBAE. The study of art curriculum standards in China found that there has been a trend towards an integrated approach to art curriculum planning rather than a focus on disciplinary knowledge alone. However, the curriculum design is not very systematic, and there is a lack of clarity in the layering of modules and categories. The influence of the DBAE on the arts curriculum in China can be observed in the DBAE's emphasis on disciplinarity and structure, which is reflected in the curriculum standards. Art History, Art Criticism, Art Production, and Aesthetics are all covered in the course with varying weightings. The design of the Art Criticism and Aesthetics sections is slightly confusing and perhaps detracts from the delivery of content. The curriculum standards use Art Commentary rather than Art Criticism; Art Aesthetics is also replaced with appreciation.

More empirical evidence was obtained through questionnaires. The data show that the focus of the art curriculum in China is on art history and art creation. The teaching of art history in art classes is adequate, while the teaching of art criticism is relatively absent. Chinese students express recognition and demand for DBAE. Art education is essential to schooling. However, the need for art education may vary from stage to stage. The data shows that students consider the primary school level the most necessary stage for art education in schools. In addition, Art Production is considered the most important discipline to be covered in the art curriculum, while Art Criticism is the opposite. This is in line with the existing curriculum standards in China. However, the neglect of art criticism by both the curriculum standards and the students may have compromised the effectiveness of integrated learning. In general, students show a positive response to art education in school, but the problem of art classes not being delivered on time and as planned remains.

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Appendix A: Survey Questions

1. Gender

Male | Female

2. Age

3. Occupation

4. Location

5. Which stage of art class do you think is more important?

[Rank the options in descending order of importance]

Kindergarten | Primary | Middle School | High school

6. Do you think it is necessary to have art classes in schools?

Please select the item that best fits your situation: 1 -> 5 for strongly disagree -> strongly agree

1 | 2 | 3 | 4 | 5

7. You enjoyed your art classes at school. Please choose the item that best matches your actual situation: 1 --> 5 for strongly disagree --> strongly agree

8. Art production is important to the learning of art

Please choose the item that best fits your situation: 1 --> 5 for strongly disagree --> strongly agree

9. You often create artwork in art classes

Please choose the item that best fits your situation: 1 --> 5 for strongly disagree --> strongly agree

10. Art history is important to the learning of art

Please choose the item that best fits your situation: 1 --> 5 for strongly disagree --> strongly agree

11. You want to learn more about art history in your art classes

Please choose the item that best fits your situation: 1 --> 5 for strongly disagree --> strongly agree

12. Art criticism is important to the learning of art

Please select the item that best fits your situation: 1 --> 5 for strongly disagree --> strongly agree

13. Your school includes art criticism in the teaching of art classes

Please select the item that best fits your situation: 1 --> 5 for strongly disagree --> strongly agree

14. Aesthetics is important to the learning of art

Please choose the item that best fits your situation: 1 -> 5 for strongly disagree -> strongly agree

15. The teaching of art classes in your school includes aesthetics

Please select the item that best fits your situation: 1 -> 5 for strongly disagree -> strongly agree

16. Art classes in school are on time/not taken up by other subjects

Please select the item that best fits your situation: 1 -> 5 for strongly disagree -> strongly agree

17. What should art teachers in schools teach about the following areas? (Multiple Choices)

Art History | Art Criticism | Art Production | Aesthetics

18. Have you heard of Discipline-Based Art Education?

Yes | No