

**GIRLS DON'T ROCK AND BOYS DON'T BOP:
ADOLESCENT MUSICAL IDENTITY AND GENDER
STEREOTYPES IN POPULAR MUSIC**

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A thesis submitted in partial fulfilment
of the requirements for the degree of
Bachelor of Music (Music Education) (Honours),
Sydney Conservatorium of Music,
University of Sydney

2008

TABLE OF CONTENTS

ABSTRACT	i
ACKNOWLEDGEMENTS	ii
CHAPTER 1: INTRODUCTION	1
Purpose of the Study	2
Research Questions	3
Justification of Significance	4
Definitions	6
CHAPTER 2: REVIEW OF THE LITERATURE	8
Gender Role Typing in Music and Music Education	8
Gender Stereotyping Musical Sound and Behaviour	9
Adolescent Identity Construction and Music Education	10
Music as a Social Network for Adolescents	10
Personal and Social Identity Formation Through Music	11
Gender Stereotypes and Music Education	12
CHAPTER 3: METHODOLOGY	15
Research Design and Context	16
The Case Studies	16
Sampling Procedures	18
Data collection procedures	20
Focus group interviews	20
Individual Interviews	20
Participant Questionnaires	21
Data Analysis Procedures	22
CHAPTER 4: RESEARCH FINDINGS	23
Music and Identity	23
Popular Music and the Media	23
Music as a Social Tool	25

Social Pressure Versus Individuality	26
Gender stereotypes	28
Male Stereotypes	28
Female Stereotypes	32
Social Identity and Gender	34
Gender stereotypes in Music Education	35
Gender Issues in the Music Classroom	35
Addressing Gender in the Music Classroom	36
Conclusion	38
CHAPTER 5: CONCLUSION	39
Outline of the study	39
Educational Implications	42
Limitations of the Research	44
Suggestions for Further Research	45
Conclusion	46
REFERENCE LIST	47
APPENDICES	51
Appendix A: Student Interview Guide	51
Appendix B: Teacher Interview Guide	53
Appendix C: Participant Questionnaire	54
Appendix D: Parent Consent Form	56
Appendix E: Participant Consent Form	57
Appendix F: Principal Consent Form	58
Appendix G: Parent Information Statement	59
Appendix H: Participant Information Statement	61
Appendix I: Ethics Approval Letter	63

ABSTRACT

This study investigated what are considered to be gender appropriate musical behaviours from the perspective of adolescents, with a particular focus on listening behaviours and musical preferences. Gender stereotypes in popularised music and ways in which stereotypes are generated through popular media is also explored. Educational implications of gender delineated musical meaning in popular styles of music are considered in order to contribute to a growing body of research on the use of popular music in the classroom. Data were collected from three focus groups involving adolescents of varied ages from three different schools. Music educators from two of the participating schools also contributed to the study. Grounded theory was developed using open and axial coding of the collected data. Results indicated that gender stereotypes in music listened to by adolescents affect musical identity formation to varying degrees depending on susceptibility to social pressures. Gender delineated musical meaning in the classroom was found to have an impact on musical behaviours of students as a result of teacher attitudes and initiatives towards creating a gender balanced music classroom.

ACKNOWLEDGEMENTS

Firstly, I would like to express my deepest gratitude to my supervisor Dr. Kathy Marsh. Her patience with my last minute rushes and continuing enthusiasm for this research project encouraged me to persevere and enjoy the journey.

My thanks also extend to the staff at the Conservatorium of Music. You have been an inspirational model over the years for challenging us to explore the vast depths of musical meaning and experience. Also thanks to my fellow honours classmates who have motivated me to continue with their perseverance and passion for their own projects.

I would also like to thank the participants of the study, particularly the student participants, for letting the academic world in on some of the secrets of adolescence. Also, to my own students, who continue to motivate me with their enthusiasm for musical experiences from week to week.

Finally, I wish to thank my grandmother, for inspiring me with her encouragement, support and life perseverance. You truly are my heroine.

CHAPTER 1: INTRODUCTION

Music is commonly described as a vehicle for self-expression, a way in which personal abstract thoughts, feelings and emotions can be brought into reality. While this may seem individualist in focus, musical experience, whether it be listening, playing or creating, is rarely confined to the individual. Music has been described in terms of its social value and communal integrity, and as providing a way of communicating with one another. Hargreaves and North (1997) argue that music, while it has many different functions in human life, is almost always used as a social network of communication that has the power to connect people through various musical meanings and musical contexts.

The study of the psychology of music has found that musical experience carries with it cultural and social meanings that are communicated and constructed through social interpretation and perception (Hargreaves & North, 1997). That is, the way in which people experience music in both personal and social contexts creates musical meanings that communicate to others something about themselves or the society from which they come.

An examination of how musical meaning is constructed within a particular group or society can give insight into what are deemed important issues to that particular group or society. In the developed world, adolescents, as a social group or social community, form one of the largest groups of music consumers and participants in music experience, especially in social settings (North, Hargreaves & O’Niell, 2000). Constructed musical meanings that are present in the popular music that forms a significant part of adolescents’ musical experience can provide insight into how they view the world in which they live and how they formulate meaning in the society from which they come.

The formation of identity is one of great developmental significance during adolescence and has a profound affect on how individuals view themselves and those around them. (Tajfel, 1979, 1981; McInerney & McInerney, 2006). The concept of image and social acceptance are two of the most important aspects that impact on the development of the human being during adolescence. The outward image that

adolescents choose to employ, particularly in social settings, reflects significantly the ways in which popular culture can dominate individual preferences and how the individual can often be hidden in place of the more accepted representation of self (Russell, 1997).

While the social function of music can be used as a community-strengthening device, underlying meanings also have the potential to serve as a social boundary and can limit the scope of personal identity construction through stereotypes and expected behaviours that can cause social problems if diverged from in any way. Gendered musical meanings through which gender stereotypes and appropriate behaviours are communicated can have a profound effect on the musical decisions made by adolescents on their own musical preferences and formation of musical identity (McCarthy, 1999).

Purpose of the study

The purpose of this study is to investigate what are considered to be gender appropriate musical behaviours from the perspective of adolescents, with a particular focus on listening behaviours and musical preferences. The public display of musical tastes is also examined in terms of how adolescents use music socially and as a part of their formation of personal and social identities.

In this study, gender appropriate musical behaviours are investigated in relation to music that is familiar and regularly listened to by adolescents, that is, popular music accessed on radio, television, movies, personal music players, CDs and the internet. Studies have shown that the music marketed through the media can have a major effect on the musical decisions made by adolescents (Zillmann & Gan, 1997). Ways in which music is accessed, as mentioned, are often linked to media outlets that have an impact on the popularised image so often employed for consumer purposes. Culturally specific gender delineations and musical meanings have the potential to be created and reinforced by media outlets to which adolescents are subjected as part of their daily lives.

The need for educators to be aware of and sensitive to gender meanings in popular music has been of increasing significance over the past number of years as the inclusion of popular music in the classroom has increased (McCarthy, 1999; Green, 2003; 2006.) This study explores the use of popular music in the classroom and implications for classroom use of popular music from the perspective of students and teachers. The study also considers ways in which popular music has been integrated into the music curriculum and the potential for gender delineations in popular music to be reinforced within the context of the music classroom.

Research Questions

This study poses the following research questions:

1. How do adolescents use popular music to construct personal and social musical identities?
2. What are deemed gender appropriate musical behaviours in the context of music listened to by adolescents and how are these generated?
3. To what extent do gender expectations influence musical decisions made by adolescents?
4. How can music education reinforce and emancipate student reactions to and expectations of gender appropriate musical behaviours?

The first research question focuses on the listening behaviours of adolescents and how these behaviours are exposed in social settings as well as when and how adolescents listen to music. This takes into account personal listening behaviours such as how they listen to music when they are on their own and also how they listen to music when they are in the presence of others such as their friends. To define what is popular music from the perspective of adolescents themselves, the study investigates the preferred styles of music to which adolescents listen, why they listen to these styles of music and what influences their musical choice. The final aspect of this question considers whether the musical taste and preferences of the individual change when placed in social settings where majority rules.

The second research question takes into account the gender expectations of behaviour and musical preference as perceived by adolescents, as they are the most significant

instigators of musical meaning in their own social settings. Gender expectations in relation to musical preferences explore the expected musical preferences of females and the expected musical preferences of males. This question involves the study of how these gender expectations are formed and also how they are generated.

Question 3 explores the significant use of these gender expectations in relation to the musical decisions made by adolescents in forming their own personal musical preferences and musical identities. In particular, ways in which gender role models in popular music influence perceptions of gender and, further, the musical preferences of males and females are examined. The most significant part of this question relates to how adolescents view those that go against these gender expectations. By investigating how adolescents who go against the norm are viewed by their peers, this study attempts to explain the importance of gender expectations in terms of the potential conflict between individual and social musical preferences.

The final research question examines gendered musical meanings from the viewpoint of the classroom. The classroom needs to be considered as it has the potential to be an environment in which adolescents can express their musical preferences and where gendered musical meanings may be created and reinforced. The balance of gender representation in repertoire chosen to study in the classroom, particularly any popular music that is studied, is examined and a general awareness of gender issues from the perspective of music teachers is investigated. Ways in which students can express their own musical tastes and preferences in class and possibilities for discussion of gender issues in music in the context of the classroom are also taken into account.

Justification of significance

Minimal research has been undertaken that investigates gender stereotypes and the formation of gender roles in relation to the perspectives of adolescents and the music to which they listen. Musical decisions made by adolescents reflect the formation of a musical identity and through the study of gender stereotypes and their effect on musical decisions, this study will contribute to the growing literature in music educational research on the formation of musical identities among adolescents

(Crozier, 1997; Hargreaves, D., MacDonald, R. & Miell, D., 2002; McCarthy, 1999; North, Hargreaves & O'Neill, 2000).

Due to the nature of the music classroom as an environment for either reinforcing or emancipating musical meaning, music education and music educators have the responsibility to be aware of issues regarding gender stereotyping in the context of musical repertoire chosen either by the teacher or the students in the classroom. While some educational research has focused on the representation of gender in the music classroom, this has mainly been conducted in terms of classical or art music repertoire (Green, 1997, 2003; North, Colley & Hargreaves, 2003.) This study outlines similar issues with particular focus on music listened to by adolescents and the use of this music in the classroom.

With increased inclusion of popular music in the classroom and the growing scope for students' own personal music tastes to be displayed through repertoire choice, contemporary music educators need to be more aware of issues that influence musical choice. Increased knowledge of gender issues related to popular music will allow music educators to open the ears and minds of students to challenge ways of thinking about expected gender roles in their own construction of musical identity and musical meaning (McCarthy, 1999).

The representation of gender in the context of popular music has been shown by researchers to have much influence on gender stereotypes and the formation of gender roles which are further promulgated by peers, the media and society at large (Coates, 1997; Leonard, 2007; Russell, 1997; Whitely, 1997.) Musical representations of gender in the classroom can act as a social model for expected gender behaviours and while this may help in the positive and socially acceptable formation of musical identity, it also has the potential to act as a constraint for individuals to inhibit exploration of their own true musical identity. This study outlines the importance of music educators' role in providing student with a 'safe' environment free of expected norms of gendered musical roles.

Definitions

Gender: Gender is a pattern of behaviours recognised as ‘feminine’ or ‘masculine’. It is a socially constructed, learned behaviour. Accordingly, gender differs between societies and across the social, ethnic and cultural groups within societies. Even for a single individual, gender behaviours change over time and within different social contexts (Queensland Government Department of Education and Training, June, 2008).

Gender stereotypes: In the context of this study, this refers to expected and accepted characteristics of ‘masculine’ and ‘feminine’ musical behaviours and musical preferences in relation to music listened to by adolescents. Included in this concept are issues of identity and what it means to be ‘masculine’ or ‘feminine’ in terms of musical styles and preferences. This definition relates specifically to expected musical preferences and listening roles, that is, what adolescents are expected to listen to based on their gender.

Musical identity: The concept of identity includes the way in which humans define themselves and behave in accordance with culturally defined roles that exist in society. The concept of a specific *musical* identity is one that includes the use of music as a source of defining oneself in the development of an individual and social identity (Hargreaves, MacDonald & Miell, 2002).

Social Identity: This theory developed by Tajfel (1978) outlines the social phenomenon of intergroup discrimination and the social categorisation of groups and individuals in these groups. As further developed by Tajfel (1981), Social Identity Theory includes the categorisation of ourselves and others into groups and ways in which association with certain groups can affect personal development matters such as self-esteem and self identity. One important aspect of Social Identity Theory in relation to this study is the assumption that all individuals are members of social groups, where individuals are automatically ascribed characteristics of larger social groups such as by race and gender (Hargreaves, MacDonald & Miell, 2002). According to the theory, this categorisation into larger social groups initiates a sense of self and thus guides behaviour.

Personal Identity: This is in contrast to the above mentioned ‘social identity’ where the identity of individuals is separate from the social category to which they belong. The self is defined in terms of personal attributes such as personality, physicality and intellectual traits (McInerney & McInerney, 2006).

Popular Music: For the purpose of this study, the term ‘popular music’ will be used to describe music that is commercially available and easily accessible to a mass audience. This includes music that is commercially available to a large extent through popularised media such as radio, internet and visual-media such as television and movies.

CHAPTER 2: REVIEW OF THE LITERATURE

Much existing literature conducted on the subject of gender and music in education has focused on differences in girls' and boys' academic achievement in the music classroom, teacher perceptions of students' creative and innate musical abilities, inherent and delineated musical meanings and their use in the classroom and the stereotyping of musical instruments for beginner students by band directors and adults. Concepts of the gender stereotyping of 'masculine' and 'feminine' sounds have also been explored in research, as well as the phenomenon of 'missing males' in singing and choirs and 'missing females' in musical genres such as popular music and jazz (Koza, 1993; Lamb, R., Dolloff, L., & Wieland Howe, S., 2002; Leonard, 2007; McGregor & Mills, 2006).

Literature concerning gender role typing in popular music has discussed the lack of females in socially deemed 'masculine' music such as heavy rock and the lack of males in what is deemed 'feminine' music such as pop music (Coates, 1997). The use of popular music in the classroom has been investigated by some researchers taking into account student perceptions on the uses of 'their' music in the classroom setting (Green, 2006).

Gender role typing in music and music education

Gender role typing is a socially constructed phenomenon that involves the creation of particular gender expectations, behaviours and characteristics that are ascribed to each of the sexes (Dibben, 2002). North, Colley and Hargreaves (2003) state that the cultural beliefs about the attributes of males and females are transmitted through stereotypes and these have a powerful effect on the ways in which students interact with the world. In relation to a musical setting as a culturally driven category, gender stereotypes have been linked to musical behaviours and trends that determine gendered practices in music and music education.

In a review of music and gender, Susan O'Neill (1997) described gender stereotypes as a set of physical, psychological and social characteristics that are considered to be typical of males and females in a particular culture or social group. In relation to music, she states that:

As children grow up they learn to accept and conform to their culture's particular beliefs about the appropriate characteristics and behaviours of males and females. Gender stereotyped beliefs reinforce the idea that particular types of music, instruments, or occupations are 'masculine' or 'feminine', influencing gender differences in education, experience, opportunity and even levels of aspiration. (p. 47)

Similarly, Lucy Green's (1997) study of music, gender and education discovered that gender stereotypes are perpetuated through delineated musical meanings that are part of a gendered ideology in music education, reaffirming and thus reproducing gendered musical discourses within the classroom.

Gender stereotyping musical sound and behaviour

Another common topic studied by researchers in the field relates to perceptions of masculine and feminine sounds, genres and musical behaviours. Labelling or describing feminine and masculine sounds in areas of musical creativity such as composition has been found to affect perceptions of musical worth and appreciation based on inherent and delineated meanings of gender stereotypes in music (Biddle, 2003; Green, 1997; North, Colley & Hargreaves, 2003). Biddle (2003) argues that gender stereotyping musical sounds and behaviours can serve as a boundary that can limit the scope of individuals to explore their own personal musical identity.

A study conducted by North, Colley and Hargreaves (2003) had students rate the likelihood of both males and females composing works of three genres, New Age, classical and jazz, based on stereotypically female and male attributes derived from the Bem Sex Role Inventory. Results showed that students perceived female composers as producers of warm, gentle, individualistic and soothing works, while males were seen to be more forceful and innovative. Male and female composers were also judged differently with respect to their likelihood of working in the different styles examined, with jazz most frequently stereotyped as male. The study highlights, in terms of music education, that gender stereotypes in musical genres have the potential to elicit powerful effects upon the interest and achievement of female students, particularly in genres which are heavily male dominated.

Gender stereotypes in particular styles of popular music can have an effect on the value of these styles and can in turn generate negative delineations of musical meaning. Aspects of gender stereotyping in popular music genres are explored in Coates' 1997 study of rock and the political potential of gender. She notes that the most common segregation of rock and pop gender stereotypes relates to musical authenticity.

In this schema, rock is metonymic with 'authenticity' while 'pop' is metonymic with 'artifice'. Sliding even further down the metonymic slope, 'authentic' becomes 'masculine' while 'artificial' becomes 'feminine'. Rock, therefore, is 'masculine', pop is 'feminine', and the two are set in a binary relation to each other... (p. 52)

Gender stereotypes that diminish the authenticity of certain styles of music are an example of how delineated musical meanings can effect perceptions of legitimacy in music. Styles of music associated with females, if regarded as inauthentic and superficial, limit the authority of music produced by females and thus can have an effect on musical aspirations undertaken by females in the music industry.

Adolescent Identity Construction and Music Education

As music is such an important part of youth culture it would seem that music is an equally important vehicle of identity formation for adolescents, especially in relation to personal and social identity. McCarthy (1999) states that music acts as a cultural pathway to self-knowledge and as part of the cultural nature of music, gender relations are inextricably linked with this formation of self-knowledge and identity.

Music as a social network for adolescents

The magnitude of adolescent involvement in music consumption has been used by researchers Zillmann & Gan (1997) to explain the importance of music to adolescents. This study found that musical preferences and listening behaviours bring adolescents together, enabling them to construct social networks that coincide with musical tastes and behaviours.

Similar observations were found in a study conducted by North, Hargreaves and O'Neill (2000) on the importance of music to adolescents. The study aimed to determine the level of involvement in musical activities and the importance of these activities in relation to why adolescents listen to and perform music. Results indicated that adolescents are generally highly involved in musical activities such as listening and performing and that music is of central importance in the lives of most young people, fulfilling social and emotional as well as cognitive and developmental needs.

The introduction of popular music into the school curriculum has enhanced student autonomy within the music classroom, allowing for music to be used to a greater extent in constructing identities within this context. However, delineated and inherent musical meanings in popular music have only recently been investigated in educational research. Green's (2006) study of popular music in the classroom found that as the classroom can be a notorious site for the entanglement of musical meanings, values and experiences, music educators need to be aware of and form strategies for positive musical experiences to be an essential part of classroom music education.

Personal and social identity formation through music

In an analysis of music and its social influence, Crozier (1997) found that issues of self and identity are complex and multi-faceted and often need distinct definitions to classify them. Personal identity according to Crozier refers to an individual's unique qualities, values and attributes whereas social identity is more concerned with the social categories to which people belong, aspire to belong, or with which they share important values.

In accordance with this concept of identity, and with particular reference to music as a social factor contributing to identity, Russell (1997) states that musical tastes reflect a tendency to listen to and enjoy the same music as that listened to by others with whom individuals seek to identify. Further, he argues that musical tastes help establish an individual's identity in relation to social class or group cohesion. Musical tastes can be categorised into and further associated with an affiliation to certain musical styles or genres. Russell's study found that different types of music tend to appeal to different social groups within society based on ideological values associated with that particular music.

The commonality of using music as a contribution to social identity through stylistic identification as a response to musical style coincides with the idea that one function of music is that of defining social identity for oneself and for others. A study conducted by Tekman and Hortacsu (2002) involved questionnaires given to late-adolescent university students that asked participants to list all the qualities that came to mind of the people who would listen to six different musical styles. Results found that the qualities attributed to listeners of the six particular styles coincided with social and historical origins of the style. Data collected indicated correspondence between characteristics of styles and peoples' reasons for listening to certain styles based on cultural backgrounds and individual preferences.

Delineated musical meaning based on social and historical origins of different styles of music have the potential to be permeated through the teaching of various styles of music in music education. It is therefore imperative for music educators to be aware of social and cultural musical meanings when presenting musical material to their students. The issue of gender stereotypes in music education is an example of a culturally and socially constructed boundary that may affect student achievement.

Gender stereotypes and music education

Music educators need to be aware of gendered discourses that may govern their teaching style and have the potential for limiting student opportunity and interest in certain aspects of music education. While it must be recognised that female and male students may portray and perpetuate certain gender stereotypes in their preferences for musical styles, it is important that educators are equally supportive of all students' musical abilities and develop an encouraging environment for students to explore and create their own personal music autonomy. McCarthy (1999) states that teachers' underlying beliefs about boys' and girls' musical abilities can significantly nurture or limit student achievement. Similarly, Green (1997, 2003) states that schooling can play a significant role in perpetuating differences in the musical practices and tastes of adolescent boys and girls in the formation of their own musical identities.

Results of the study conducted by Johnson and Stewart (2004) on the stereotyping of instruments in music education can be viewed as an example of how increased teacher awareness of gender stereotyping can rid the classroom of expectations of students' musical abilities based on gender. The study, in contrast with many earlier studies on the same topic, found that instruments assigned to beginner students by band directors had little to do with students' gender. Assuming that increased awareness of gender stereotyping had much to do with this change of trend that had occurred in past research, music educators can hope to limit gender discourses in other areas of music education, such as musical preferences, allowing for broader possibilities for the development of students' personal and social identity.

Research in the past has recognised the lack of boys in choirs, (for example Koza, 1993), and studies have also indicated that teacher interaction with 'disruptive' and non-conforming boys in the music classroom has been more pronounced than their interaction with conforming and cooperative girls (Green, 1997; Trollinger, 1994). Further research into psychological issues such as identity formation and ways in which musical discourses, particularly in relation to gender stereotypes, can affect adolescent identity development would be beneficial for music educators in creating a gender-sensitive environment that challenges expected gender roles and encourages the positive formation of students' musical identities.

Through a gender-sensitive approach to teaching in the classroom that promotes and encourages positive self-esteem and self-efficacy for both boys and girls, music educators can encourage adolescents to form their own positive personal and social identities through interaction with a broad and unbiased music education. McCarthy (1999) stresses, however, that educators should not degenderise practice, but rather:

emancipate students' reactions to and expectations of gender relations in the classroom and beyond. In this way, each student experiences gendered discourse in music education as a pathway to self-knowledge, a moment in the construction of identity...If we indeed believe that the construction of identity is a problem of modernity and that gender is a centripetal force in that construction, then we may have rediscovered a fundamental *raison d'être* for the existence of music in education - the provision of sustained opportunity for the discovery of one's own voice through music (p. 122).

To gain further insight into ways in which gendered discourses are experienced within and beyond the music classroom and the impact this has on identity formation during adolescence, the following chapter explores a method of approach for exploring music education's role in the discovery of student's own voice through music in an environment free of the pressures of expected norms of society.

CHAPTER 3: METHODOLOGY

To determine the significance of gender role typing in music on the formation of musical identity during adolescence, this study employed a qualitative method of enquiry. The qualitative method was appropriate to specify rather than generalise the highly personal nature of musical preferences and importance of music to the individual, both from the perspective of the participants being studied and their teachers. In this way, results collected from the participants are a reflection of social and personal truths specific to the context in which they occur (Burns, 2000).

Results for this qualitative study were drawn from responses to interview questions with a focus on social phenomena and interactional relationships (Strauss & Corbin, 1990). Questions were designed to gain insight into the social perspectives of those involved in the study in relation to gender role typing in popular music. Due to the significance of the classroom as a social setting and a place for interactional relationships to occur between students, teachers were also asked questions that reflected upon the socially created phenomena of gender roles in popular music studied or discussed in the classroom. Accounts and data collected from participants in this qualitative study were viewed by the researcher both as a source of information about phenomena and as a revelation of the perspectives of those who produce them (Creswell, 2003).

The specific contexts of the case study schools provided insights into how gender perceptions and expected roles were a potential influence on listening behaviours of students from these schools. Students from the case study schools are in a unique position of socialisation in the particular year groups that were studied and gender role expectations play a major role in this process of socialisation, as will be explained further in this chapter. Due to the significant role of music in socialisation as discussed in previous studies (Crozier, 1997; Green, 2006; North, Hargreaves, & O'Neill, 2000), it seemed inevitable that gender and music would have an impact on the socialisation of students from these schools.

Responses and collected data were used to add to knowledge of sociological occurrences, such as ways in which music can be used as part of the socialisation

process among adolescents, while threats to validity were carefully considered when assessing the information and collected data (Hammersley & Atkinson, 1995). To increase validity, within method triangulation as well as space triangulation were employed. Within method triangulation methods included interviews with multiple participants to eliminate any bias or single-theory based analysis of data (Creswell, 2003). Both student perspectives and teacher perspectives were investigated to gain insight into the different roles of transmitter and receivers of information. Space triangulation involved selecting participants from several different schools to compare results from different school environments and experience.

Research Design and Context

Case study design suits this particular research project as it investigates in particular a contemporary phenomenon within a real life context (Burns, 2000; Cohen & Manion, 1989). The case study format was used in order to gain in-depth understanding of the subject with a focus on discovery rather than confirmation of theories. Each of the cases was chosen to suit particular criteria that relate to the overall purpose of the study, that is, gender role typing and effects on musical identity formation. These criteria are outlined later in the chapter under the heading *Sampling Procedures*.

The selected schools that constitute each case are situated in a middle to high socio-economic area. Although individual income of residents in the area is significantly higher than that of Australia as a whole (Australian Bureau of Statistics, 2008), the socio-economic status of participants in the study may not necessarily be homogeneous. Implications of the socio-economic status of the area from which the cases derive may have an impact on results, particularly in terms of the accessibility of popular music to adolescents, and this has been taken into account in the following *Results* and concluding chapters.

The Case Studies

Originally, three Catholic schools in the southern region of the Archdiocese of Sydney were to be the focus of my study. Two of the three schools were single-sex

junior secondary schools catering for students in Years 7 to 10, Augustine College¹ (a boys' school) and St. Claire's College (a girls' school). The third school, St. Benedict's College, was a senior secondary co-educational school in the same geographical and socio-economic area as the junior schools but catering for students in Year 11 and 12 only. The two junior secondary schools are considered to be the 'feeder' schools of the senior secondary school due to the close geographical proximity and similar religious framework on which all of these schools are based.

Due to the declining of permission to conduct research from Augustine College, an alternative contextual design was employed to form a substitute case study that met the specific criteria of the sampling procedures, which will be discussed further in this chapter. The alternate case study consisted of a group of boys from Year 8 who attend Smithson High, a private boys' secondary school located in the Sydney region. All of the boys from this particular focus group are from the same geographical and socio-economic area and attended a co-educational primary school in the area of the secondary schools also participating in the study. While their ages do not exactly match that of the girls in Year 7, the school from which they come, having an all male population theoretically shares a similar social context based on gender roles to that of St. Claire's.

Because of moving from one school to another, students from both Year 11 and Year 7 have similar issues in establishing identity in new social settings and it was anticipated that gender role expectations would play a major role in the formation of this identity. It was expected that the same issues of socialisation and gender would also apply to the participants in Year 8 from Smithson High, despite the gender adaptation from primary school to single-sex high school occurring earlier than with the girls in Year 7 at St. Claire's.

Students from the junior secondary schools came from co-educational primary schools and therefore needed to learn how to conform to single-sex systems and gender role expectations when they enter the single-sex system in Year 7 and continuing through Year 8. Students from St. Benedict's College have usually come

¹ Pseudonyms have been used for names of schools and names of participants to protect the privacy of those involved in this study.

from the feeder single-sex junior secondary schools, meaning that they need to re-adjust to the co-educational system in Year 11. While students' psychological and cognitive development were quite different due to age differences, being faced with similar issues of socialisation would hypothetically produce changes that give insight into how gender role expectations affect their musical identity formation at different ages.

The music program at St. Benedict's College involves the study of Music 1 in preparation for the Higher School Certificate (HSC). The HSC Music 1 course studied at this school has a focus on popular music and performing, giving students the opportunity to choose their own styles of music to both study and perform. Students in Year 11, studying the Preliminary Music 1 course are generally encouraged to choose their own repertoire and collaborate in the performing of this repertoire, working towards the final HSC performance in the following year. The topics studied in Year 11 Preliminary Music 1 include Baroque Music, Jazz, and 20th and 21st Century Music, including popular music. Students taking elective Music 1 in Year 11 attend music classes three days a week due to the music teacher's availability, although the number of required hours for the course is still achieved.

Both the Year 7 music program at St. Claire's and the Year 8 music program at Smithson High follow the mandatory required 100 hours of the Stage 4 requirements and students attend music classes three days a fortnight over the period of the school year. Year 7 were currently studying the fundamentals of music notation and Year 8 were studying Australian Folk Music at the time of this study. Both music programs do not directly include popular music studies in the mandatory course.

Sampling Procedures

Purposive sampling procedures were employed for this study in order to determine social phenomena in relation to a specified sample that meets certain requirements (Burns, 2000; Cohen & Manion, 1989). Purposive sampling, where participants are chosen due to some particular characteristic, was employed in order to obtain the truest representation of social phenomena related to the topic. Student age and gender were the characteristics for purposive sampling in this study. To compare differences

of opinion and patterns of behaviour among adolescents based on age, the study involved students from senior high school as well as students from junior high school. Students in the junior and senior high school samples were recruited based on their year group at school. Although gender role typing in music may easily have been discussed and data collected from any student from Year 11 at the senior school because of the issue of re-integration into a co-educational situation at this point, information was specifically sought from students of the Year 11 elective Music class to gain insight into the music educational implications of gender role typing in music. Information and consent forms were distributed during music lessons at the Senior Secondary and Junior Secondary schools.

The Year 8 boys included in the sample were known to the researcher through private music lessons. Information and consent forms were distributed directly to their parents and interviewing took place at the normal location of music lessons during the students' school holidays. All participants study music at Smithson High, which covers the mandatory number of hours for Stage 4 over the period of a year.

Because age and gender are quite broad characteristics that apply to all students in the case study schools, open or random sampling was used (Burns, 2000; Cohen & Manion, 1989). In this study, the student participants, while purposive in regard to gender and age, were selected based on consent availability.

The music teachers from St. Claire's College and St Benedict's College are both female and are between the ages of forty and fifty. They were given information and consent forms at the same time as the students and both agreed to discuss the educational implications of the study. Teacher interviews took place at the school during their free periods. The music teacher from St. Claire's is the principal music teacher at the school and teaches classes in Years 7 and 8 as well as the elective Year 9 and 10 music classes. She has been teaching at the school for 6 years and has previous experience teaching Years 7 to 12 at a co-educational high school. The music teacher from St. Benedict's College is the only music teacher at the school and takes the Preliminary and HSC Music 1 courses for Years 11 and 12. She currently works part-time, teaching at the school three days a week.

Data collection procedures

Focus group interviews

Student participants of the study were recruited to form small focus groups with whom semi-structured interviews were conducted. Semi-structured interviewing in small focus groups was chosen as a suitable method of data collection for this study because of the potential for discussions to develop which could provide greater insight into student opinions and ideas (Burns, 2000).

Replicating a social situation similar to what students may experience outside the interview context also allowed for social interactional relationships to be examined and analysed in the data collection process. Focus groups take the role of social interaction further as they particularly rely on the interaction within the group that discusses the topic at hand (Cohen & Manion, 1989). Also, in semi-structured interviews, the participants have greater control over the direction of the interview, allowing their own views, rather than those of the researcher, to predominate. Group interviews offer participants a safe environment where they can share ideas, beliefs and attitudes in the company of people from the same age group and gender backgrounds (Madriz, 2000).

An interview guide was developed with the same questions to be asked of each focus group (See Appendix 1). Additional questions regarding past and present experiences with gender issues in the music classroom were asked of all participants to gain in-depth insight into current practices.

Individual interviews

Individual interviews with the music teacher of both St. Claire's and St. Benedict's College were conducted to gain specific insight into the educational perspectives on gender role typing in music used in the classroom. The interview schedule for the music teachers had different questions from the student interview guide, focusing mainly on the educational implications as outlined in the Research Questions in Chapter 1 (See Appendix 2).

Student and teacher interviews were audio recorded and the student focus group interviews were also video recorded. Recordings were transcribed and used for data analysis. The interviews were visually recorded as a back-up to the audio recording and to enable identification of individual participants in the transcription process.

Participant questionnaire

A questionnaire was also given to students who participated in the interview (See Appendix 3). The questionnaire was partly utilised to collect some descriptive background information on the participants but most sections of the questionnaire were designed to add to the qualitative method of data collection via extended response questions (Burns, 2000). The participant questionnaire was employed as a point of triangulation, relating different sources of data to counteract possible threats to the validity of analysis (Hammersley & Atkinson, 1995).

Students who participated in the group interviews were asked to complete the questionnaire on the same day as the interview, before the interviews took place. The questionnaire was in the format of a descriptive survey, the purpose of which was to provide descriptive information about student opinions and beliefs about questions relating to the study (Burns, 2000). Most importantly, in relation to the influence of socialisation on the development of identity, the questionnaire allowed for students to express their opinions with greater honesty without the effect of an audience. Responses from the questionnaire were compared with comments made during the group interviews to see if there was any contrast in opinion when students were placed in the social situation of the group interview. Many of the questions asked during the interviews were related to the questionnaire, either directly or indirectly, so that responses from the students in the differing situations of completing the questions individually, and then in the presence of peers, could be compared.

In relation to the influence of social context on participant responses, Hammersley and Atkinson (1995) state that the 'audience' is the most important element of the context of qualitative research, particularly for interview situations. The most obvious member of the 'audience' that may affect participant responses is the

interviewer who, regardless of attempting non-directive interview techniques, plays a key role in the achievable success of valid participant responses. The questionnaire gave students the opportunity to express opinions in a non-threatening, personal environment that could reflect their individual opinions on gender stereotypes in music without the threat of peer pressure or social expectation.

Data analysis procedures

Hammersley and Atkinson (1995) stress the importance of using the researchers' ideas and resources to make sense of data rather than as prejudgements that may lead to the interpretation of data being categorised into particular preconceived theories. This involves researchers carefully guarding against their interpretation of data and rushing to pre-determined and definite conclusions when analysing data.

Systematic steps of grounded theory were employed in the data analysis process of this study include open coding, axial coding and selective coding (Strauss & Corbin, 1990). Open coding involved the sorting of data into categories of information for easy analysis of trends and themes. Themes that emerged in this study were Gender Stereotypes (male/female), Social Discrimination, Social Identification, Male Perspective, Female Perspective, Image, Peer Pressure versus Individuality, Educational Links and Teacher Perspective.

Axial coding involved selecting one or more of the designed categories and placing it within a theoretical model. For example, Male stereotypes/Male Perspective and Social Identification may fit into the theoretical model that states that the listening behaviours and perceptions of gender roles of these particular males coincide with their desire to be socially accepted by peers. Explicating a 'story' from the interconnection of categories is the third and final stage of selective coding which was employed in the analysis of data for this study.

Results from the data collection and analysis procedures as described will be discussed in the following chapter. Because of the specific case study design, data was analysed in terms of participant responses that are true to the participants in the study at that particular point in time.

CHAPTER 4: RESEARCH FINDINGS

Music has been described in previous research as a means by which people can express themselves and better understand the world in which they live (Hargreaves & North, 1997). As adolescents are avid consumers of music material, it has been assumed that music is a fundamental component of personal expression and identity formation during this developmental stage of life. Findings of this study support the theory that music plays a very significant role in the lives of adolescents and that underlying musical meanings have an impact on musical preferences and musical identity formation of adolescents.

This chapter is divided into three main sections and outlines the findings of the study in relation to themes that arose from the collected data. The first section of this chapter analyses results in terms of musical identity formation and factors that influence musical preference for the participants of this study; the second identifies stereotypes in music listened to by adolescents and implications of these stereotypes, and the third section outlines gender issues in the music classroom from the perspective of the two music teachers that participated in this study.

Music and Identity

Popular music and the media

The impact of the media on the listening behaviours of adolescents, as found in previous research (Zillmann & Gan, 1997), was evident through participants' description of what defines popular music. Popular media such as radio, television and movies were described as channels through which adolescents learn what music is socially acceptable and what musical behaviours are socially expected.

Sarah: You know what music is popular because it's everywhere – on the radio, in the car, on MTV. Someone tells someone about a song and they tell someone else. (Interview, Year 7 girls, 27/06/08)

Rachel: Everyone likes different music but there's some music that everyone likes and everyone knows. (Interview, Year 7 girls, 27/06/08)

With particular reference to gender issues and popular music, one participant described musical behaviour as represented in movies as having an impact on the way in which boys are expected to behave in reality.

Kate: Sometimes movies tell you how to behave – like some guys might get paid out for what music they listen to in a movie and that tells other guys what they can listen to. (Interview, Year 7 girls, 27/06/08)

This issue of musical behaviour and gender expectations will be addressed in further detail in this chapter under the heading 'Male Stereotypes'.

The repetitiveness of particular music, artists or songs in the media was expressed as a reason for a particular song or style of music being popular. Although there were contrasting views as to the effect this monotonous playing had on receptiveness to certain songs in popular media, participants described the repetitiveness as a way in which they could understand and form musical meanings that influence their musical choice. On one hand, the repetition of songs through popularised media allowed for listeners to 'adjust' to the sound, thereby enabling it to be included in their own musical preferences.

Kate: A lot of stuff on the charts when you hear it the first time you may not like it but because it gets played so much you learn to like it. (Interview, Year 7 girls, 27/06/08)

Alternatively, songs that were repeated often in the media could also become outdated and clichéd and less inclined to be included in musical preferences.

Ryan: Radio songs are played so much and they become old in a week and can get boring because they're played over and over. (Interview, Year 8 boys, 27/07/08)

These contrasting opinions on the musical worth of popularised songs show the differing impact the media has on musical preference and choice. It was found that

both age groups had similar opinions as to the monotony of commercialised music. While some expressed the view that popular songs were sometimes overplayed, they were still included in listening preferences.

Despite the popular music having the potential to rapidly become boring, the exposure to musical meanings in popular music is practically inescapable for adolescents in an age where media is much more accessible. The degree to which the media has an impact on the social and personal musical identity of adolescents was further investigated in relation to concepts of individuality and social pressure.

Music as a social tool

While popularised music promoted by media outlets as described earlier can offer adolescents scope for connecting with one another by using music as a social tool, sharing common musical tastes regardless of music's commercial popularity was a strong consideration in the forming and maintaining of social bonds. With particular reference to friendship establishment and the social connectivity of music, participants concurred that while music is not always the strongest factor in forming friendships, having the same musical tastes as those of their social associates is common and desirable.

Lachlan: It's hard to be friends or not to be friends just because of what they listen to.

Michelle: I think it's semi-important – like you're usually friends with people who have the same interests as you.

Daniel: Yeah. . . . well I know for me I met this new group of people late last year and they got me into the music that I listen to now. And I realised that when I add someone on Myspace probably the first thing I look at is what music they listen to. (Interview, Year 11, 29/04/08).

Participants from the junior secondary focus groups had similar opinions as to the value of common musical preferences amongst their friends. Friends' musical preference was described as influencing musical tastes through modern technology that allows for easy access to new music. For example, some junior participants

described how they share music via Bluetooth, despite mobile phones and personal MP3's being banned at their school. The transferring of musical material took place before and after school when social activities are most prominent for many junior secondary students.

These findings support the notion found in previous research (North, Colley & Hargraves, 2003) that music contributes to the formation of social identity during adolescence for the participants in this study. Music is used as a social tool to identify with a particular group of people or to strengthen the social bonds between social groups.

Social pressures versus individuality

While media and social peers could determine expected musical behaviours among adolescents, issues of self-esteem and personal identity were defining factors as to how much of an impact external influences had on individual listening preferences. It was generally agreed that adolescents who have a positive self-esteem and a degree of self-worth were less likely to prefer particular music based purely on its popularity. The senior student focus group had the following to say about social versus individual musical preferences:

Sarah: Sometimes I think people just go along with things. Like if it's popular music at the time they'll like it. Sometimes it's just easier for people to go along with things, especially with pressures from school and stuff.

Kirsty: . . . though I think that depends on if they're more inclined to peer pressure.

Daniel: Yeah. Like people might listen to certain music if they want to fit in with a particular group – they might still listen to other music at home or whatever or when they're by themselves.
(Interview, Year 11, 29/04/08).

Reference to modernity as a factor for diminishing social pressures in terms of musical preference was made by a Year 11 participant. This participant stated that due to an awareness of social pressures, adolescents might be more

inclined to 'stand out' rather than 'fit in' in order to be noticed and recognised as an individual.

Sky: I don't think it matters that much . . . well not any more anyway. Like maybe a while ago it would have, but I think these days because we live in a more modern age it doesn't as much because people are more accepting. People kind of want to stand out rather than just fit in. (Interview, Year 11, 29/04/08).

This particular group of participants, however, was described by their teacher, also a participant in the study, as being particularly unique in terms of their musical preferences. She described this group as having diverse musical tastes and as being very accepting of the musical preferences of others in their class.

Furthermore, this teacher suggested that accessibility of media and other forms of musical communication was a reason for the students' accepting nature of differences in musical preferences. Adolescents were described as being exposed to a vast range of music from a diversity of media and this was seen to account for general open-mindedness of musical preferences.

Janice: There's a bit more freedom of expression – kids aren't just hooking into one band or one type of music that defines their culture and whole way of life – it's freer. I think it's because access to various media has made music a lot more accessible – you don't have to pay to buy your favourite CDs. You can listen to and explore pretty much anything and kids have got it coming from everywhere. (Teacher interview, senior secondary college, 29/07/08)

Interestingly, the focus group interviews with younger students produced similar results. It was expected, based on previous research on identity formation in adolescents (Crozier, 1997), that younger adolescents would be more influenced by social pressures and less inclined to have a strong sense of individuality. The following quote, however, indicates that self-esteem and individual self-worth may have a significant impact on the musical preferences of these adolescents, regardless of age.

Kirsty: [Peer pressure] doesn't really affect me because at the end of the day, this is me and if you don't like it then deal with it.
(Interview, Year 7 girls, 27/06/08)

Gender Stereotypes

Musical meaning expressed through elements such as instrumentation, lyrics, sound and imagery is of utmost importance and significance to the musical choices made by a listening audience. Musical meanings as presented in popular music and the music industry are often explicit in terms of musical behaviour and preferences based on gender (Coates, 1997). Results from this study show how apparent and unambiguous gender stereotypes appear to be in music and the effects of these gender stereotypes on the musical preferences of participating adolescents. This section of the study investigates underlying meaning in music listened to by adolescents, with a particular focus on the gender stereotypes associated with popular music.

Male Stereotypes

One of the strongest themes that arose from all interviews, and which was further supported by the survey responses, was the assigning of particular behaviours to boys. The behaviours were a reflection of what the participants of the study deemed to be 'masculine' qualities that permeate and define what music boys prefer. For example, one quality expressed by Taylah, a female participant from the Year 7 group, that summarised the general consensus on male behaviour was that "Boys are more out there." (Interview, Year 7 girls, 27/06/08)

This particular male behaviour was described as a characteristic of the music that was most associated with boys, that is, Heavy Metal music. This musical genre was considered to be a masculine style of music by all groups during interviews and further supported by the survey responses, both in terms of being played more by male musicians and listened to by males. Heavy Metal's association with particular social groups, such as 'goths', for example show how this style of music reflects group identification as well as gender stereotypes.

Andrew: (Heavy Metal) . . . because most goths and stuff are guys and girls usually only listen to softer things. (Questionnaire response, Year 8 boy, 27/07/'08).

In order to explain reasons for the male association with this particular style of music, participants used both aural and visual aspects of Heavy Metal music. For example, the main aural characteristic of Heavy Metal music used to describe male behaviour was in relation to dynamic level.

Daniel: Boys' music is louder – loud drumming and loud guitar. (Interview, Year 8 boys, 27/07/08)

The majority of participants, both students and teachers, supported this statement with reference to dynamics when describing reasons for Heavy Metal's association with males. Responses to the participant questionnaire showed Heavy Metal being categorised as a male style of music by nearly all participants. Reasons given in the participant questionnaire were further expanded upon in the interview.

Other reasons for the male association with Heavy Metal music were related to instrumentation and physical performance style. Frequent reference to instruments such as guitar and drums, rather than lyrics, showed a trend for males to pay more attention to the aural dimension rather than the verbal content of songs as characteristic of male musical style. Physically, Heavy Metal music was described as being 'aggressive' and 'violent', characteristics that were associated with the male gender. Michael, a Year 11 student from St. Benedict's college, when describing the male qualities of a particular Heavy Metal band, explained that "their violent performing style and physical appearance makes them 'manly'." (Interview, Year 11, 29/04/08).

Listening preference of boys and behavioural characteristics associated with stereotypically 'male' music were also seen to permeate performance behaviours in the music classroom. Violent and aggressive male musical behaviour in performance was also noted as a reason for male association, alongside loud and sonically dense music. As the music teacher from St. Benedict's College observed:

Janice: It's the boys trying to blow the roof off the hall, not the girls – some sort of male aggression coming through their music. Even the heavier music that's played by a few of the girls is approached in a different way to the way boys do it. (Teacher interview, senior-secondary college, 29/07'08)

Another musical quality associated with males was the particular attention given to the instrumentation. Males were especially associated with loud instruments such as drums and distorted guitars, especially those commonly found in styles associated with males as described earlier. A tendency to ignore the vocalist and lyrics and focus more on instrumentation was also considered to be a male stereotype. This was certainly an opinion expressed by younger boys:

Michael: There's more focus on the instruments and sound like the guitar solos. And the singer is there to make sound – we don't really listen to the lyrics that much. (Interview, Year 8 boys, 27/07/08)

The Year 11 interview group, however, had differing views on the valuing of lyrics versus instruments in terms of male and female musical associations:

Yasmine: Girls listen to the lyrics whereas boys listen to the way it's played more . . .

Ben: Nah I listen to the lyrics!

David: Yeah, same. I listen to the lyrics. (Interview, Year 11, 29/04/08).

This shows that despite the common female assumption that girls have a greater association with lyrics, there is some evidence that at least the older males are also inclined to take into account lyrical content.

While both males and females were said to listen to the lyrics of popular music, there proved to be gender differences associated with the particular content and style of lyrics. For example, although the broad genre of R & B music was considered by participants to be equally enjoyed by males and females, Rap, as a sub-genre of this style, engendered differing opinions due to the content of the lyrics. Artists such as 50 Cent, Eminem and Nelly were three performers of Rap considered to appeal more to boys due specifically to the lyrical content:

Stephanie: Boys will listen to the heavier R & B styles like 50 Cent and Eminem – girls don't like him because he's rude and evil and stuff. (Interview, Year 7 girls, 27/06/08)

Clearly, the semantic content of the lyrics in certain styles of music is an important factor in defining and reinforcing musical meaning. Lyrical content, as described in the above quote, has the potential to identify particular styles and artists with either gender based on the meanings and ideals presented through the music.

The male role model was found to influence styles of popular music commonly associated with males. As observed by the senior-secondary music teacher, boys will tend to choose to perform in styles that are heavily dominated by male performers, such as Heavy Metal.

Janice: There's more males at the heavy end with the heavy metal music and that's where the boys lean with their distortion and their big sounds. (Teacher interview, senior-secondary college, 29/07'08)

Previous research has considered the musical role model, particularly in popularised music, as a defining factor that influences and creates gender stereotypes in music (Leonard, 2007). As discussed further in this chapter under *Female stereotypes* and *Social identity and gender*, participants strongly felt that it was uncommon to find males listening to music that was sung by females, and those that did were often stereotyped into a separate category of their own.

One style of music that was found to cross the stereotypical gender borders in relation to lyrical content and gender role models was techno music. As observed by one year 8 male participant,

Blake: Techno music isn't really masculine or feminine because it's computerised – there's no words in the song and words make a big difference. . . and you can't really tell who sings it 'cause they all have weird names and stuff. (Interview, Year 8 boys, 27/07/08)

Techno music, due to the ambiguous identity of the performer and the minimal amount of lyrical content, tends to cross the boundaries of gender-specific musical

stereotypes. In the participant questionnaire, the most common response to music perceived to be listened to by students of both genders was dance or techno music. One of the reasons given was that this style of music is played at clubs and people of both genders go to clubs. This idea reflects the social importance of music in that the context in which music styles are played has an impact on the gender associations of that style of music.

Female stereotypes

Lyrical content, aural characteristics and role models predominantly defined music associated with females. In terms of aural characteristics, tempo and pace were the main musical factors that identified certain styles and songs as possessing feminine qualities.

The female role model, as similarly found with male association in styles of popular music, was described as a defining factor in associating certain music with girls. Several participants agreed in the interviews and questionnaire response that most girls listen to music that is sung by a female.

Brendan: [Girls] listen to pop more because there's a lot more girls in pop. (Interview, Year 8 boys, 27/07/08)

Daniel: Girls listen to stuff that's sung by a chick. (Interview, Year 11, 29/04/08).

Andrew: (Pop) is often sung by women and is often more feminine. (Questionnaire response, Year 8 boy, 27/07/'08)

In contrast to the influence of the gender role model, an example given by a Year 7 female participant describes the feminine qualities of a male singer. Dynamics and tone of voice were also musical features that defined gender association. This student contrasted the male stereotype of being 'out there' with an example of an artist with whom girls would typically identify.

Emma: Girls rather listen to songs that aren't as loud and out there as that - like Kanye West. Girls like him because he sings more

soppy songs and . . . the tone of their voice appeals more to girls. (Interview, Year 7 girls, 27/06/08)

The above quote demonstrates that the way certain music sounds and the meaning of particular songs can define musical styles associated with either gender. Females were described as identifying more with lyrics and the meanings of songs than males. Expression of emotions such as love and expression of feelings were described as the main lyrical component of songs that were associated with females. This was the opinion of girls from both younger and older age groups.

Kate: Love songs appeal more to girls than boys. (Year 7 girls, 27/06/08)

Yasmine: Girls listen to love songs . . . 'cause girls are more emotional. (Year 11, 29/04/08)

Sky: Girls will actually express their feelings. Like they're not afraid to let it out. Girls can kind of understand the message more. (Interview, Year 11, 29/04/08).

Members of the Year 8 male focus group, while being reluctant to admit to knowing any style of 'female' music in any real depth, were able to describe why boys would not typically listen to particular songs based on their lyrical content.

Blake: Boys wouldn't listen to Fergie's 'Big Girls Don't Cry' – it's slow and the words are about crying, which boys don't do. (Interview, Year 8 boys, 27/07/08)

This response implies that music that contains stereotypical female actions such as crying and showing emotion is more commonly listened to by females.

Interestingly, despite possessing the same aural and physical characteristics as Heavy Metal music, a genre labelled 'Emo' music was more associated with females. Bands such as *My Chemical Romance* were said to lose their masculinity through the expression of emotions, therefore appealing more to girls than boys.

Michael: I'd say Emo bands would lose that masculinity . . . because they express their feelings. (Interview, Year 11, 29/04/08).

The term “Emo” is actually short for “emotional”. From this statement, it is clear that females are stereotyped as being emotional and therefore more likely to identify with music that expresses emotion. This idea is further supported by the numerous references to the lyrical content of music that is associated with femininity.

Social identity and gender

While gender stereotypes and social pressures can be said to influence musical preferences, both male and female participants in this study had contrasting views as to the degree to which social pressures had an impact on the musical choices made by the opposite sex. Both female and male participants agreed that males have more social pressure on them to appear masculine.

Blake: Guys have more pressure on them to be masculine. Guys get paid out all the time but girls wouldn't get paid out as much for listening to a few guy songs. (Interview, Year 8 boys, 27/07/08)

Kate: Boys tend to push their opinions more – they tell others what to download

Stephanie: Boys influence each other more because boys think about ‘being cool’ more than girls.

Emma: Instead of being leaders, they are followers. (Interview, Year 7 girls, 27/06/08)

Boys were described as more likely to be influenced to display stereotypically male musical preferences due to social pressures to appear masculine. The consequence of listening to stereotypically feminine music was one on which all participant groups expressed the same opinion.

Sky: Boys wouldn't admit to listening to, like, Mariah Carey because they have a manly image to live up to... like an ego. I think in high school boys would hide it because they would be like . . . gay. If they don't want to be known as that they wouldn't admit to it. (Interview, Year 11, 29/04/08).

The stereotype that boys who listen to typically female music are ‘gay’ was the strongest and most common stereotype found in this study. All participants in the

focus group interviews came to this conclusion when asked their opinion of a boy who listens to music with perceived feminine characteristics. Some participants were concerned about this stereotype and felt that while it was a commonly occurring, males should be encouraged to listen to all types of music and not feel pressured to confirm to what is deemed 'boy' music.

Kate: I think we should encourage boys to listen to girls' music because I wouldn't want to be paid out for what music I listen to. (Interview, Year 7 girls, 27/06/08)

Strong stereotypes such as this have the potential to limit the scope for adolescents to explore music free of social pressures. One channel for students to explore music without the imposition of expected behaviours based on gender is the music classroom. The third component of this study reveals that gender delineated musical meanings in the classroom are indeed present as found in previous research, although perhaps not as prominent with these particular cases for several reasons as discussed below.

Gender Stereotypes in Music Education

Previous research has suggested that the music classroom has the potential to either reinforce or emancipate delineated musical meanings through the repertoire chosen to study in the music curriculum and teacher's approach to music (Green, 1997; 2006; McCarthy, 1999). An investigation into gender issues in the music classrooms involved in this particular study gave significant insight into the way in which music teachers observe and address gender issues in music education.

Gender Issues in the Music Classroom

A common musical behaviour observed by both teacher participants was in relation to instrumentation and general musical enthusiasm. These observations support previous research on gender-specific musical behaviours in the music classroom (Green, 1997). Although Mary currently teaches in an all female environment, she was able to make observations based on previous teaching experience in a co-educational high school. Both teachers observed that girls were usually the passive participants in music

classes while boys tended to exude more confidence in experimenting with instruments and styles of music that were 'louder'.

Mary: Boys are the ones who get involved the most. They'll get in and be the first to the drums and the girls sit back and watch rather than join in. (Teacher interview, Junior Secondary College, 27/07'08)

Janice: The boys sometimes make more noise and take over a bit - the boys will tend to be the ones to jump on the instruments straight away although there are some strong personalities in the girls that do the same. (Teacher interview, Senior Secondary College, 29/07'08)

These differences in behaviour as observed by the music teachers have the potential to limit the scope for females in the music classroom. It is possible that male musical behaviour as described may have the effect of intimidating girls in the music classroom and thus may inhibit girls from exploring music in the classroom to the full extent of their capacity.

Addressing Gender in the Music Classroom

Gender issues that permeate the music curriculum in schools thus may limit the scope of musical expression and musical participation for both girls and boys. Previous research has shown that the music classroom has a significant role to play in the formation of musical meaning and underlying gender delineations (Green, 1997; 2006). As discussed earlier, gender issues are apparent in the music classroom as observed by the participants in this study. Both the music teachers involved in this study, while aware of the gender issues in musical content and the music classroom, had differing opinions and ways of addressing these issues.

The senior secondary music teacher described gender trends in musical behaviour as perfectly natural and expected. While she agreed that the confident and active role taken by males in the music classroom has the potential to limit females in the classroom in terms of musical involvement, she argued that trying to change these roles could inhibit the choices made by adolescents in her classes.

Janice: Sometimes you've got to say, well are you going to bully them into changing or are you going to allow them to have their own choice and let it be. (Teacher interview, Senior Secondary College, 29/07'08)

On the other hand the junior secondary teacher, who has had experience in co-educational settings and has been able to observe differences in behaviour in terms of gender in the music classroom, felt that bringing students' attention to gender issues in music allowed them to challenge the expected norms of behaviour. One observation made was that co-educational music classes have a gender imbalance that impedes the musical freedom of girls. As a result of this observation, this teacher has sought to involve girls on instruments and with music that is usually associated with males in an attempt to lessen the boundaries of gender imbalance in the music classroom.

Mary: Girls get the chance to play all instruments in all styles without the intimidation of boys and they do just want to have a go. I have found that co-ed classrooms have a gender imbalance but in an all girls' environment it's a lot safer for them to get involved. (Teacher interview, Junior Secondary College, 27/07/'08)

Furthermore, this teacher not only discusses gender issues in class, but deliberately chooses music to study in class that challenges expected gender roles in popular styles of music.

Mary: We do discuss gender issues in class. I also deliberately choose female composers for the compulsory art music topic, such as Miriam Hyde and Sarah Hopkins. We had a pair of female rock musicians who do shows for high schools come to the school and teach girls about rock – Terry Murray and Gillian Eastoe. (Teacher interview, Junior Secondary College, 27/07/'08)

The environment of the all-female music class was found to be a safe environment in which girls can experiment with all forms of music and musical instruments. Whether the concept of discussing gender issues and using a balanced repertoire in the music classroom would suit an all-male environment is an interesting matter. As the music teacher from the all-male school was unable to be interviewed, the question of including stereotypically female music in classroom music was only posed with the

Year 8 male student interview group. The boys felt that they would not accept their music teacher making them study music that is strongly associated with females.

Blake: If our teacher picked something like ‘girly’ – like “Big Girls Don’t Cry” or something, we’d probably all walk out – our class wouldn’t take that. (Interview, Year 8 boys, 27/07/08)

It is evident from this response that student attitude towards gender stereotypes need to be taken into account when presenting musical material to a class. While presenting a range of styles to challenge pre-conceived notions of gender in a single-sex, all-female environment may be beneficial for students in that environment, doing the same for an all-male environment may produce negative reactions. Teacher attitude and strategies for presenting material studied in music classes, based on the above results, can have a significant impact on the ways in which students perceive gender and gender stereotypes.

Conclusion

This study has found that musical choices made by music teachers, both in terms of repertoire and the use of instruments, can affect the way in which adolescents form and possibly challenge gendered musical meanings. Due to the nature of classrooms as an environment for social pressures to ensue, student experience in the music classroom can reflect social pressures and thus permeate expected gender behaviour roles. The following chapter outlines important themes that have arisen in this study as a result of collected data. Further discussion of educational implications in terms of gender equality in music classrooms is included in the final section of the next chapter.

CHAPTER 5: CONCLUSION

This study explored gender stereotypes in music that is listened to by adolescents, and considered ways in which such stereotypes can affect the listening preferences of adolescents. An inquiry into the listening preferences and reasons for musical decisions made by adolescents in this study also allowed for musical identity formation to be examined. It was anticipated that stereotypes in popular music would influence the listening preferences of adolescents and therefore determine to some extent the musical identity formation of these adolescents.

Musical meaning in the music classroom was also investigated in terms of gender stereotypes and gendered musical behaviours and ways in which teachers accommodate for gender stereotypes when presenting musical content in the classroom. This chapter summarises the results of the study and its educational implications. These expand on previous research regarding gender issues in the music classroom with a focus on the use of popular music in the classroom (Green, 1997, 2006; McCarthy, 1999). The final component of this chapter outlines the limitations of this research project and details further investigations that may be undertaken to explore in depth the number of revelations that have emerged from this study.

Outline of the Study

To discover gender stereotypes existing in music listened to by adolescents and ways in which these stereotypes may affect listening preferences, three focus groups of adolescents ranging in age from 12 through to 16 were employed as part of a multi-case, qualitative study. The focus groups were selected using purposive sampling, gender and age being the defining components of the sampling procedure to coincide with the focus of the study. The first focus group consisted of six girls in Year 7 from a Catholic girls' high school and the second was a group of four Year 8 boys from a boys' private high school. The third focus group comprised all members of a Year 11 co-educational senior secondary music class consisting of four boys and four girls. Two music teachers from the schools from which the focus groups were selected also participated in the study as a way of obtaining data representing another perspective.

Data for the study was acquired through semi-structured interviews and participant questionnaires which sought to answer the following questions on which this study was based:

1. How do adolescents use popular music to construct personal and social musical identities?
2. What are deemed gender appropriate musical behaviours and listening preferences and how are these stereotypes generated?
3. To what extent do gender stereotypes influence musical decisions made by adolescents?
4. How can music education reinforce and/or emancipate student reactions to and expectations of gender appropriate musical behaviours?

Responses to interviews and questionnaires were analysed using systematic steps of grounded theory in order to explicate a story from the interconnection of codes derived from the data (Strauss & Corbin, 1990). It was found that responses given in the questionnaire did not differ greatly to issues discussed in the interviews as anticipated. Participants elaborated on questionnaire responses and seemed comfortable in discussing their opinions in the focus group interviews. Results derived from participants in this study add to a body of research by investigating phenomena from the unique perspective of adolescents themselves. A number of issues arose from the interview questions and many of these issues presented opposing arguments, allowing for different perspectives to be considered for each theme.

Participants in this study agreed that popularised and commercial media constituted the most influential medium through which they formed musical meanings. Participants related expected musical behaviours to those that are presented in commercial television, radio and movies. As found in previous research, adolescents are major consumers of commercial media and are therefore susceptible absorbers of society's conventions promulgated in this form (Zillman & Gann, 1997).

It was found, however, that the degree to which adolescents conform to these expected behaviours varied depending on personal identity factors such as self-

esteem. Participants agreed that while conforming to expectations of society in terms of musical preferences and behaviour, self-esteem and a positive self-identity accounted for the diversity of individual preferences and musical choices. This was found to be true for both age groups, despite research suggesting that younger adolescents may be more inclined to acquiesce to peer pressure and less inclined to appear separated from their peers (Crozier, 1997; Russell, 1997). While some participants from the older age bracket agreed that conformity in the senior school environment was sometimes the more unproblematic option, most participants from both age brackets generally felt that individuality and freedom of expression were highly valued and more likely to define their musical preferences.

A possible reason for the value of individuality in forming personal musical preference was given by a music teacher who participated in the study. She postulated that accessibility to a highly diverse array of music through various electronic media such as personal MP3 players and the Internet provided opportunities for enrichment of the musical preferences of adolescents in the contemporary environment. Exposure to such diversity of music through various personalised media was described as allowing adolescents to have greater control over musical choice based on personal preferences rather than peer and societal influence.

While results show musical preference of adolescents in this study to be a valuable contributor to personal identity through the concept of individuality, the social nature of music was found to influence social identity for some participants in this study. For such participants, the social nature of music contributed to social bonds through sharing musical preferences with those with whom they wish to identify. Participants described having similar musical tastes to friends as being a common and desirable component of social identification.

Participants in this study were strongly unified on their perception of gender stereotypes in music styles and musical behaviours. Results indicated that musical meaning portrayed through sound and visual means conveys gender association with certain styles, songs or artists. In general, males were perceived by participants in this study as being associated with “heavier” styles of music, that is, music that is louder, physically violent in performance style and often containing offensive lyrics. Females

were described as preferring slower, quieter songs that are usually performed by females and contain sentimental and emotional lyrics. Social pressures on adolescents to conform to these gender expectations, although not directly discussed by participants, were evident through the negative categorisation of those that go against expected behaviours, particularly for males.

The social pressures on males to conform to expected musical behaviours in terms of both listening preferences and performance style were viewed by participants to be more prominent than those placed on females to conform. Males were described as having a greater pressure to conform due to the strong negative gender stereotypes that are associated with those males that do not follow the expected listening and performance behaviours. This theoretically presents a number of challenges for males to form positive and true personal musical identities when conformity to male musical behaviours is an expectation of their social identity formation.

Educational implications

This study, in support of previous research outlining musical meaning permeated through classroom music experiences (Green, 1997; McCarthy, 1999), has shown how teacher awareness and sensitivity to gender stereotypes in music can emancipate student reactions to societal expectations. Both music teacher participants discussed awareness of the importance of musical freedom of expression in their classes and ways in which they have taken initiatives towards providing their students with a safe environment in which to explore a diverse range of music. One teacher, being aware of the limitations of an imbalance of female representation in popular styles of music, discussed practical ways in which music educators can attempt to amend gender stereotypes through a balanced choice of musical repertoire for classroom use.

The teacher participants described musical behaviour in terms of physical presence and instrument preferences in the music classroom as a potential for limiting the scope for musical exploration for female students. Both teachers, from experience in co-educational schools, found that males were more likely to exude confidence with practical music exercises and experimentation with instruments while female students seemed content to take a less proactive role in the music classroom. This presented

two arguments in the challenge to overcome this tendency for students to divide the music classroom on the basis of gender specific roles.

The teacher from the senior secondary high school perceived that bringing students' attention to issues of gender stereotypes in the music classroom was unnecessary and felt that the way her students behaved in terms of preferences for instruments and for particular styles was natural, therefore acceptable. In contrast, the music teacher from the girls' school, who also had experience at a co-educational high school, felt that bringing attention to gender imbalance in the music classroom was a way in which girls in particular could be given the opportunity to explore all aspects of music in the classroom and thus encourage them to be true to themselves in future musical aspirations.

It has been found in previous research that a lack of female role models in many styles of music can inhibit girls from aspiring to achieve significantly in music (Biddle, 2003; O'Neill, 1997). Because the gender role model in music is a significant factor in adolescents assigning particular genres and songs to either gender, female representation in musical styles, particularly popular music styles when used in the classroom, has the potential to positively encourage girls to participate in classroom music. Music educators can strive to achieve a balanced music program free of gender stereotypes by presenting both genders as role models in styles of music that have examples of both male and female composers and performers. This should be a primary focus for teachers who are working on incorporating popular music into their music curriculum.

As found in previous research, gender stereotyping can limit the possibilities for girls in particular in terms of musical career aspirations (O'Neill, 1997). This study has found that teacher attitude towards gender stereotypes, particularly for girls, can significantly change the ways in which students accept social stereotypes based on gender. As described earlier, including both genders in listening repertoire chosen for study is one way to emancipate student reaction to gendered musical ideals. Another way that has proved successful for girls in particular as described by the music teacher at St. Claire's College for girls, has been to teach and encourage girls to perform using instruments that are stereotyped as 'male' such as the drums and guitar.

Providing a safe environment in which to experiment on these instruments is a key component to ensure that gender behaviour expectations do not inhibit the learning experiences of students in music classes and in turn their gendered musical identities.

For teachers in co-educational settings, encouraging girls to experiment and explore male dominated instruments represents an example of gender balanced strategies that can be applied to classroom and school practices. Encouraging female students to perform lead roles in styles often attributed to males, such as jazz and rock, as well as assigning them with extended performance roles in the classroom, can encourage girls to see themselves as significant contributors in music making and performance contexts.

As found in previous research (Green, 1997; McCarthy, 1999) gendered ideology, which is inclusive of gender stereotypes, has the potential to permeate classroom music practices, thus creating and reinforcing gendered musical meaning and boundaries that may ensue as a result of these musical expectations. Teacher awareness and active involvement in challenging expected norms in musical experience in the classroom can better ensure that adolescents, being particularly susceptible to social influences, have a safe environment in which to explore a wide variety of music, free of the constraints of gendered ideologies in music. Through a balanced gender approach to music in the classroom, music educators can attempt to provide their students with an educational space that encourages exploration of their own personal musical preferences, thus ensuring students have the opportunity to develop positive musical identities.

Limitations of the Research

While themes and issues that arose in this study may be true for many adolescents, results cannot be generalised due to the case study format, the number of participants involved and the specific sampling procedures utilised. The results of this study must therefore be considered to be context-specific.

Participants in this study were not asked to specify several factors that may have influenced their response to research questions such as socio-economic status or

musical background. The socio-economic status of participants may have significantly affected responses in terms of access to music through media such as Internet and purchasable sources such as CDs and personal MP3 players. While participants were from the same geographical location, it should not be assumed that the socio-economic status of participants is similar. Musical background in terms of parental involvement in music and extra-curricular participation in musical activities may also have an impact on the results for this particular study.

Suggestions for Further Research

While this study has presented a number of issues regarding gender stereotypes, further exploration of each theme would add to a body of research that is specifically designed to improve the learning environment for future music students. Gender issues as discussed in this study have a number of implications that should be addressed in the music classroom, therefore needing further investigation and analysis.

One way to further explore issues presented in this study would be to use a quantitative or mixed methods approach as a way of generalising gender associations with particular musical behaviours. A quantitative approach would allow for more definite conclusions to be made on the themes presented in this study in relation to a larger population. Results from further research into the themes of this study could allow for changes to be made to the music curriculum as justification of presenting musical material in a way that emancipates student reactions to delineated musical meanings, in particular, gender stereotypes, that have the potential to limit the scope for positive personal musical identity formation during adolescence.

One of the strongest themes to come out of this study that was shown to have a profound effect on musical decisions made by adolescents and that is continually perpetuating societal values is the influence of the media. Due to the constant evolution of new technologies, many of which include music transmission and access to a vast array of music, further study into how media influences affect adolescents, one of the largest targeted groups and thus receivers of information generated by the

media, would give greater insight into how gender stereotypes and expected musical behaviours interact and create musical identity formation during adolescence.

Conclusion

A better understanding of societal pressures placed on adolescents to conform to expected musical behaviours based on gender enables educators to challenge these expected norms in order to give their students a safe learning environment in which to explore and develop their social and personal musical identities. The responsibility of ensuring adolescents have a safe environment in which to express their own personal views free of social pressures is one that relies heavily on music educators in their approach to presenting and discussing musical material in the classroom. As acknowledged by the music teacher at St. Claire's college for girls, the way in which a music classroom is organised socially can emancipate student reaction to and expectations of gender, proving that music educators can indeed provide their students with a positive learning environment in which to explore their own personal music identities free of social pressures experienced beyond the classroom.

Mary: I've purposely set our classroom up as a safe haven where everyone can be themselves and everyone can do their best and no body criticises. And they feel comfortable, comfortable enough to be themselves. (Teacher interview, Junior Secondary College, 27/07/'08)

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Appendix A

STUDENT INTERVIEW GUIDE

1. Do you think people use music as a way of saying something about themselves? How is this done? Why do you think music can do this??
2. Do you think music is used by people to form a certain image? To what extent do you think music is a part of peoples identity?
3. Do you think people listen to certain styles of music just to 'fit in'?
4. Do you think there are certain types of music that people wouldn't say they listen because no one else likes it?
5. How often is music discussed with your friends when you are together? What setting does this usually take place?
6. How important is music in the forming of your friendship groups?
7. How important is it that your friends like to the same music as you? Why do you think this is so?
8. To what extent does the music your friends influence what music you listen to?
9. Do you think there are certain styles of music that girls would listen to more than boys? Why?
10. Do you think there are certain styles of music that boys would listen to more than girls? Why?
11. What would be your impression of a girl who went against these expected listening behaviours? Why?
12. What would be your impression of a boy who went against these expected listening behaviours? Why?
13. Do you think there are certain styles of music that are targeted at boys? How do you think these styles are targeted at boys in particular?
14. Can you think of any music artists that are typically masculine? What do you think makes them masculine?
15. Do you think there are certain styles of music that are targeted at girls? How are these styles targeted at girls in particular?
16. Can you think of any artists who are typically feminine? What do you think makes them feminine?
17. Do you think gender stereotypes in popular music are very obvious?

18. How do you think these gender stereotypes are created?
19. To what extent do you think gender stereotypes in music affect what people your own age listen to?
20. Do you ever discuss your own personal music tastes in the classroom?
21. What styles of music do you listen to in your music classroom?
22. Do you listen to popular music in your music classrooms? How do you feel about the inclusion of popular music in the classroom?
23. Do you think teachers are aware of gender stereotypes in popular music?
24. How do you think music in the classroom portrays gender? Do you feel it is balanced?
25. To what extent has your past music education shaped your own musical decisions and tastes?
26. Do you think gender issues are adequately addressed in the music classroom?
27. Do you feel that classroom music has an effect on your own musical decisions? If so, in what ways?
28. To what extent do you think music education can change the way you view music in the real world? How can it do this?

Appendix B

TEACHER INTERVIEW GUIDE

1. How important do you think music is to the social interactions of adolescents at this school?
2. Do you think music can play an important role in the social identity formation of adolescents? Why?
3. How often are the musical preferences of your students discussed or made public in your music classes?
4. To what extent do you think social acceptance and the role of image play a part in the choice of music listened to by adolescence?
5. Do you allow for or encourage students to express their personal tastes in music used in class? If so, how do you attempt to provide a safe environment for students opinions to be expressed?
6. To what extent is popular music a part of your music curriculum?
7. What reactions to popular music in the classroom do you receive from students? Do they seem to enjoy it? Do they voice any opinions about particular styles or songs you have chosen to study?
8. To what extent do you think your students make musical decisions based on the gender of the musicians studied in class?
9. Do you discuss gender representation issues in relation to music styles in the classroom setting? If so, how do students react to these gender issues in music?
10. Do you discuss gender representation issues in relation to popular music styles in the classroom setting? If so, how do students react to these gender issues in popular music?
12. Do you feel particular styles of popular music are gender role stereotypes? Can you elaborate?
13. To what extent do you think musical experiences in the classroom affect students perceptions of music and musicians in the 'real world'?
14. To what extent do you think music education can change the way your students view music in the real world? How can it do this?

Appendix C

PARTICIPANT QUESTIONNAIRE

Name: _____

Age: _____

Gender: M / F

1. Approximately how many hours a day do you listen to music? (please circle)

less than 2

between 2 - 5

more than 5

2. How often do you listen to music by yourself?

always

most of the time

sometimes

rarely

3. How often do you listen to music with other people such as your friends?

always

most of the time

sometimes

rarely

4. How often do you discuss music with your friends?

very often

sometimes

hardly ever

5. If you do discuss music with your friends, when does this mainly take place? (tick the most correct response. More than one may be selected)

at recess/lunchtime

when shopping for music

outside school hours

on the internet (msn, facebook, myspace, etc.)

other: _____

6. What is the most common way you listen to music? Please indicate by ticking the box that corresponds with your answer. (more than one may be selected)

iPod/personal Mp3 player

CD player

radio

internet

Other: (please specify) _____

7. How often do you go to concerts, music festivals and live musical events with your friends?

very often

sometimes

rarely

8. How important is it for your friends to have the same musical tastes as you?

very important

somewhat important

not important

9. What style of music do you listen to most? (Please tick the box - more than one can be selected)

- | | |
|---|-----------|
| <input type="checkbox"/> Rock | F / M / B |
| <input type="checkbox"/> R & B/rap/hip-hop | F / M / B |
| <input type="checkbox"/> Pop | F / M / B |
| <input type="checkbox"/> Dance/house/techno | F / M / B |
| <input type="checkbox"/> Jazz | F / M / B |
| <input type="checkbox"/> Alternative | F / M / B |
| <input type="checkbox"/> Indie | F / M / B |
| <input type="checkbox"/> Heavy metal | F / M / B |
| <input type="checkbox"/> Classical | F / M / B |
| <input type="checkbox"/> Blues and roots | F / M / B |
| <input type="checkbox"/> Other: (please specify)_____ | |

9. Out of the above options, indicate by circling your response which styles of music you feel would typically be listened to by either Females (F), Males (M) or both (B).

10. Choose one of the styles for each of the three categories (F/M/B) and indicate reasons for your response.

Female

Style: _____

Reason:

Male

Style: _____

Reason:

Both

Style: _____

Reason:

Thank you for answering this questionnaire.

Appendix D



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PARENT/GUARDIAN CONSENT FORM

I, agree to permit
....., who is aged years, to
participate in the research project -

**TITLE: “Music, Gender and Education: Gender role typing and the formation of
musical identity during adolescence.”**

In giving my consent, I acknowledge that:

1. I have read the Information Statement and the time involved for my child’s participation in the project. The researcher has given me the opportunity to discuss the information and ask any questions I have about the project and they have been answered to my satisfaction.
2. I understand that I can withdraw my child from the study at any time without prejudice to my or my child’s relationship with the researcher now or in the future.
3. I agree that research that research data gathered from the results of the study may be published provided that neither my child nor I can be identified.
4. I understand that if I have any questions relating to my child’s participation in this research I may contact the researcher who will be happy to answer them.
5. I acknowledge the receipt of the Information Statement.

Signature of Parent/Guardian _____

Please PRINT name _____

Date:

Signature of Child _____

Please PRINT name _____

Date:

Appendix E



The University of Sydney

SYDNEY CONSERVATORIUM OF MUSIC



PARTICIPANT CONSENT FORM

I, agree to participate in the research project -

TITLE: “Music, Gender and Education: Gender role typing and the formation of musical identity during adolescence.”

In giving my consent, I acknowledge that:

1. I have read the Information Statement and the time involved for my participation in the project. The researcher has given me the opportunity to discuss the information and ask any questions I have about the project and they have been answered to my satisfaction.
2. I understand that I can withdraw from the study at any time without prejudice to my relationship with the researcher now or in the future.
3. I agree that research that research data gathered from the results of the study may be published provided that I cannot be identified.
4. I understand that if I have any questions relating to my participation in this research I may contact the researcher who will be happy to answer them.
5. I acknowledge the receipt of the Information Statement.

Signature of Participant _____

Please PRINT name _____

Date:

Appendix F



The University of Sydney
**SYDNEY CONSERVATORIUM
OF MUSIC**



PRINCIPAL CONSENT FORM

I,, give consent to my school's participation in the research project undertaken by Tara Baggott:

TITLE: "Music, Gender and Education: Gender role typing and the formation of musical identity during adolescence."

In giving my consent I acknowledge that:

1. The procedures required for the project and the time involved have been explained to me, and any questions I have about the project have been answered to my satisfaction.
2. I have read the Information Statement and have been given the opportunity to discuss the information and my involvement in the project with the researcher.

Signed:

Name:

Date:

Appendix G



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PARENT INFORMATION STATEMENT

Research Project Title: “Music, Gender and Identity: Gender role typing and the formation of identity during adolescence”

(1) What is the study about?

This study seeks to discover perceived gender stereotypes in music listened to by adolescents and ways in which gender role typing influences the formation of a musical identity.

(2) Who is carrying out the study?

The study is being conducted by Tara Baggott and will form the basis for the Honours degree of Bachelor of Music Education at The Conservatorium of Music, University of Sydney under the supervision of Dr. Kathy Marsh, Lecturer in Music Education, Sydney Conservatorium of Music.

(3) What does the study involve?

Students will be asked to participate in group interviews with other students from their school year group. Interviews will be recorded using both video and audio devices. The study will also require participating students to complete a questionnaire on the day of the interview.

(4) How much time will the study take?

The study will take approximately 45 minutes. The participant survey will be completed on the same day as the student group interviews.

(5) Can I withdraw from the study?

Your decision whether to permit your child to participate will not prejudice you or your child's further relations with the University of Sydney. If you decide to permit your child to participate, you are free to withdraw your consent and to discontinue your child's participation at any time without prejudice or penalty.

(6) Will anyone else know the results?

All aspects of the study, including results, will be strictly confidential and only the researchers will have access to information on participants. A report of the study may be submitted for publication, but individual participants will not be identifiable in such a report.

(7) Will the study benefit me?

This study will highlight existing gender stereotypes in music listened to by adolescents in the hope that music teachers can be aware of and sensitive to these issues when using popular music in the classroom. Through this awareness, educators can give students the opportunity to make their own unbiased musical decisions.

(8) Can I tell other people about the study?

Yes, you may.

(9) What if I require further information?

When you have read this information, Tara Baggott will discuss it with you further and answer any questions you may have. If you would like to know more at any stage, please feel free to contact Tara Baggott (Tel: 0418 207 438) or Dr. Kathy Marsh, Lecturer in Music Education (Tel: 9351 1235).

(10) What if I have a complaint or concerns?

Any person with concerns or complaints about the conduct of a research study can contact the Senior Ethics Officer, Ethics Administration, University of Sydney on (02) 9351 4811 (Telephone); (02) 9351 6706 (Facsimile) or gbriody@usyd.edu.au (Email).

This information sheet is for you to keep

Appendix H



The University of Sydney

SYDNEY CONSERVATORIUM OF MUSIC



PARTICIPANT INFORMATION STATEMENT

Research Project Title: “Music, Gender and Identity: Gender role typing and the formation of identity during adolescence”

(1) What is the study about?

This study seeks to discover perceived gender stereotypes in music listened to by adolescents and ways in which gender role typing influences the formation of a musical identity.

(2) Who is carrying out the study?

The study is being conducted by Tara Baggott and will form the basis for the Honours degree of Bachelor of Music Education at The Conservatorium of Music, University of Sydney under the supervision of Dr. Kathy Marsh, Lecturer in Music Education, Sydney Conservatorium of Music.

(3) What does the study involve?

Students will be asked to participate in group interviews with other students from their school year group. Interviews will be recorded using both video and audio devices. The study will also require participating students to complete a questionnaire on the day of the interview.

(4) How much time will the study take?

The study will take approximately 45 minutes. The participant survey will be completed on the same day as the student group interviews.

(5) Can I withdraw from the study?

Participation in this study is entirely voluntary: you are not obliged to participate and, if you do participate, you can withdraw at any time without prejudice or penalty.

(6) Will anyone else know the results?

All aspects of the study, including results, will be strictly confidential and only the researchers will have access to information on participants. A report of the study may be submitted for publication, but individual participants will not be identifiable in such a report.

(7) Will the study benefit me?

This study will highlight existing gender stereotypes in music listened to by adolescents in the hope that music teachers can be aware of and sensitive to these issues when using popular music in the classroom. Through this awareness, educators can give students the opportunity to make their own unbiased musical decisions.

(8) Can I tell other people about the study?

Yes, you may.

(9) What if I require further information?

When you have read this information, Tara Baggott will discuss it with you further and answer any questions you may have. If you would like to know more at any stage, please feel free to contact Tara Baggott (Tel: 0418 207 438) or Dr. Kathy Marsh, Lecturer in Music Education (Tel: 9351 1235).

(10) What if I have a complaint or concerns?

Any person with concerns or complaints about the conduct of a research study can contact the Senior Ethics Officer, Ethics Administration, University of Sydney on (02) 9351 4811 (Telephone); (02) 9351 6706 (Facsimile) or gbriody@usyd.edu.au (Email).

This information sheet is for you to keep



The University of Sydney

NSW 2006 Australia

Human Research Ethics Committee

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7 October 2008

Mr. J. Renwick
Sydney Conservatorium of Music
Greenway Building – C41
The University of Sydney

Dear Mr. Renwick

Title: Music, Gender and Identity: Gender role typing and the formation of musical identity during adolescence

Ref: 12-2007/10584

Thank you for providing the additional information in your fax dated 16 September 2008, fulfilling the condition of approval for the above-mentioned protocol.

This has been filed with your original application.

Yours sincerely

Professor D I Cook
Chairman
Human Research Ethics Committee

cc. Ms. Tara Baggott, 39 Epacris Avenue, Caringbah NSW 2229

Enc: Approved Participant Information Statement
Approved Parent Information Statement
Approved Letter to Principals