

From Attribution to Reproduction – Marginalisations of the Subject of Music in School and Consequences in the Perspective of Gender Issues

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Summary

Attributions in the category of gender and their reproductions are omnipresent in school and music lessons. They lead to a perpetuation of existing and historically evolved constructions of gender within their interrelation. Accompanied by the theoretical foundation of the assumption that the subject of music in school encounters the attribution to be a „girls’ subject“, for one thing a conceivable consequential marginalisation of the subject of music in the area of educational policy is being examined. For another the question of the access for boys to this feminine domain in the field of practical school activity arises. This is especially of great interest in the light of the current and complex discussed results of the PISA-studies. In reference to the sociology of Bourdieu, the current discussion and gendered state of research in musicology and music education, music lessons can be identified as a microcosmic image of the wider society. The gendered attributions, which are effective and identified in these areas, clearly lead to a perception of the subject of music as a feminine domain and therefore confirm the above mentioned hypothesis. Ultimately, questions of research appear resulting from this theoretical reflection. Whether the girls’ success in education is a new kind of a illusion of equal opportunities and what is the involvement of music lessons in this case, or the question, why the music pedagogical gender discourse in the german region lags so far behind, ought to undergo a wider theoretical treatment.