Spoken Paper

Competence Orientation in Intercultural Music Education? Perspectives of teachers and learners against the background of selected theoretical positions from Germany

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The demand for intercultural teaching and learning in educational institutions is more relevant than ever. It plays an important role in education research and policy (cf. Dervin/Gross, 2016) as well as in the different subject-matter discussions. In German Music Education diverse and sometimes divergent goals for intercultural education are formulated in numerous educational concepts (e.g. Kruse, 2003; Barth. 2008). At the same time there is a strong demand for competence orientation in schools in Germany (cf. Lehmann-Wermser, 2008) based upon Weinert’s definition from 2001. Despite the numerous efforts, there has been no systematic link between the two constructs of competence and interculturality in the discussion of Music Education in Germany (cf. Knigge & Niessen, 2012).

According to Leenen & Grosch (1998), the term "intercultural learning" refers to a learning process "which should lead to situations of intercultural competency as a result of situations of cultural encounter or by appropriate educational arrangements."
Therefore, it is worthwhile to take a closer look at the perspectives of both teachers and pupils, and to set intended learning and educational goals in relation to the respective, competence-based school curricula.

In the context of the project “KoMuF – cooperative music teacher training Freiburg” three connected studies are currently focusing on the topic of interculturality and Music Education. The studies examine both the orientations of teachers in regard to intercultural music education and migration in the context of their everyday work in different school situations as well as the pupils’ learning processes in intercultural music lessons. In our presentation, empirical results will be presented, related to the goals of intercultural education and the construct of intercultural competence and discussed also in connection to critical positions of the discourse (e.g. Dervin 2016).