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INTEGRATION OF MULTICULTURALISM IN SECONDARY SCHOOL VISUAL ART EDUCATION CURRICULUM: CASE STUDY OF VISUAL ART TEACHERS IN TEMERLOH DISTRICT PAHANG

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ABSTRACT

The purpose of this research is to explore the integration of multiculturalism in the teaching of secondary school visual art in the district of Temerloh, Pahang. The Integration of multiculturalism is integral, as a foundation to promote national integrity. This research adopted the qualitative case study approach. The methods used in this research were document analysis and interviews. A total of three documents policies were collected and analysed. The interview was conducted using a semi-structured interview toward six visual art teachers in secondary schools and a Head Unit of the Visual Art Education from the Ministry of Education Curriculum Development Division. The research indicated that the visual art teaching has the element of multiculturalism. The government policy also urged that the aspect of multiculturalism is integrated in the education. Nevertheless, the integration did not happen consciously. The data obtained showed that there were positive values among the school citizens. Teachers' attitudes, especially the belief and values were encouraging even though the knowledge to the integration of multiculturalism is still low. In order to attain a higher level of understanding, visual art teachers have to be exposed to workshops, courses and seminars that are appropriate. The Visual Art curriculum needs to be reviewed to reflect multiculturalism a clearer manner.



PENGINTEGRASIAN KEPELBAGAIAN BUDAYA DALAM PENDIDIKAN SENI VISUAL DI SEKOLAH MENENGAH: KAJIAN KES TERHADAP GURU PENDIDIKAN SENI VISUAL DI DAERAH TEMERLOH PAHANG

ABSTRAK

Kajian ini bertujuan meneroka pengintegrasian kepelbagaian budaya dalam Pendidikan Seni Visual (PSV) sekolah menengah di daerah Temerloh, Pahang. Pengintegrasian kepelbagaian budaya ini penting sebagai asas kepada perpaduan nasional. Kajian ini menggunakan pendekatan kajian kes kualitatif. Kaedah yang digunakan dalam kajian ini ialah analisis dokumen dan temu bual. Sebanyak tiga dokumen telah dikumpul dan dianalisis. Temu bual dilakukan secara semi-struktur terhadap enam orang guru Pendidikan Seni Visual sekolah menengah dan seorang Ketua Unit Pendidikan Seni Visual di Bahagian Perkembangan Kurikulum, Kementerian Pendidikan Malaysia. Kajian mendapati PSV mempunyai elemen kepelbagaian budaya. Dasar kerajaan juga menuntut supaya nilai-nilai kepelbagaian budaya diterapkan dalam pendidikan. Namun demikian, pengintegrasian itu tidak berlaku secara sedar. Data yang diperoleh menunjukkan terdapat nilai positif dalam kalangan warga sekolah di Malaysia. Sikap guru, terutamanya kepercayaan nilai dan nilai adalah menggalakkan, walaupun pengetahuan untuk mengintegrasikan kepelbagaian budaya adalah rendah. Bagi mencapai tahap kefahaman yang lebih tinggi, dicadangkan supaya guru-guru PSV didedahkan dengan bengkel, kursus dan seminar yang bersesuaian. Kurikulum PSV juga patut disemak semula supaya menggambarkan kepelbagaian budaya secara lebih jelas.

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CHAPTER 1

INTRODUCTION

Most practitioners agreed that the awareness of various cultures is extremely important (Bekerman & Köpelowitz, 2008; Cuyjet-Hamilton, & Cooer, 2011; Kottak & Kozaitis, 2012; Mayo, 2012). Bekerman and Koelowitz (2008), for instance, highlighted the importance of cultural continuity while grappling with the issues of globalisation, nationalisation, and cultural identities. Particular attention is given to groups that use educational elements to sustain their particular cultural traditions Cuyjet et al. (2011) posited that as the diversity of the students increases, the importance for everyone in authority to understand students' distinct cultures and often unconscious cultural assumptions, has never been greater Cuyjet et al. (2011) recognised that cultural

identity is not only a matter of ethnicity and race but also about equally address factors. These factors include gender, age, religion, and sexual orientation. In the process of building cultural identity, we need to assess our own levels of multicultural sensitivity, awareness, and competence. These cultural sensitivity, awareness, and competence become central when there is a need to interact with people from other cultures. Since people see, interpret and evaluate things in a different ways, what is considered an appropriate behaviour in one culture is frequently inappropriate in another one. Gollnick and Chinn (2013) state that in multicultural country 'people are not required to give up their unique and distinct cultural identities to be successful in the dominant culture.' In short, cultural differences should be celebrated and appreciated. What Gollnick and Chinn mean is that for persons to stay in a multicultural country they may not give up their identities, for cultural difference is appreciated in the multicultural society.

In this chapter, the discussion is based on the theories by Lev Semenovich Vygotsky (1896-1934) of Socio-Cultural Theory. The development of the mind and learning processes that are affected by socio-cultural factors and relationships in the community or the local community itself. Theory developed by Vygotsky is believed that social and cultural factors contribute to the development of the mind of an individual and not as individualistic. By adhering to Vygotsky's theory it is important integration of various cultural elements that are owned by a multi-racial society in Malaysia was done to the education system. Visual Arts Education curriculum should introduce artwork every race because in this way will provide an opportunity for knowledge sharing as well as fair and equitable higher value.



Development of pedagogical module emphasises the disclosure in the form of knowledge and awareness of the elements of the art of all races in Malaysia. The process of integration of multicultural art elements in this module will use the approach of Model Integration Multicultural Education by James Banks (1994). This model contains four basic a) contributions, b) addition, c) transformation d) social interaction.

Modules designed is to introduce elements of art derived from India and China, combined with teaching materials and learning based on elements of existing arts by Malay syllabus Visual Arts Education in secondary schools. Through the implementation of this module cultural diversity occurred during the process of teaching visual arts education and also through learning outcomes, which requires students to produce artwork that reflects to cultural diversity. Knowledge creation and fostering awareness of the artistic elements of cultural diversity will be explored by students through the learning process of visual art that is based on DBAE Model - Based Design Art Education (1980), based on the four elements of a) Production of Artwork b) Art History, c) Art criticism and d) The Aesthetics.

Based on the learning theory by Albert Bandura (1963) in the process of the formation of knowledge and awareness of cultural diversity, the teacher plays an important role, in the process of teaching and learning in the visual and creative teachers may adopt traditional costumes, teachers can also use teaching aids such as audio, video and visuals to stimulate interest and to change the learning environment to become more attractive. Teachers not only need to have a clear understanding of the aspects of cultural diversity but teachers also need to demonstrate skills in the use of materials, techniques and process of making artwork.



Teaching and learning environment will provide equal opportunities to all students regardless of their race, to learn, to understand, discuss and share ideas in creating artworks reflect cultural diversity. Sharing knowledge can be obtained through the guidance of a multi-racial peer.

1.1 Background

The potential of integrating multiculturalism in the learning and teaching of Visual Art Education has been highlighted in the world conference on Arts Education, which took place in Lisbon, Portugal in 2006. The conference highlighted the 'Road Map for Arts Education' which aims to explore the role of Arts Education in meeting the need for creativity and cultural awareness in the 21st century. The road map places emphasis on the strategies required to introduce or promote Arts Education in the learning environment (UNESCO, 2010). In relation to this notion, and based on growing body of knowledge, grounded in research and embellished by best practice, this study is seen as timely and significant. It has also shaped the framework of this study.

Kottak and Kozaitis (1999:73) elaborated further that:

Pluralism embraces racial as well as ethnic differences. However, its emphasis is on moral relativism, a social ethnic rooted in tolerance of diversity, rather than acceptance and appreciation of collective behaviour that may contradict or threaten a dominant culture.

Pluralism hold the ethnic and racial difference should be allowed to thrive; such diversity does not threaten dominant values and norms. Unlike assimilation, pluralism embraces racial as well as ethnic differences. However, its emphasis is on moral

relativism and tolerance of diversity, rather than acceptance and appreciation of collective behaviour that may contradict or threaten a dominant culture.



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1.2 Visual Art Education and Multiculturalism

Banks (2001) claimed that most practitioners agreed that the education on various cultures has the aspiration that is similar during the implementation in most strata of the world, without taking into consideration discipline, policy in an institution, and its members.

The openness to be accustomed to the characteristics of society that is always expanding and changing is indeed needed in every person towards education in various cultures. This is because the aim of the education in various cultures is to bring awareness towards social changes in a society.



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Prior to the curriculum of multitude cultures is being implemented in any educational institution, the policy makers have to develop a framework. Banks (2007) constructed a detail educational typology about education in various cultures that has five complex and dimension that are related to assimilation, process of knowledge building, decline in being prejudice, equity pedagogy and conferring power to the school and the social framework.

Banks (2007) suggested that to be effective, the content of integration should be the transformation of curriculum whereby the structure of the curriculum is changed to enable students to view concepts, issues, incidents and themes from the perspective of groups forming various races and cultures. The process of developing knowledge gives opportunities for students to evaluate their knowledge from the social aspect and how it is built in a critical ways. In addition it can be used a research



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method in the quest to experiment how knowledge is formed by the inclination of cultural norms and specific perspective is emphasised in a space. A large number of students embroiled actively in the quest to develop knowledge to shield the assortment of cultural education.

Curriculum transformation is one of the elements that could be used to promulgate multicultural awareness, understanding, and competency. To move towards curriculum transformation, Banks (2007) stressed that educators give credit to any contribution by individuals in the quest to develop knowledge and reduce the prejudices among students and also educators. Banks further stressed that teachers should not take lightly the possibility of prejudice and racial disharmony in a class. Learning pedagogy should encourage students to collaborate with friends in the same place comprising of various ethnic groups, to view the students' attitude in relation to other races students should only acquire knowledge from teachers. On the other hand the transfer and sharing of knowledge should be a cycle represented with values such as social fairness and democracy, include similarity, equity being fair and respect among each other. This will reduce prejudice and prepare opportunities for students to develop and portray democratic characteristic. Whatever it is, this is only used as core to the positive social changes where by the students are the agents in the social change. In this multicultural art education and democratic social responsibility is emphasises strongly. (Banks, 2001; Bennet, 1994).

In addition, it is important to consider students as agents that can bring social changes in the school environment and to the society. It is the role of students in the bringing of social change in a multicultural society that is viewed as a positive element in the disseminating of social issues in a constructive manner.

In order to create transformation of curriculum, a country has to be built with various races, culture, and typology and not leaving out the approach suggested by Banks (2005). The implementation of policies can produce education policies and curriculum that is democratic, appropriate with the varied visual art education curriculum which is more responsive towards art work of various cultures. Gollnick and Chinn (2002: 330) supported the learners' view when they mentioned that:

Teaching that incorporates the students voice allows students to make sense of subject matter within their own realities. Listening to students helps teachers understand their prior knowledge of the subject matter, including any misinformation or lack of information that suggest future instructional strategies. Student's voices also provide important information about their cultures

In a democratic society, a major purpose of the schools, perhaps the most important purpose of all is to promote, integrate and protect democracy. As Nelson (1999), observes, 'A truly democratic society... values diversity and requires dissent to maintain its vitality.' One way to view the multicultural concerns of teachers is by recognising that students from minority backgrounds live in two very different worlds. The lack of harmony between these worlds, or cultures, can cause continuous problems for minority students, and these expectations and demands can be mutually exclusive, and they can be imposed directly or indirectly (Henson, 2001).

Glatthorn (1993:324) explains the result of these opposing or conflicting discontinuities:

The best way to think about these children and youth is not to consider them 'disadvantaged' or 'culturally deprived,' but not to see them as individuals experiencing cultural discontinuity. As used by contemporary scholars, cultural discontinuity is the clash of two cultures: people with a particular set of cultural values and norms find themselves in an alien world with very different values and norms.



Teachers who understand that these conflicts exist can learn more about the difficulties these students face by helping them become involved with the curriculum and helping them to accept the curriculum by modifying it to make it resemble the 'practical' learning that happens outside the school. As Darling-Hammond (1993) explains, unless teachers understand that students' backgrounds, needs and perspectives toward education are different, the needs of at-risk students will go unmet.

The movement toward multicultural in art education has grown rapidly and would have grown faster were there not widespread confusion over the meaning of the term multicultural. Stringfield (1991) expressed concern over the ambiguity in definitions of such terms in textbook:

Upon examining seven textbooks in foundations, I found significant differences in terminology. Many terms in social foundations are confusing...terms such as 'multicultural education,' 'multiethnic education,' and 'global education' are also unclear.

Whatever definitions are used, whenever students of any background perform below their potential, society suffers. Maximum human productivity requires tolerance, a quality that is still lacking in our society. Price (1992), the vice president of the Rockefeller Foundation, said that without the quality of tolerance, our society simply will not survive. The overlap among the social and non-social factors that pressure the curriculum is clearly abundantly evident. By presenting simple stereotypes of members of minorities, textbooks retard curriculum changes needed to address ethnic and gender issues positively. If tolerance is to be developed, our curricula must be adjusted to promote it. But the multicultural role of schools must go beyond the development of tolerance; future curricula must promote an appreciation

for diversity. Each ethnic group should learn to value the uniqueness of other ethnic groups, and all groups must see the strength that diversity offers our nation.

M. Markus (1991:797) found the following:

The integrated curriculum is a great gift to experienced teachers. It's like getting a new pair of lenses that make teaching a lot more exciting and help us look forward into the next century. It is helping students take control of their own learning.

Oster (1993:28) found that:

'I'm learning more in this course, and I'm doing better than I used to do when social studies and English were taught separately'.

These teacher and student express an increasingly widespread enthusiasm for curriculum integration. While not necessarily a new way of looking at teaching, curriculum integration has received a great deal of attention in educational settings. Based both in research and teachers' own anecdotal records of success, educational journals are reporting many examples of teachers who link subject areas this provides meaningful learning experiences that develop skills and knowledge, while leading to an understanding of conceptual relationships (Lake, 2001).

When endeavouring to assimilate curriculum, it is integral to view several terminologies. A set of definitions were offered. This paper is streamlined to assimilate curriculum, definition from vocational and higher education which are not included. Although there is a growing need in both of those areas which is interdisciplinary integrated curriculum. The reader who is interested in details about interdisciplinary work in those fields is invited to consult the general references at the very end of this report.

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An elementary definition is offered by Humpreys, Post and Ellis (1981:276) when they state 'An integrated study is one in which children broadly explore knowledge in various subjects related to their environment'. He observes a correlation among the humanities, communication arts, natural sciences, mathematics, social studies, music and art. Skills and knowledge are nurtured and applied in more than one area of study. In keeping with the thematic definition, Shoemaker (1989) defines an integrated curriculum as education that is organised in such a way that is cuts across subject matter lines, bringing together various aspects of the curriculum into meaningful association to focus upon wide scope of study. It looks at learning and teaching in a holistic way that projects the whole world, which is interactive. Within this framework there is a variety of integration as illustrated by Palmer (1991) who describes the following practices:

- i) Developing cross-curriculum sub-objectives within a given curriculum guide.
- ii) Developing model lessons that include cross-curricular activities and assessments.
- iii) Developing enrichment or enhancement activities with a cross curricular focus including suggestions for cross-curricular "contacts" following each objective.
- iv) Developing assessment activities that are cross-curricular in nature.
- v) Including sample planning wheels in all curriculum guides.

Dressel's definition goes beyond the linking of subject areas to the creation of new models for understanding the world:

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In the integrative curriculum, the structured learning experiences not only provide the learners with a unified view of commonly held knowledge (by learning the models, systems, and structures of the culture) but also inspire and unravel learners' ability to view new relationships and to create new models, systems, and structures.

The other terminology used to spell integrated curriculum is 'interdisciplinary curriculum'. Interdisciplinary curriculum is defined as a curriculum that cuts across subject-matter lines to target upon comprehensive life trials and tribulation or broad based areas of study that brings together the various spectrum of the curriculum into meaningful association". The similarity between this definition and those of integrated curriculum is clear. Jacobs (2002), defines interdisciplinary as a knowledge view.

These definitions are in favour of the opinion that integrated curriculum is an educational approach that gears children for lifelong learning. There is a fervent belief among those who are in favour of curriculum integration. Schools must view education as a process for sculpturing abilities essential for life in the twenty-first century, rather than discrete, departmentalised subject matter. On the whole, all of the integrated curriculum or interdisciplinary curriculum which includes:

- i. A combination of subjects.
- ii. An emphasis on projects.
- iii. Sources that goes beyond textbooks.
- iv. Relationships among concepts.
- v. Thematic units as organising principles.
- vi. Flexible schedules.

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