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## MULTICULTURALISM OF VISUAL ART EDUCATION CURRICULUM IN SECONDARY SCHOOL TOWARDS ART TEACHERS

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### Abstract:

This purpose of this research is to explore multiculturalism in the teaching of secondary school visual art in the district of Temerloh, Pahang, Malaysia. 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 interview. A total of three document policies were collected and analysed. The interview was conducted using a semi-structured interview towards 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 elements 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 beliefs 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 workshop, courses and seminars that are appropriate. The Visual Art curriculum needs to be reviewed to reflect multiculturalism a clearer manner.

**Keywords:**

Multicultural, Visual Art Education, Curriculum

**Introduction**

Most practitioners agreed that the awareness of various cultures is extremely important (Bekerman & Kopelowitz, 2008; Cuyjet-Hamilton, & Coer, 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.

### **Literature Review**

In realising unity, government must carry out the policy so that Malaysians policy will be followed accordingly by the Malaysian citizens. Cohesion policy can be achieved in two ways: First the integration is a process for creating a national identity among the separate groups in terms of cultural, social, and location within a political unit. Second, the assimilation is a process of how minority groups are assimilated through intermarriage into the larger ethnic groups. If we look at the British period, our education system is based on British educational policy in the 19th century. The system is being conducted in the Straits Settlements. Our country was first bound by the colonial education conducted by the British, who emphasised education for their own interests. Those days, the British government gave priority to the education of Malay and English. Education for the Malays to be given to subordinate positions either as a clerk or teacher. Chinese and Tamil education is left to grow on its own and is known as vernacular education. Education of the Chinese uses Mandarin as the medium of instruction. The teachers and textbooks are shipped from China. They have their own education system. Education of Indians uses Tamil as a medium of instruction in schools. Most Tamil schools are located in coffee and rubber plantations. English medium school is considered the ideal school system in the British colonial period. The school is exposed to the culture of Western thought. In addition, education syllabus is not the same as other school education system which caused the split of unity.

It is clear that the British deliberately segregated the education system among the races to ensure that unity does not happen. If unity happens, there will be political awareness among the people and thus undermine British rule in Malaya. The British did not weigh the objective of unity in the system of education. There was not a national education policy as we see today. The important thing for them is to give lessons to a group of people to enable some of their energy and economic needs. In conclusion, the difference in the education system resulted in achieving racial unity. Government education policy governs the importance in shaping the racial unity in our country. Started with Barnes Reports during the British occupation until the current National Philosophy of Education. Where they prepared the following chronology of the government's education policies over the years.

At the beginning, the British government introduced the Barnes Report in 1950 before the country achieved independence. It was intended that Malaya can achieve unity. Furthermore, the strong opposition of the communists at the time of the British caused fear among the communities in the country which influenced the communist to fuel unrest. Barnes Reports suggest the Malay language used as medium of instruction in primary schools and English language at secondary school level and higher levels. The proposal was expected to bridge the communication gap between people and their liaison. The Chinese are said to oppose this proposal because they were threaten the native language. Chinese community suggested the Fenn-Wu Report to the Chinese vernacular schools to be maintained even if they agree with the national education system. The Education Ordinance 1952 was later introduced to take account both of the above report. However, this ordinance could not be run because of the opposition of the Chinese and Indians, lack of funds and the threat of communism. After that, the government led the people of Malaya; the Alliance had introduced the Razak Report in 1956 by presenting the same school system and harmonisation the national character curriculum. This statement seeks to nourish and flourish the spirit of unity. Then, the Rahman Talib Report was introduced that emphasised the use of Malay as the national language and it became Act in 1961. The Cabinet Committee had reviewed the effectiveness of the education system and improved the quality of the implementation of the New Primary School Curriculum (KBSR) and the Integrated Curriculum for Secondary Schools (KBSM).

If we look at the education system now, the government has implemented the National Education Philosophy which is complementary to the National Education Policy. This policy is important in fostering national unity and integration. As the government education policy in shaping the policy emphasised on unity as stated previously, the study of history too was emphasised in establishing the unity. Multiculturalism became Australian government policy with the release of the position paper, *A multicultural society for the future* in 1973 (Department of Immigration and Multicultural and Indigenous Affairs, Australian Government, 1973). Multiculturalism was defined as both ethnic diversity and social ideal. Al Grassby, the Minister for Immigration in the Whitlam Labour government, argued, that Australia was a “mosaic of cultures to recognise ethnic diversity”. The issues implicit in multiculturalism have generated discussion and debate. Current governmental opinion is that multiculturalism has been a great benefit to Australia. It has enabled migrants from very diverse society to contribute fully to their new country. By accepting difference, multiculturalism strives to avoid confrontation”. Such diversity widens the opportunities for schools to engage ineffective, multi-arts educational programs.

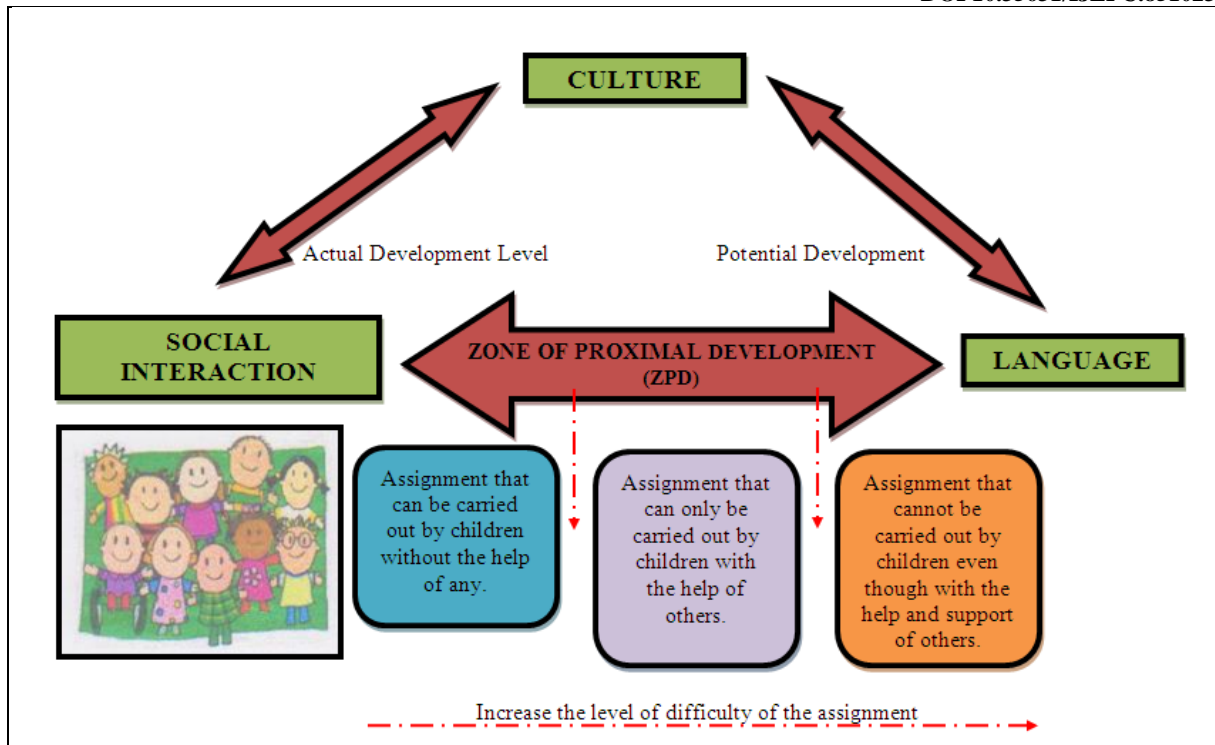
One of the main issues in Malaysian education is the integration of multiculturalism in art education. Although over the past decade the body of literature on multicultural art education has been rapidly growing (Bresler, 2007), but in Malaysia we are still lacking. The range of perspectives reflected in this literature is broad, and is from the approach and ‘celebration of diversity’ to radical critiques of institutionalised racism, sexism, and classism within the education system. Despite this scope, literature addressing the visual art falls into a narrow range. While many promote the study of art from diverse cultures (Stuhr, Petrovich Mwaniki, and Wasson 1992; Andrus 2001) they overlook the historical and political dimensions of cultural democracy. Multiculturalism has been critiqued by many within the fields of art education (Desai, 2000, 2003), cultural studies in education literary criticism and communications (Shohat & Stam, 1994). Conversely, within critical approaches to

multicultural art education, even interdisciplinary approaches, little attention has been paid to the substantive roles art can play.

Multicultural art education emerged out of the context of social activism of the 1960s and 70s, drawing energy and inspiration from the struggles against oppression by racial movement, feminism and the movement for gay and lesbian rights. On college campuses this activism has taken the form of demands for ethnic studies, women's studies courses and a greater sensitivity to cultural and gender biasness. In primary and secondary education it has concentrated primarily on curriculum reform, in its broadest application calling for a total school reform. This effort is designed to increase equity for a range of cultural, ethnic, and economic groups through such strategies as student-centred pedagogy, community involvement in policy making, governance, and equitable distribution of resources. As educational theorist Christine Sleeter (1996) has pointed out 'multicultural education has always been grounded in a vision of equality and has served as a mobilising site for struggle within education'. Its purpose is to change the power structure in the wider society in order to foster social and political empowerment for all students. This work has been supported by others involved with the implementation of curriculum integration (Jacobs 1989; Shoemaker 1989). These distinction may move from two teachers teaching the similar topic but in their own designated classes (e.g. both English and history teachers teaching about the same period of history), to team design of thematic units, to interdisciplinary courses or thematic units, to a fully integrated curriculum, which is also called synergistic teaching. Bonds, Cox, and Gantt-Bonds (1993) write:

Synergistic teaching goes beyond the shadows of subject area lines to a process of teaching whereby all the school subjects are related and taught in such a manner that they cannot be separated. What is learned and applied in one specific curriculum is related and used to reinforce, provide repetition, and multiple one's horizon and expertise in other curriculum purview. This process of synergistic teaching enables the student to rapidly comprehend the relationships between learning in all curriculum areas and its application throughout each of the school subjects.





**Figure 1: Theoretical Framework  
Social Cultural Theory of Lev Semenovich Vygotsky (1896-1934)  
Vygotsky's Social Development Theory.**

Adapted and Altered by:  
Jeanne Ellis Ormrod (2008) and Paul Eggen & Don Kauchak (2010)

### Development Theory

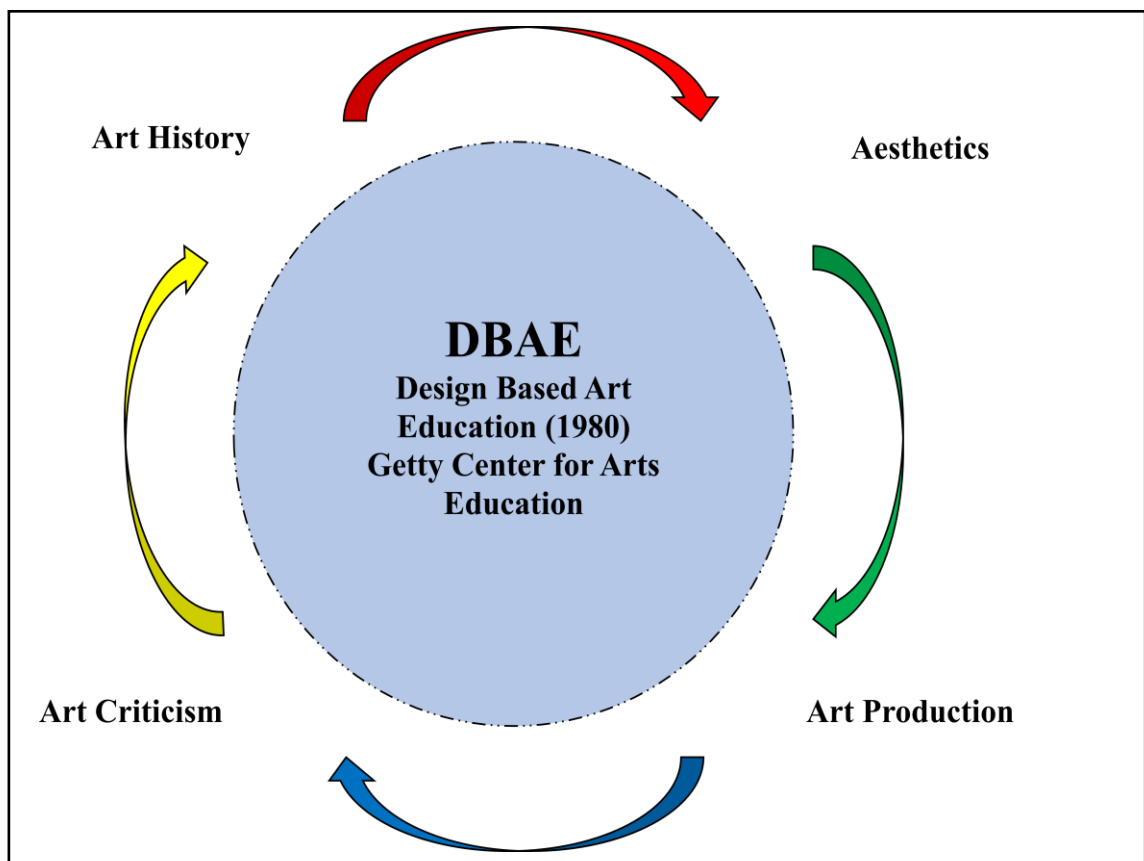
The theory that was implemented by Vygotsky's was the foundation of constructivism. He believed that among the many activities of mankind was the ability to comprehend the environment and their culture (Borich and Tambari, 1999). Social Interaction encompasses development that is not based on genetic Woolfolk (2010) said that Vygotsky's believed that human activities are based on cultural environment and cannot be understood through any other way. Vygotsky firmly feels that social interaction is the key to cognitive development. This is due to the fact that our mental and structure is special and the process can be traced or journeyed through interaction with us or others. Social interaction is a tool or instrument in a specific culture, especially in acquiring a language. In addition it is also a major factor in the development of proximal or commonly known as Zone of Proximal Development (ZPD).

ZPD is a place where the acquiring of learning and development of a student cannot be achieved alone. Nevertheless it happens when a student receives help and support in the appropriate learning condition. In this theory the social and cultural environment means a lot to influence the way a student thinks. The mental development of a student can be greatly influenced by language, symbols culture and interaction.

In learning or known as scaffolding is a kind of support provided by others like teachers and friends to help or aid specific students, to garner the teachings and further cope to go through

the development zone of knowledge. This support system known Scaffolding from More Knowledgeable Other (MKO), brought about the learning in ZPD. Learning support or scaffolding can exist in the form of structured questions to promote thinking in learning and solving clues, reminders, encouragement, breaking down of problems according to specific steps. Apart from that preparing examples to help gain the confidence of students to learn in an independent manner. What is meant by cultural tool is the ability to communicate in a community, think, solve problems and enhance knowledge.

The theory brought about by Vygotsky was very much aligned to teaching and learning, based on the student interaction and learning in a cooperative way. Cooperative learning is a process that aids a student to interact among one and other to achieve a specific goal that gives an end product that is related to the subject. Md. Nasir Ibrahim and Ibrahima Hassan (2003) stated in art education for example History & Art Appreciation enables a student to study from a more skilled person in the process of creating traditional craft. In this context the learning process encompasses coaching by teachers in early stages that will gradually lessen until the student actually grasp the specific skills.



**Figure 2: Model DBAE-Discipline-based Art Education (1980) Getty for Arts Education**

Feldman (1996) gave the definition of Art Education as an effort subject of Visual Art Education that was arranged to become a curriculum that was systematically planned according to theories that was laid out by education scholar like Malcom Ross (1984). This specific model

in Art education is based on Discipline-based art education that was developed around 1980 by J.Paul Getty Foundation. DBAE (Discipline-based art education) is not a theory but more towards conceptual framework that converges the other element in education theories. According to Bates (2000) one of the aims of the Art Education Model is based on the Discipline (DBAE-Discipline based art education) to balance the production of art works with the research on art in culture and also in the form of a cultural aspect.

Art Education Model is based on Discipline (DBAE-Discipline based art education) is an approach in teaching art using four varying discipline which is the production of art work, critic, art history and aesthetic. It started with the questions concerning formal art structure to analyse an idea, apply an idea via exploring technique and media. Thus, making consideration and personal observations without taking lop sided decisions. This will enable the students to deduce various views on 'culture' and 'genre' or craft based on the characteristics of formal art and not personal. DBAE is practical because it is used as an introduction in art course, as easy as clay sculpturing or drawing or still life. DBAE offers a pathway and produces results that can be measured.

DBAE model prepares pertinent knowledge, skills and understanding that can enable students to have wide experience rich in art and craft. With the existence of a conceptual framework in the teaching of Visual Art Education it becomes more structured and clear. Apart from that it helps to strengthen the importance of Art Education in a schooling system. As stated by Md. Nasir Ibrahim and Ibrahim Hassan (2003) Art Education is a programme that is systematic, planned and its achievement can be measured for the betterment and needs of an individual. The individual needs can be attained through art activities that involves knowledge and skills with regards to process, technique and media and the nurturing of values. Four stages in DBAE that can be used, as a guideline in the process of planning, implementing and evaluating towards the process of teaching and learning.

### **Methodology**

This research adopts a qualitative case study approach. Each case is reported as a narrative account of the primary participants' belief, and values. The study draws on detailed, in-depth data collection involving multiple methods and sources of information consisting of documents analyses, and individual interviews. This study incorporated both theory and practice suggesting that in order for the integration of multicultural contents to be effective, it should begin by clarifying teachers understandings of their beliefs regarding race, class, culture, and other human diversities as a necessary first step towards becoming multiculturally confident. To understand the context of this study it is necessary to understand the theoretical and conceptual frameworks which guide the research.



**Table 1: Research process**

|   |   |  |   |
|---|---|--|---|
| <p>Preliminary Research Plan Approval</p> <p>Ethics approval.</p> <p>Approval to conduct research in Malaysia.</p> <p>Obtain ethical consent from participants.</p> <p>Distribute information sheets to participants and statements of consent.</p> | <p>Data Collection</p> <p>Pilot Study</p> <p>Field study:</p> <p>Gathering information regarding policy.</p> <p>Gathering information regarding art education curriculum for secondary schools.</p> | <p>Interviews with the officer from the Curriculum Development Section (KPM)</p> <p>Interview within secondary school visual art teachers.</p> | <p>Analysis of all data gathered</p> <p>Checked with the participants to elicit their comments.</p> <p>Enable them to participate further in the co-construction of their accounts.</p> |
|---|---|--|---|

This research will be undertaken in four phases. The first phase dealt, the researcher needs an applicant to conduct research. In the interim, pilot interviews will be conducted and the interview questions revised. The second phase of this study includes data collection in this study. The data collection consists of gathering information about policy and art education curriculum for secondary schools. The third phase includes interviews with an officer from the Curriculum Development Section and six secondary school visual art teachers. The final stage of the researcher studies will involve the analysis of all data gathered during the fieldwork. During this phase these accounts were checked with the participants to elicit their comments and enable them to participate further in the co-construction of their accounts. Gay (1981) states that case study is an in depth investigation of a unit, i. e. Individuals, groups, institutions, programs, documents and so forth. Education case study is usually associated with a school, a classroom, administration or a group of students a teacher or a student. Merriam (1988) defines a qualitative case study as an intensive holistic description and analysis of the cause, the phenomenon or a social unit. Merriam (1998) and Stake (1995) concur that the main use of

case studies not only acts as a mean to test hypotheses but to produce hypotheses that can be tested by conducting more studies or further studies.

### Data Sources

A variety of data sources were applied to decipher a holistic picture of the teachers' and students. There were semi-structured interview with the participants in the study (Merriam, 1990); semi-structured interview with six teachers and four selected students in order to elicit their views about art education; examination of documents such as art education syllabus, documents and policies and others that were identified as the study progressed; informal conversation with participants from the Ministry of Education. Students who participated in the study were selected by the teacher involved in the study. The students displayed an assortment of abilities, from weak to mediocre, average to good judging on the teachers' evaluation. The main participants were interviewed three times during school hours outside their class time. These interview sessions were approximately between one to two hours in the confines of the school room, meeting room or in the teachers own staff room. Apart from that other secondary sources were interviewed in informal manners, either in the school vicinity like the teachers were a way of triangulating data. For instance, the interviews with the participants facilitated the researcher to clarify whether they had implemented multicultural art education to their students. In addition to investigate whether they were able to introduce multicultural art education to their students as well. Even if they did so teachers were able to implement these beliefs and values of visual art teachers in the quest to integrate multicultural art education.

In the event to formulate and clarify research questions into writing process until its study (Hammersley & Atkinson, 1983) thus theory buildings and data collection are dialectically linked. The process of data collection and analysis were recursive and dynamic. The initial interview was followed up subsequent interviews to enable the process of clarification and modification; analysis becomes more intensive once all data had been collected although it had been continuous one (Merriam, 1988). In line with Merriam (1988), the data collected were judiciously arranged in sets to come up with a case report, for each respondent, for instance interview transcripts, syllabus and policies were collected in a single folder for each participant. Before the researcher endeavoured on the actual writing of the study, the researcher perused each and every single data several time to enable themes on topics to unravel. According to Merriam (1988), at this stage the researcher is virtually holding a conversation with the data, asking questions of it, making comments, and so on. In the period of reading, the researcher carried on taking notes, making comments and queries. These were than recorded in margins of the filed notes or in the researcher journal. The researcher also made a general theme for each participant who facilitated in the coding activity.

Henceforth the researcher commenced coding the data into specific themes that emerge for instance history, family, influences formal and informal art education learning experiences, main influence in art, professional education, teaching experiences instructional practices and belief. After that these data were transferred onto index cards, for the first case study and computer files for subsequent case studies. These data were made to be known via code the researcher had assigned for each respondent. The manual transfer of units of information onto index cards was replaced to a much faster mode of transfer, merely on computer files. The latter technique reflected closely what was done manually with the index cards. Both interview and page number of the interview transcript were recorded at the top of each index card and

computer file was in relation to the themes that were dominant in each respondent. These data were later classified into a wider spectrum of themes that eased the writing up of each case study. The categories that were developed were in 1) relation to respondents' personal history, 2) third art education learning experiences and 3) their art education belief and value practices.

Data from documents such as policy and multicultural contents in art education were meticulously summarized according to the features of method they inculcate or that the teachers identify as embodying a specific method of pedagogy in art. This information was interwoven into various themes that unraveled in order to identify further the potential of amalgamating multiculturalism in Malaysian art education curriculum. The field notes from interview and other documents were juxtaposed against the interview transcripts to ensure the giving of narrative rendering of each respondent. In the writing phase, the researcher used the words of the respondents in order to captivate the nuances of their speech and to minimise ambiguity on the researcher's art. Although the data were obtained from formal interviews, it must be noted that these speeches occurred in a conventional manner. Although the researched had a set of interview protocol to guide the researcher, they are times we go embroiled in other discussion that had no relation to the research questions, but had some contributory effects to the natural surroundings, flavour and environment. This was a tenacious act to make the tone of the interviews less jeopardizing to the respondents and to aid them in becoming less rigid and more open. As made aware the interview session mirrored normal speech in which they were often classified by filled, false starts, pauses hesitation, repetitions and simultaneous speech by both respondent and the researcher.

### Interviews

Wolcott (1985) advocates using 'conversations or discussions' rather than interviews in ethnographic research. He recommends what he call 'semi-structured' interviews, that is, interviews with some questions but not following a particular order and permitting digression as serendipity tells a 'personal story'. He notes that the anthropologist Geertz (1973) believes the interview to be the power of the scientific imagination bringing the researcher in touch with the lives of strangers. The researcher had previously used this approach to good effect in life history research and felt that once again coming close to the lives of the interviewees could best be achieved with a non-hierarchical, conversational approach.

Adopting this method, a list of topics was prepared, and these were to be covered by the end of the interview. In this way, respondents retain control of the interview and in the course of making their expansive responses often answer other questions. Rather than interrupt them to keep them focused on one point, the researcher can tick off the topics as they emerge and then cover any remaining topics later in the interview. As a result, interesting data can emerge that might not come out of a formally structured interview. Data that might appear gratuitous may prove invaluable as the patterns begin to surface and serendipity, therefore, become significant. In these circumstances the relationship developed is not one of researcher down to interviewee but of researcher as colleague, as friend or as co-investigator.

There are, in fact, three types of interviews: structured, semi-structured and unstructured (Carruthers, 1990). The problem for the ethnographer with the structured interview is that is inevitably hierarchical; the interviewer retains control throughout and there is no opportunity for the interviewee to digress and take control. A pure structured interview emphasises objectivity to the point insisting that questions are worded and the voice pitched in the same

way for each interview. The unstructured interview, on the other hand, although pure ethnography has attendant problems such as needing additional time to interview in order to fill gaps at a later date such substantial periods of time were not available in this case. The collection of data in this study will be undertaken by using three methods namely, interviews, documentation analysis / archives and audio / visual.

### **Research Approve**

This study falls within the constructivist paradigm as it recognises participants as collaborators in the research process and presents findings from the point of view of both the researcher and the participants in order to construct meaning (Creswell, 2003). The adoption of a constructivist approach recognizes the establishment of a respectful and interactive researcher-respondent relationship (Manning, 1997).

### **Participants**

The participants for this research consist of teachers from government national secondary schools. These teachers, who have taught for at least 10-20 years, are in their early 40s. Most of them can be categorized as middle-class and they participate regularly in community and civic organisations. All the teachers involved have Bachelor Degrees. A total of six teachers were involved in this research. The sample included Malay, Chinese and Indian; four females and two males. This study was conducted towards the end of the year, following a series of learning experiences exploring and describing various effective multicultural education practices for successfully infusing culturally responsible and responsive pedagogy across the curriculum.

### **Selection Of Participants**

A large group interview was planned between groups of six art education teachers, three students and permits the researcher to introduce the researcher's research and seek their assistance. They have to answer plenty of questions before the interview session. The researcher passed up the questions paper for them to look after and get ready with the well-prepared answers. Before the day for interviewing, the researcher went to three different secondary schools to arrange the date and time for the interview and the researcher gave a packet of documents to the teachers whom the researcher asked in an earlier visit to act as the researcher assistant. The packet contained copy of The Informed Consent Statement. The purpose of sending these documents ahead of researcher visit was to inform the teachers and students of the researcher research intention, and to allow them time to think through the possibility of becoming involved in the study before the researcher arrived at the site.

As soon as the researcher arrived at the site, the researcher immediately conferred with his assistant who used to be the researcher formal art teacher during the researcher secondary school and discussed possible participants for the research study. She chose the participant to be selected to find out who might be interested in participating in the study. The researcher explained the nature and purposes of the research inquiry, and what would be expected of the teachers should they volunteer to participate. The researcher also replied to their questions and concerns regarding the intention and direction of the study. As it was well into few months of their school holiday, the researcher though teachers would have smoothed out any snags in their timetables and would be in a better position to say whether or not they could participate in the study. From these informal meetings, six teachers were invited to participate in the in-depth study. Selection was based on clarity of educational and theoretical belief espoused in

our initial discussion, and also on what the researcher projected to be possible differences of theoretical orientation among the individuals. Another criterion for selection was the respondents' sincere interest and willingness to participate in an intensive. The six participants are teachers who have Bachelor's Degree in either education or Visual Art Education. All of them have learned Art Education either beginning at home or in the Malaysian Public School. At the time of this study, the participants had teaching experiences ranging from three to 37 years.

### **Data Collection**

The data in this study were collected using few methods. The interviews were video-recorded in order to allow the researcher to concentrate on his study. The use of the video-recorder allowed for accuracy, and also provided accurate documentation for quotations, or illustrations in support of the researcher interpretation of the data. As mentioned earlier, the primary participants were interviewed one time. The first interview was rather exploratory; we discussed the personal and professional developments of the teachers. Their art education experiences were also discussed at this interview. In addition the researcher asked beliefs and values of the participants and the sources of their beliefs and values if they could identify them in their personal history as students and teachers. The policy related to integration was multicultural contents in art education, and if they can identify multicultural contents in art education.

When the interview had been conducted and the data gathered, the researcher transcribed verbatim each video-recording of the interview; important information such as the time, date, and place where the interview occurred were recorded. During the transcription process, researcher continued to make notes of ideas that arose or to jot down on the wide margins of the pages themes or questions that frequently emerged. The pages of each interview transcript were numbered to facilitate reference and retrieval of information in the writing up process of the study. During analysis, and subsequent writing, field notes were juxtaposed against the transcripts as a means of verifying and amplifying data. The data sets-verbatim transcriptions of each interview, filed notes, and personal analytic memos-were combined to produce individual case studies of the participants.

### **Data Analysis**

Each of the data, whether from interviews, observations, audio-visual recording and documentation will be analysed. Ritchie, & Lewis, (2003), also describe some guidelines or indicators in the selection of tools to analyse the data as follows;

Participant observation in which the researcher joins the constituent study population or its organisational or community setting to record actions, interactions or events that occur. This not only allows phenomena to be studied as they arise, but also offers the researcher the opportunity to gain additional insights through experiencing the phenomena for themselves. This method is integral to anthropological and ethnographic research because it provides 'direct experiential and observational access to the insiders' world of meaning' (Jorgenson, 1989:15)

Documentary analysis involves the study of existing documents, either to understand their substantive content or to illuminate deeper meanings which may be revealed by their style and coverage. These may be public documents like media reports, government papers or publicity materials; procedural documents like minutes of meetings, formal letters or financial accounts;



or personal documents like diaries, letters or photographs. Documentary analysis is particularly useful where the history of events or experiences has relevance, in studies where written communications may be central to the enquiry (for example organisational research, studies of public awareness or information) and where 'private' as well as 'public' accounts are needed. Documentary sources may also be needed when situations or events cannot be investigated by direct observation or questioning (Hammersley and Atkinson, 1995)

Individual interviews are probably the most widely used method in qualitative research. They take different forms but a key feature is their ability to provide an undiluted focus on the individual. They provide an opportunity for detailed investigation of people's personal perspectives, for in-depth understanding of the personal context within which the research phenomena are located, and for very detailed subject coverage. They are also particularly well suited to research that requires an understanding of deeply rooted or delicate phenomena or responses to complex systems, processes or experiences because of the depth of focus and the opportunity they offer for clarification and detailed understanding.

**Table 2: The Parallels Are There Between The Razak Report, Barnes Report And Rahman Talib Report**

| ARTICLE   | BARNES REPORT  | RAZAK REPORT  | RAHMAN TALIB REPORT   |
|---|--|---|---|
| 1. Purpose  | United people  | Unite people and skill labour.  | Unite people and skill labour.  |
| 2. Types of school.<br>a. Primary school.<br>b. Secondary school. | National school.<br>Medium of Malay language and English language. | Public school.<br>Medium of Malay Language and English language.<br>Tamil and Chinese language. | National school.<br>Medium of Malay Language and English language.<br>Tamil and Chinese language. |
| 3. Language   | Use Malay language and English language.                           | Use Malay language and English language.<br>Even third language if there are 15 students.       | Malay language and English language and the third language.                                       |
| 4. Entry age to school/leaving age.                               | 6 years old and above.   | 6 years old.<br>12-13 years old.  | 6 years old.<br>15 years old.   |
| 5. Syllabus and time table  |  | Adjust both   | Adjust both   |
| 6. Examination  |  | Examination to enter high school and exams SRP, SPPT.   | Examination to enter high school and exams SRP, SPPT.   |
| 7. Field of study   | English school must pass in school.                                | College or University.  | College or University.  |

|                     |  |  |  |
|---------------------|--|--|--|
| 8. Religion study   |  | Taught in schools with qualified teachers.                           | Taught in schools with qualified teachers. |
| 9. Teacher Training |  | Train teachers in Malay language for the teaching of Malay language. |  |

## Conclusion

The main objectives this study is carried out to ensure the integration of various cultures in Visual Art Education in secondary schools. Since the arrival of migrants from outside the community in this country has become increasingly varied in terms of ethnicity and culture until the government began to realize the importance of uniting the diverse community people. Education in terms of number of proposals, reports and public policy has been produced to provide an education system that can meet the needs of all members of society. Through the National Education Policy (DPK) in 1961, an educational system that has the curriculum, timetable and calendar, the medium of instruction, examination, training and teaching has been implemented uniformly across the country. The policy should also take the principle that children will be educated in accordance with the will of their parents of all races, religions and cultures.

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