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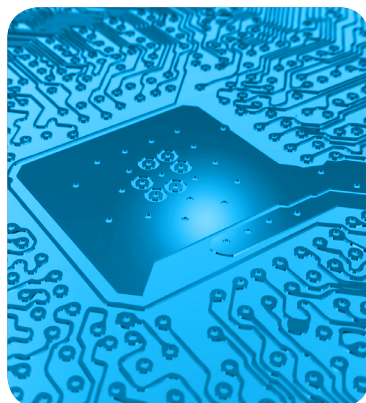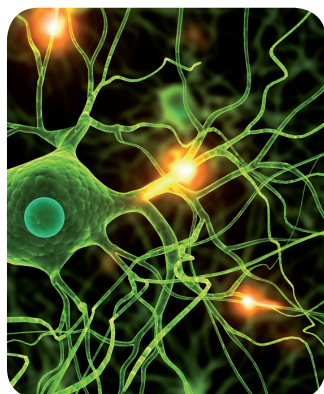
**Gender Violence in
the European Union
and Spain. Appro-
aching Gender Vio-
lence and Defeating
Inequalities in the
School Curriculum.
Suggestions for Mu-
sic Education**
Sara Selleri

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EDICIONES

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A MUSIC LEARNING UNIT WITH A GENDER PERSPECTIVE

We're all the same: Demonstrating the lack of gender-based differences in musical practices and reflecting on the cultural and social construction of such discrimination over space and time.

ABSTRACT

In the first part of this paper, the author shows how gender inequalities in society and the school system, and the invisibility of women in the school curriculum, are strongly related to violence and gender violence in European schools and society, with a closer look at the Spanish reality. In the second part, the work proposes an example of an interdisciplinary Learning Unit (LU) [1], as used in the European school system, where different subjects such as music, history and civics can interact in the classroom setting to transfer subject-specific teachings to the students while approaching them with a gender perspective that can improve an unbiased interpretation of reality, increasing tolerance and leading to a decrease of violence.

More in detail, in the first part, a certain amount of data and statistics taken from the official publications of international organizations was analyzed to demonstrate the problems related to violence in European schools and society. Subsequently, some possible solutions to counteract such violence, such as the introduction of gender perspective in the school curriculum, are proposed and studied in depth, drawn from both Spanish and international literature on the subject. Specifically, the work analyzes how gender perspective can be an effective means to destroy inequalities and violence as shown by some countries that have been implementing such policies both in society and in schools. Finally, the study presents a detailed description of how gender perspective can be introduced into the school curriculum and, more specifically, how it can be applied to the subject of music.

In the second part, the work presents an interdisciplinary Learning Unit fully developed and written-out in order to show a practical example of how different subjects, in this case music, history and civics, can be approached through the lenses of gender perspective and how they can be combined in a series of lessons that convey to the students subject-specific teachings and long-lasting concepts about tolerance and equality while counteracting violence at the same time.

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[1] A Learning Unit, also called *Unidad de Aprendizaje* or *Unidad Didáctica* in the Spanish school system, is a set of metodological indications to be used within the school system in the creation of a learning event that uses documents as well as operative instruments with a formative function.

<u>INTRODUCTION</u>

In the last decades, our society has been facing pressing problems related to the perseverance of the male/female gender bias and its consequences have been spreading constantly and powerfully across all fields, from economy to health and medicine, from world politics to education and so on. The concept of gender itself, applied to such a variety of fields, has been gaining increasing consideration as studies, research and evidence have been showing how the discrepancies and inequalities still perpetrated in our society in the name of a presumed difference between men and women, based solely on social and cultural inherited constructions, have been leading to disastrous consequences on the economy, the health systems, the increase of violence etc. among others. Traditionally, in most western and non-western societies, the mere biological difference between the female and the male sex has been invested and superposed by a series of cultural and social meanings that led to the repression, subjugation and violence perpetrated by men at the expense of women; the concept of gender, indeed, refers exactly to this practice of difference between men and women based on culture and society, while the concept of sex refers to the differences related solely to biological factors.

Given its importance, gender has been on the political agenda for quite a while, especially in more advanced countries that are also sensitized towards policies of equality; education, being one of the main factors that can implement a change in the mentality of citizens, has been targeted as one of the fields in which teachings of gender and the introduction of a gender perspective need to be implemented. The manner and the incidence of such implementation have been profoundly diverse according to where and how they were introduced, and its results have been varying accordingly, especially due to the way in which these programs of sensitization were designed and supported by the political forces.

Most western countries realize nowadays how the gender bias is one of the main causes of violence and gender violence that still persist and increase strongly in our societies; they also realize that it cannot be defeated without a change in the attitudes of oppression and the mentalities of superiority that historically men have had towards women. As society needs to be re-structured, education must be redesigned according to these principles to overturn these dynamics in order to reach equality and defeat violence related to gender differences. Unfortunately, most European countries are still

falling behind on both matters, i.e. politics and education, in regards to eliminating gender inequalities, introducing gender perspective and reducing violence.

This study analyzes in depth such dynamics of violence and the way in which gender perspective can be introduced in the school system and the curriculum, besides providing practical examples of how lessons can be developed and Learning Units created with a specific focus towards music education.

HYPOTHESIS

Generally speaking and especially since the onset of the financial crisis that began in 2007, in most European countries involved in the global recession, gender has been quite neglected by the political agenda and very few measures have been taken to diminish gender inequalities in any field. This situation led to the persistence of an extremely androcentric society structured after the traditional patriarchal system, which has been causing very serious problems with gender violence and manifestations of violence towards women.

Consequently, there is a continuous need to press the issue and to attack it simultaneously from several fronts, as gender needs to permeate all layers of society and become a visible matter and a shared common perspective. This is precisely the first intent of this study, in other words to keep the spotlight pointed towards the existence of gender as one of the keys to construe and interpret reality, since several political powers or economic forces often tend to omit the issue leading to the disappearance of its existence in society tout court.

Furthermore, the study intends to explain more thoroughly the links and implications existing between violence and gender inequalities (both in society in general and within the school setting in particular), analyzing evidence from studies, literature, research and practices. Accordingly, part of this study is dedicated to the presentation and interpretation of data on the matter in order to prove how gender inequalities have been directly and undeniably linked to the practice of violence and how they should be addressed in the effort of reducing the problem. The reason behind this operation is to sensitize and inform on this matter, besides giving proof and examples of how the issue can be tackled and improved.

Finally, another extensive lack that emerged from the observation of the literature produced and available for consultation (by teachers and school staff) on this matter is that, besides the invisibility of gender perspective and the overlook on its strong liaisons with violence, there is quite a sizeable lack of literature that deals with measures that can be taken in school by teachers and through the school curriculum (regardless of the subject) to sensitize gender-related issues, to reduce inequalities and gender violence. Therefore, this work culminates in the presentation of a fully written-out Learning Unit, compiled according to the form required, where the teacher can deliver a series of classes that, besides providing subject-specific information, can equip the students with a long-term learning on equality, tolerance and gender evenness. The main subject around which the LU is built is music, as the author shows a clear intent of advancing the leading role music can have in unifying students and overcoming cultural and social barriers for the intrinsic nature of the discipline which has been long-neglected in the European school systems in favor of subjects that have been considered more "academic".

In summary, the study analyzes (through literature and statistics) the evidence of violence and gender violence in European and Spanish society and school system, arguing that it is greatly caused by gender inequalities and showing data to point out such inequalities. It then gathers evidence from research and examples from other countries where the issue has been dealt with and improved, to show how the existence and consideration of the gender perspective has been the key to change and improvement in such countries. Finally the study suggests, citing studies carried out on this matter, that a fundamental step towards such change is to introduce the gender perspective in the school curriculum and, in order to do so effectively, it manifests the need of creating Learning Units conceived expressly on these premises. In order to support these propositions, the study offers a fully written-out Learning Unit that can practically demonstrate an exemplification of how this can be achieved through an interdisciplinary gender-sensitive approach in the field of music studies.

GENERAL AND SPECIFIC OBJECTIVES

- GENERAL: to show how gender is still an invisible or neglected subject and perspective within the school systems both in the EU and in Spain, across all fields and subjects, and how this is related to increasing and ceaseless problems

of violence, gender violence and persistent inequalities in schools and society in general.

- SPECIFIC: to propose how introducing the subject of gender transversally, and analyzing the different subjects of the curriculum through gender perspective would improve sensitization and knowledge on the matter, female empowerment, decrease in gender inequalities across all fields and mutual respect. Also, to propose a practical example of an interdisciplinary LU that incorporates gender perspective into all fields and, in particular, music. Also to suggest the role that music can play in such advancement and how the music curriculum can be designed in order to achieve social and cultural transformation.

METHODOLOGY

This work has been developed according to the *mixed-methods* research standard that integrates *quantitative* and *qualitative* research.

Quantitative data, gathered mainly from official statistics drawn from the official publications of international organizations whose importance lies in the fact that they rely on the main suppliers of official statistical information worldwide, have been used and referred to in order to gather evidence on:

- Data on violence in the world, in Europe and in Spain
- Data on gender violence in the world, in Europe and in Spain

It must be mentioned that data used for analysis might be biased since some of the statistics used and referred to were conceived around different finalities (i.e. health surveys) than the ones into which they have been put in context in the present study and some variables of undoubted importance (such as age, educational level, social conditions, etc.) were at times neglected in the original analysis; the numbers discussed are nonetheless cited directly from the sources and reported exactly as they appeared in the publications.

For what concerns the sources used to gather evidence of lack of gender perspective, the invisibility of women in the school curriculum, and success stories from other countries, the author used publications, papers, essays and evidence from case studies presented in some of the studies and literature cited throughout the paper. The benefits of most of

these data is that in many cases it was obtained straight from the sources and with a tailored approach that fitted the needs and purposes of the study, therefore it was rather accurate and aimed directly at the information that was necessary to collect for this specific study.

Finally, for what concerns the section where the Learning Unit is produced, the author has used multiple sources, depending on the activities that were to be generated. For activity 1) Practical, the author used as a main source to construct it the exercises gathered from several books she consulted with the aim of involving the whole class in musical experiences and showing that, based on the evidence of the results that emerged, no practical differences arose between the basic music abilities of boys and girls. For activity 2) Reflection, the author lists a series of questions based on her readings and in-class experience as a teacher to be asked during a guided group discussion in order to lead the class to reflect and draw conclusions about the musical experience carried out and towards the discrepancies that have been artificially created amongst the real lack of difference in basic musical abilities of boys and girls and their achievements in the music field in the course of history. For activity 3) Documentation, the author suggests a series of readings from multi-cultural sources in order to provide documentation and acculturation over the issues that emerged during activity number 2. For activity 4) Research/Presentations, the author provides further guidelines and examples of women musicians drawn from extensive research who can be investigated and studied by the class, also pointing out significant aspects, especially in relation to the acquisition of gender perspective, that should be deepened about their lives and musical production. For activity 5) Final debate/Paper, the author suggests another series of questions and guidelines that should be answered and followed either in class discussion and/or essay redaction, aimed at drawing conclusions on gender differences in musical practices and in music education and their applicability to other subjects or to social and cultural practices in society around the world.

It must be mentioned that all the findings presented in the Learning Unit that were not the outright product of the author's personal creation but that were drawn from other sources such as books, papers, web pages and such, are indicated by explicit and acknowledged reference to the foregoing, both in footnotes and in the bibliography at the end of the paper.

1. VIOLENCE AND GENDER ISSUES IN SPAIN AND THE EU

On December 17th 1999, the United Nations General Assembly designated November 25th as the International Day for the Elimination of Violence against Women [2]; since then, every year the day has been celebrated around the world because, to use the words of Secretary-General Ban Ki-moon:

> Violence against women and girls takes many forms and is widespread throughout the globe. It includes rape, domestic violence, harassment at work, abuse in school, female genital mutilation and sexual violence in armed conflicts. It is predominantly inflicted by men. Whether in developing or developed countries, the pervasiveness of this violence… is one of the most significant barriers to women's full equality. (Ban Ki-moon, 2011) [3]

These words were pronounced in 2011, a fact that unfortunately reflects the evidence that violence against women is still nowadays a vast and pressing issue as shown by statistical data collected from national institutes and international organizations, in spite of the numerous treaties that have been ratified worldwide to counteract it such as the Declaration on the Elimination of Violence against Women that was adopted by the UN in 1993 [4].

The European Union and its twenty-seven member states, including Spain, are no exception to such phenomena; we will now take a closer look at the evidence and analyze its specificities and possible causes.

1.1. PROBLEMS WITH VIOLENCE IN SPAIN AND THE EU

1.1.1 Problems with violence in society

In 1996, the Forty-Ninth World Health Assembly declared violence a major and growing public health problem across the world [5], concerned by the dramatic worldwide

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[2] As can be found on the United Nations dedicated webpage, available at:
http://www.un.org/en/events/endviolenceday/

[3] Message of the Secretary-General for the International Day for the Elimination of Violence against Women, 25 November 2011, full text available at:
http://www.un.org/News/Press/docs/2011/sgsm13955.doc.htm

[4] On 20 December 1993 the General Assembly of the United Nations, by resolution 48/104, adopted the *Declaration on the Elimination of Violence against Wome*n, full text available at:
http://www.un.org/documents/ga/res/48/a48r104.htm

[5] Resolution WHA49.52

increase in the incidence of intentional injuries and drawing attention to the serious consequences of violence for individuals, families, communities and countries, both in the short and long-term. On that occasion, it was also specified that such injuries affected people of all ages and both sexes, but especially women and children. In fact, women and children are the designated victims of multiple kinds of violence, among which family violence that remains one of the hidden forms of violence as it happens behind closed doors, representing one of the most recurrent forms of abuse worldwide.

Besides the obvious ethical reasons that call for counteraction and condemnation of all kinds of violence, the WHO [6] stressed the damaging effects of violence on health care services and also the high costs it entails yearly in terms of funding and state expenses; in 2002 the WHO issued the first World Report on Violence and Health [7], an extremely broad survey of violence in which it listed its origins, causes, types, consequences, costs, roots and possible means of prevention. In this document, the first of its kind, it was stated that violence causes the death of more than a million people every year and many more suffer non-fatal injuries as a result of self-inflicted, interpersonal or collective violence, making violence among the leading causes of death worldwide for people aged 15-44 years; its costs also translate into billions of US dollars in annual health care expenditures worldwide, and billions more for national economies in terms of days lost from work, law enforcement and lost investment. [8]

In the European Region, in 2002 it was estimated that intentional injuries were responsible for more than 250,000 deaths each year [9], with a higher proportion in people aged 30-44 years; for what concerns violence-related costs, in 2006 it was estimated that the cost (in Euros) of domestic violence in Finland was approximately 91 million a year, in the Netherlands 151 million and in Spain 2.4 billion [10]. The European Women's Lobby estimates that between 20% and 25% of women have been subjected to physical

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[6] World Health Organization

[7] Full text available at: whqlibdoc.who.int/hq/2002/9241545615.pdf

[8] *World Report on Violence and Health*, WHO, 2002, (p.28).

[9] This data was taken from a report of 2005 of the WHO Europe, *Injuries and Violence in Europe*, pp. 2-3, full text available at: www.euro.who.int/document/E87321.pdf

[10] Data taken from Council of Europe, *Combating violence against women: Stocktaking study on the measures and actions taken in Council of Europe Member States*, Strasbourg 2006.

violence by a partner, which translates into approximately one out of every four or five women [11].

These data show the huge costs violence bears on society, both in terms of human and financial expenses; research has proven that adopting a broader public health approach can significantly reduce the toll of violence on health, and educational interventions aimed at changing behaviors of individuals need to be juxtaposed to preventive measures taken on a broader scale, requiring development and implementation of multi sectored policies across different levels of society to create safer physical and social environments and to promote safety [12].

1.1.2 Problems with violence in the school system

What happens in society is closely linked to what happens in school, one being the mirror image of the other; a violent society is merely the reflection of an education exempt of prevention and intervention to counteract and forestall the germs of violent attitudes and behaviors. As a matter of fact, a violent school is the first stage and training ground of violent practices that usually only escalates during adolescence to reach full-scale range once adulthood is reached. A violent school molds a violent society, which in returns is the livelong model and final version of a violent education.

Starting from 1998 the European Commission has supported a number of initiatives that address the problem of violence in schools since it has been recognized as a major social problem that also affects the well being and educational achievement of students, besides undermining democratic values and education for citizenship [13].

The main forms of violence that have been detected and are most harmful within the school environment are bullying and sexual harassment and/or sexual abuse. For what concerns bullying, a report of 2008 titled *School Violence in OECD*[14] *countries* states that:

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[11] EWL, *Unveiling the hidden data on domestic violence in the EU,* Brussels, 1999.

[12] WHO Europe, *Injuries and Violence in Europe*, 2005, p.1.

[13] For further readings, Peter K. Smith, *Violence in Schools: a European Perspective*, p.2, full text available at: *www.oecd.org/dataoecd/37/22/34739292.pdf*

[14] Organisation for Economic Co-operation and Development

Throughout the OECD, bullying in all its forms is increasingly considered to be a serious problem by practitioners, policymakers and academics; they are not only concerned about the present and future psychological, educational and physical well-being of the victims, but also of the bullies… boys are generally more likely to bully, particularly in physical ways. (Moore, Jones and Broadbent, 2008:7)

Regarding sexual harassment and violence, the report states that "a study of child sexual abuse in Sweden (2000) reported that 3.1% of males and 11.2% of females aged 17 acknowledged that they had faced sexual abuse"; it also mentions a study of 2005 conducted by Witkowska and Menckel noting that "sexual harassment in schools is recognized as a key public health problem for girls in Sweden" and asserting that "the authors found that among 17-18 year old girls, 49% felt that sexual harassment at school was a significant problem". [15]

As we can gather from the information collected and produced by the reports presented, violence in schools and in society is a recurring and heinous matter, affecting especially women and children, among which mostly girls. We will now analyze more in-depth the issues that concern such phenomena.

1.1.3 Problems with violence specifically aimed towards women

In a report dated 2000 sponsored by the Council of Europe and compiled by the Committee on Equal Opportunities for Women and Men [16], it is stated that:

Statistics show that every day in Europe one woman in five is a victim of violence and the committee condemns such violence as a general violation of human rights – the right to life, safety, dignity and physical and psychological well-being… The Committee of Ministers is urged to draw up a European programme to combat violence against women, with the aim of bringing in legislation … so as to establish a proper system of European positive law. In this connection the Assembly invites member states to ratify (if they have not yet done so) and implement the United Nations Convention…(CEDAW [17])… and the protocol to it. (Vermot-Mangold, 2000:*Summary*)

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[15] The information and the quotes reported in this paragraph have been drawn from the report *School Violence in OECD countries* of May 2008 (pp.6-7), written by Karen Moore, Nicola Jones and Emma Broadbent, full text available at: http://plan-international.org/learnwithoutfear/files/school-violence-in-oecd-countries-english/view

[16] Council of Europe, Parliamentary Assembly, *Violence against women in Europe*, Report written by Ruth-Gaby Vermot-Mangold, 15 March 2000, full text available at: http://assembly.coe.int/Main.asp?link=/Documents/WorkingDocs/Doc00/EDOC8667.htm

[17] CEDAW stands for the United Nations Convention on the Elimination of All Forms of Discrimination against Women

Even though more than ten years have gone by and all the EU state members have formally ratified CEDAW besides creating legislation accordingly, unfortunately implementation has been remote, sluggish and inefficient, leading to a worsening reflected by statistical data showing an increase in violence against women. In fact, on 18 March 2011, a report [18] by the Committee on Women's Right and Gender Equality of the European Parliament asserted that:

> …studies on gender-based violence estimate that one-fifth to one-fourth of all women in Europe have experienced physical acts of violence at least once during their adult lives, and more that one-tenth have suffered sexual violence involving the use of force… (Svensson, 2011:Motion for a European Parliament Resolution) [19]

This data shows how in a time-span of eleven years violence against women in the EU has increased significantly, involving almost one woman every four in 2011 whereas in 2000 it involved one every five. In Spain, for example, in the year 2010 there was an increment of 32.7% (compared to 2009) of women who died in deadly attacks [20], mirroring the European rising tendency of the victims of gender violence; during those attacks five children were killed as well and it is important to point out that every six women out of ten had maintained emotional ties with their aggressors up until the assault.

This data comes as no surprise since violence against women is a burdensome and shameful legacy common to almost all cultures and every country in the world, across time, space and beliefs; the abovementioned report dated 2011 shows how this matter still remains unsolved and often also disregarded.

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[18] European Parliament, *Report on priorities and outline of a new EU policy frame work to fight violence against women*, written by Eva-Britt Svensson, full text available at: http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+REPORT+A7-2011-0065+0+DOC+XML+V0//EN

[19] Ibidem, Motion for a European Parliament Resolution, letter D.

[20] The data has been reported by an article that appeared on the webpage of the Observatorio de la Violencia, *Informe sobre victimas mortales de la violencia de genero y de la violencia domestica en el ambito de la pareja o ex pareja in 2010*, available at: http://www.observatorioviolencia.org/documentos.php?id=286

1.2. DEFINING GENDER VIOLENCE

1.2.1 A definition of gender, gender inequalities and gender violence

Before going any further, it is necessary to define the word *gender* and clarify the concepts involving this term, which is often misconceived, misrepresented and also confused with the term *sex*. The term was introduced in 1955 by sexologist John Money in order to create a distinction between biological sex and gender as a role; nowadays, the World Health Organization defines sex and gender stating that:

> "Sex" refers to the biological and physiological characteristics that define men and women. "Gender" refers to the socially constructed roles, behaviors, activities, and attributes that a given society considers appropriate for men and women. To put it another way: "male" and "female" are sex categories, while "masculine" and "feminine" are gender categories. Aspects of sex will not vary substantially between different human societies, while aspects of gender may vary greatly. (WHO, 2012) [21]

This definition gives a clear idea of how the basis for the definition of gender as a category and the grounding of gender differences based on such category rest solely on social and cultural grounds; furthermore, these artificially built diversities get manipulated in order to create discrimination in all fields of life (politics, economy, work market, education, and so on) giving birth to profound and devastating gender inequalities. It is interesting to note that in the abovementioned definition of gender by the WHO, in order to give some examples of the differences between sex and gender, the organization lists a series of so-called "gender characteristics" (as opposed to "sex characteristics" that differentiate women and men, among which the fact that "women menstruate while men do not" or "men have testicles while women do not") that are definitely themselves already an example of gender inequalities:

> Some examples of gender characteristics: in the United States (and most other countries), women earn significantly less money than men for similar work… In Saudi Arabia men are allowed to drive cars while women are not; in most of the world, women do more housework than men. (WHO, 2012)

There are all sorts of publications and statistical data witnessing how, throughout the centuries and in various places, these cultural and social differences attributed to the

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[21] The definition has been taken from the WHO website, available at:
http://www.who.int/gender/whatisgender/en/

masculine and the feminine gender have been used to create inequalities, abuse and subordination at the expense of the latter. Women in Afghanistan have been forced by Taliban to wear burqas and cover up their faces while men do not [22], in ancient Athens and Rome men were justified in killing their adulterous daughters, sisters and/or wife and went unpunished but not the other way around [23], in India and in China infanticide has been known to occur especially to female infants [24], 70% of the world poor are women [25], in most countries power and political representation have been all-male and remain predominantly an all-male field [26] and most countries have never had a female president (the United States, most EU countries such as Italy and Spain etc…). The list goes on and on, endlessly untouchable and seemingly sacred.

Obviously these gender inequalities have been creating deep biases leading to machismo and sexism, thus allowing the perfect terrain for the development of patriarchal societies and mentalities, which are jointly at the very basis of gender violence. Gender-based violence, according to the United Nations, is violence constituted by "any act of gender-based violence that results in, or is likely to result in, physical, sexual or psychological harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or private life" [27]. Furthermore, CEDAW specifies that the problem area represented by gender-

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[22] As can be found in the article "Some of the restrictions imposed by Taliban on women in Afghanistan", available at: http://www.rawa.org/rules.htm

[23] As well explained and documented by Prof. Mario Fumagalli in his article *Adulterio e omicidio a causa d'onore: un'occhiata ai codici antichi e moderni*, February 2012, available at: http://studenti.liceobeccaria.it/2012/02/23/adulterio-e-omicidio-a-causa-d-onore-un-occhiata-ai-codici-antichi-e-moderni/

[24] As witnessed in *Case Study: Female Infanticide* written by Adam Jones and published by Gendercide Watch in 2000, available at: www.gendercide.org/case_infanticide.html

[25] As witnessed by the UN WOMEN in the article *Women, Poverty & Economics*, available at: www.unifem.org/gender_issues/women_poverty_economics/

[26] As documented by the Inter-Parliamentary Union, showing the World Classification of *Women in National Parliaments* at the webpage www.ipu.org/wmn-e/classif.htm
According to the situation as of 31 July 2012, a country like Spain appears in position 19 with 36% of women in the Lower or single House and 33% in the Upper House or Senate whereas Italy in position 60 scores respectively 21% and 19%, both far from equality in representation.

[27] This definition is contained in the *Declaration on the Elimination of Violence against Women* redacted by the United Nations General Assembly on 20 December 1993, full text available at: http://www.un.org/documents/ga/res/48/a48r104.htm

based violence extends to different types of crime directed against women simply because they are women, impairing and nullifying the enjoyment by women of human rights and fundamental freedoms, including the right to life, to liberty and security of person, to equal protection under the law, to just and favorable conditions of work, the right not to be subject to torture or inhuman treatment and to equal protection in time of armed conflict [28]. To give an idea of the tardiness and obstructionism that the struggle - to obtain basic human rights for women and counteract gender-violence - has endured, it is interesting to mention that the United States of America is one of the countries that has not signed the CEDAW Convention yet.

1.2.2 Forms and causes of gender violence in society [29] and the school system

As we have witnessed so far, gender violence is engrained in the social and cultural systems of most countries in the world, laying its bases on traditional and artificially constructed gender differences and inequalities. Gender-based violence comes in many shapes and can be caused by a combination of factors such as religious practice, social customs, compliant judicial system, family practice and/or, merely, habit.

Sociologist Pierre Bourdieu explains that as women are subject to a socialization process that moulds their social role of subjection, men experience pressure from their peers to fulfill a dominant role, therefore violence is a consequence of the relationship of male-female domination that exists in all social spheres; the need to assert virility legitimizes violence against women in cases such as joint rapes, initiation ceremonies, visits to brothels, etc. Agencies and institutions such as family, church and the education system have fostered, maintained, validated and often created such a system where patriarchal values were disseminated, fostering relations of domination, control and violence that shaped mentalities accordingly. Acts of violence are therefore

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[28] General recommendation of the CEDAW committee, no 19, full text available at:
http://www.un.org/womenwatch/daw/cedaw/recommendations/recomm.htm

[29] Most of the information and th data presented in this paragraph concerning the forms and causes of gender violence in society is gathered from "Chapter II. Different forms of violence" of the Council of Europe Report, *Violence against women in Europe*, 15 March 2000, full text available at:
http://assembly.coe.int/Main.asp?link=/Documents/WorkingDocs/Doc00/EDOC8667.htm

intended to maintain the unequal relationship between men and women and to reinforce women's subordination and are tolerated by the majority of societies. [30]

The different forms of gender violence are:

- Domestic violence: this is the most common and often invisible or tolerated form of violence against women, causing each year more deaths and injuries to European women than cancer or road accidents. It is considered a form of torture as women are physically and psychologically attacked and humiliated in their bodies and minds, producing extremely long-term effects. Its causes are the inherited cultural and familiar structures, besides the traditional sex-based distribution of labor; most men consider that they have the right to dominate their wives and to use violence to make them behave in a certain way. Furthermore, for many years domestic affairs have been considered a private matter in which the state and justice system should not interfere and often family pressure has encouraged women to endure the pain for the sake of their children, for keeping up appearances and so on.

- Rape: sexual assault is an act of domination, humiliation and violence taking the shape of incest, sexual abuse, rape or harassment, affecting all social classes and involving victims whose age varies from two months to 90 years; 98% of aggressors are male and 50% are married men. The main cause is the dominant-dominated paradigm where sexual assault is a means for men to maintain power over women and to humiliate them, where the stereotypes of male and female sexuality serve to justify acts of sexual violence and place blame on the victims. Due to social pressure or the complexity of the judicial system, only one rape in ten is reported; in some cases women become pregnant after being raped and often they can not abort because it is forbidden by law, financially impossible or not accepted by religious norms.

- Domestic slavery: statistics on this issue are very rare as most of the victims are underage illegal immigrants who are hidden by their exploiters, usually diplomats in European countries, who confiscate their identity papers. Their working conditions violate human dignity, including 15 to 21 hours of work per

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[30] These topics are presented and explored in Pierre Bourdieu, *Masculine Domination*, 2002.

day, 7 days a week without salary. The cause behind this new form of violence is the fact that it is made possible by diplomatic immunity therefore the exploiters remain above the law and cannot be prosecuted.

- Trafficking in women and prostitution: this type of gender violence includes intimidation, rape or abuse and the use of force can be physical, sexual and/or psychological; girls are usually coerced, tricked or blackmailed and often enter the EU with the idea of some kind of job perspective such as becoming a waitress, a dancer or a hairdresser. The causes behind the magnitude of the phenomena of trafficking girls into the EU are: the growing request for young and cheap sex by European men, the inefficacy of police and law enforcements in counteracting it and the fact that the patriarchal mentality lays the foundation for the human female body to be considered an object of transaction, for sex to become a consumer service and for women to be exploited and subordinated.

For what concerns the forms of gender violence in the school system, they are constituted primarily by threats, sexual harassment and the quickly increasing phenomena of bullying, grounding on the same attitudes of machismo and subordination we just mentioned above relating to society in general. Psychologist Peter K. Smith, who worked intensively on the issue of violence in European schools, states:

> Violence may be seen as justified if society, the community, and then the school itself are also violent, or at least carry through inequities and inequalities rather than providing an environment of respect and opportunity… Changes over time, and possible differences between countries in rates of violence… may reflect not only changes or differences in school systems, but also in patterns of violence in society, and the attention and respect given to violence in media presentations. (Smith, 2002:12)

Basically, school environments offer a more confined and faint mirror image of the grievous forms of gender-based violence that characterize society as a whole; one cannot ameliorate without the improvement of the other and in order to counteract gender violence effectively both must be tackled together in a joint-effort.

1.2.3 Possible solutions for gender violence in society and the school system

Among the multiple suggestions listed in the treaties, reports and action plans that international organizations release and support to counteract and eliminate gender violence, such as creating laws and making sure they are enforced or raising public awareness, education always appears on top of the list. The previously mentioned

Report of 2000, *Violence against women in Europe*, in the paragraph titled "Conclusions: the implementation of action plans" on National policies [31], states that:

> Education is a key element in the fight against violence towards women and girls. It is provided in the family and by educational structures and the media. Thus, if we wish to alter the sexist perspective that predominates in exchanges between men and women, and particularly if we wish to put an end to violence, it is up to the organizations responsible for education and training to change track and spread the principle of zero tolerance for violence. Everything should be done to prevent the propagation of sexist stereotypes. What is being recommended here is a fundamental shift in mentalities, which should eventually lead to the disappearance of forms of violence that are based on a person's sex. The Council of Europe member States should be able to set up large-scale information and awareness-raising campaigns about this problem, so that it no longer remains a taboo. (Vermot-Mangold, 2000:69)

Along the same lines we also find Article 4 of the *Declaration on the Elimination of Violence against Women* of the United Nations [32], asserting that:

> States should condemn violence against women and should not invoke any custom, tradition or religious consideration to avoid their obligations with respect to its elimination. States should pursue by all appropriate means and without delay a policy of eliminating violence against women and, to this end, should… Adopt all appropriate measures, especially in the field of education, to modify the social and cultural patterns of conduct of men and women and to eliminate prejudices, customary practices and all other practices based on the idea of the inferiority or superiority of either of the sexes and on stereotyped roles for men and women. (UN, 1993:Article 4)

We witness once more how the matter of changing widespread discriminatory mentalities and altering engrained patriarchal systems must involve society as a whole and how pivotal the role of education is within this intervention. We will now take a closer look at how gender perspective has been customarily absent in schools and in the school curriculum and we will assert how its inclusion can act as a means to counteract gender violence both in schools and society in general.

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[31] Council of Europe, Parliamentary Assembly, *Violence against women in Europe*, 15 March 2000 (point 69), full text available at:
http://assembly.coe.int/Main.asp?link=/Documents/WorkingDocs/Doc00/EDOC8667.htm

[32] The General Assembly, resolution 48/104, 20 December 1993, Article 4 (j), full text available at: http://www.un.org/documents/ga/res/48/a48r104.htm

2. GENDER ISSUES IN THE SCHOOL SYSTEM IN SPAIN AND THE EU

Gender issues in school systems are related primarily to the persistent inequalities that still arise within school practices and curriculums. Men and women start from different positions of advantage and are constrained in different ways; inequalities originate from culturally built and historically inherited unequal power relations between women and men, where women differ from men in terms of the socially constructed disadvantages that they have faced and that they still continue to encounter nowadays.

Such disadvantages and inequalities have involved school systems, educational practices and permeated school curriculums; accordingly, education is in many ways a fulcrum to the process of erasing persistent gender inequalities in order to achieve a school and a society free from gender discrimination where women and men are treated equally. Education does reflect contemporary norms, values and beliefs but we must stress its primary role for the power it has in helping them to change.

2.1. PERSISTENT INEQUALITIES

2.1.1 The lack of gender equality in the school system

Before exposing the lack of gender equality in the school system, we must define this expression; in order to do so, we cite the definition of gender equality according to the USAID [33] report of 2008, *Education from a Gender Equality Perspective* [34]:

> Gender equality means that males and females have equal opportunities to realize their full human rights and contribute to and benefit from economic, social, cultural, and political development. Parity and equity are the building blocks of equality in education.

It is important to point out that parity and equity in education do represent different concepts; parity is a quantitative concept and is attained when the same proportion of boys and girls of the same age group enter the education system, achieve educational

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[33] United States Agency for International Development.

[34] USAID, *Education from a Gender Equality Perspective*, May 2008 (p.5), full text available at: http://transition.usaid.gov

goals and advance through the different cycles [35], while equity is a qualitative concept related to the process of treating girls and boys fairly and evenly.

Although parity is still much of an issue around the world, given that two-thirds of the world's 860 million illiterates are women, it is a problem that particularly troubles developing nations whereas in the EU the cases of inequality in the school system are more interconnected with issues of equity. In fact, women have been historically excluded, kept aside and/or discriminated by European school systems of the past in terms of access, possibility of choice, orientation and support. Therefore, nowadays, still loaded with the burden of unevenness inherited from the past and in order to ensure fairness, measures must be available to compensate for historical and social disadvantages that still prevent girls and boys from operating on a leveled playing field. In this regard, stressing on the importance of equality of opportunities among people being a basic principle of equity, the World Bank states that:

> A person's life achievements should be determined primarily by his or her talents and efforts, rather than by pre-determined circumstances such as race, gender, social or family background. (World Bank, 2005)

Today, most EU countries have achieved or are close to achieving gender parity, even though in the UNESCO report of 2003 it was prospected that a country like Spain would have missed parity in 2005 but might have achieved it by 2015. Whatever the case may be, the report also explains how such parity is not translating itself into equity or equality of opportunities: in fact evidence shows that even in countries where more girls are enrolled than men at tertiary level (university education), they are still not likely to gain such attainment in other spheres of life, like on the economical or political level where they remain highly under-represented, even though their skills are presently rated higher than men's. In fact, women often need higher qualifications than men to compete successfully for jobs, equal pay and managerial positions. [36]

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[35] As explained in the UNESCO Report of 2003, *Gender and education for all: The leap to equality*, full text available at: http://www.unesco.org/new/en/education/themes/leading-the-international-agenda/efareport/reports/20034-gender/

[36] Most of the information presented in this paragraph is gathered from the abovementioned reports of USAID and UNESCO, besides some additions from the author.

2.1.2 The lack of gender perspective in the school system and curriculum

Teachers are key actors for change and often become role models for schoolchildren; training teachers to be gender aware and alerting them to the implications of gender differentiation is extremely important. Teachers might involuntarily assign tasks to students based on gender prejudices and also encourage boys and girls differently, a phenomenon referred to as the "implicit curriculum"; discriminatory attitudes based on assimilated conditioning that teachers transmit to their students deeply affect scholastic outcomes and have determinant consequences on the pupils' future, both personally and professionally. In most countries teachers' training rarely focuses on issues of gender awareness, given that it is rarely a mandatory requisite for gaining teaching qualification; it has also been noted that the execution of reforms whose aim is to help teachers become agents of gender equality have varied widely from one country to the other and it has appeared to be strongly related to the presence or absence or broader feminist and women's movements within a given region.

Nevertheless, teachers' awareness of gender differentiation will not make a significant difference if the so-called "explicit curriculum" made up of teaching programs, syllabuses, textbooks and teaching materials remains gender biased; school books often under-represent women and characterize them in their roles as mothers and housewives, carrying out domestic activities at home, doing housework like cooking and cleaning or child caring. The majority of textbooks do not portray women outside home environments in the same way that they very rarely depict boys and men cooking or cleaning. Sexism in textbooks requires attention not only in the nature of the examples used but also because it causes the silencing of issues of gender inequality.

2.1.3 The invisibility of women in the school and curriculum

Women have a long history of being invisible in the school system; initially, starting from the 18th century when the foundations of the modern educational system were laid, it was considered that education had to be differentiated among sexes in addition to doubting about the convenience of educating girls tout court. The first demands arose at the end of the 19th century claiming that girls should have received the same education as boys; depending on the country, most places reached formal equality towards the end of the 20th century. A country like Spain, for example, started changing its model in

1970 with the creation of a law, the *Ley General de Educación* [37], which eliminated the prohibition of mixed schools and established a homogeneous teaching for both sexes up to 13 years of age. [38]

Nevertheless, discrimination and persistent examples of sexism keep affecting the school system, not only in terms of equality related to students' outcomes but also in relation to school curriculums, teachers and management. Several distinct areas are affected by the phenomena: women's roles in terms of faculty as their presence diminishes the higher up we go in terms of school cycles (for example women are extremely present as teachers in primary education and very scarce or completely invisible among department heads and deans at college level), strong androcentrism in science-related subjects, predominance in curriculums of "masculine" subjects and activities, sexism in language (like using masculine for plural nouns indicating collectives of both sexes, naming certain professions only with masculine nouns even when performed by women), etc. The final result is the invisibility of women and the female sphere, along with a strengthening of inequalities and basic patriarchal codes and views; by doing so, schools are not only creating diversity between girls and boys but are also contributing to legitimizing and reproducing it.

Finally, textbooks and teaching materials used at school are extremely biased and strongly contribute to gender discrimination and persistent inequality by teaching both implicitly. In most textbooks still in use, the contributions and experiences of girls and women are still marginalized and ignored, gender roles are stereotyped, scholarship of women is neglected, women are omitted as developers of history and initiators of events and are absent from accounts of technological developments [39]. As professor of Christian ethics Patrick McCormick [40] put it:

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[37] Ley 14/1970, de 4 de Agosto, General de Educacion y Financiamiento de la Reforma Educativa, full text available at: http://www.boe.es/buscar/doc.php?id=BOE-A-1970-852

[38] Most of the information presented in this paragraph has been gathered from *Inmigracion, Genero y Escuela* del Colectivo IOE, Madrid 2007, (pp. 87-91), available at: www.colectivoioe.org

[39] As thoroughly explained by *Promoting Gender Equality through Textbooks. A methodological guide* published by UNESCO in 2009 and also by *Globalising the School Curriculum: Gender, EFA and Global Citizenship Education*, RECOUP Working Paper 17 April 2008, available at: http://www.dfid.gov.uk/r4d/Output/177809/Default.aspx

[40] McCormick P, "Are girls taught to fail?", *U.S. Catholic*, 60, (2), 1995, (pp.38-42).

> We need to look at the stories we are telling our students and children. Far too many of our classroom examples, storybooks, and texts describe a world in which boys and men are bright, brave, inventive and powerful, but girls and women are silent, passive and invisible. (McCormick, 1995:38-42)

Clearly, since the socialization of gender roles and the use of a hidden gender-biased curriculum lead to an inequitable education for boys and girls, efforts must be made to combat gender bias in all educational material in order to defeat inequalities.

In this chapter we have witnessed how gender inequalities related to the invisibility of women in the school system, the curriculum and textbooks keep maintaining and protracting gender inequalities; in the next chapters we will try to explore the many different ways in which gender inequalities can be counteracted from the school system and in particular within the school curriculum, with a closer look to the field of music teaching.

2.2. HOW TO COUNTERACT GENDER VIOLENCE FROM THE SCHOOL SYSTEM

2.2.1 Gender perspective as a mean of counteracting inequalities and violence

In the previous chapters we witnessed how gender bias and discriminations lead to profound inequalities present throughout the school system and how inequality connects directly and incontestably to violence, manifested both in school at an earlier stage in life and later on in society by males educated within a certain system characterized by patriarchal and dominant views. Schools are a crucial terrain for the development of values, beliefs and practices; education, if well administered, is universally acknowledged to benefit individuals and promote national development. In fact, educating children produces increases in their future earnings and expands their future opportunities and choices; more precisely, educating girls produces many additional socio-economic gains that benefit the entire society such as increased economic productivity, higher family incomes, reduced fertility rates in developing countries, lower female death rate during childbirth and improved health and survival rates for infants and children. Providing a quality, relevant and equalitarian education helps to ensure that boys and girls are able to fully take advantage of its benefits, besides laying the grounds for a more just and less violent society.

Also, we previously mentioned how gender discrimination and inequalities overlay all areas of society and how, in order to counteract them, it is necessary to interact in a joint effort from all sectors of society (politics, education, media, law enforcement etc.) for actions to be effective. The same principle applies to the measures that must be taken within the school system; in fact, to overcome gender biases, it is fundamental that several players come together and tackle the issue from different perspectives at the same time. In Spain, during the past two decades, a series of publications was released, centering on the matter of how to educate girls and boys with a gender perspective in order to overcome all inequalities between sexes. In these guides and handbooks, the importance of everything and everyone that surround the school system is stressed for the influence it does have on the final results of children's education; as a matter of fact, besides teacher's attitudes and teaching materials, it is fundamental that parents, families, classrooms, resources, spaces, language and the settings of extra-scholastic activities all become environments free of gender-based differentiation [41].

Let's now analyze a series of examples that show how some countries around the world have tried and achieved to do so.

2.2.2 Success stories from other countries

Many countries around the world have worked actively at trying to reduce gender-gaps and inequalities within their school systems in the last few decades. Naturally, every state has a different background and a different starting ground, therefore each case needs to be analyzed taking into account its social, political and cultural premises. On the other hand, sometimes countries that were falling behind have undertaken severe and high-spirited measures triggered by the fact that the inequalities were extremely evident, whereas nations where the unevenness is more subtle have been quite lazy in their implementation. The following are some examples of countries that have undertaken a path towards the elimination of gender-biases within their school systems:

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[41] The Feminario de Alicante published an extremely exhaustive handbook on the matter titled *Elementos para una educación no sexista. Guía didáctica de la Coeducación*, 1987; here, in particular, the information we just mentioned in this paragraph can be found at the pp. 42-50. Another exhaustive release on the matter is *La educacion para la igualdad entre los generos en Secundaria Obligatoria. Tomo I*, written by Espinosa Bayal Almudena, Espinosa Bayal Mª Angeles and Ochaita Alderete Esperanza published in 1999 under the Direction General de la Mujer of the Comunidad de Madrid.

- Sudan. Given the high levels of female illiteracy and low school completion rates for girls, activities such as scholarships, distribution of gender advocacy materials and gender sensitization workshops for communities, gender-sensitive curriculum and materials were designed; also, scholarships have been provided to female students to promote interest in the teaching profession. [42]

- Nicaragua. Given the high rates of school dropout before 5th grade, the Basic Education Project was designed to increase active participation of students by training teachers to act as learning facilitators rather than lecturers, to support democratic participation in school governance resulting in girls assuming active leadership roles through student government thus increasing their self-esteem and confidence, and to create individually paced and self-managed learning that took into account the reality of the students and their communities.[43]

- Indonesia. In order to foster equity and participation, the Decentralized Basic Education project has incorporated gender-sensitive teaching techniques by strengthening teacher training that included active learning methodologies to transform the classroom into a dynamic learning environment engaging boys and girls, encouraging inquiry and reflection among them. [44]

- United Kingdom. Calling for equality of outcome in education and gender equality in society at the motto "equality of opportunity for all", so-called "educational feminism" in the 1980s was central for prompting gender-aware projects in education. Teachers promoted strong curriculum and also activated gender equality policies in teachers' unions, local education authorities and schools, initially through the use of legislation, then by providing guidance materials and in-service courses for teachers, managers and policy-makers. [45]

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[42] This information has been provided by the USAID Report of May 2008, *Education from a Gender Equality Perspective*, full text available at: http://transition.usaid.gov

[43] Ibidem.

[44] Ibidem.

[45] This information is drawn from Chapter 4 Lessons from good practice of the UNESCO Report of 2003, *Gender and education for all: The leap to equality*, full text available at: http://www.unesco.org/new/en/education/themes/leading-the-international-agenda/efareport/reports/20034-gender/

- India. The Kerala is a traditionally matrilineal society of India; although by the 1950s the matrilineal family system had disappeared, women retained good access to public employment and political representation. This was reflected in the Kerala educational experience where female literacy levels have remained high, closing the gender gap in primary education by 2001 thanks also to the important role played by female leadership and egalitarian ethics. [46]

3. INTRODUCING GENDER IN THE SCHOOL CURRICULUM

We analyzed earlier how historically inherited legacies of discrimination and invisibility within society and within the school system from the past still affect women's discrimination nowadays in terms of their absence from higher areas of decision making and positions of prestige in the educational environment; the same legacy is also responsible for gender differentiation in teacher's attitudes, biases in textbooks and teaching materials. We will now focus on the latter, trying to determine which concrete measures can be implemented within the school curriculums, teaching materials and textbooks as part of an overall strategy to achieve gender equality in education, thus counteracting the discrimination that still prevails in society and the violence that is too often caused by it. In fact, research has shown that the use of gender-equitable materials allows students to gain more gender-balanced knowledge, develop more flexible attitudes towards gender roles and imitate role behaviors contained in the materials; this is why it is fundamental to introduce, implement and maintain a gender perspective at all stages and in every educational-related matter.

3.1. HOW TO INTRODUCE GENDER IN THE SCHOOL CURRICULUM

3.1.1 Proposals for the application of Gender perspective in school curriculums

Previously, we mentioned how gender discrimination and inequalities overlay all areas of society and how, in order to counteract them, it is necessary to interact in a joint effort both in society and in education with all the players involved in order for actions to be effective. For the sole purpose of the focus of this paper, we will now center on the specific issues that regard the specificities of the school curriculum and the

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[46] Ibidem.

measures that must be taken in order to contrast gender inequality by applying a gender perspective to its conception and implementation.

For what concerns the "implicit curriculum", it is crucial to train curriculum developers, textbook writers, administrators, managers and teachers in gender awareness prior to developing new curricula. It is unswerving that, if those who are in charge of conceiving, creating and implementing the explicit curriculum are not gender-aware, sensitized and educated, consequentially the product of their work will be inevitably gender biased and unequal.

Along the same lines, in regards to the conception of the "explicit curriculum", it is fundamental to ensure that the textbooks and materials used are free of gender bias and stereotypes, that any gender-specific content is removed and that the examples contained in it reflect a balance in the experiences of girls and boys [47]. Curriculum researchers have established several attributes that need to be considered when trying to establish a gender-equitable curriculum, such as acknowledging and affirming variation, being inclusive, accurate, affirmative, representative and integrated weaving together the experiences, needs and interests of both males and females [48]. More specifically, the following devices should be adopted when drawing up school curriculums [49]:

- Ensuring that the images and illustrations contained in textbooks and teaching materials do not display numerical or substantial differences between girls and boys or stereotyped roles and occupations for both.

- Ensuring that during classes and lectures, no direct references are made in textbooks and teaching materials to what should, must be or traditionally is considered a female/feminized or a male/masculinized profession, job, activity; ensuring also that the students develop a critical attitude and mentality towards stereotyping so that they will be conscious in detecting such mechanism when it takes place in society.

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[47] These guidelines have been provided by the abovecited USAID Report of May 2008, *Education from a Gender Equality Perspective*, (p. 14).

[48] As explained by Susan Bailey in *How Schools Shortchange Girls. Executive Summary*, an AAUW Report of 1992.

[49] A good portion of the examples contained in this paragraph have been taken from the book *Elementos para una educación no sexista. Guía didáctica de la Coeducación*, pp. 42-52.

- Ensuring that during classes and lectures, no references are made in textbooks and teaching materials to relations of power, superiority, subordination, sexual innate behavioral diversity or perceived roles; no adjectives should be used to differentiate what is supposedly considered feminine or masculine in terms of personalities, character traits, attitudes, values, imagery or features.

- Ensuring that the language used in textbooks and teaching materials during classes and lectures is gender-neutral and not sexist, that professions are not defined according to nouns that are exclusively male or female, that the word "persons" or "humans" is used instead of "men" when indicating a collective of people including both women and men, and making sure that all language that is denigrating, male chauvinist or paternalistic is avoided and eventually pointed out and discussed if and when found in readings or discourse.

- Ensuring that the topics covered in textbooks and teaching materials during classes and lectures are of interest to all groups of students, girls and boys, and that their treatment includes the experiences of both without excluding or making women invisible; ensuring that topics treated in class do cover issues such as racism, sexism, gender discrimination without making them taboos, indeed developing awareness and critical attitude.

- Ensuring that the teachers equally encourage girls and boys during all scholastic activities, also by taking into consideration their usually distinct experiences outside of school while trying to outdo and surpass them. Teachers' diversification in encouragement based on previously inherited and unconsciously interiorized stereotypes about the different expectations from girls and boys is one of the main causes of protracted inequalities among the two sexes in future school and career choices and consequently in the work market.

- Ensuring that during classes and lectures, in textbooks and teaching materials the attitude towards both sexes is respectful, educated, even and non-hierarchical both verbally and practically and that violent or inappropriate behaviors are properly sanctioned.

- Ensuring that during classes and lectures and in textbooks and teaching materials categories of individuals and/or social groups, often composed of women, are presented without prejudices both in the choice of content and

language used, including single-parent families, homosexuals, singles and de-facto couples.

3.1.2 The monothematic approach: single-subject Learning Unit

Learning Units [50] can be considered a teaching context related to an ordered, planned and organized space for learning; the Unit in itself can be used as a specific framework for planning all learning activities within a set time and space with the ultimate goal of guaranteeing a scientific and systematized programming of all the operations that will be executed in the classroom in order to reach a determined learning outcome. LUs are a learning model ultimately related to constructivist theories [51]; constructivism in fact asserts that human knowledge is the product of an active mental process of each single individual related to his or her interaction with the surrounding environment and based on one's own subjective representation of an objective reality. Therefore, we must take into account the importance of such interaction during the creation and the carrying out of all Learning Units as it can be a determining factor in shaping their failure or their success but also because, above all, they can be responsible not only for the student's acquisition of knowledge but indeed for their total construction and representation of reality.

LUs can be of two kinds: single-subject or interdisciplinary. Single-subject LUs are based on only one subject, as it often occurs in the teaching of courses that deal with topics such as mathematics, history, chemistry, art and so on. In the case of single-subjects LUs, the way in which gender can be introduced and applied to the courses' curriculum, the Units and every single subject, is by ensuring that all the conditions listed in the previous paragraph are met within textbooks, materials used, class environment and the way the teacher deals with the subject. Basically, this means that gender will not be treated as a subject in itself, but that its perspective will permeate across all the teachings related to each field-specific subject.

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[50] In the Spanish school system, the equivalent to a Learning Unit is a *Unidad Didáctica* or a *Unidad de Aprendizaje*.

[51] Constructivist approaches to teaching and learning have emerged from the work of psychologists and educators such as Jerome Bruner, Lev Vygotsky and Jean Piaget. For more information on the theme it is advised to consult their works and to visit the interdisciplinary journal *Constructivist Foundations* available at: http://www.univie.ac.at/constructivism/journal/

Below are some examples [52] of how a gender perspective can be applied to the Learning Units of some of the fields that are usually present in all school curriculums:

- History. Ensure that when studying prehistory, the importance of women is made clear when it comes to the beginning of agriculture and the discovery of fire. Ensure that when teaching about democracy in Athens it is made clear that the concept of all citizens voting excluded women and explain why. Ensure that when teaching about universal suffrage and contemporary history, women's movements are introduced and discussed. When teaching the history of art, science and literature, ensure that the difficulties and barriers faced by women in entering those fields are made clear (for example the prohibition to enter college, to study medicine, etc.). Ensure that exceptions to such rule are mentioned, such as Mme Curie and Maria de Zayas and that the circumstances that made possible their appearance in male-dominated worlds are explained. Ensure that when teaching about social classes the variable of sex and gender is introduced and figures like nuns, housewives, prostitutes, laundresses and the like are mentioned and explained. Ensure that when studying the different historical ages, the activities of both men and women are presented at all times. Study and discuss the institution of family and its evolution. When studying professions and the working world, ensure that both paid (male) and unpaid (female) work throughout history is mentioned and discussed.

- Mathematics and Sciences. Ensure that math problems and examples include the interests of girls and not only boys. Ensure that power relations within groups of work or discussions are balanced and not gender biased. Ensure that the teacher's time, attention and encouragement are equal towards girls and boys. Ensure that in higher education women professors are present as well and not only men. Avoid trying to justify human labor divisions by making comparisons with animals since in the animal world there are all kinds of examples of behaviors related to reproduction; drawing conclusions from what some species of animals do is manipulating information. Mention the social implications of sciences. Invite women scientists to conduct seminars or workshops for the

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[52] Many of the suggestions presented in the examples are drawn from the book *Elementos para una educación no sexista. Guía didáctica de la Coeducación*, pp. 61-74.

students. Introduce the topic of violence and gender violence in the curriculum and compare human conduct to the conduct of other species. Introduce the topic of biological differences between the two sexes and how they have been exploited to justify social differences and women's subordination.

3.1.3 The transversal approach: interdisciplinary Learning Unit

In the previous paragraph we stated that LUs can be of two kinds: single-subject or interdisciplinary. Whilst single-subject LUs are monothematic and based on only one subject, interdisciplinary learning is a transversal educational process in which two or more subject areas are integrated with the goal to enhance learning in each subject area; interdisciplinary LUs bring teachers together allowing them to discover new ways to deliver the curriculum and recognizing the interrelationships of one subject with another, thus creating interactive and exciting learning experiences for students [53]. In fact, interdisciplinary LUs can be conducted either by two or more teachers who come from different academic disciplines and elect a single issue to be examined from distinct perspectives or by one teacher who applies a methodology and a language approach that come from more than one discipline to the topic presented in a LU.

In the case of single-subjects LUs, we asserted that the way in which gender could have been introduced and applied to the courses' curriculum was by ensuring that textbooks, materials used, class environment and the way the teachers were dealing with the subject were all gender-sensible, thus letting gender perspective permeate across all the teachings related to each field-specific subject. Certainly, the same applies to interdisciplinary LUs, where all of the above conditions must be met; nonetheless, in this case, gender itself can become one of the two or more subject areas that are integrated within the Learning Unit. In fact, the awareness that the school must pursue cross-training purposes related to broader issues of our times and our societies (besides mere acculturation) is highly widespread; the fact is that most often topics like gender

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[53] More information on interdisciplinary teaching and interdisciplinary learning can be found in the book *Interdisciplinary Instruction for All Learners K-8: A Practical Guide* by Karlyn E. Wood (2010) and in the article "Interdisciplinary Learning: Process and Outcomes" that appeared in *Innovative Higher Education*, Vol. 27, No. 2 (2002) also available at http://www.ingentaconnect.com/content/klu/ihie/2002/00000027/00000002/00453019 Furthermore, the following websites can be consulted: http://www.learnnc.org/lp/pages/5196 or http://users.rowan.edu/~cone/interdisciplinarymodels.html

do not hold a specific slot within the list of subjects or courses offered. This shortcoming is precisely the ground for the creation of interdisciplinary LUs that can incorporate gender not only as a perspective but also as a subject on its own.

Gender can thus become one of the subjects involved in the LU and this can occur in two ways: it can either be one of the several variables taken in consideration for the analysis of a given subject matter or it can become the main topic of the LU around which the other subjects are organized and contextualized. In the first case, the main focus remains the "vertical" curriculum [54] whilst its interpretation will have an interdisciplinary view since all the contents and the instruments coming from other disciplines will be used for the analysis of the "vertical" subject matter and, by doing so, all the related competences of the other fields will be exercised; for example social and spatial competences will be trained while developing scientific or mathematical ones. In the second case, in which gender is the main topic, the Learning Unit focuses in developing "transversal" competencies [55], in other words the core of the educational process is not a vertical subject or topic in itself but rather the development of multitudinous abilities of the individual [56]. More in detail, such abilities include general and broad-spectrum skills related to processes of thought and knowledge, to modes of behavior in social and working conditions, to the ability to reflect and use learning strategies and self-correction of behavior when needed.

We mentioned how gender perspective can be introduced in the school curriculum, both with a monothematic approach through the single-subject LU and a transversal approach through the interdisciplinary LU. In the next chapter we will suggest how gender can be introduced more specifically in the music curriculum, offering ideas and examples for both monothematic and transversal approaches.

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[54] With the expression "vertical" curriculum we intend the diachronic distribution of the contents to be taught within the traditional outline of academic courses.

[55] A thorough definition of transversal competencies and a description of abilities that can be developed can be found on the article *Area delle Competenze Trasversali* of the Italian Ministero dell'Istruzione, dell'Università e della Ricerca, available at: archivio.pubblica.istruzione.it

[56] A very detailed description on creating interdisciplinary Learning Units can be found on the article *La costruzione di unità di apprendimento trasversali per le educazioni* available at: www.comprensivomarrubiu.it

3.2. HOW TO INTRODUCE GENDER IN THE MUSIC CURRICULUM

3.2.1 An overview of music teaching in Spain and the EU

In a study accomplished by the Polifonia project that conducted a Europe-wide investigation on pre-college education in Europe [57] it is reported that, due to a series of reasons among which that lack of understanding for the necessity of a well developed pre-college music education system, the position of music in primary and secondary general education is weakening. Generally speaking, in Europe, pre-college music education takes place in a variety of settings: schools on primary and secondary level, training institutions, non-formal setting (i.e. private instruction) or informal settings (i.e. bands of self study). The variable nature of music instruction is due to the fact that there is not a unitary system that joins the different educational systems of the European countries. In several occasions the effectiveness of music education has been proven of great value in many fields that are not strictly music-related; in fact, music develops creative, personal and interpersonal skills, it provides social cohesion and intercultural understanding which are essential for a Europe built on cultural diversity and intercultural dialogue, aside from developing the key competence "cultural expression and awareness" [58]. Furthermore, it has been shown by studies conducted on the matter that music education has a positive influence on spatial-reasoning skills and IQ-scores of children. [59]

In spite of all the evidence from research and the recommendations from higher institutions, music education remains a rather neglected subject when it comes to school programming and curriculum planning; generally speaking, most of the instruction is privately-based which makes it quite expensive for parents to fund and therefore can be afforded only by certain groups of people or social classes. Also, geographical factors

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[57] The Polifonia project has been funded with support from the European Commission; it started in 2004 and studied various subjects related to professional music training in Europe. The pre-college working group was established to collect information about levels of music education before the higher education level.

[58] This is one of the 8 key competencies that each European citizen should possess as mentioned in the "Recommendation of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning", as it appeared on the *Official Journal of the European Union*, 30 December 2006.

[59] Most of the data and information presented in this paragraph have been drawn by Polifonia, *Pre-College Music Education in Europe*, Utrecht: AEC Publications, 2007.

play a major role in the distribution of music education since people who live in the countryside often can only aspire to attend small local schools that do not offer strong music specialization. Finally, gender still remains another quite relevant factor hindering the possibility of obtaining equal chances in the study of music; the main issues related to gender inequalities in music education are quite similar to the general inequalities we discussed above in the paragraphs that examined gender biases in general education [60] and include school environments, classrooms, female teachers presence in higher learning and in school directorate, teachers' attitudes and their unconsciously inherited preconceptions that reflect upon different treatments of boys and girls, curriculums, textbooks and materials used.

We will now focus on the latter aspect, in other words on the issue of gender biases and inequalities arising from music school curriculums, textbooks and teaching materials. Lucy Green, in her book *Music, Gender, Education* [61], wrote:

> The under-representation, or more the often total neglect, of women musicians in text-books and other curriculum materials has been a subject of concern to many music teachers in schools and musicologists in higher education. It is believed that standard texts misrepresent the historical and contemporary make-up of the musical world, sending the 'wrong' messages to girls and women students, and perpetuating a misleading appearance that the professional musical sphere in particular is largely unavailable to them. (Green, 1997:232)

In this quote we witness the recurrence of the concepts that we already analyzed related to the lack of gender perspective and the invisibility of women in school and the curriculum, resurfacing in relation to music education. In the next paragraphs we will specify the measures that can be taken to contrast gender inequality from the music curriculum, both from a monothematic and strictly music-related point of view and also from a transversal and multidisciplinary perspective that intertwines music to other fields and subjects.

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[60] In particular we are referring to chapter 2. GENDER ISSUES IN THE SCHOOL SYSTEM IN SPAIN AND IN THE EU and all its sub-chapters.

[61] The book *Music, Gender, Education* written by Lucy Green in 1997, is the first book to focus on the role of education in relation to music and gender; viewing the contemporary school music classroom as a microcosm of the wider society, she shows how musical patriarchy has shaped gendered musical practices and how gendered musical meanings have been reproduced inside and outside of the classroom.

3.2.2 Ideas for the monothematic approach in the field of music

Previously, we showed some examples of how gender perspective can be applied to the school setting, the curriculum and the Learning Units of subjects such as history, mathematics and sciences. There are several measures and strategies that can be taken in order to introduce gender in the music curriculum and in single-subject music LUs as well. Below are some examples [62]:

- Curriculums and LUs should include women by presenting them as active subjects in music, music history and also introducing their works within the traditional canon. In fact, teachers and school curriculums must start realizing that:

  > …a piano trio by Clara Schumann might be as capable of demonstrating characteristic Romantic piano writing as one by her husband; that the early seventeenth-century solo song could be just as well exemplified through a piece by Francesca Caccini as through one by her father; that Ruth Seeger's use of note-clusters could provide as pertinent an example of this technique as any… (Green, 1997: 239)

- Curriculums and LUs should focus on women by introducing women's musical practices. In fact, for reasons related to social and historical conditions, women have been highly involved in the composition and in the reproduction of orally transmitted music; this was due to the fact, for example, that they had no access to formal instruction so were not able to write music. Furthermore, women were not allowed to publish and since they were obliged to execute housework all day starting at a very young age, their hands were always occupied and the only instruments they could use were their voices and their singing in order to hand down music. Consequently, unwritten traditions such as lullabies, nursery rhymes and various types of folk, ritual and domestic music that are the work of women should be re-examined in an operation aimed at revaluating genres and unnamed, unwritten traditions; they should also be included in a new, more comprehensive, alternative definition of the canon. Furthermore, teachers can definitely illustrate many points in popular music, folk or jazz through examples drawn from women's music.

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[62] Most of the ideas presented in this paragraph are take from Chapter 9 "The curriculum: possibilities for intervention" of the book by Lucy Green, *Music, Gender, Education*, pp. 230-258.

- Teaching materials should cover the topic of the obstacles and the restrictions that historically women have faced in accessing music, music education, instruments playing, composition, music publishing and so on. Along these lines, Lucy Green states that:

> I therefore believe that women musicians should be included in texts, precisely in such a way that their minority status in most musical fields, or their tendency to be concentrated in a few musical practices are made manifest. Ideally, but not necessarily, these restrictions would moreover be examined as topics in themselves, as integral parts of a text's presentation, of a teacher's handling of class discussion, or of further work. The perpetuation of gendered musical practices is not something that we can avoid or something that we should play down, but rather something that we can come to recognize and understand as an influential aspect of our music history and of ourselves as musicians, listeners, teachers and learners. (Green, 1997:233).

- The lyrics contents and the words of the songs of all styles ranging from operas, liturgical music to folk, jazz, popular music including nursery rhymes and playground songs should be analyzed under the lenses of gender bias as they often tend to portray characterizations of masculinity and femininity, depicting women as under-represented and stereotyped in menial, domestic, romantic, victimized or passive roles in contrast to men who are usually numerously represented through a great variety of active, successful and winning personae. Problematic pieces in regards to gender discrimination and women belittling should not be avoided, instead they should be re-examined in order to gain a deeper understanding of the ways in which they symbolize issues like gender (but also race, social differences, etc…) and to raise awareness in students' minds.

- The canon should be modified or its role truthfully explained as the conditions under which it was originally created engendered a perpetuated doctrine made up of few masterworks written by a handful of male western composers that reflects a sexist and ethnocentric point of view. The universally accepted and so-far unquestionable canon should be discussed, analyzed in all its aspects, such as for example the fact that in order to enter the canon, music had to be published, a possibility that represented a taboo for women during centuries. Marcia Citron,

in her book *Gender and the Musical Canon* [63], argues that factors like this, strictly related to men's and women's social and historical positions and opportunities, have created the circumstances that made it possible for men's work to be canonized rather than women's, not actual differences in their abilities as composers or discrepancies in the quality of their compositions. So far, these social determinants have been concealed and left out from the school curriculum because the greatness of the canon has been considered above social or historical considerations, perpetrating and further reproducing gender biases and inequalities.

3.2.3 Ideas for the transversal approach in the field of Music

We stated previously that interdisciplinary learning is a transversal educational process in which two or more subjects are integrated with the goal to enhance learning in each subject area. In the field of music, both the curriculum and the Learning Units can be approached transversally by integrating music and gender, or music with gender and other subjects as well.

There are countless options; the following are some examples the aim of which is to provide ideas about the applications of interdisciplinary teaching to the music field:

- Music, gender and literature. The lyrics of the songs written both by male and female authors and composers can be analyzed in their form (often they follow poetic lyrical forms), in their contents and in their hidden meanings. Confrontations can be made and conclusions drawn about the differences in the means of expressions, attitudes, approaches, feelings, ways of living, restrictions, impositions, expectations, roles, topics, and so on.

- Music, gender and history. The figures of female musicians and composers can be studied and the teacher can guide the students in questioning about the scarcity of their presence throughout the centuries, their absence from music textbooks and the traditional canon, the obstacles and restraints they had to face

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[63] Marcia J. Citron, *Gender & the Musical Canon*, Chicago: University of Illinois Press, 2000.

and why, drawing conclusions that involve the historical, social and musical fields.

- Music, gender and history of art, literature and the arts in general. Comparisons can be made and deepened between the lives and the impediments that women had to face in every field of knowledge and of art in order to get an education and to be able to perform their abilities. The lives of women in those fields can be studied, investigated and brought to light.

- Music, gender, geography, religion and civics. The different musical expressions of the world can be studied by listening to musical examples, analyzing the instruments and the voices of the performers, locating them geographically, contextualizing the background in which they take place in terms of habits and traditions, exploring if they are ceremonial religious musical expressions and to what beliefs they are connected to and so on. The different musical expressions that are related to the students' backgrounds, especially in multi-ethnic school settings, can be investigated according to the paradigm just described and the students themselves can demonstrate, if capable, some examples of other musical cultures by playing, singing and/or dancing, as often most non-western musical styles and forms intertwine several forms of expression. Gender differences among the activities performed and the instruments played according to the distinct costumes and traditions might emerge and the teacher can guide a discussion or an investigation on the subject.

As we have testified, there are countless possibilities for curriculum intervention and interdisciplinary teaching in order to permeate all subjects with a gender perspective and to insert gender as one of the subjects treated in textbooks, teaching materials and Learning Units in all fields, including music studies. A certain amount of projects have been designed towards this direction and some LUs on the subject can be found [64], even though the corpus of work on many fields like the one of music & gender remains quite scarce.

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[64] An example of an estremely interesting, thorough and well-done interdisciplinary LU combining subjects like literature, social sciences, geography, history, art and music is *Unidad didáctica en Educación Secundaria Obligatoria: Los estereotipos en la publicidad*, written by Begoña Panadero Fernández, Ávila: Gobierno de Aragón, 2002.

In the part of this paper that follows, we will propose an interdisciplinary Learning Unit in order to show how music and gender can be combined together in a series of pedagogical activities that include in-class research, group discussion, home-based investigation, class presentation, frontal lessons, group work, progressive and final assessments.

4. AN EXAMPLE OF INTRODUCING GENDER IN THE CURRICULUM: A MUSIC LEARNING UNIT WITH A GENDER PERSPECTIVE

We're all the same: Demonstrating the lack of gender-based differences in musical practices and reflecting on the cultural and social construction of such discrimination over space and time.

4.1.1 TARGET (class and subjects involved)

Classes of "Educación Secundaria" (High School level)

4.1.2 PRE-REQUISITES

- Basic knowledge of musical terms and concepts such as *tempo, rhythm, beat, rest, duration, melody, etc...*
- Basic knowledge of the principal types and "families" of musical instruments (such as *idiophones, membranophones, chordophones, aerophones* and *mechanical/electrical* [65]).
- Basic knowledge of the roles and the different skills of a *performer*, a *singer*, an *instrumentalist*, an *author*, a *lyricist*, a *songwriter*, a *composer*, etc.
- No specific or in-depth knowledge of music or music notation is necessary.

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[65] These categories belong to the *International classification of musical instruments* that can be found in *Thinking Musically Experiencing Music, Expressing Culture* by Bonnie C. Wade where she offers a detailed explanation of the classification of the instruments and a very useful diagram for consultation (pp. 28-38).

4.1.3 GENERAL LEARNING OBJECTIVES

There are several general learning objectives set within this LU; some of them deal closely with specific music objectives, others are more closely related to gender issues and cultural issues in general but, since all of them are extremely related and linked to each other, they are listed all together without a further division into separated categories.

- To realize, for each student, his/her own musicality (hidden and/or manifest), his/her ability to play and perform music, his/her possibility of creating and improvising beyond his/her previous knowledge and independently from gender differences.

- To lay the foundations for the development of each student's personal, independent and expressive musicianship in a way that is meaningful and characterized by the freedom of his/her own expression. [66]

- To approach music in a playful and informal way that can stimulate spontaneity, creativity and self-expression in a non-traditional/non-western/non-classical manner, far from the concepts of competition, judgment and from the assignment of absolute standards of value that have characterized music teaching and music learning in western societies for the past centuries. [67]

- To realize that the differences that can be found around the world in musical practices and traditions, in the construction of the instruments, in the use of the instruments and voices [68], in the kind and styles of music played etc. are not to

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[66] The importance of this kind of approach and the way it can be carried out in school and in music education is well explained in chapter 1 of the book *Free to be Musical: Group Improvisation in Music* by Lee Higgins and Patricia Shehan Campbell (pp.1-4); in this chapter the authors also explain how this kind of approach in music education can help "realizing democracy" within the educational process, being the product of the "yearning that musicians and music teachers have for social justice, social responsibility, community development and the fulfilment of emotional intelligence" (p.3). They also mention many perspectives and music education experiences that helped develop this school of thought, among which Christopher Small, Murray Schafer, John Paynter, John Blacking, John Dewey, Paulo Freire and Emile Jaques-Dalcroze.

[67] These concepts can be found and further explored in John Blacking, *How Musical is Man?*, Seattle: University of Washington Press, 1973.

[68] A very interesting overview of musical and extra-musical considerations that can be made about instruments can be found in Wade's *Thinking Musically: Experiencing Music, Expressing*

be judged in terms of better/worse or more/less but within the frames of cultural and social contexts that differ according to the place and time in which they have developed, all being equally valid and equally worthy of being studied and played. [69]

- To realize that musical expression is, at the same time, cultural, historical, social and linguistic expression of the cultures and places in which it originated and that play/listen/perform it. [70]

- To view music as a reflection of the society that creates it and therefore to realize the possibility of learning about a certain society and its dynamics through the analysis and observation of the music generated within it.

- To recognize the historical invisibility of women in music history. [71]

- To be aware of the barriers and restrictions that men imposed over women in music learning, playing, teaching and writing.

- To realize the difficulties that women had to overcome in order to carry out the abovementioned activities despite the prohibitions that men imposed over them in the musical field in the course of history in different countries and cultures all around the world.

Culture, where the author also includes a paragraph about instruments' associations of Gender (pp. 38-55).

[69] An extremely valuable tool for deepening the knowledge of different musical cultures and practices around the world is provided by the books of the *Global Music Series* published by the Oxford University Press. These books have been developed by music education specialists covering in each case study a different musical culture of the world, such as *Music in China*, *Music in Turkey*, *Music in Trinidad* and so on. A complete list of all the case studies can be found at: www.oup.com/us/globalmusic.

[70] The idea of "music *in* culture" was introduced by Alan P. Merriam in 1964 in his book *The Anthropology of Music*, an expression later modified in "music *as* culture", a combination of terms used to define ethnomusicology as the study of music "not only in terms of itself but also in relation to its cultural context" (as cited by Bruno Nettl in his book *The study of ethnomusicology: thrity-one issues and concepts*, p.217). Ethnomusicology, defined by Carole Pegg as "the study of social and cultural aspects of music and dance in local and global contexts" is a discipline that, over the past century, has been re-difining the parameters in the study of music shifting from concentrating solely on mere technical and theoretical aspects to focusing on an antrhopological and sociological perspective that studies music as a human social and cultural phenomenon.

[71] The absence of women in music histories is explained thoroughly in the *Introduction* (pp.3-14) of the book by Jane Bowers and Judith Tick *Women making Music: The Western Art Tradition, 1150-1950,* (1987), where they address why historians have sistematically excluded women from standard music histories.

- To realize the difficulties that women faced and that they had to overcome in all the other fields of life including family, work, education, politics, rights, etc… in the course of history in the different countries and cultures all around the world.

- To implement knowledge of women's role in music, history and society.

- To stimulate the students' capacity of critical reflection over their own society and its dynamics.

- To stimulate the students' capacity of critical reflection over the other societies of the world and over their dynamics.

- To implement the student's capacity of positive and constructive confrontation and reflection over the differences that emerge between the different cultures and societies that they study and encounter, on all the aspects that can be taken in consideration including the matters related to musical practices.

4.1.4 SPECIFIC COGNITIVE OBJECTIVES

In chapter **1.7 Activities and Tasks**, the execution of the LU is divided in five Activities. Each activity is a macro step and each step is characterized by a series of operations that lead to a partial conclusion, the activity's focal point, that is both an achievement in itself and, at the same time, marks an advancement towards the next activity and towards the closing of the LU. The LU therefore is the product of all the activities combined, each one leading to the final conclusion and to meeting the LU's aims and goals.

I will list the specific cognitive objectives of each activity, dividing them into five sub-groups according to the five activities of the **Activities and Tasks**.

1) PRACTICAL

- To increase the students' skills in music listening, awareness and appreciation.
- To increase the students' skills in playing, improvising and creating with both rhythm and melody.
- To increase mind and body coordination through the execution of basic musical exercises.

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- To witness the fact and the evidence that during the performance of the abovementioned musical activities there are no differences whatsoever in the abilities of the students and in their success of execution based on gender diversity.

2) REFLECTION

- To develop the students' ability in participating in group activities, observing the progress of such activities and drawing conclusions from the evidence they have gathered from such activities.
- To develop the students' ability to reflect, discuss and deliberate in a group debate in which they articulate their opinions and conclusions showing good delivery, proper vocabulary, ability of argumentation and respectful behavior towards each other and everybody's points of view.
- To realize and verbally express how there are no differences based on gender in the practical carrying out of the musical activities and discuss that perhaps the only differences that emerge among students are based on prior education (musical experiences or learning) and/or acculturation.
- To draw conclusions from empirical findings that are the product of the class musical activities and postulate that there might be alternative reasons and explanations, other than what has been historically ascribed to "natural" and second-nature, to the absence of women in many areas of musical activity.

3) DOCUMENTATION

- To learn about the historical factors that concurred in the creation of the unevenness in the participation of women in musical practices during different times and in different places of the world.
- To realize that such inequalities occurred over time, space and in extremely different musical cultures.
- To realize the unevenness and discrimination women have faced in accessing music education in different places and musical traditions of the world.

- To realize the unevenness and discrimination women have faced in the possibility of playing certain instruments in different places and musical traditions of the world.
- To realize the unevenness and discrimination women have faced in accessing certain activities such as composing and conducting in western societies.

4) RESEARCH/PRESENTATIONS

- To conduct group research and organize a group presentation in front of the teacher and the class of peers using audio, video material and PowerPoint.
- To conduct individual research, using sources suggested by the teacher and encouraging students in finding their own.
- To learn about women musicians and composers, both contemporary and from the past, who have operated within different musical cultures and styles and have made important contributions to the national and international music scene.
- To realize the difficulties (especially in relation to gender) that these women might have encountered during their path, both as musicians and as women, and how these impediments have influenced their lives and their musical careers.
- To realize how significant and important the contributions of these women have been in the music scene and draw comparisons and conclusions about how their gender might have been a hindrance in the areas of public recognition, media handling, etc.

5) FINAL DEBATE/PAPER

- To realize the sex and gender divisions in the musical practices of different times and places.
- To realize sex and gender inequalities in the choice of instruments played and the access to musical education in past and present societies.
- To realize how such sex and gender divisions in the musical practices accompany sex and gender divisions in the rituals and the social practices that they accompany and/or create.
- To realize how such sex and gender divisions in the musical, ritual and social practices are inherited and outlined directly from deep divisions and inequalities

between sexes that are present throughout the whole social, familiar and political system of the different times and places.

- To realize how such inequalities between sexes in the social, familiar and political systems can be extended and generalized from the specific culture or country presented in the students' researches to many other areas around the world, including the one in which the students live in.

4.1.5 ORGANIZATIONAL ASPECTS

(TIME OF REALIZATION, MATERIALS USED AND SPACES)

Time of realization

It is advisable to subdivide the LU in five macro steps (following the five Activities) and each step should be covered with several classes, according to class size, number of students, size of the research groups and the desired level of in-depth knowledge and reflection that the teacher wishes to obtain with the students.

For example, over a one-month period, the teacher could divide the LU as follows:

- First week: part 1) PRACTICAL and part 2) REFLECTION should be covered by the teacher who can propose a couple of exercises to the class, followed immediately by the discussion in which they draw conclusions on the results, all together.

- Second week: part 3) DOCUMENTATION can be addressed by the teacher who gives focused and significant information to the students in order to clearly lay out the search scope and direct them towards part 4) RESEARCH. By the end of this week the task must be clear, the research groups formed, the topic they are going to cover traced out and every single student must already start digging up sources and information.

- Third week: part 4) RESEARCH must be carried out extensively and the teacher can help with the work-in-progress by making corrections, giving suggestions and making sure that the work within the group is well balanced among all its members.

- Fourth week: during this week, group PRESENTATIONS must take place and at the end of the week the teacher can wrap up the activities with part 5) FINAL DEBATE/PAPER delivery and verification.

<u>Materials used</u>

- CD/Audio/Video material
- Pictures/Slides/PowerPoint
- Extracts of books and/or articles provided by the teacher

<u>Spaces</u>

The whole LU can be performed in any classroom equipped with:

- A computer with audio input and output
- A set of speakers
- A projector and a screen

4.1.6 METHODS AND INSTRUMENTS USED

There are three main goals the students should achieve within this LU, namely:

- Understanding that music is a cultural and social practice and learning to listen and analyze it as such.

- Understanding the inequalities that women have been facing in musical and non-musical practices.

- Learning to compare cultural practices from different parts of the world and drawing general educated conclusions on their own society and others'.

In order to achieve the aforementioned objectives, it is crucial that each student develops the ability to analyze and detect social dynamics and cultural meanings within and beyond what they see and what they hear, sensitizing them on the fact that there are often several hidden meanings related to apparently common practices and events and helping them to develop the personal ability to detect them on their own. The aim is to develop the students' logical understanding, their abilities of critique and synthesis, their tolerant attitudes and in general to favor the educational aspect over the mere acquisition of information and content.

Consequently, the teacher will have to work maieutically, in other words relating to the Socratic method of eliciting knowledge by animating a series of questions and answers, in order to induce the students to develop their own and innate critical ability and formulate latent concepts through a dialectic or logical sequence of questions posed by the teacher [72]. The teacher will therefore act as a guide to the students' own and collective construction of reality without giving out or providing "absolute" truths; in fact, in the maieutic method "the image is that the ideas are already there in the pregnant subject's mind, but require midwifery to be made manifest" [73].

The areas that will have to be analyzed and investigated through the students' eyes should be music, musical practices, women's role within music and musical practices, men's role within music and musical practices, the way music and musical practices reflect society and customs, the society and the customs of the areas studied, the music and the musical practices of the area analyzed, the repercussions of culture and mentality on the musical practices, the repercussions of the musical practices and roles in the general practices and roles within the areas analyzed.

The teacher will only provide information in order to contextualize the subjects of research during the different steps and stages of the activities to endow the students with a setting for the musical practices that are about to be analyzed using maps, slides, books and any other instrument that can be useful in giving the students a clear picture of the setting.

More specifically, below are some guidelines of the methodology that the teacher can undertake during each one of the five steps of the different activities:

1) PRACTICAL: during the first activity the role of the music teacher should be the role of a *facilitator*; in order to describe it I will use the definition and the description of such task given by Lee Higgins and Patricia Shehan Campbell [74]:

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[72] For more information on the Socratic Method, it is possible to consult the Socratic Method Research Portal where several links and sites dedicated to the topic can be found, available at: http://www.socraticmethod.net/searchm.htm

[73] Quoted from the Philosohpy dictionary, available online at: http://philosophy.enacademic.com/1437/maieutic_method

[74] *Free to be musical: Group Improvisation in Music* (2010).

We refer to music teacher as *facilitators* and to the process in which they guide their students' musicking potential as *facilitation*. In selecting this term, we are (…) merely rethinking music teaching as facilitation. We would include as facilitators not only music teachers, but also music therapists and community musicians who strive to engage others musically and to bring social engagement through music (…) encouraging open dialogue among different individuals with differing perspectives. Exploration of diverse assumptions and options are often some of the significant aims of facilitators (…) a self-reflective teacher who has a variety of human, processual, and technical skills and knowledge (…) that enables student's creative energy to flow, develop and grow (…). At times the group will look to its facilitator for reassurance, clarity, direction, encouragement, guidance or shaping. Facilitators are able to find a comfortable balance between being prepared and able to lead and being prepared and able to hold back, thus allowing the group of individuals to discover the journey of musical invention for themselves. (Campbell and Higgins, 2010:6-7)

Basically, while proposing simple rhythmic and melodic exercises to the students, the teacher should give them clear instructions so that they will feel safe in undertaking the journey, granting them encouragement during the unfolding of the event and yielding the right amount of freedom and autonomy in order to allow experimentation and creativity to flow. Furthermore, it is extremely important that the teacher keep the learning environment judgment-free so that the students can loosen up without being scared of doing something wrong or retained by the fear of being ridiculous in the eyes of their peers and teacher.

2) REFLECTION: during the second activity it is important to motivate the students by actively engaging them in the learning process through a guided discussion. The teacher has to keep the interest high and arouse curiosity in the contents that are presented and subtly guide the students towards the aspects of the activity that are pivotal to the LU. Therefore, the focus must be on the lack of differences between girls and boys in the practical execution of the musical exercises while pointing out the several tremendous diversities and inequalities that have been present in the course of history and across cultures in the musical practices of men and women, concluding together that they are not supported by real, factual or practical differences in their musical skills.

3) DOCUMENTATION: during the third activity it is important for the teacher to give the students the correct selection of readings in order for the activity to be effective; adequacy can be determined according to the class' level of reading comprehension, previous knowledge in the field, interdisciplinary connections between this LU and the topics covered by other teachers in other subjects and so on. It is also crucial to make

sure that the students are encouraged to venture outside their safety zone in order to give them the chance to grow and experiment in new territories.

4) RESEARCH/PRESENTATIONS: before beginning the fourth activity the teacher must make an assessment of the progress of the other three activities and, according to results and students' reactions, he/she must attentively subdivide the students in small groups and adequately assign the research topics to each. It is very important for the teacher to be very perceptive of the students' potential and abilities and stimulate them in working well together and in deepening appropriately the subjects assigned. In the course of the research activity the teacher must guide, support, direct and eventually revise the work of the students when needed, while making sure to leave them plenty of space to perform freely. The teacher must also make clear to the students that during the presentations they must use audio and video examples, organize a PowerPoint presentation and subdivide the exposition equally among themselves. During the presentations, the teacher should intervene only if the quality of delivery makes it impossible for the class to understand and follow what is being presented or to tidy the information given if the presentation is messy or confusing.

5) FINAL DEBATE/PAPER: during this final activity, which is the one that will allow the teacher to assess the overall progress and growth that the students have achieved throughout the LU, it is important for the teacher to guide the students appropriately in drawing conclusions about all the subjects presented and the topics dealt with in a class discussion. The teacher must remember that the three main goals to be achieved through all the previous activities are:

- Understanding that music is a cultural and social practice and learning to listen and analyze it as such.

- Understanding the inequalities that women have been facing in musical and non-musical practices.

- Learning to compare cultural practices from different parts of the world and drawing general educated conclusions on their own society and others'.

Therefore, the final discussion must lead towards these issues and draw conclusions that focus around these matters.

If the teacher considers it appropriate, he/she can assign a written paper in class or a short essay at home where the students should write down their thoughts and conclusions on the abovementioned points.

4.1.7 ACTIVITIES AND TASKS

Activity 1) PRACTICAL

Activity 1 specifically addresses practical musical exercises to be executed in the classroom by all the students guided by the teacher. Keep in mind that these exercises do not require previous musical skills or knowledge, they are basic exercises that focus on listening, imitation, execution, improvisation and creation of simple rhythms and melodies requiring elemental coordination, vocal and/or physical abilities. Of course, in case of classes with higher musical preparation, the teacher can adjust the level of the exercises accordingly by raising the bar.

The exercises can either be created by the teacher or drawn from existing literature. As a starting ground and as a reference for the examples of Activity 1, we are going to refer to the following books:

- *Free to Be Musical: Group Improvisation in Music* by Lee Higgins and Patricia Shehan Campbell [75]
- *Thinking Musically: Experiencing Music, Expressing Culture* by Bonnie C. Wade [76]
- *Teaching Music Globally: Experiencing Music, Expressing Culture* by Patricia Shehan Campbell [77]
- *Music in the Hispanic Caribbean: Experiencing Music, Expressing Culture* by Robin Moore [78]

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[75] Campbell Patricia S. and Higgins Lee, *Free to be musical: Group Improvisation in Music*, Lanham: Rowman & Littlefield Education, 2010.

[76] Wade Bonnie C., *Thinking Musically: Experiencing Music, Expressing Culture*, New York: Oxford University Press, 2004.

[77] Campbell Patricia S., *Teaching Music Globally: Experiencing Music, Expressing Culture*, New York: Oxford University Press, 2004.

[78] Moore Robin, *Music in the Hispanic Caribbean: Experiencing Music, Expressing Culture*, New York: Oxford University Press, 2010.

We will now take a closer look at each book and will pick a couple of exercises that can serve as a sample and a reference for the execution of Activity 1.

Free to Be Musical: Group Improvisation in Music

This book offers a set of experiences/exercises to inspire creative musical expression and can be used with children, adolescents and adults. It features 21 musical experiences, called *events*, aimed at encouraging spontaneity, creativity, collaboration and freedom of expression in music making.

Among the exercises we can refer to, I will cite:

- Building Blocks (pp. 30-34): for all levels.

- Clapping Community (pp. 35-37): for all levels.

- Criss-Cross Rhythm (pp. 38-41): for all levels.

- Dig-a-Dum (pp. 42-45): for all levels.

- Keep Moving (pp. 59-61): intermediate level.

- Musical Realizations of Art (pp. 62-65): advanced level.

Thinking Musically: Experiencing Music, Expressing Culture

This book incorporates music from many diverse cultures of the Americas, Asia, Africa, Oceania and Europe, establishing the framework for exploring the practice of music around the world. It can be used by teachers, musicians or students with little or no background in music. It includes a CD with examples and provides several activities especially useful for guided listening, ear training, elaborating and reasoning over music's social and cultural meanings in different places of the world.

Among the activities we can refer to, I will cite:

- Activity 1.3 (p. 3): for all levels.

- Activity 1.5 (p. 11): for all levels.

- Activity 2.4 (p. 38): for all levels.

- Activity 2.8 (p. 50): for all levels.

- Activity 4.11 (p. 96): for all levels.

- Activity 4.17 (p. 105): for all levels

- Activity 3.5 (p. 61): intermediate level.

- Activity 3.15 (p. 80): intermediate level.

- Activity 4.10 (p. 95): intermediate level.

- Activity 4.13 (p. 101): intermediate level

- Activity 3.6 (p. 63): advanced level.

Teaching Music Globally: Experiencing Music, Expressing Culture

This book provides ideas and techniques for engaging the students in the study of the world's musical cultures. There are several examples of exercises, experiences and activities that give the chance to develop musicianship while experiencing musical selections from all over the world and curricular activities assembled in sample course schedules that can be used by teachers in conceiving courses and plans of studies.

Among the activities and experiences we can refer to, I will cite:

- Sound Awareness Activity 2.16 (p. 41): initial level.

- Enactive Listening Experience 5.32 (p. 181): initial level.

- Enactive Listening Experience 5.36 (p. 188): initial level.

- Sound Awareness Activity 2.5 (p. 34): intermediate level.

- Sound Awareness Activity 2.13 (p. 38): intermediate level.

- Enactive Listening Experience 5.1 (p. 128): intermediate level.

- Enactive Listening Experience 5.14 (pp. 150/152): intermediate level.

- Enactive Listening Experience 5.15 (pp. 153-154): intermediate level.

- Sound Awareness Activity 2.22 (p. 45): advanced level.

- Engaged Listening Experience 4.3 (p. 97): advanced level.

- Engaged Listening Experience 4.21 (p. 121): advanced level.

- Enactive Listening Experience 5.2 (pp. 130-133): advanced level.

Music in the Hispanic Caribbean: Experiencing Music, Expressing Culture

This book presents the musical styles that have developed in a small group of Spanish-speaking islands of the Greater Antilles that are the birthplace of styles such as Salsa, Merengue and Reggaeton. The author presents cultural and musical information, audio examples, interviews and listening activities that enable students to engage critically and actively with the text.

Among the listening activities we can refer to, I will cite:

- Activity 1.5 (p. 23): for all levels.

- Activity 3.3 (pp. 60-61): for all levels.

- Activity 4.2 (p. 87): intermediate level.

- Activity 3.7 (p. 75): advanced level.

- Activity 4.16 (pp. 115-116): advanced level.

- Activity 5.4 (p. 130): advanced level.

Activity 2) REFLECTION

Activity 2 contemplates the carrying out of a guided group discussion that comprehends:

- Observations about the practical activity (Activity 1, PRACTICAL) just performed and pertinent conclusions.

- Guiding the students towards the aspects of the activity that are pivotal to the LU (i.e. the lack of differences between girls and boys in the practical execution of the musical exercises etc.).

- Pointing out the diversities and inequalities that have been present in the course of history and across cultures in the musical practices of men and women.

- Concluding together that these gender inequalities are not supported by real, factual or practical differences in the musical skills of boys and girls.

The "Preliminary questioning for activity 2) REFLECTION" of succeeding chapter **1.8 Verification *in itinere*** can be used as a reference and a guideline for the unwinding of the class discussion of Activity 2.

Activity 3) DOCUMENTATION

Activity 3 contemplates a stage of documentation and acculturation over the issues that emerged during Activity 2.

In this phase the teacher provides the students with a series of readings excerpted from books, articles, online publications, etc. about matters that are the focal point of the LU and that will be confronted more in depth during Activity 4 by being integrated with the single case studies. The issues must include: differences in access to music and choice of instruments based on gender in different societies, inequalities in musical practices and so on.

The readings can be chosen from existing literature that the teacher already knows; anyhow, as a starting ground and a reference for the readings of Activity 3, we are going to recommend the following excerpts from the following sources:

- *Music, Gender, Education* **by Lucy Green** [79]

  Lucy Green is a Doctor of Philosophy and a Professor of Music Education at the Institute of Education at the University of London [80]; she wrote the first book that focused on the role of education in relation to music and gender in 1997.

  I recommend drawing the following extracts from this book:

  - Chapter 1, *Introduction*, pp. 1-5, pp. 11-17 (Women's musical practice: some fundamental issues).

  - Chapter 2, *Affirming femininity: women singing, women enabling*, pp. 27-44 (Musical meaning and the display of the woman singer), pp. 46-51 (Women enabling).

  - Chapter 3, *From affirmation to interruption: women playing instruments*, pp. 52-57 (Display as part of instrumental performance), pp. 57-65 (The solo instrumentalist in classical music), pp. 65-73 (Women orchestral players), pp. 73-79 (Women instrumentalists in jazz and popular music), pp. 79-81 (Summary).

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[79] Green Lucy, *Music, gender and education,* Cambridge: Cambridge University Press, 1997.

[80] IOE, Institute of Education University of London, available at:
http://www.ioe.ac.uk/staff/CCMA/ARHS_21.html

- Chapter 4, *Threatening femininity: women composing/improvising*, pp. 82-90 (The gendering of composing), pp. 90-94 (Women composing: early beginnings) pp. 94-104 (Women composing in the eighteenth and nineteenth centuries), pp. 104-113 (Women composing/improvising in the twentieth century), pp. 113-115 (Summary).

- **Women Making Music: The Western Art Tradition, 1150-1950** by Jane Bowers and Judith Tick (Eds.) [81]

  Doctor Jane Bowers is professor of Music at the University of Wisconsin-Milwaukee and Judith Tick is professor of Music at Northeastern University. This book is the first one of its kind, presenting biographies of outstanding performers and composers as well as analyses of women musicians as a class, providing examples of music from all periods; furthermore, besides shedding light upon the musical achievements of women, it also highlights the historical contexts that shaped and defined those achievements.

  I recommend drawing the following extracts from this book:
  - Chapter 1, *Introduction*, pp. 3-14.

- **Engendering Song. Singing and Subjectivity at Prespa Albanian Weddings** by Jane Sugarman [82]

  Doctor Jane Sugarman is professor of Ethnomusicology at The Graduate Center of the City University of New York [83], specializing in the music of Southeastern Europe, Gender studies and Cultural theory. In this book she recounts in detail the tradition of Prespa Albanian weddings, focusing on notions of gendered identity and demonstrating how singing can embody the social and cultural

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[81] Bowers Jane and Tick Judith (Eds.), *Women making Music: The Western Art Tradition, 1150-1950*, Champaign: The University of Illinois Press, 1987.

[82] Sugarman, Jane, *Engendering Song. Singing and Subjectivity at Prespa Albanian Weddings*, Chicago, The University of Chicago Press, 1997.

[83] http://www.gc.cuny.edu/Page-Elements/Academics-Research-Centers-Initiatives/Doctoral-Programs/Music-PhD-DMA/Faculty/jane-Sugarman

practices of a community while, at the same time, it generates and transforms relations of power with and through musical practices.

I recommend drawing the following extracts from this book:

- Chapter 1, *Approaching Prespa Singing*, pp. 1-4, pp. 4-8 (Encountering Prespa Singing), pp. 30-33 (Toward a Critical Ethnomusicology of Gender)

- Chapter 2, *Singing as a Social Activity* p. 42 (Seating chart, Figure 3. Singing at the Groom's), pictures number 4 (men playing) and number 9 (women singing).

- Chapter 3, *Singing as a Gendered Activity*, pp. 92-116 (Women's and Men's Singing).

- Chapter 4, *The "Order" of Weddings*, p. 123 (Seating chart, Figure 4. The Bride is Adorned), pp. 137-146.

- Chapter 5, *The Prespa "System"*, pp. 168-172 (Notions of Social Identity).

- Chapter 7, *Singing as the Practice of Patriarchy*, pp. 240-258, pp. 267-278 (Demeanor and Emotionality), pp. 280-285.

- ***Universi sonori. Introduzione all'etnomusicologia* by Tullia Magrini (Ed.)** [84]
  Doctor Tullia Magrini was a professor of Ethnomusicology and Anthropology of Music at the Università di Bologna. This book is a collection of essays and articles the aim of which is to illustrate how the different music of the world can be observed and studied in all the manifestations and meanings it can assume, thus in an ethnomusicological perspective.

  I recommend drawing the following extracts from this book:

  - X. *Musica e genere* by Tullia Magrini, pp. 211-229.
  - XI. *La biologia del fare musica* by John Blacking, pp. 230-254.

- ***Playing with Identities in Contemporary Music in Africa* by Mai Palmberg and Annemette Kirkegaard (Eds.)** [85]

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[84] Magrini Tullia (Ed.), *Universi sonori. Introduzione all'etnomusicologia,* Torino: Einaudi, 2002.

[85] Palmberg Mai and Kirkegaard Annemette, *Playing with Identities in Contemporary Music in Africa*, Uppsala: Nordiska Afrikainstitutet, 2002.

In 1995 the Nordic Africa Institute launched a research project on culture, "Cultural Images in and of Africa", which acts as a complement to the studies on economic, political, and social problems and developments in Africa. One of its aims has been to encourage studies on how culture and cultural creativity in Africa contribute to self-images, that is, to building identities, and expressing the visions and the endeavors in society. This is a multidisciplinary book that shows how in Africa, as in most other continents, music can be hard to distinguish from other cultural elements, therefore it is hard to talk about music without taking into consideration how the lyrics relate to social, cultural or political events and happenings.

I recommend drawing the following extracts from this book:

- *Expressing Cape Verde. Morna, Funaná and National Identity* by Mai Palmberg, pp. 117-133.

- *Gender, Ethnicity and Politics in Kadongo-Kamu Music of Uganda. Analysing the Song Kayanda* by Sylvia Nannyonda-Tamusuza, pp.134-148.

- **WEB SOURCES**

  The followings are examples of articles and essays that can be drawn from the Web:

  - ***Beyond auditions.*** *Gender discrimination in America's top orchestras* by Amy Louise Phelps. [86]

  - ***The gender gap.*** *Why are there still so few female composers with substantial careers* by Helen Wallace. [87]

  - ***Dancing to change.*** *Gender in the popular music of Kampala, Uganda* by Evelyn Lutwama-Rukundo. [88]

  - ***Gender differences in musical instrument choice*** by Susan Hallam, Lynne Rogers and Andrea Creech. [89]

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[86] Available at: http://ir.uiowa.edu/etd/874

[87] Available at: http://www.classical-music.com/blog/gender-gap

[88] Available at:
http://webzone.k3.mah.se/projects/gt2/viewarticle.aspx?articleID=154&issueID=21

- ***Women Composers*** by Diana Ambache. [90]
- ***Gender discrimination Against Women: From Cradle to CEO*** by Lahle Wolfe. [91]
- ***Gender Discrimination in Education*** by Gaynor Borade. [92]
- ***Donde estan las tocaoras?*** *Las mujeres y la guitarra, una omission sospechosa en los estudios sobre el Flamenco* by Josemi Lorenzo Arribas. [93]
- ***Canto y cotidianidad: visibilidad y genero durante el primer franquismo*** by Isabel Ferrer Senabre. [94]
- ***La subversion de los roles de genero en la musica popular: Monica Naranjo como artista inapropiada/ble*** by Eduardo Vinuela. [95]

Activity 4) RESEARCH/PRESENTATIONS

Activity 4 contemplates the execution of an in-depth group research of a case study followed by a group presentation. The groups should be small sub-groups made up of 2, 3 or 4 students at the most, depending on the overall class size.

The subjects of the research of each case study must be a woman musician, singer, composer, songwriter, etc. coming from any time period and/or region of the world; the research and the presentation must include gender perspective and observation of the

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[89] Available at: http://ijm.sagepub.com/content/26/1/7.abstract

[90] Available at:
http://www.tanianavarroswain.com.br/labrys/labrys%2018/musica/diana%20ambache.htm

[91] Available at:
http://womeninbusiness.about.com/od/challengeswomenface/a/genderdiscrim.htm

[92] Available at: http://www.buzzle.com/articles/gender-discrimination-in-education.html

[93] Available at: http://www.sibetrans.com/trans/a353/donde-estan-las-tocaoras-las-mujeres-y-la-guitarra-una-omision-sospechosa-en-los-estudios-sobre-el-flamenco

[94] Available at: http://www.sibetrans.com/trans/a356/canto-y-cotidianidad-visibilidad-y-genero-durante-el-primer-franquismo

[95] Available at: http://www.sibetrans.com/trans/a359/la-subversion-de-los-roles-de-genero-en-la-musica-popular-monica-naranjo-como-artista-inapropiadable

cultural and social aspects of the music and the musicians investigated, issues that have been introduced and discussed previously in class during activities number 2 and 3 [96].

Some guidelines of the themes and findings that should be touched and developed more thoroughly during the research and exposed during the group presentations can be found in chapter **1.8 Verification *in itinere*,** Preliminary questioning for activity 4) RESEARCH/PRESENTATIONS, where some examples of questions that can be used as guidelines are provided.

The foregoing issues can be integrated in the presentation of the single artist by analyzing and focusing on certain aspects of her biography and musical production, such as:

- Cultural, social and familiar background
- Lyrics contents
- Activism and active participation in certain causes
- Groundbreaking and setting records of new territories for women
- Personal struggles related gender problems and outmatch

Below are some examples of women who could be studied and analyzed, followed by a brief description of significant aspects that could be pointed out and deepened about their lives and/or musical production.

- **Anoushka Shankar**

   Anoushka Shankar is an Indian sitar player and composer born in 1981 who grew up between London and Delhi, the daughter of one of the most famous sitar players in the world, Ravi Shankar. The sitar is an Indian instrument traditionally played by males, as can be found by conducting a quick research of the names of the most famous sitar players in history; it is interesting to note that Saraswati (the Indian Goddess of music) is shown holding a stringed instrument but, despite this, in India it is the men who play the instruments whilst women

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[96] I must mention an extremely well-compiled and thorough book written by Karin Pendle titled *Women in Music: a Research and Information Guide*, 2005, that can be useful in the classroom while working on these issues; the book testifies to the variety of subjects, approaches and published writings on women and their works on the musical field, making it therefore a great tool for reference and for research in the field of music and gender studies.

generally tend to sing only [97]. We must mention that Anoushka won the Woman of the Year award in 2003, she was the youngest-ever and first woman nominee at the Grammy awards of 2003 in the World Music category, she is a supporter of animal rights and PETA [98] and the spokesperson for the United Nations World Food Programme in India [99].

- **Aretha Franklin**

  Aretha Franklin is an African-American musician, singer, pianist and songwriter born in 1942, also referred to as the "Queen of soul"; she was the first woman inducted into the Rock and Roll Hall of Fame in 1987, sold more than 75 million records scoring more than 40 Top 40 singles and won 18 Grammy Awards. She is the daughter of Baptist minister Reverend Franklin who associated with gospel legends like Mahalia Jackson, which brought his daughters to start singing gospel from an early age. Aretha, especially with the success of her hit "Respect", served as a symbol for the second wave of the women's rights movement and for the civil rights cause becoming the voice of both those movements [100]. In "Respect", as can be heard from the sound of her voice and the lyrics of the song, she bluntly demands respect and "profits" from her man as if it is something that she has the right to receive.

- **Bebe**

  Bebe, whose real name is María Nieves Rebolledo Vila, is a Spanish singer, songwriter and actress born in 1978; both her parents played in a folk band and she grew up surrounded by instruments and was constantly exposed to music. In 2005 she won the Best New Artist award at the Latin Grammy Awards and her single "Malo" charted worldwide. She is known for her irreverent style and her active fight for women's rights; her hit "Malo", in fact, is a song against macho

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[97] As can be verified by checking the list of famous Indian instrumentalists available at;
http://chandrakantha.com/biodata/bio.html

[98] http://www.peta.org/

[99] http://www.wfp.org/countries/india

[100] A very interesting article about all these accomplishments can be found at:
http://www.cleveland.com/popmusic/index.ssf/2011/10/r-e-s-p-e-c-t_the_inside_story.html

violence and abuse whilst her song "Ella" is a tribute and an incitement to all women to be brave and to demand for their rights to be respected always and everywhere. The album containing these songs, *Pafuera telarañas*, won her the Premio Ondas 2004 as *Artista Revelación* because, according to the jury, "she triumphed vindicating women's rights through a very personal style and sound" [101].

- **Clara Schumann**

Clara Schumann, whose maiden name was Clara Wieck, was born in 1819 and became the wife of world-renown composer Robert Schumann. She was a musician, a composer and one of the most distinguished pianists of her era which made her an exception at the time, not because women like her lacked interest in playing and composing, "there is nothing greater than the joy of composing something oneself, and then listening to it" (Anderson and Zinsser, 1999:176) she would say, but only because they lacked opportunity. Women did not have access to many musical fields (such as composition) nor were they encouraged in pursuing a musical passion, talent or career; the following quote can epitomize the dramatic conditions of women (and not only of women musicians but of any woman) of her time:

> I once believed that I possessed creative talent, but I have given up this idea; a woman must not desire to compose - there has never yet been one able to do it. Should I expect to be the one? (Clara Schumann, 1839) [102].

A mixture of insubordination, social pressure and lack of positive examples did the trick and after marriage she devoted herself to raising eight children, caring for her husband, make money playing for her family's financial stability and

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make a happy home as it was expected from her simply because she was a woman. [103]

- **Erykah Badu**

    Erykah Badu, whose real name is Erica Abi Wright, is an African-American singer-songwriter, record producer, activist and actress born in 1971. Her mother and grandmother raised her, along with her siblings, since her father abandoned them when she was little. She is also known as the "Queen of Neo-Soul" as her first album Baduizm became quickly multi-platinum and in the course of her career she won four Grammy Awards. Her music incorporates elements of R&B, soul, hip-hop and jazz while her lyrics tackle social, spiritual and political issues; she is also an activist and the founder of a charitable organization, Beautiful Love Incorporated Non Profit Development [104] (B.L.I.N.D.) that offers support to young people of suburban communities. She is an example for many women artists as a spiritually enlightening and politically empowering woman thanks to her accomplishment and music; the lyrics of her song "Tyrone" are an example of rebellion to the way men have been treating women in a certain culture and a clear statement of detachment from such dynamics.

- **Esperanza Spalding**

    Esperanza Spalding is an American multi-instrumentalist famous as a jazz bassist, singer and composer born in 1984. Her origins are multi-cultural: her mother is of Welsh, Native American and Hispanic descent while her father is African-American; she grew up in the ghetto and both she and her brother were raised by their mother since their father had abandoned them. At the age of 20, she was the youngest student to become a teacher at the Berklee Conservatory of Music in Boston right after graduating there in 2005. In 2011 she won the

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[103] An interesting example of a brief case study conducted on Clara Schumann can be found at: http://www.uk.sagepub.com/gobo/Chapter-04.pdf

[104] http://beautifullove.org/

Grammy Award as Best New Artist, making history by being the first jazz musician ever to capture such prize.

- **Imogen Heap**

   Imogen Heap, whose full name is Imogen Jennifer Jane Heap, is an English singer, songwriter, musician and composer born in 1977. When she was a child she was trained in several instruments including piano, cello and clarinet but she also taught herself to play the guitar and drums; furthermore she self-trained in sequencing, music engineering, sampling and production which resulted in making her the first female artist ever to win a Grammy Award in 2010 for engineering her own album, with the award title being "Best engineered Album, Non-Classical". She is referred to as the "Queen of the Digital Age" for her use of the web in interacting directly with her fans and her constant and innovative use of technology during her recordings and live shows. Imogen has been devoting herself to several charitable causes, among which composing songs on the spot during her live concerts interacting with the public and selling them on the internet for charity.

- **Marta Pereira da Costa**

   Marta Pereira da Costa is a Portuguese pianist and Fado guitar player born in 1983. Fado is the most famous kind of folk traditional popular music of Portugal and guitars and voices usually carry it out, even though at times it can be performed by larger ensembles made up also of other instruments; historically, only men have played the guitar in Fado [105] whilst singers could be both male and female. Marta is the first Fado female guitar player to be acknowledged internationally as such and has played with the most important contemporary musicians and singers of this style. In the last few years she has managed to raise two twins, teach piano at Colégio em Lisboa, work as a researcher engineer at Laboratório Nacional de Engenharia Civil and tour as a fadista [106].

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[105] As can be verified by visiting the website of the Museu do Fado (Museum of Fado) of Lisboa, available at: http://www.museudofado.pt/gca/index.php?id=19&filtro=A This is the link to the page that lists all the most important personalities of Fado where it is evident how all the females present have been exclusively singers whilst all the guitar players exclusively males.

[106] Fado player (translation from Portuguese).

- **Sara Tavares**

  Sara Tavares, whose real name is Sara Alexandra Lima Tavaziva, is a Portuguese singer, composer, guitarist and percussionist of Cape Verdean descent born in 1978. She composes in Portuguese and Portuguese-based Creole languages a mixture of African, Portuguese and North American influenced world music; both her parents left when she was little in search of a better life and a Portuguese woman raised Sara in Lisbon. After winning a TV music contest at age 16, she started singing and composing a mixture of Gospel, Funk and Soul music but gradually incorporated African music in her style and in her compositions; the result can be heard in the record Balancé produced by Sara herself in which she wrote and composed all the songs and played many of the instruments, managing to combine contemporary music with her African roots.

- **Sheila E**

  Sheila E, whose full name is Sheila Escovedo, is an American singer, drummer and percussionist born in 1957. Her father is musician Pete Escovedo and she started playing with him as a drummer in his band in her early years. She is considered the best female drummer alive, and in the course of her career has played with Lionel Richie, Marvin Gaye, Herbie Hancock, Phil Collins, Beyoncé, besides being discovered by Prince who had her sing and tour with him in addition to helping her get a recording contract with Warner Bros for the release of her debut album in 1984. She is co-founder of the "Elevate Hope Foundation" [107], an organization that provides care to abused and emotionally disturbed children through alternative methods of education therapy such as music.

- **Tori Amos**

  Tori Amos, whose real name is Myra Ellen Amos, is an American pianist, singer-songwriter, record producer and composer born in 1963. Both the public and critics consider her as one of the most important female figures of

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[107] http://www.elevatehope.org/

Rock'n'roll. She started playing piano at the age of 2 and by the age of 5 she won a scholarship for the Peabody Conservatory of Baltimore where she studied until the age of 11 when she was asked to leave due to, as she claims, her interest in Rock and popular music which she manifested by preferring to improvise Led Zeppelin and Jimi Hendrix songs over Beethoven's sonatas. Afterwards, she moved to Los Angeles in order to pursue her musical career; after one of her concerts in the city at the age of 21 she was raped, an event that deeply marked her [108] and that she translated into music by writing the song "Me and a Gun", which she recorded singing a cappella and that became her first single. She is co-founder of RAINN [109] (Rape, Abuse, & Incest National Network), a network that helps in the prevention of sexual assault, assists rape victims and ensures that rapists are brought to justice. Tori has sold more than 12 million albums worldwide and has received 8 Grammy Award nominations.

- **Violeta Parra**

Violeta del Carmen Parra Sandoval was a Chilean singer, poet, composer, visual artist, folklorist and ethnomusicologist born in 1917. Her mother was a seamstress who came from a peasant family and her father a music professor; Violeta had an extremely difficult childhood caused by constant family economic difficulties in a family with ten siblings and she also suffered an almost deadly attack on her health caused by an epidemic of plague when only a child. When she was a teenager, she started singing and playing in the streets

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[108] There is a very touching and bold interview she gave about her rape to Joe Jackson of the Irish music magazine Hot Press, published on February 23rd, 1994, where she stated:

> I'll never talk about it at this level again but let me ask you. Why have I survived that kind of night, when other women didn't? How am I alive to tell you this tale when he was ready to slice me up? In the song I say it was 'Me and a Gun' but it wasn't a gun. It was a knife he had. And the idea was to take me to his friends and cut me up, and he kept telling me that, for hours. And if he hadn't needed more drugs I would have been just one more news report, where you see the parents grieving for their daughter. And I was singing hymns, as I say in the song, because he told me to. I sang to stay alive. Yet I survived that torture, which left me urinating all over myself and left me paralysed for years. That's what that night was all about, mutilation, more than violation through sex. I really do feel as though I was psychologically mutilated that night and that now I'm trying to put the pieces back together again. Through love, not hatred. And through my music. My strength has been to open again, to life, and my victory is the fact that, despite it all, I kept alive my vulnerability.

[109] http://www.rainn.org/

trying to earn some money to help her family and then became a quite renowned *cantora*[110] in Chile, her fame spreading abroad as well, bringing her to perform in Europe, in the USSR, in Australia and so on. She recorded numerous records (her most famous song worldwide is *Gracias a la vida*) and she wrote several books; her humble social backgrounds brought her to face bold protests and denunciation of social injustices, addressing topics related to politics, society, the clerical institution etc. Thanks to her, an extremely important part of the Chile's popular tradition was retrieved through her work of investigation almost entirely self-funded. In 1967 at the age of 50, suffering from severe depression, she decided to put an end to her life.

Activity 5) FINAL DEBATE/PAPER

Activity 5 contemplates the carrying out of a guided final debate and/or a written paper in which the students will draw conclusions based on the activities performed. In particular, they will address the following points, using examples drawn from the class readings, the investigation conducted and the presentations viewed:

- Conclusions about the issues of gender differences in musical practices, music education and the choice of instruments in past and contemporary societies of different cultures of the world.

- Applicability and extensibility of these findings to other subjects, areas of knowledge, education, social and cultural practices in past and contemporary societies of different cultures of the world.

- Reflections on the finding that music is a cultural and social practice that must be listened to and analyzed as such.

The "Preliminary questioning for activity 5) FINAL DEBATE/PAPER" of chapter **1.8 Verification *in itinere*** can be used as a reference and a guideline for the unwinding of the final debate and the written paper of Activity 5.

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[110] The equivalent of *cantor* and *cantora* in English is a storyteller and/or a songwriter.

4.1.8 VERIFICATION *IN ITINERE*

We have already seen how the unwinding of the LU has been divided into five main activities and how the second, fourth and fifth activities all include specifically conceived moments of possible evaluation for the teacher on the progress and results achieved by the students (during discussions, during class presentations and essays). If desired, the teacher can turn these progressive assessments into proper verification moments by grading each student's results in each of these steps.

In this chapter, I would like to address the issue of preliminary questioning, by providing teachers with a list of possible questions that can be used to work maieutically with the students during the different steps of each activity and that could also be used, alternatively, for testing-based purposes in order to detect if and how the students have developed their knowledge and their opinions during the LU.

Preliminary questioning for activity 2) REFLECTION:

- The teacher will ask the students what their impressions have been about the practical activity they have just performed and if and what differences they have observed in the carrying out of the previous practical activities among each other (who found it easy, hard, fun, boring, and so on). The teacher can chart a quick list of these findings on the board with the name of the students while numbering how many of them said one thing or the other.

- The teacher will ask the students if these differences could be consistent with any perceived distinctions in the student body (i.e. if there were consistent differences based on gender, ethnicity, general school performance, related to the fact that some of them might practice sports or not, related to the fact that some of them might already play instruments or sing, related to the fact somebody already played in their families etc.). This kind of questioning can be useful not only for the final results which will show that the differences in performing the activity are not related to gender distinctions, but also because it shows that any distinction or generalization can be made according to the category that can be arbitrarily chosen to create such divisions. Moreover, it is important because it allows to reduce the importance of gender as a category of distinction by mixing it with many others to the role it should really have (minor

and not leading to generalization over musical abilities) and not to the role that has historically been ascribed to it (i.e. the justification for women's discrimination and exclusion from musical practices).

- The teacher will ask some preliminary questions in order to find out what previous knowledge the students have about gender differences between female and male musical practices in general (historically, in different places and cultures of the world and in their own society). Some examples of questions that can be asked are:
  - Do you think/know if there is any difference between the role women and men have had and have in musical practices?
  - If yes, what are these differences?
  - Where can you detect these differences taking place?

- The teacher will ask the students to ask themselves the following questions, taking some quick notes about their answers:
  - Since we witnessed that during the class musical exercises there were no essential differences between girls and boys in the carrying out of the activity, why do you think that women for centuries and all around the world have been excluded from musical activity?
  - Why do you think the "excuse" that has been used to justify such exclusion was that they were less capable in musical performance when, in reality, the evidence shows this is not the case?
  - Who do you think created this kind of distinction and inequality? Why do you think they did it?

The students' answers and reflections will then be shared and discussed together during group debate.

Preliminary questioning for activity 4) RESEARCH/PRESENTATIONS:

- The teacher, through questions, can already introduce some of the issues and findings that should be touched and developed more thoroughly during the research and exposed during group presentations. Some examples of questions that can be asked are:
  - Do you think that, through the transmission of musical practices, only music and/or songs (intended as notes and lyrics) are passed on or also the cultural

practices and social customs associated with singing and performing in a given society?

- Do you think that these musical practices passed on from one generation to the other can be a powerful and important testimony of the practices of a certain culture and therefore that we can learn a lot about a certain society by analyzing and looking at its music and its practices?

- Do you realize that the practices associated with music also tell a lot about non-musical factors?

- How do you think that the gender discrimination in musical practices has affected women musicians in the past and in the present?

- In which fields of musical practice (choice of instruments, instruments playing, conducting, teaching, etc.) do you think gender differences have been mostly present, how have they affected music and women and what have been their consequences on the short, medium and long term?

- How do you think the women musicians that you are going to study and base your research upon have been influenced by, reacted to and/or endured such discrimination?

The teacher might make direct references to contemporary examples of musical practices that are well-known and easily understood by all the students, in order to simplify this line of reasoning and to demonstrate to the students how much musical practices tell about their own society and about gender discrimination (drawing examples from the lyrical contents of songs, the performance attitudes of singers of different genres, provenience and times, the looks of the performers, etc.).

Preliminary questioning for activity 5) FINAL DEBATE/PAPER:

- The teacher will provide a series of questions that can be used both for group discussion and/or as guidelines for the laying out of the final essay. These questions are based on the new information and findings that emerged in the course of the LU from the documents and extracts that the teacher provided and from the research and group presentations performed by the students.

  - Do you think/know if gender differences in musical practices always occurred in the course of history? If yes, do you have an idea of why?

- Do you think/know if these differences occurred in other cultures and in other countries of the world? If yes, do you have an idea of why?

- If yes, can you give some examples based on the information the teacher gave you, your own research and the other groups' presentations of how and where gender differences in musical practices have occurred?

- Do you think/know if these differences are still happening today? Do you think they take place in your own society? If yes, do you have an idea of why? Can you give me some examples of these differences in musical practices?

- Do you think that gender differences and the exclusion/invisibility of women in musical practices are related to gender differences, inequalities and exclusion of women from several areas in society as a whole?

- If yes, can you give some examples of how women have been discriminated, underrepresented and excluded in society from other areas and practices that are not related to music?

- Do you think that the same reasons that were at the basis of gender inequalities and women invisibility in the music field apply to other fields of exclusion in society?

4.1.9 EVALUATION

As already mentioned in chapter **1.8 Verification *in itinere*,** the second, fourth and fifth activities all include specifically conceived moments of possible evaluation for the teacher on the progress and results achieved by the students; we also mentioned that, if desired, the teacher can turn these progressive assessments into proper verification moments by grading each student's results at the end of each of these steps.

We will now take a closer look at the single activities, highlighting the possible moments of assessment and criteria for evaluation for each one.

1) PRACTICAL

- Moment of assessment: the whole practical activity is subject itself to evaluation.

- Criteria for evaluation: the attitude of the students towards the activity, the attitudes of the students towards the classmates and towards group work.

2) REFLECTION

- Moment of assessment: the student's interventions during group discussion.

- Criteria for evaluation: the attitude of the students during discussion, the content of the interventions and the form used in dialogue.

3) DOCUMENTATION

- Moment of assessment: the date the readings are due, the teacher should make sure that the students have done the readings. There are different ways he/she can decide upon in order to verify it, among which: telling the students to bring to school their personal copies of the readings underlined, making them write brief notes next to the readings, requesting them to hand over a short abstract or stage a short group discussion about the reading's contents.

- Criteria for evaluation: the completion of the work and, in case of the delivery of an abstract or group discussion, the content of the contribution.

4) RESEARCH/PRESENTATIONS

- Moment of assessment: the group presentations. The teacher should divide the work so as to make sure that all the components of the group share equal responsibilities during research and equal time of delivery during class presentations.

- Criteria for evaluation: in case of group work, the teacher can evaluate the ability of the students to interact in smaller groups and their organizational skills in relating to the rest of the class the conclusions reached by the group's discussion and research, the quality of the research and the findings of the works presented (both individually and as a group), the form and the content of the public interventions.

5) FINAL DEBATE/PAPER

- Moment of assessment: day of the final debate and/or delivery of the final paper.

- Criteria for evaluation:

  - During the final debate. In this case the object of the evaluation will be the implication and active participation of the students during the debates, the content of their interventions that must include the new information and

learning gained, the attitude of the students during discussion and the form used during the dialogue, the interest demonstrated and any changes in their aptitude noticed by the teacher.

- In case of a final paper/essay. In this case the object of the evaluation will be the development of the issues, the validity of the conclusions, the integration of the newly acquired learning and the form of presentation. The essay can be relatively "open" and divided in two parts; in the first part the students should briefly sum up what was discussed in class and in the second part they could present their own arguments and personal reflections. Eventually, the teacher can also "guide" the students' reflections by suggesting that they answer a series of questions that can be found in sub-chapter "Preliminary questioning for activity 5) FINAL DEBATE/PAPER" of chapter **1.8 Verification *in itinere***, using them as guidelines for the drawing up of the essay.

CONCLUSION

The paper has shown the need for the EU and the Spanish government and school system to tackle the problems they have been having with increasing outbursts of violence with diversified and layered interventions, among which, as shown and backed by evidence, the introduction in the school curriculum of the gender perspective, transversally, across all fields and disciplines and preferably with an interdisciplinary approach.

The Learning Unit proposed in the paper is one example of how this practice can be carried out by teachers in the school setting and it is a reminder of the need for other works or LUs to be created along those lines with the same premises and the same purposes by scholars and researchers; until recently the lack of material that teachers could use, especially written from a gender perspective, has been a pressing issue, nonetheless works are slowly being created and are finally becoming available for use.

Besides the lack of material and the fact that it might not always be readily available, making teachers have to go and look for it, another prime concern remains the lack of enforcement over its use and application. Governmental and non-governmental agencies on both sides of the ocean have been sending recommendations and goals [111] to member and non-member countries, indeed the main problem right now is the enforcement of such policies at national and regional level. Some countries are more active and aware than others towards the implementation of pro-gender actions but, unfortunately, this still greatly relies on the arbitrariness of the political forces and their agendas. Consequently, the school systems of such countries tag along and are subject to the volatility caused by the shifts of power and the will of whoever is appointed to office, as happens in the case of EU nations like Spain.

Nowadays the application of pro-gender and gender-equality policies and the introduction of gender perspective in the school curriculum is still up to the single nation and to the single school that choose to do so; the failure of implementation

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[111] A very significant indicator of the broad sensitization over the urgency and the primacy of the issue of Gender equality that reflects the need of the application of Gender-oriented policies is that to "Promote gender equality and empower women" has been listed as goal number 3 of the Eight Millennium Development Goals for 2015 of the United Nations Development Programme (UNDP), as can be found at the UNDP's official website: http://www.beta.undp.org/content/undp/en/home/mdgoverview.html

policies leads to the ineffectiveness of the measures taken and the aggravation of the problem, as occurs with violence-related issues.

The scientific community, the political forces and the public opinion all need to come together in acknowledging the implications of persistent gender inequalities in our society as they all need to gather in affirmative action to remove such disparity along with the violence it continues to produce and support. This work, as many other books and researches like the ones cited in this paper and its biography, is a further step in that direction but we all need to keep in mind that, without firm and efficacious collective action, each single effort is unfortunately destined to end up being nothing more than just another rock in the sea.

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