

Music, Gender, Education



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This is the first book to focus on the role of education in relation to music and gender. Invoking a concept of musical patriarchy and a theory of the social construction of musical meaning, Lucy Green shows how women's musical practices and gendered musical meanings have been reproduced, hand in hand, through history. Dr Green views the contemporary school music classroom as a microcosm of the wider society, and reveals the participation of music education in the continued production and reproduction of gendered musical practices and meanings.

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Related with Music, Gender, Education

Music, Gender, Education-Lucy Green
1997-03-28 Includes bibliographical references and index.

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Towards Gender Equality in the Music Industry-Catherine Strong
2019-12-12 Gender inequality is universally understood to be a continued problem in the music industry. This volume presents research that uses an industry-based approach to examine why this gender imbalance has proven so hard to shift, and explores strategies that are being adopted to try and bring about meaningful change in terms of women and gender diverse people establishing ongoing careers in music. The book focuses on three key areas: music education; case studies that explore practices in the music industry; and activist spaces. Sitting at

the intersection between musical production, the creative industries and gender politics, this volume brings together research that considers the gender politics of the music industry itself. It takes a global approach to these issues, and incorporates a range of genres and theoretical approaches. At a time when more attention than ever is being paid to gender and music, this volume presents cutting edge research that contributes to current debates and offers insights into possible solutions for the future.

Honoring Trans and Gender-Expansive Students in Music Education-Matthew L. Garrett
2021-07-19 Trans and gender-expansive (TGE) youth deserve a safe and empowering space to engage in high quality school music experiences. Supportive music teachers ensure that all students have access to ethically and pedagogically sound music education. In this practical resource, authors Matthew L. Garrett (he/him) and Joshua Palkki (he/him) encourage music educators to honor gender diversity through ethically and pedagogically sound practices across choral, instrumental, and general music classroom environments by highlighting the narratives and experiences of TGE musicians.

Gender Issues in Scandinavian Music Education-Hilde Synnøve Blix
2021 "Gender Research in Scandinavian Music Education: From Stereotypes to Multiple Personalities presents research on gender issues as they relate to music education in Scandinavia, issues such as pedagogical practices, choice of instrument and genre, the educational

context, and horizontal power and prestige structures. The intersection with social class, sexual orientation and teachers' beliefs is addressed, and it discusses the issues of music education and gender in a broad socio-political context. A comprehensive perspective of gender issues in music education outside the dominant Anglo-American-centered outlook is presented. By collecting empirical gender studies in a Scandinavian context, the book fills a growing need for exploring a broader scope of gender issues in music education research internationally"--

Gender and the Musical Canon-

Marcia J. Citron 2000 A classic in gender studies in music, Marcia J. Citron's comprehensive, balanced work lays a broad foundation for the study of women composers and their music. Drawing on a diverse body of feminist and interdisciplinary theory, Citron shows how the western art canon is not intellectually pure but the result of a complex mixture of attitudes, practices, and interests that often go unacknowledged and unchallenged. Winner of the Pauline Alderman Prize from the International Alliance of Women in Music, *Gender and the Musical Canon* explores important elements of canon formation, such as notions of creativity, professionalism, and reception. Citron surveys the institutions of power, from performing organizations and the academy to critics and the publishing and recording industries, that affect what goes into the canon and what is kept out. She also documents the nurturing role played by women, including mothers, in cultivating female composers. In a new introduction, she assesses the book's reception by composers and critics,

especially the reactions to her controversial reading of Cécile Chaminade's sonata for piano. A key volume in establishing how the concepts and assumptions that form the western art music canon affect female composers and their music, *Gender and the Musical Canon* also reveals how these dynamics underpin many of the major issues that affect musicology as a discipline.

The Oxford Handbook of Social Justice in Music Education-

Cathy Benedict 2015-11-27 Music education has historically had a tense relationship with social justice. On the one hand, educators concerned with music practices have long preoccupied themselves with ideas of open participation and the potentially transformative capacity that musical interaction fosters. On the other hand, they have often done so while promoting and privileging a particular set of musical practices, traditions, and forms of musical knowledge, which has in turn alienated and even excluded many children from music education opportunities. *The Oxford Handbook of Social Justice in Music Education* provides a comprehensive overview and scholarly analyses of the major themes and issues relating to social justice in musical and educational practice worldwide. The first section of the handbook conceptualizes social justice while framing its pursuit within broader contexts and concerns. Authors in the succeeding sections of the handbook fill out what social justice entails for music teaching and learning in the home, school, university, and wider community as they grapple with cycles of injustice that might be perpetuated by music pedagogy. The concluding section of the

handbook offers specific practical examples of social justice in action through a variety of educational and social projects and pedagogical practices that will inspire and guide those wishing to confront and attempt to ameliorate musical or other inequity and injustice. Consisting of 42 chapters by authors from across the globe, the handbook will be of interest to anyone who wishes to better understand what social justice is and why its pursuit in and through music education matters.

Feminine Endings-Susan McClary
1991

Gender, Branding, and the Modern Music Industry-Kristin J. Lieb
2013-02-11 Gender, Branding, and The Modern Music Industry combines interview data with music industry professionals with theoretical frameworks from sociology, mass communication, and marketing to explain and explore the gender differences female artists experience. This book provides a rare lens on the rigid packaging process that transforms female artists of various genres into female pop stars. Stars -- and the industry power brokers who make their fortunes -- have learned to prioritize sexual attractiveness over talent as they fight a crowded field for movie deals, magazine covers, and fashion lines, let alone record deals. This focus on the female pop star's body as her core asset has resigned many women to being "short term brands," positioned to earn as much money as possible before burning out or aging ungracefully. This book, which includes interview data from music industry insiders, explores the sociological forces that drive women

into these tired representations, and the ramifications on the greater social world. This book is for Sociology of Media and Sociology of Popular Culture courses.

Women Music Educators in the United States-Sondra Wieland Howe
2013-11-07 Although women have been teaching and performing music for centuries, their stories are often missing from traditional accounts of the history of music education. In *Women Music Educators in the United States: A History*, Sondra Wieland Howe provides a comprehensive narrative of women teaching music in the United States from colonial days until the end of the twentieth century. Defining music education broadly to include home, community, and institutional settings, Howe draws on sources from musicology, the history of education, and social history to offer a new perspective on the topic.

Gender, Age and Musical Creativity-Catherine Haworth
2016-03-03 From the perennially young, precocious figure of 'little orphan Annie' to the physical and vocal ageing of the eighteenth-century castrato, interlinked cultural constructions of age and gender are central to the historical and contemporary depiction of creative activity and its audiences. *Gender, Age and Musical Creativity* takes an interdisciplinary approach to issues of identity and its representation, examining intersections of age and gender in relation to music and musicians across a wide range of periods, places, and genres, including female patronage in Renaissance Italy, the working-class brass band tradition

of northern England, twentieth-century jazz and popular music cultures, and the contemporary 'New Music' scene.

Drawing together the work of musicologists and practitioners, the collection offers new ways in which to conceptualise the complex links between age and gender in both individual and collective practice and their reception: essays explore juvenilia and 'late' style in composition and performance, the role of public and private institutions in fostering and sustaining creative activity throughout the course of musical careers, and the ways in which genres and scenes themselves age over time.

The Oxford Handbook of Preservice Music Teacher Education in the United States-Colleen Conway

2019-11-22 The Oxford Handbook of Preservice Music Teacher Education in the United States identifies the critical need for increased cultural engagement in Pre-K-12 music education.

Collectively, the handbook's 56 contributors argue that music education benefits all students only if educators actively work to broaden diversity in the profession and consistently include diverse learning strategies, experiences, and perspectives in the classroom. In this handbook, contributors encourage music education faculty, researchers, and graduate students to take up that challenge. Throughout the handbook, contributors provide a look at ways music teacher educators prepare teachers to enter the music education profession and offer suggestions for ways in which preservice teachers can advocate for and adapt to changes in contemporary school settings. For example, educators can expand the types of music groups offered to students,

from choir to jazz ensemble. Building upon students' available resources, contributors use research-based approaches to identify the ways in which educational methods and practices must transform in order to successfully challenge existing musiceducation boundaries.

Gender in Music Production-Russ

Hepworth-Sawyer 2020-04-07 The field of music production has for many years been regarded as male-dominated. Despite growing acknowledgement of this fact, and some evidence of diversification, it is clear that gender representation on the whole remains quite unbalanced. Gender in Music Production brings together industry leaders, practitioners, and academics to present and analyze the situation of gender within the wider context of music production as well as to propose potential directions for the future of the field. This much-anticipated volume explores a wide range of topics, covering historical and contextual perspectives on women in the industry, interviews, case studies, individual position pieces, as well as informed analysis of current challenges and opportunities for change. Ground-breaking in its synthesis of perspectives, Gender in Music Production offers a broadly considered and thought-provoking resource for professionals, students, and researchers working in the field of music production today.

Women in the Studio-Paula Wolfe

2019-06-25 The field of popular music production is overwhelmingly male dominated. Here, Paula Wolfe discusses gendered notions of creativity and examines the significant under-

representation of women in studio production. Wolfe brings an invaluable perspective as both a working artist-producer and as a scholar, thereby offering a new body of research based on interviews and first-hand observation. Wolfe demonstrates that patriarchal frameworks continue to form the backbone of the music industry establishment but that women's work in the creation and control of sound presents a potent challenge to gender stereotyping, marginalisation and containment of women's achievements that is still in evidence in music marketing practices and media representation in the digital era.

Gender in the Music Industry-Marion Leonard

2017-10-03 Why, despite the number of high profile female rock musicians, does rock continue to be understood as masculine? Why is rock generally assumed to be created and performed by men? Marion Leonard explores different representations of masculinity offered by, and performed through, rock music, and examines how female rock performers negotiate this gendering of rock as masculine. A major concern of the book is not specifically with men or with women performing rock, but with how notions of gender affect the everyday experiences of all rock musicians within the context of the music industry. Leonard addresses core issues relating to gender, rock and the music industry through a case study of 'female-centred' bands from the UK and US performing so called 'indie rock' from the 1990s to the present day. Using original interview material with both amateur and internationally renowned musicians, the book further addresses the fact that the voices of musicians have often been absent from

music industry studies. Leonard's central aim is to progress from feminist scholarship that has documented and explored the experience of female musicians, to presenting an analytic discussion of gender and the music industry. In this way, the book engages directly with a number of under-researched areas: the impact of gender on the everyday life of performing musicians; gendered attitudes in music journalism, promotion and production; the responses and strategies developed by female performers; the feminist network riot grrrl and the succession of international festivals it inspired under the name of Ladyfest.

Rethinking Difference in Gender, Sexuality, and Popular Music-Gavin Lee

2018-01-29 In studies of gender and sexuality in popular music, the concept of difference is often a crucial analytic used to detect social agency; however, the alternative analytic of ambiguity has never been systematically examined. While difference from heterosexual norms is taken to be the multivalent sign of resistance, oppression, and self-invention, it can lead to inflated claims of the degree and power of difference. This book offers critically-oriented case studies that examine the theory and politics of ambiguity. Ambiguity means that there are both positive and negative implications in any gender and sexuality practices, both sameness and difference from heteronormativity, and unfixed possibility in the diverse nature of discourse and practice (rather than just "difference" among fixed multiplicities). Contributors present a diverse array of approaches through music, sound, psyche, body, dance, performance, race, ethnicity, power, discourse, and history. A wide variety of

popular music genres are broached, including gay circuit remixes, punk rock, Goth music, cross-dress performance, billboard 100 songs, global pop, and nineteenth-century minstrelsy. The authors examine the ambiguities of performance and reception, and address the vexed question of whether it is possible for genuinely new forms of gender and sexuality to emerge musically. This book makes a distinctive contribution to studies of gender and sexuality in popular music, and will be of interest to fields including Popular Music Studies, Musicology/Ethnomusicology, Cultural Studies, Queer Studies, and Media Studies.

Music Education for Social Change-Juliet Hess 2019-05-22 Music Education for Social Change: Constructing an Activist Music Education develops an activist music education rooted in principles of social justice and anti-oppression. Based on the interviews of 20 activist-musicians across the United States and Canada, the book explores the common themes, perceptions, and philosophies among them, positioning these activist-musicians as catalysts for change in music education while raising the question: amidst racism and violence targeted at people who embody difference, how can music education contribute to changing the social climate? Music has long played a role in activism and resistance. By drawing upon this rich tradition, educators can position activist music education as part of a long-term response to events, as a crucial initiative to respond to ongoing oppression, and as an opportunity for youth to develop collective, expressive, and critical thinking skills. This emergent activist music education—like

activism pushing toward social change—focuses on bringing people together, expressing experiences, and identifying (and challenging) oppressions. Grounded in practice with examples integrated throughout the text, Music Education for Social Change is an imperative and urgent consideration of what may be possible through music and music education.

Women's Bands in America-Jill M. Sullivan 2016-12-12 In the first comprehensive exploration of women's bands in American history, contributors trace women's emerging roles in town, immigrant, family, school, suffrage, military, swing, and rock bands, as well as society at large. Contributors bring together a series of disciplines in this unique work, including musicology, American history, women's studies, and history of education.

Gamelan Girls-Sonja Lynn Downing 2019-10-16 In recent years, girls' and mixed-gender ensembles have challenged the tradition of male-dominated gamelan performance. The change heralds a fundamental shift in how Balinese think about gender roles and the gender behavior taught in children's music education. It also makes visible a national reorganization of the arts taking place within debates over issues like women's rights and cultural preservation. Sonja Lynn Downing draws on over a decade of immersive ethnographic work to analyze the ways Balinese musical practices have influenced the processes behind these dramatic changes. As Downing shows, girls and young women assert their agency within the gamelan learning process to challenge

entrenched notions of performance and gender. One dramatic result is the creation of new combinations of femininity, musicality, and Balinese identity that resist messages about gendered behavior from the Indonesian nation-state and beyond. Such experimentation expands the accepted gender aesthetics of gamelan performance but also sparks new understanding of the role children can and do play in ongoing debates about identity and power.

Education and Gender-Debotri Dhar
2014-11-20 *Education and Gender* draws on international research from the USA, the UK, India, Mexico, Sub-Saharan Africa and the Caribbean, to provide a comprehensive global overview of the relationship between gender and education. Rooting constructions of gender and sexuality in specific geographical contexts, the contributors consider a range of issues. Themes discussed include the gender gap in educational attainment; pedagogical strategies; stereotyping in curricula; and education policy. Drawing on best practices worldwide, the contributors identify the current gaps and propose solutions to promote gender-just, equitable and pluralistic societies. Each chapter includes key questions to encourage active engagement with the subject and a list of further reading to support taking the exploration further.

Women, Music, Culture-Julie C. Dunbar
2015-12-17 *Women, Music, Culture: An Introduction, Second Edition* is the first undergraduate textbook on the history and contribution of women in a variety of musical genres

and professions, ideal for students in courses in both music and women's studies. A compelling narrative, accompanied by over 50 guided listening examples, brings the world of women in music to life, examining a community of female musicians, including composers, producers, consumers, performers, technicians, mothers, and educators in art music and popular music. The book features a wide array of pedagogical aids, including a running glossary and a comprehensive companion website with streamed audio tracks, that help to reinforce key figures and terms. This new edition includes a major revision of the *Women in World Music* chapter, a new chapter in *Western Classical "Work" in the Enlightenment*, and a revised chapter on *19th Century Romanticism: Parlor Songs to Opera*. *20th Century Art Music*.

Music and Gender in English Renaissance Drama-Katrine K. Wong
2013-05-02 This book offers a survey of how female and male characters in English Renaissance theatre participated and interacted in musical activities, both inside and outside the contemporary societal decorum. Wong's analysis broadens our understanding of the general theatrical representation of music, or musical dramaturgy, and complicates the current discussion of musical portrayal and construction of gender during this period. Wong discusses dramaturgical meanings of music and its association with gender, love, and erotomania in Renaissance plays. The negotiation between the dichotomous qualities of the heavenly and the demonic finds extensive application in recent studies of music in early modern English plays. However,

while ideological dualities identified in music in traditional Renaissance thinking may seem unequivocal, various musical representations of characters and situations in early modern drama would prove otherwise. Wong, building upon the conventional model of binarism, explores how playwrights created their musical characters and scenarios according to the received cultural use and perception of music, and, at the same time, experimented with the multivalent meanings and significance embodied in theatrical music.

The Routledge Companion to Music, Technology, and Education

Andrew King 2017-01-20 The Routledge Companion to Music, Technology, and Education is a comprehensive resource that draws together burgeoning research on the use of technology in music education around the world. Rather than following a procedural how-to approach, this companion considers technology, musicianship, and pedagogy from a philosophical, theoretical, and empirically-driven perspective, offering an essential overview of current scholarship while providing support for future research. The 37 chapters in this volume consider the major aspects of the use of technology in music education: Part I. Contexts. Examines the historical and philosophical contexts of technology in music. This section addresses themes such as special education, cognition, experimentation, audience engagement, gender, and information and communication technologies. Part II. Real Worlds. Discusses real world scenarios that relate to music, technology, and education. Topics such as computers, composition, performance, and the

curriculum are covered here. Part III. Virtual Worlds. Explores the virtual world of learning through our understanding of media, video games, and online collaboration. Part IV. Developing and Supporting Musicianship. Highlights the framework for providing support and development for teachers, using technology to understand and develop musical understanding. The Routledge Companion to Music, Technology, and Education will appeal to undergraduate and post-graduate students, music educators, teacher training specialists, and music education researchers. It serves as an ideal introduction to the issues surrounding technology in music education.

Sociology and Music Education

Ruth Wright 2017-07-05 Sociology and Music Education addresses a pressing need to provide a sociological foundation for understanding music education. The music education community, academic and professional, has become increasingly aware of the need to locate the issues facing music educators within a broader sociological context. This is required both as a means to deeper understanding of the issues themselves and as a means to raising professional consciousness of the macro issues of power and politics by which education is often constrained. The book outlines some introductory concepts in sociology and music education and then draws together seminal theoretical insights with examples from practice with innovative applications of sociological theory to the field of music education. The editor has taken great care to select an international community of experienced researchers and practitioners as contributors who reflect

current trends in the sociology of music education in Europe and the UK. The book concludes with an Afterword by Christopher Small.

Women's Music for the Screen-

Felicity Wilcox 2021-08-27 *Women's Music for the Screen: Diverse Narratives in Sound* shines a long-overdue light on the works and lives of female-identifying screen composers. Bringing together composer profiles, exclusive interview excerpts, and industry case studies, this volume showcases their achievements and reflects on the systemic gender biases women have faced in an industry that has long excluded them. Across 16 essays, an international array of contributors present a wealth of research data, biographical content, and musical analysis of film, television, and video game scores to understand how the industry excludes women, the consequences of these deficits, and why such inequities persist - and to document women's rich contributions to screen music in diverse styles and genres. The chapters amplify the voices of women composers including Bebe Barron, Delia Derbyshire, Wendy Carlos, Anne Dudley, Rachel Portman, Hildur Guðnadóttir, Mica Levi, Winifred Phillips, and more. From the mid-twentieth century to the present, and from classic Hollywood scores to pioneering electronic music, these are the stories and achievements of the women who have managed to forge successful careers in a male-dominated arena. Suitable for researchers, educators, and students alike, *Women's Music for the Screen* urges the screen music industry to consider these sounds and stories in a way it hasn't before: as voices that more accurately reflect the

world we all share.

Gender, Education and Development-

Christine Heward 1999 This book grounds the education of women and girls in the realities of their lives and experience in diverse areas of the developing world. The case studies range from the Arakambut of Peru to the changing experience of racialized education in South Africa. The contributors take issue with the World Bank's view that the education of girls and women is important primarily as a cost-effective mechanism for making women more economically productive.

The Routledge Research Companion to Popular Music and Gender-

Stan Hawkins 2017-03-16 Why is gender inseparable from pop songs? What can gender representations in musical performances mean? Why are there strong links between gender, sexuality and popular music? The sound of the voice, the mix, the arrangement, the lyrics and images, all link our impressions of gender to music. Numerous scholars writing about gender in popular music to date are concerned with the music industry's impact on fans, and how tastes and preferences become associated with gender. This is the first collection of its kind to develop and present new theories and methods in the analysis of popular music and gender. The contributors are drawn from a range of disciplines including musicology, sociology, anthropology, gender studies, philosophy, and media studies, providing new reference points for studies in this interdisciplinary field. Stan Hawkins's introduction sets out to situate a variety of debates that prompts

ways of thinking and working, where the focus falls primarily on gender roles. Amongst the innovative approaches taken up in this collection are: queer performativity, gender theory, gay and lesbian agency, the female pop celebrity, masculinities, transculturalism, queering, transgenderism and androgyny. This Research Companion is required reading for scholars and teachers of popular music, whatever their disciplinary background.

Trauma and Resilience in Music

Education-Deborah Bradley 2021-11-01

Trauma and Resilience in Music Education: Haunted Melodies considers the effects of trauma on both teachers and students in the music classroom, exploring music as a means for working through traumatic experiences and the role music education plays in trauma studies. The volume acknowledges the ubiquity of trauma in our society and its long-term deleterious effects while showcasing the singular ways music can serve as a support for those who struggle. In twelve contributed essays, authors examine theoretical perspectives and personal and societal traumas, providing a foundation for thinking about their implications in music education. Topics covered include: Philosophical, psychological, sociological, empirical, and narrative perspectives of trauma and resilience. How trauma-informed education practices might provide guidelines for music educators in schools and other settings Interrogations of how music and music education may be a source of trauma Distinguishing itself from other subjects—even the other arts—music may provide clues to the recovery of traumatic memory and act as a tool for

releasing emotions and calming stresses. Trauma and Resilience in Music Education witnesses music's unique abilities to reach people of all ages and empower them to process traumatic experiences, providing a vital resource for music educators and researchers.

Gender, Education and Work-

Christine Eden 2017-03-27 Girls outperform boys in educational achievement, yet women in work are less well paid, are underrepresented in positions of power and carry a disproportionate burden of care and childcare. Gender, Education and Work analyses and interprets the latest data and research in the field to offer detailed historical and sociological explanations for this continuing inequity, exploring different dimensions of inequality and how they intersect. With discussion questions and selected further reading to support reflection on your own understanding and assumptions, it covers key topics: Historical approaches to the education of girls and women Key theories and debates Patterns of achievement and intersectionality Attainment gaps and socio-economic status Ethnicity and attainment gaps Gender in the classroom and gender identity in schools Patterns of employment and the nature of work The gender pay gap Women's experience of work Gender, Education and Work provides the arguments together with the historical evidence and research data required by serious education studies and sociology students engaged in the analysis of this urgent and complex topic.

Education, Gender and

Development-Mari-Anne Okkolin

2016-10-14 This compelling book takes a novel approach to the complexities of girls' and women's education in the global South. To unravel the critical issues and processes behind educational advancement and to identify the factors that support the construction of educational well-being and agency from gender perspective, the book narrates the stories of women who have successfully built their educational careers to higher education. The book creatively applies the human development and capabilities approach to analyze and assess educational advancement and development. Mari-Anne Okkolin offers a fresh voice to the field of education, gender and development. The book draws on rich, in-depth evidence from Tanzanian women who have reached higher education, placing them amongst the very small percentage of women in the Tanzanian and sub-Saharan contexts. The book explores the women's school experiences, everyday life practices and familial arrangements, and the values, expectations and assumptions associated with education and the schooling of girls and women. Due to the multi-disciplinary nature of the book, it will be of great interest to multiple academic audiences: post-graduates, researchers and academics. It is of particular relevance for all those interested in education, sociology, development studies, gender/women's studies, and qualitative research methodology. The book will appeal especially to scholars working with the capabilities approach. It will also be of value beyond academia, for education practitioners in planning and implementing education and equality policies internationally.

The RoutledgeFalmer Reader in Gender & Education-Madeleine Arnot

2006-09-27 This new Reader brings together classic pieces of gender theory, as well as examples of the sophistication of contemporary gender theory and research methodologies in the field of education. Leading international gender researchers address current debates about gender, power, identity and culture and concerns about boys' and girls' schooling, gender achievement patterns, the boys' education debate, and gender relationships in the curriculum, the classroom and youth cultures. The Reader is divided into six sections which reflect contemporary concerns about Gender and Education: Gender and Educational Theory Difference and Power Identity Work Knowledge and Pedagogy Reflexivity and Risk Gender and Citizenship. A specially written Introduction from the editors, both experts in feminist and masculinity research, provides a much-needed context to the current educational climate. Undergraduates, postgraduates and academics interested in education, gender studies and women's studies will find this a stimulating and important resource. The analysis of the gender dimensions of the curriculum, teaching and alternative pedagogies also provide important insights for practitioners wishing to promote gender equality.

Words, Music and Gender-Michelle

Gadpaille 2020-08-20 Musicians, teachers and those who love music will find in this volume some answers to the question of how gender affects its practice, performance and reception. What was performing like for female rock singers in the 20th century? How

did Bowie change our concept of performer identity? Just how sexist are the lyrics in glam metal songs? Is rap as homophobic as has been thought? Can female metal singers growl as well as men? Are LGBTQ+ issues reflected in 21st century music? Did Canadian New Wave groups tackle major social issues? How do Shakespeare and Joyce use musical puns and allusions? From Indian thumri, through French opera, Irish folk songs, and pop, all the way to metal and rap, the 17 contributions gathered here will challenge and inform, while confirming that our music shapes our habits, language, ideas and gendered selves.

Music, Technology, and Education-

Andrew King 2016-06-10 The use of technology in music and education can no longer be described as a recent development. Music learners actively engage with technology in their music making, regardless of the opportunities afforded to them in formal settings. This volume draws together critical perspectives in three overarching areas in which technology is used to support music education: music production; game technology; musical creation, experience and understanding. The fourteen chapters reflect the emerging field of the study of technology in music from a pedagogical perspective. Contributions come not only from music pedagogues but also from musicologists, composers and performers working at the forefront of the domain. The authors examine pedagogical practice in the recording studio, how game technology relates to musical creation and expression, the use of technology to create and assess musical compositions, and how technology can foster learning within the field of Special Educational

Needs (SEN). In addition, the use of technology in musical performance is examined, with a particular focus on the current trends and the ways it might be reshaped for use within performance practice. This book will be of value to educators, practitioners, musicologists, composers and performers, as well as to scholars with an interest in the critical study of how technology is used effectively in music and music education.

The Routledge Handbook to Sociology of Music Education-

Ruth Wright 2021-03-26 The Routledge Handbook to Sociology of Music Education is a comprehensive, authoritative and state-of-the-art review of current research in the field. The opening introduction orients the reader to the field, highlights recent developments, and draws together concepts and research methods to be covered. The chapters that follow are written by respected, experienced experts on key issues in their area of specialisation. From separate beginnings in the United States, Europe, and the United Kingdom in the mid-twentieth century, the field of the sociology of music education has and continues to experience rapid and global development. It could be argued that this Handbook marks its coming of age. The Handbook is dedicated to the exclusive and explicit application of sociological constructs and theories to issues such as globalisation, immigration, post-colonialism, inter-generational musicking, socialisation, inclusion, exclusion, hegemony, symbolic violence, and popular culture. Contexts range from formal compulsory schooling to non-formal communal environments to informal music making

and listening. The Handbook is aimed at graduate students, researchers and professionals, but will also be a useful text for undergraduate students in music, education, and cultural studies.

Gender, Work and Education in Britain in the 1950s

S. Spencer 2005-08-17 Improvements in education and economic expansion in the 1950s ensured a range of school-leaving employment opportunities. Yet girls' full acceptance as adult women was still confirmed by marriage and motherhood rather than employment. This book examines the gendered nature of 'career'. Using both written sources and oral history it enters the theoretical debate over the significance of gender by considering the relationship between individual 'women' and the dominant representation of 'Woman'.

Gender and Higher Education

Barbara J. Bank 2011-03 Encyclopedic review about gender and its impact on American higher education across historical and cultural contexts. The contributors describe the ways in which gender is embedded in the educational practices, curriculum, institutional structures and governance of colleges and universities. Topics included are: institutional diversity; academic majors and programs; extracurricular organizations such as sororities, fraternities and women's centers; affirmative action and other higher educational policies; and theories that have been used to analyze and explain the ways in which gender in academe is constructed.

Collaborative Learning in Higher

Music Education-Professor Heidi Westerlund 2013-04-28 This edited collection brings together theoretical papers and case studies of practice in response to the challenge of becoming more conscious of the creative and multiple dimensions of social interaction in learning music, not least in the contemporary context of rapid change in the cultural industries and higher education as a whole.

Queerness in Pop Music

Stan Hawkins 2015-12-07 This book investigates the phenomenon of queering in popular music and video, interpreting the music of numerous pop artists, styles, and idioms. The focus falls on artists, such as Lady Gaga, Madonna, Boy George, Diana Ross, Rufus Wainwright, David Bowie, Azealia Banks, Zebra Katz, Freddie Mercury, the Pet Shop Boys, George Michael, and many others. Hawkins builds his concept of queerness upon existing theories of opacity and temporality, which involves a creative interdisciplinary approach to musical interpretation. He advocates a model of analysis that involves both temporal-specific listening and biographic-oriented viewing. Music analysis is woven into this, illuminating aspects of parody, nostalgia, camp, naivety, masquerade, irony, and mimesis in pop music. One of the principal aims is to uncover the subversive strategies of pop artists through a wide range of audiovisual texts that situate the debates on gender and sexuality within an aesthetic context that is highly stylized and ritualized. Queerness in Pop Music also addresses the playfulness of much pop music, offering insights into how discourses of resistance are mediated through

pleasure. Given that pop artists, songwriters, producers, directors, choreographers, and engineers all contribute to the final composite of the pop recording, it is argued that the staging of any pop act is a collective project. The implications of this are addressed through structures of gender, ethnicity, nationality, class, and sexuality. Ultimately, Hawkins contends that queerness is a performative force that connotes futurity and utopian promise.

Popular Music, Gender and Postmodernism-Neil Nehring

1997-03-20 The migration of cynical academic ideas about postmodernism into music journalism are traced in this book. The result of this migration is a widespread fatalism over the ability of the music industry to absorb any expression of defiance in popular music. The book synthesizes a number of fields: American and British academic and journalistic music criticism; aesthetic and literary history and theory from romanticism through postmodernism; alternative music such as feminist punk and grunge; political economy, which has fueled the obsession with commercial incorporation; and subcultural sociology.

Cantaoras-Loren Chuse 2013-10-11

This book provides an in-depth ethnographic investigation of the greatly underestimated and underappreciated contributions of women singers, the *cantaoras*, to the creation, transmission and innovation in flamenco song. Situating the study of flamenco in the context of social and political currents that have shaped twentieth-century Spain, and drawing on interviews with the *cantaoras* themselves, Loren Chuse shows how flamenco is a complex of cultural practices at once musical, physical, verbal and social, involving the expression and negotiation of complex multi-layered identities, including notions of Andalusian, regional, gypsy and gender identity. Chuse shows how women are engaged in the formation of flamenco today, and how they respond to the balance and tensions between tradition and innovation. In so doing, she encourages a deeper appreciation of flamenco and initiates new approaches within ethnomusicology, feminist scholarship, flamenco, gender and popular music studies.

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