

# Model of Teaching and Learning Arts and Cultures Based on Multicultural Context

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## Model of Teaching and Learning Arts and Cultures Based on Multicultural Context

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### Abstract

*The objective of this article is to develop a model of teaching and learning arts and cultures based on multicultural context. The background of this articles is the development in technology and information in global era which cause higher frequency in contact among nations. In this global era, there is a basic paradigmatic shift that changes people' view about the world. The views that lead to universalism and pluralism have become the mainstream, so that in this era, the success is determined by abilities to understand and implement universalism and pluralism aspects in life. On the other hand, every country has different geographical condition, resources, and historical background, so each country has various cultures. Therefore, it is necessary to develop attitude to think globally and to act locally.*

*The existence of a nation is determined by its capability to adapt to the global needs. But on the other side, a nation will lose its self-identity or even has to be willing to let its needs go if the nation follows the global view without paying attention to its local potential and its own needs. A nation that loses its identity will become more helpless to defend pressure from outside, and it does not have freedom to determine its own fate. Art is the highest cultural achievement that contains values of life that are highly respected by a nation. Naturally, human being needs aesthetics, so transferring values through arts and cultures is an effective medium.*

*The function of arts is not only as an entertainment but also as educational media, a means of religious and customary rituals, and as a presentation of aesthetic. History and research have proven that transferring values through arts is effective. Music can train listening sensitivity that leads to soft feeling and behavior; that practice can balance between the language and the behavior, both of which are inseparable. Rhythm of music-can facilitate physical work, support the brain work, development improve moral, and bring the spiritual power alive. Through arts, the whole parts of brain are involved in processing the message so that it is easy to be understood by its listeners. Those messages can be conveyed through sound, visual, movement, and their combinations.*

*Thus, teaching and learning arts and cultures have strategic roles to shape students' characteristic who are capable to face global challenges and who have self identity. To achieve those goals, it is necessary to develop a model of teaching and learning arts and cultures which is systematic, constructive, and accurate. The developing of this model is based on various learning theories which are combined eclectically. The learning principles refer to the principle of: 1) multiculturalism contexts; 2) focus on competency mastery; 3) democratic socialization; 4) group oriented- individual; 5) sequence that is suitable with the growth and development; 6) comprehensive evaluation.*



**Key words:** Teaching and learning model, arts and cultures, multicultural context,

#### A. Introduction

Fourteen centuries ago, Al-Quran in surah Al -Hujarat 13 states that mankind is created from a man and a woman, then they are made into nations and tribes so that they know one another. This verse shows that the concept of multiculturalism has existed since the sixth century. The multicultural philosophy has been recognized by Indonesian since 13<sup>th</sup> century. It was shown by a motto called Bhineka Tunggal Ika which was created by Empu Prapanca. Bhineka Tunggal Ika means unity in diversity.

In the 21<sup>st</sup> century, multiculturalism is not only a concept or a philosophy, but also a reality that must be faced by nations. The development in technology and information in global era which cause higher frequency in contact among nations. These contacts make it possible for the nations to exchange opinions, view, ideology, arts and cultures. Hence, understanding each other among nations is increasing, and this understanding among nations changes the people' view in the world.

In this global era, there is a basic paradigmatic shift that changes people' view about the world. The views that lead to universalism and pluralism have become the mainstream, so that in this era, the success is determined by abilities to understand and implement universalism and pluralism aspects in life. Universalism considers human being equal. There is no human being who has higher or lower level because of birth factor. There is no human superiority because of race, color, religion, physical appearance, descendant, and so on. The quality of someone depends on his ability and good behavior shown.

Every country has different geographical condition, resources, and historical background, so each country has various cultures. People in countries with four seasons generally have harder -working attitude because in a certain season, for example in winter, they cannot do activities and get natural resources as freely as in other seasons. People in countries with limited natural resources generally have good capabilities in technology, service, processing, and so on. People in countries that experienced to be colonized, in general, have less bravery in freedom to express opinion, but they have much higher social cohesion.

The factors mentioned above make each nation have different cultures. In general, western countries are considered more open, expressive, frank, and rational than eastern countries. In Eastern countries people are considered more closed, and there are many rules that cannot be explained rationally. Those are shown by countries in Asia Pacific such as Korea and China, as well as countries in south East Asia such as Indonesia and Vietnam. Phuong Mai (2008:1) described that Samantha Burk, a teacher from America, who had problems to arouse students' participation in teaching and learning process. This was also experienced by teachers from America who taught in Indonesia when they wanted to know students' opinion in Student Active learning Program (CBSA).

Viewed from the way how people inherit their knowledge and cultures, western people has written cultures, while eastern people have oral cultures. The different learning style also influences the product of arts and cultures. Western art development tends to develop cognitive aspects while eastern cultures tend to focus on affective aspects. Eastern countries consider that western method for learning arts is a progressive method while learning that relies on feeling as in eastern cultures is considered traditional. But in fact, western countries consider it in a contradictory way. According to western countries,



eastern-art learning-style is a modern method and is better than western method. This is because eastern style can develop all body language spontaneously, and that style is better. This idea was stated by an educationist from Netherland, Fritz Evelein, after watching process of learning Balinese music gamelan. He was impressed by a Balinese child who spontaneously could follow the Balinese music.

The description above indicates that there has been transformation of knowledge among nations. Every nation respects one another and acknowledges the strength of other nations. However, up to now there are eastern people who still have an inferior attitude toward western cultures. This is shown by being happier and more confident by imitating western cultures. Monica J Taylor (2009), an editor of Journal of Moral Education from English, states that western countries themselves do not want eastern countries to become like western. Eastern countries should dare to show their identity as a nation without imitating westerners.

## B. Discussion

Campbell(2004:451), said that teacher effectiveness research has tended to neglect the analysis of values in two senses: the general values associated with the process of education, and the more specific values underlying effective teaching. He argued that effective teaching is underpinned by a framework of general moral values associated with education systems, and specific values in relation to the nature of learning and classroom climate. It follows that any model of teachers effectiveness must include an analysis of the values of the schools and teachers involved in teacher effectiveness research and teacher appraisal.

The process of education are suffused with values and moral purpose. Durkheim(Campbell, 2004:452) argued that, the teacher is supposed to represent certain ideals in the community. The most complete ineffectiveness as a teacher does not always constitute a valid ground for dismissing a teacher, in any moral dereliction causes a teacher's contract to be broken at once.

A teacher's responsibility for the initiation of members of society into its cultures will involve not only teaching of knowledge, but also the development of commitment to its highest values. Thus, subject teachers must be able to shape personality. The students' personality could be shaped through school subjects taught. For example, mathematics should be able to develop the way of thinking and the way to act in daily life. History subjects should be used to reflect life, and arts and cultural subject should be able to develop esthetics, etc.

Based on the explanation above, an effective teaching and learning process should consider three aspects: transferring moral, knowledge, and shaping personality. Besides that, every teacher has an educational platform which expresses the normative assumptions, principles, beliefs and values that guide their teaching activity and usually encompass the aim of education, the teacher's preferred pedagogy, the image of the learner, the social significance of the student's learning, but the most important things students should learn.

Kyriacou(Campbell, 2004:456) said that the educational effectiveness literature has tend to adopts a measure of student outcome or progress, and attempts to establish the most



2 efficient school or classroom processes for achieving them. Further more Kyriacou explain to measurement educational effectiveness is not value free.

2 The particular values differ in different societies, and within the same society will change over time to reflect changes in culture. Likewise the conceptions of teaching and learning, and the values underlying them, will necessarily change. It makes it logically impossible to make sensible comparison of standart. Across culture share a common set of values. Scheerens(Campbell, 2004: 456) describe that in the contemporary context, it is possible to see educational effectiveness as deeply implicated in the trend to globalization.

3 Successful teaching is teaching that brings about effective learning. The decisive question is not the methods or procedures are employed, and whether they are old fashioned or modern, time test or experimental, conventional or progressive. All such considerations maybe important but none of them are ultimate, for they have to do for means, not ends. The ultimate criterion for success in teaching, is the results (Mursell,2007:1). Furthermore, Mursell (2007:4) describe that the learning results which use to measure the effectiveness teaching is authentic result. Authentic learning will be meaningful if it is useful to the learner's life. They may be not retained with all there accompanying detail exactly as they were first acquired, but they have establish line of mental growth, and although they maybe assimilated and transformed as deeper and wider understanding comes, they are never lost. And even the detail can be reconstituted and brush up if desired, so by the same token, they can be use in thought and action for the reason that they are not superficial or merely verbal, but enter into the personality of the leaner, influence of the point of view and approach to things, and are richly meaningful for him.

So, in teaching and learning arts and cultures, it also develops cognitive, psychomotor, and affective factors. Regarding that psychomotor and affective indirectly show cognitive aspect, teaching and learning arts and cultures is emphasized on psychomotor and affective aspects. The psychomotor aspect is not emphasized on imitating activity but it is emphasized on developing originality. The development of affective aspect should be able to develop students' initiative to manage, not just to response stimulus from the teacher.

### 1. The Concept of Cultural Pluralism

The most common explanation as to why Western education systems are legislating for increased pluralism in school art is that they are responding to struggle for political recognition by their minority and or immigrant groups (Boughton and Mason, 1999:3). The concept of cultural pluralism changes have thrust up has created a tremendous battle over what appropriate educational content for the twentieth century.

6 Kenya's national curriculum for art is typical of reforms in post-colonial Africa, where instilling a sense of African cultural identity and self-reliance through art heritage studies is more central political concern then pluralism. Japan has displayed considerable resistance to western multiculturalism also, although international education reform have recently been introduce into its national curriculum for art, "Ethnic" multiculturalism is deemed appropriate by a nation by officially describes itself as mono-cultural. Japanese art education is already bicultural, paying equal attention to Western and Japanese art. As the same as Japanese art, In New Zealand, there are bicultural national art curriculum is the outcome of a history of British colonial. Notably, in America and Canada embrace a wider range minority groups and more radical because they are not tied to any traditional



base in social authority or to a national art heritage (Boughton and Mason, 1999:3).

Gollnick and Chinn (in Wasson, Stuhr, and Mwaniki, 1990) describe that American culture, including pre-European Native American cultures, has always been multiethnic. A recent survey of demographic structure of the United States reveals the existence of 276 different ethnic groups, 170 of these being Native American groups. Furthermore Banks argue that melting pot and other assimilation theories have largely negated this diversity and a dominant ideology has persisted. This ideology ascribes superiority to the Western, Anglo-European value system and has been reflected in educational practice since the institution of formalized schooling in the United States.

Indonesia has many tribes, races, religions, languages and cultures. Indonesia is the largest archipelago. Consisting of five main islands and 30 smaller archipelagos, it has a total of 17,508 islands of which about 6,000 are inhabited. The population of Indonesia is about 210 million. There are about 500 ethnic groups in Indonesia. The Javanese community comprises the largest number of Indonesia's total population, followed by the Sundanese, Madurese, Minangkabau, Buginese, Batak and the Balinese. Other ethnic groups are among others the Ambonese, Dayaks, Sasaks, the Acehnese, etc. Apart from the indigenous communities, other subcommunities of foreign descent are the Chinese, Arabs and Indians. Languages and dialects spoken and written over the whole of the Indonesian archipelago, 150 to 250 in numbers. Indonesia developed all ethnic art and culture through education program.

This description indicates the concept of pluralism and multiculturalism, which is appreciation toward differences. The implication is that the truth is plural. There is no single truth. Muhadjir (2001:67) Argue, in this global era, everyone should think globally and act locally. People should think globally, but in implementing it, they should adjust with the context, or situation and condition. Thus everyone should be open-minded and flexible to many things.

The existence of a nation is determined by its capability to adapt to the global needs. But on the other side, a nation will lose its self-identity or even has to be willing to let its needs go if the nation follows the global view without paying attention to its local potential and its own needs. A nation that loses its identity will become more helpless to defend pressure from outside, and it does not have freedom to determine its own fate. Art is the highest cultural achievement that contains values of life that are highly respected by a nation. Naturally, human being needs aesthetics, so transferring values through arts and cultures is an effective medium.

Considering that Art and cultures are an important component, every nation must descend and develop arts and cultures that they have to the next generation. Without ignoring the values of tradition where those arts and culture grow, everyone should know and understand the arts and cultures of other nations. Considering that arts and cultures of every nation have different idiom, in learning arts and cultures, people should adjust the way of where those arts and cultures come from. The biggest challenge is how to learn the various arts and cultures from the right angle. So, it is necessary to develop a model for teaching and learning arts which is based on multicultural context.



## 2. Multiculturalism in Art and Culture Education

Boughton and Mason (1999:11) Argue that the conceptualization of art education that emerges is tripartite and justified as follows. First, it includes the established canon on the grounds that there is no good reason to diminish "Exceptional human artistic achievement". Second, it includes a selection of arts that have special significance for the cultures of as many minority groups as is expedient pedagogically on the grounds that historical collective memory is essential to a group's psychic survival. Third, it includes media tests on the grounds that they are amenable to both the art historical canon and salient texts of dominant minority cultures, and that popular culture is the key to understanding institutional and personal racism and decentring art education as fine art.

The describes indicated that multiculturalism mean different things in different national and regional education context. Cultural diversity in art education is essential for human survival. Doug Blandy and Cristin Congdon (in Boughton and Mason, 1999:8) suggested that artists and art educators need to embrace the concept of folk arts in everyday life and associate themselves with define community for the purposes of assisting group members build healthier, more sustainable communities and to assert their cultural identity in whatever way they choose.

Boughton and Mason (1999:11) point out that there are five conceptual frame works of art and culture instructional model:

- a. North America art educators are promoting cultural pluralism and seeking to incorporate historical and contemporary ethnic minority arts into the canon. Some of them are advocating a more radical social reconstruction model. Which of the two dominant models-fusion or particularize, will win out remains to be seen.
- b. In Western European Societies in which the canon has a long established basis in tradition and from which is originates, art educators are emphasizing deconstructing art history and its racist and colonialist manifestations and a cross-cultural communication model that emphasizes intercultural artistic exchange.
- c. In nation states in the modern third world that are recovering from cultural aggression, cultural identity, and cultural resistance are central concerns. Some art educators are constructing, maintaining and evaluating distinctive new program of art education; others are reclaiming art heritages and traditions disenfranchised by the canon.
- d. The modernized East Asian Nation that forthrightly assert the values of their unique cultural identities are using the power of arts to effect cultural transmission and transformation as a means of teaching loyalty to the state. They view improved cultural self esteem as a necessary prerequisite for understanding and tolerating others.
- e. In Eastern Europe art education to deny the dynamic of cultural diversity, and that cultural survival is the prime concern of ethnic or national groups that experience migration, occupation, population dispersal and lose of territory.

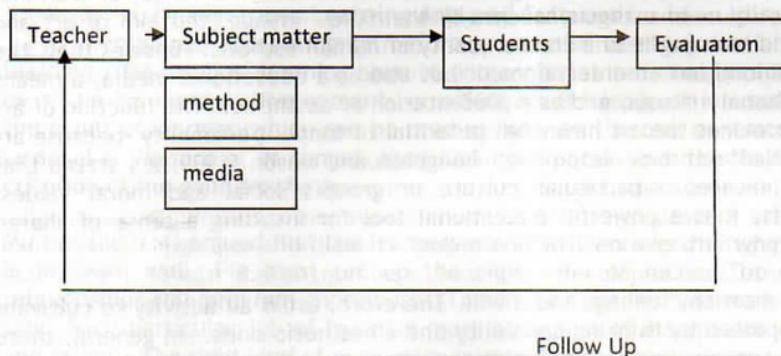
Culture identity is the way art reflect cultural and ethnic affiliations and capsulated modes of perception and values that can be said to be culturally distinctive is the core construct in global multicultural art education reform. In the majority of nation states, concern with this reserves side of pluralism means that art serving to convey unique cultural identities are the focus to attention together with teaching art heritage. While the wide variety of regional and national emphasis indicates the complexity of multicultural art education it is likely there will be more diversity, in world society



multicultural art is becoming more decentralized. Hence, art educators must not neglect global culture.

### 3. The components of Teaching and Learning

Teaching and learning process encompass some components, that is teacher, subject matter, method, media, hardware and software, students, evaluation, and follow up. The relationship between the components as follows:



#### a. Teacher

A teacher's responsibility for initiation of members of society into its cultures will involve not only teaching of knowledge, but also the development of commitment to its highest values. Thompson (in Campbell, 2004:455) argues that the teaching profession has three related ethical frame, namely an ethic of care, an ethic of competence, and an ethical professional commitment.

In Indonesia, there are four based competency of teaching profession, namely Professional competency, Personality competency, social competency, and pedagogy competency. The meaning of professional competency is Teachers have an achievement of knowledge. Personality competency is teacher's competency to perform good works. Teacher is not oriented exclusively to the preservation of the individual, and they have knowledge how to teach. Drawing (in Campbell, 2004:455) said that every teacher has an educational platform which expresses the normative assumptions, principles, beliefs and values that guide their teaching activity and usually encompass the aim of education.

Chazan (1985: 5) argued that a teacher as educated person have dealt with the relationship between moral knowledge and moral action in the educational sphere. Furthermore, Durkheim (Chazan, 1985:11) considered that moral goals are those the object of which is society. The domain of the moral begins where the domain of social begins. Morality begin with membership of group. It is not related to an act which has individual interest (alone).

The discussion has indication, that the teacher is impossible to neglect the environment. They have to consider about the culture around them. At the globalization, they have to



considered about multicultural development. Because a nation will be able to live with other nations harmoniously if that nation understands the need of other nations without sacrificing its own needs. Every nation has geographic condition, natural resources, and historical background which are different, so that their cultures also vary. However, in order to live harmoniously, each nation should be willing to learn to understand cultures of other nations. By understanding cultures of other nations, we will be able to understand ethics, norms, and moral of a nation.

**b. Subject Matter, Methode, and media**

The successful of teaching and learning judge by the result in term of the development of the pupils as person through the result of the subject matter of learning. Human beings naturally need esthetic touches in their life. Hence, the aim of art and cultures teaching and learning is to increase quality of human esthetic. Besides that, the function of arts is not only as an entertainment but also as a educational media, a means of religious and customary rituals, and as a presentation of aesthetic. The function of art as education media makes the art have high potential to shape personality because art has big influence on affective development. Boughton and Mason (1999: x ) stated that because art communicates a particular culture or group's social and moral values, attitudes and beliefs, it is a powerful educational tool for instilling a sense of shared heritage and identify.

Hence, the best socialization characteristic is the situation which marks cooperation, group function is to carry Art also a result of creation, feeling, and a will. Therefore, art is an activity to cultivate feeling which is supported by thinking capability and kinesthetic skills. In general, there are three phases in creating an art: appreciation, creation, and expression. Appreciation is an awareness to appreciate art works by recognizing various forms of art. Creation is activities to create or produce art work, while expression is activities to express or actualize the art work with certain techniques. The essence of art itself, viewed from their output, is capable of developing imagination, intellect, expression, sensitivity, and skills.

So, in teaching and learning arts and cultures, it also develops cognitive, psychomotor, and affective factors. Regarding that psychomotor and affective indirectly show cognitive aspect, teaching and learning arts and cultures is emphasized on psychomotor and affective aspects. The psychomotor aspect is not emphasized on imitating activity but it is emphasized on developing originality. The development of affective aspect should be able to develop students' initiative to manage, not just to response stimulus from the teacher.

There are many learning methods. Each method has its own strength and weaknesses, so there is no the best method, but there is the most appropriate method. Teacher should consider the method that makes students learn.

So are the media, there is no the best media form. The best media is the ones that can lead students to study appropriately and correctly. The use of media should be made so as to help students be more interested in arts and culture, and students get right understanding, as well as increase their skills and creativity in arts.

**c. Students**

There is a basic paradigmatic shift in education that changes educators view about students. Before 1970, the mainstream education paradigm lead to view teachers was a subject, and student as a object. Drumheller (1973:108) Argue that in that time a teacher



must be became an artist-teacher. He has primary talent and skills are manifested in his ability to nurture changes behavior. Teacher have to understands the learner through his ability to empathize with him and generalize from former similar learner.

At 1970-1990, the development in technology field made the mainstream education paradigm changed. Teacher was not the only one of the recourses of knowledge, so the approach of the educational paradigm changed. The center of activity in teaching and learning process was teacher and student.

The mainstream of education paradigm after 1990 lead to view student is a center of teaching and learning. Drumheller ( 1973: 11) argued that all new input in packing of learning comes from The learner. The last approach is appropriate with globalization.

#### 4. Model of Teaching and Learning Arts and Cultures

As mention as the discussion before, successful teaching that bring about effective learning. The result of learning have to enter into the personality of the learner. It's must be shape his mental development, or affect his thinking, or influence his action. Hence the result of learning which can be produce only on the one right occasion, and after the lapse of a year, it is as though they had never been, cannot possibly be taken as the criterion of the good teaching.

Mursell (2007:4) argued that the learners mind must work in the right kind of context if he is to learn well. Pie must set up the right kind of focus. The right kind of social relationships will help him enormously. To some extent he must work in his own individual way. Each particular job of learning must be a part of a sequence of developing power and insight. The right kind of evaluation is essential, for the learner needs to know how he is getting along and other people need to know it too. These six principles context, focalization, socialization, individualization, sequence, and evaluation comprise bridge between psychology and the classroom (Mursell, 2007:4).

The condition of effective context is must be one with which make the learner dynamically and strongly interacts. The acquisition of a concept requires a context of actual concrete experience, which concepts are acquired should be simple, and they should be copies. The state imply that on art and culture teaching and learning, the teacher must be bring the learning on concrete situation. The learner must be has opportunity to appreciation, creation, and expression on art and culture stance. Wasson, Stuhr, and Mwaniki(1990) considered the implications of multicultural education for art, is advocate socio anthropological basis of studying the aesthetic production and experience of culture, which means focusing on knowledge of the makers of art as well as the socio cultural context in which art is produced. Furthermore, Freedman (2003:73) describe the importance of context in visual art as follows:

"Without context, a painting is just paint on canvas. With context, a painting is a work of art. As well as its surface form and content, it is about the people who created it, viewed it, showed it, bought it, studied it, and criticized it. As a result, both contexts of production and appreciation or use are important... Such contexts include cultures, countries, communities, institutions, including schools themselves, and the sociopolitical conditions under which art is made, seen, and studied. Contexts include theories and models, such as the models of aesthetics, childhood, and curriculum that shape our views about art and teaching. Contexts also include the conditions and environments that make student art possible, from what students see every day to sources of their emotions, opinions, and beliefs."



Ogbu (1992) considered the method to understand the student's culture through (a) observation of children's behavior in class room and on playgrounds, (b) asking children questions about their cultural practices and preferences, (d) doing research on various ethnic groups with children in school, and (e) studying published works on children's ethnic groups.

Focus mobilize purpose. The sources of will and purpose are in the context. Focalization must be given form and unity to learning, and organize learning as a quest of insight. The best kind of focus is one that has a characteristic of good clue which give the learner of sense a direction, and enables him to see at last dimly the relationship of the one thing to another (Mursell, 2007: 126). Furthermore Mursell (2007:136) argued that the best focus is focus established as a concept to be understood, a problem to be solve, a skill to be acquired in order successfully to carry on some undertaking in progress (Mursell,2007:136). That means, the teacher has to provide the situation that learners can increase the skills and enhance the understanding about art and cultures. Besides that, the learning has the opportunity to increase quality of human esthetic.

An individual will do many tasks better when he does them in a group, of similarly occupied workers than when he does them alone. The mere presence of such a group tends to produce more speed when speed is wanted, more care when care is emphasized, more accurately when accuracy is emphasized. Hence, the best socialization characteristic is the situation which marks by cooperation, group function is to carry through common undertaking in which all have responsible share. Discipline emerge by self-generated discipline. In connection with that, the teacher of art and culture should bring the learner to held an exhibition, or a concert in the class, school or public.

The fourth principle is individualization. Dunn and Dunn (In Dunn and Griggs,1995:15) considered that teacher must be pay attention the student characteristic because of the reasons: (a) learning styles is biological and developmental set of personal characteristics that makes the identical instructional environments, methods, and resources effective for some learners, and ineffective for others, and (b) Most people have-learning style for preferences, but individual learning-style preferences differ significantly.

To mix socialization and individualization principles of teaching and learning, individualization organization must be provide the opportunity for the learners to undertaking stemming from and contributing to the joint undertaking of the group of the learners. Teacher can provide an activities which there is a coordinated, unified, meaningful enterprise, undertaken jointly by the group and the learner can do appropriate with his ability. For example, ensemble music performance, the exhibition of painting, team dance performance.

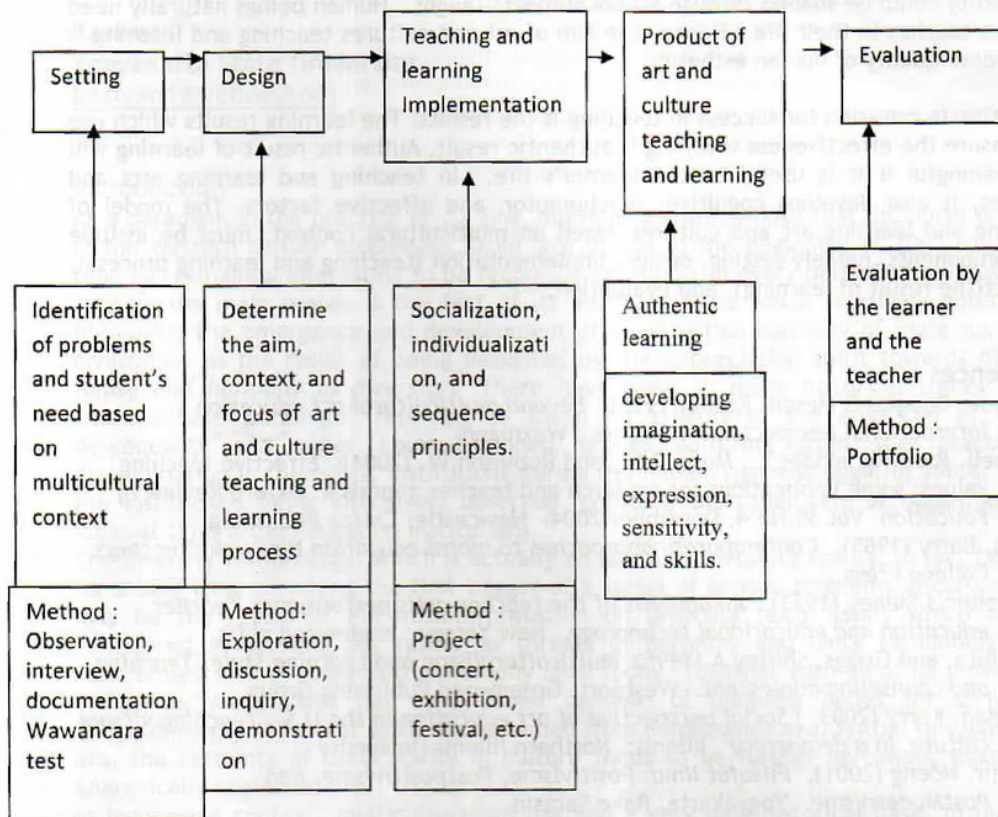
The sequence of effective teaching and learning must be meaningful, considering the processes of mental growth. The principles that growth is continuous; depends on purpose; depends on the emergence of meaning; growth is an evolution from immediate toward remote controls; growth is a movement from the concrete toward the symbolic; growth is a movement from crude to the discriminating, and growth is a processes of transformation. Hence on art and culture teaching and learning should not be set up with the idea that earlier material will be retained, but it will be assimilated.

Evaluation is an integral element in the proper organization of learning. The effective evaluation is heightened by a valid and discriminating appraisal of all its aspect. The



learner them self must share actively in the evaluation. The most important thing is the evaluation must be comprehensive.

The scheme of the teaching and learning model of art and culture as follows:



## Conclusion

Multiculturalism is not only a concept or a philosophy, but also a reality that must be faced by nations. In this global era, the views of universalism and pluralism have become the mainstream, so the success of human is determined by abilities to understand and implement universalism and pluralism aspects in life. Universalism considers human being equal. The quality of someone depends on his ability and good behavior shown.

Every country has different geographical condition, resources, and historical background, so each country has various cultures. Every nation respects one another and acknowledges the strength of other nations. Western countries themselves do not want eastern countries to become like western. Eastern countries should dare to show their identity as a nation without imitating westerners.

The process of education is suffused with values and moral purpose. Effective teaching is underpinned by a framework of general moral values associated with education systems, and specific values in relation to the nature of learning and classroom climate. A



2 teacher's responsibility for the initiation of members of society into its cultures will involve not only teaching of knowledge, but also the development of commitment to its highest values. Thus, subject teachers must be able to shape personality. The students' personality could be shaped through school subjects taught. Human beings naturally need esthetic touches in their life. Hence, the aim of art and cultures teaching and learning is to increase quality of human esthetic.

3 The ultimate criterion for success in teaching is the results. The learning results which use to measure the effectiveness teaching is authentic result. Authentic result of learning will be meaningful if it is useful to the learner's life. In teaching and learning arts and cultures, it also develops cognitive, psychomotor, and affective factors. The model of teaching and learning art and cultures based on multicultural context, must be include five components, namely setting, design, implementation (teaching and learning process), product(the result of learning), and evaluation.

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