

Intercultural Competencies for Education and Training the Prospective Music Teachers

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Abstract—This paper is the result of a preliminary study aimed at designing intercultural competence models for education and training of music teacher prospective. This design begins with field studies to discover what is needed for music students to be competent and effective to teach in a diverse class. The method that used to obtain the data in this research is grounded theory. This method is used as a strategy to acquire concepts or theories based on a needs analysis of intercultural competence through a process, action and interaction from the point of view of music students. This method will be designed in order to obtain the characteristics of, 1) the constant comparisons between data needs of intercultural competence based on field studies, 2) theoretical sampling of the different participants to acquire and maximize the similarity from the difference of information. All of that becomes a reference to develop the concept, design and implementation of the intercultural competency models. Through this research, the data that relates to the analysis of music students' needs in order to have intercultural competence will be achieved. The formulation of intercultural competence concept is to be designed for implementation in the education and training of music teachers at the college level. These competencies are trained in order to ensure the students' success as teachers in the classroom. The result shows that teacher education institutions in addition to systematically inculcate their respective local wisdom perspectives, but also recognize cultural diversity in developing cultural ethical frameworks to support teacher competence while teaching in the classroom.

Keywords—intercultural; intercultural competencies;
prospective music teacher

I. INTRODUCTION

Right now the current educational institutions for music teachers have incorporated the intercultural experience for the students and the need for it has increased since interaction at the global level has become a regular activity [1]. Based on the preliminary studies we have done through in-depth interviews with educators from Germany they stated that right now Germany has been exposed to cultural diversity with the emergence of immigrants, refugees, and the increasing movement of people within the context of European society. Similarly in Indonesia, we are faced with cultural diversity, but within the context of diversity of race, ethnicity, language, religion, and art, as well as increased movement of people

within the context of the Asean Economic Community (AEC). This is an indication that teacher's education that offers multicultural issues should be improved.

The concept of intercultural competence for prospective music teachers based on the premise that teachers have to face and test themselves against diversity, so that they are able to move in to their diverse students [2]. Intercultural competence with respect to the ability of teachers to respond optimally to all students, understand well the advantages and disadvantages that are reflected in the socio-cultural context, as well as the socio-cultural context of the students [2,3]. Most prospective teachers have good confidence about personal background and life experiences. These properties will affect the way they teach in the classroom. If the cultural beliefs of the teacher are unknowingly carried over to the classroom, the information presented in class will be weaved to their own scheme without regard to their students' scheme, thus there is a possibility for a cultural miscommunication or misunderstanding [2].

The success of a teacher in teaching music in the classroom can be achieved in conditions of active learning that is creative, fun and democratic. One of the things that can be done to achieve this condition is the implementation of learning that supports diversity. From the teaching materials, textbooks, up to the teacher's competence. The situation that has been described above is an intercultural competence. The intercultural competence can be a capital for teachers in delivering musical materials. With these competencies, teachers will no longer be confused in delivering teaching materials.

II. METHOD

The method is grounded theory. This method is used as a strategy to acquire concepts or theories based on the analysis of needs of the intercultural competence through the process, action and interaction from the views of the prospective music teachers. This method designed to obtain the characteristics of: 1) a constant comparison of the needs of intercultural competency based on field assessment; and 2) theoretical sampling of the different participants to acquire and maximize the similarity of the difference of information.

The study is particularly will contribute to the development of education and training of music teachers institutions. Not

only to be competent in delivering teaching materials, but also competent in understanding the socio-cultural context of the wide range of both the teachers and their students.

III. RESULTS AND DISCUSSION

The concept of intercultural competence for music teachers is based on the idea that, on the ground, teachers must be able to face and test themselves in diversity, so that they are able to move into the diverse learners [2]. Intercultural competence relates to the ability of teachers to respond optimally to all learners, well understanding of the advantages and disadvantages that are reflected in their socio-cultural context, and the socio-cultural context of their learners [2,3]. The purpose of the intercultural concept for prospective teachers is to let teachers in the future reflect on how to educate learners in culturally diverse situations; What values should be conveyed in order to get learners to be culturally responsible societies, how to meet the educational needs of learners and ensure that their educational process develops egalitarian or equal [3,4].

Intercultural education is directed directly to prevent racial and cultural conflict. Intercultural education is not meant to guarantee social harmony, but more than that it is to co-exist peacefully for all cultural backgrounds. This means that intercultural education is not trying to consider cultural exchange, which can lead to racial separation and rejection of social harmony, but rather to elevate the maturation of behavior to respect minority cultures. Intercultural education is not to present a communication or intercultural meeting, but rather to intercultural fusion. Intercultural education strongly supports the defense of diversity, respect, intercultural dialogue that lives in one state and understanding of others to ensure dialogue as the basic tool for social harmony [3,4].

From this perspective, this study lead to a belief that cultural identity should be developed from an intercultural concept, which aims to construct a new identity that is divided into various races, ethnicities, religions, arts. It all begins with the education and training of prospective teachers who in the future will be the agents to refer to this concept when he teaches in the classroom. Most prospective teachers have good faith in their personal background and life experiences. Such traits will have an impact on how they teach in the classroom. If the teacher's cultural beliefs are unconsciously carried to the class, the information presented in the class will be woven in their own scheme, regardless of the scheme of the learners, so that there may be miscommunication or cultural misunderstanding [2].

In general, the face of our music education world has been adorned with a growing variety of diverse musical cultures. Not to mention the diversity of backgrounds added learners, ranging from tribe, religion, economics and even the music that interest. This phenomenon must be taken seriously by the music teachers at school, so that learning music in the classroom can facilitate the diversity of learners. Thus, the issue of intercultural competence of a teacher becomes very real to be rolled out. From this issues, teaching music for the classroom, in principle, teaches also how music is used for everyday life. When Elliot mentions that music is the result

from human activity based on context, then music can be said as a tool to express and reproduce culture [5].

Teaching music for the classroom can be a complex job, given the diverse backgrounds of learners. The success as a teacher in teaching music for the classroom can be achieved under active, creative, fun and democratic learning conditions. One of the things that can be done to achieve the situation is the implementation of learning that supports diversity. Start from teaching materials, textbooks, to the competence of teachers. Possible for the situation described above is intercultural competence. Intercultural competence can be the teacher's capital in delivering music materials. With the existence of these competencies, teachers are no longer confused in delivering teaching materials.

However, the reality as the ground based on observations, there is a gap between them with learners. Most of the music teacher candidates are teaching with their own scheme, without understanding the socio-cultural context of the learners. Many teaching materials are taught far from the understanding of learners, so that the material taught is not complete. Not only is it a matter of delivering the music material which is miscommunication, but also the misunderstanding of the condition of the school and its socio-culture is still there. From this research, we have formulated several matters relating to the design of these intercultural competencies:

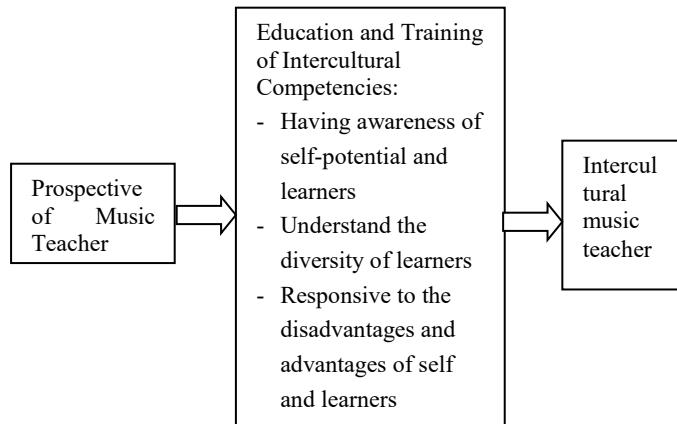


Fig. 1. Formulation of design of education and training of intercultural music teacher prospective.

The figure 1 is an initial formulation in designing this intercultural competence. The hope is through this education and training; the student of the candidate of music teacher has ability in comprehending musical event or musical work which later this ability is needed to teach back to learners. From here, the music teacher must be able to understand the music from other cultures, and then connect it with the existing music environment learners.

From the experiences of Indonesia, as in many other countries, the spirit of multicultural music education is part of the preparation of music teachers who are aware of cultural diversity. This is one of the objectives the stage of identifying and understanding the universal cultural value of own culture or the other. Learning musical traditions from other cultures is intended to unlock the sensitivity of prospective music teacher

and give them an experience of culture that may not be known. It is a reflection of prospective music teacher to put more emphasis on the quality of interaction and utilize improvising techniques in teaching. Because the structure of the lesson often has to be created spontaneously. They are asked to be able to make direct decisions to meet situational demands. According to Westerlund, Partti and Karlsen say, importantly, in intercultural projects, the element of improvisation in teaching is intensified because teachers are exposed to cultural shock, unknown conditions, diverse cultural values, and diversity of learners with varying backgrounds and very heterogeneous skills [1]. If it turns out students learn in a particular culture, then learning music should be pursued related to the cultures selected learners.

In understanding the value of universal culture, according to Bartleet et al, intercultural learning can be a very effective medium for giving prospective music teachers the opportunity to build intercultural relationships and critically reflect on cultural differences [6]. Through shared musical activities, the following learning experiences can be generated: viewing others and experiences; have the experience of being an "other" minority in a culture different from their own culture; opportunities to develop lasting friendships with diverse people; a new awareness of one's cultural identity; and opportunities for deep "encounters" that lead to a lifelong cultural awareness.

This learning experience is important given the growing emphasis on teacher education institutions to support reconciliation by making higher education more representative and responsive to cultural diversity.

IV. CONCLUSION

Education and training of intercultural competencies can provide an opportunity for students of music teacher candidates

to build intercultural communication and critically reflect the culture of seeing differences. Given their intercultural competence, it brings out an experience: 1) seeing the "cultural face" of the various other people and their experiences; 2) have the experience of being a "other" minority in a culture different from their own culture; and 3) a new awareness of one's cultural identity. This learning experience is important given, because emphasis on teacher education institutions to support reconciliation by making higher education more representative and responsive to diverse cultures.

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