

*Assignment 4: Select, adapt, justify and use a range of inclusive resources to support the specialist delivery techniques and advanced learning activities.*

The specialist delivery techniques I used at Golden Girls WI encouraged exclusively female learners to engage with music technology and electronic music through using:

- Feminist theory to explore musicological concerns and gender biases in the field.
- Positive discrimination to present female pioneers of electronic musicians as motivational female role models.

I define advanced learning activities as female only kinesthetic activities, which encourage female learners to take leadership positions, which develop assertive and experimental, and risk taking approaches to working with electronic music. Michael Gurian defines risk taking as an area that is deficient in female educational participation, but tends to be dominant with male learners. My activities are defined as advanced as they are pitched at adult learners in the 20-50 age group, I am assuming many women in the group have obtained university level qualifications and re-enforce the activities through a higher education lecture style format (drawing from cultural theory).

I encouraged hands on electronic music making through workshop activities that referenced the work of pioneering female electronic musicians. I presented to an all female audience through the support of Golden Triangle Girls Women's Institute in Norwich. The Golden Triangle girls WI, dubs itself an urban and young WI (as apposed to rural and mature WI), with ages ranging from early teens to mid 50's.

The resources I used to support the specialist delivery techniques and advanced learning activities included:

- Books about female pioneers of electronic music, feminist musicology, education and electronic music activities.
- Youtube Videos.
- CD's.
- Pictures.
- Props (Violin Bow, Cassette Tape).
- Musical Equipment (100 stones of varying sizes, A Nintendo DS Gameboy, Elektroplankton Nintendo DS Software, Telephone Coil Pick up, Laptop, 10 Watt Portable Amplifier, Home Hi-fi, Behringer Pitch shifter Guitar FX Pedal, SM58 Microphone, Cables)
- Hand Out's.
- Digital Projector and screen.
- Laptop, editing software (Audacity and IMovie) and PowerPoint.

### **Books about female pioneers of electronic music**

In order to deliver an inclusive, informed and historically accurate presentation I used feminist musicological publications, which celebrated female electronic music making (see below):

- Rodgers, Tara (2010) **Pink Noises: Women on electronic music and sound**. Continuum
- Dzuwweovix, Lina et. Al (2005) **Her Noise**. Forma Arts and Media

These publications introduced me to innovative female composers and musicians. I was able to use theories and extracts from interviews to showcase pioneering female talent. *Her Noise* had an excellent female alternative rock family tree, which I included as part of my handouts to members of the WI.

### **Books about male electronic music**

I used pictures and ideas from the publications below to explain the dominant male electronic aesthetic and how female electronic music has grown in resistance to these ideologies.

- Anon (2007) **Battlenoise!** War Office Propaganda/Mozgalom
- Hegarty, Paul (2007) **Noise/Music: A History** Continuum
- Gualdoni, Flaminio (2009) **Futurism** Skira Mini Art Books

See enclosed PowerPoint presentation in Assignment 4 folder.

### **Books about Advanced Learning Activities**

I define advanced learning activities as female only kinaesthetic activities, which encourage female learners to develop experimental and risk taking approaches to working with electronic music. Michael Gurian defines risk taking as an area that is deficient in female educational participation, but tends to be dominant with male learners.

I presented an inclusive practical activity, which uses electromagnetic sounds from this publication:

- Collins, Nicolas (2006) **Handmade Electronic Music: The Art of Hardware Hacking** Routledge

I explained the techniques in relation to the female electronic pioneer Christina Kubisch who works with electromagnetic sounds in a different (but equally inventive) way. This activity was conceived as a confidence building exercise, and provides some alluring results with little financial outlay or musical skill/ability.

I used Pauline Oliveros's Deep Listening text to help communicate her musical philosophy, and to perform a communal music making exercise (see below):

- Oliveros, Pauline (1995) **Deep Listening: A composer's sound practice.** iUniverse

I adapted the piece through using stones instead of instruments. This allowed me to include participants of all music abilities who could use sounds to communicate instead of musical notes. This approach was inspired by my PTTLS re-enactment of a democratic scratch piece called 'stones' by Christian Wolff.

### **Books about feminist musicology**

I found the text below helpful in communicating the sexism and pressures females experience entering the music industry.

- Farrugia, Rebekah (2012) **Beyond the Dance Floor: Female DJs, Technology and Electronic Dance Music Culture.** Intellect.

Being able to empathise with the plight of my learners had made me more of an inclusive teacher.

### **Books about education**

I used the following educational publications to highlight how masculine determinist ICT discourses exclude female learners in the teaching of music technology:

- Armstrong, Victoria (2011) **Technology and the gendering of music education.** Ashgate.
- Green, Lucy (1997) **Music, gender, education.** Oxford University Press

I used the brain research text below as a basis for getting the best from my female learners:

- Gurian, Michael et. al (2011). **Boys and girls learn differently.** Jossey Bass.

The text (below) helped me understand the female educational experience within wider discipline areas (technologies and science).

- Whyte, Judith et. al (1985) **Girl friendly Schooling.** Routledge.

The text was treated with caution due to its historical age. The publication did give me a greater historical understanding of why women failed and succeeded statistically in certain areas. From this data I was able to develop and exploit the strengths of my learners.

I learnt about the history of the WI via the publication below. Gaining an insight into the WI's history helped me pitch Specialist Delivery Techniques and Advance Learning Activities to my learners:

- Robinson, Jane (2011) **A force to be reckoned with: A history of the women's institute**. Virago.

The book revealed the changes that the WI has gone through historically, it also discussed the new wave of younger metropolitan WI's (which the golden triangle girls belong to) and explained why young women still gravitate and support this social network.

See Assignment 4 for enclosed bibliography.

## **YouTube Videos**

I sourced a diverse array of sound clips and videos from YouTube (using the Her Noise alternative family tree for guidance, Pink Noises also introduced me to new artists). I supplemented the presentation with CDs from my own personal collection. I edited the duration of many clips in IMovie to focus on the aspects of the video I thought would be of interest. I used Audacity to edit radio extracts and audio.

## Methodology

The Golden Triangle Girls WI presentation took place in the back room of a pub in Norwich (with conferencing facilities). Through emailing the WI it was agreed that the Women's Institute could provide me with a digital projector and screen, which I could hook up my laptop too. Unfortunately the pub had no sound facilities so I hooked up my laptop to my home hi-fi to play sound clips (and the audio from video clips). I provided a portable 10-watt guitar amplifier for the girls to demonstrate their electronic music making skills. I provided the following resources for the practical activities:

- A Nintendo DS Gameboy
- A telephone coil pick up
- Sound making stones for every participant
- A microphone
- Pitch shifter

I was amazingly able to fit all of this into a suitcase!

I used a mixture of PowerPoint and live volunteer lead demonstrations to present the work of female electronic pioneers in a favorable and easily digestible way. My PowerPoint presentation catered to a variety of learning styles through incorporating multi-media elements such as video, audio and pictures. I have included the PowerPoint file I used for the presentation in the folder of Assignment 4. I have had to remove the audio and video content for practical reasons (because ATM online only allows a maximum upload size of 50MB). Below I discuss how I cater to different learning styles (kinesthetic advanced learning activities are discussed in Assignment 2).

## **Visual Learners**

For my talk I incorporated video extracts from interviews and performances to stimulate visual learners. I created colorful PowerPoint slides with symbolic pictures and visual diagrams to stimulate my learners.

The researcher Gurian recommends training:

“Girls on the effects of media imagery on their self-concept and character development...many teachers find the visual media especially useful in this regard. They show video clips of movies, television shows, and commercials, leading students to understand how the culture is trying to create uniformity to individuality. This kind of ... mentoring relieves a great deal of stress, especially for the bridge-brain boys who think Jean Claude Van Damme is silly or the bridge brain girls who don't get much out of being feminine.”<sup>1</sup>

For my talk I used video clips to illustrate how female musicians are stereotyped via the music industry. I used a clip which ironically documents the plight of 'men in music' being sexualized by the music industry. Male experimental electronic musicians such as Jim'O Rourke and Thurston Moore are interviewed by female electronic musician Kim Gordon. She asks them all the annoying gender questions she gets asked in interviews, such as 'Is boy power a growing force for the future'.

### *Manipulatives*

Michael Gurian uses brain research to justify gendered difference and claims:

“Boys tend to be better than girls at not seeing or touching the thing and yet still being able to calculate it. For example, when mathematics is taught on a blackboard, boys often do better at it than girls. When it is taught using manipulatives and objects- that is, taken off the blackboard, out of the abstract world of signs and signifiers, and put into the concrete world of, say, physical number chains- the female brain often finds it easier.”<sup>2</sup>

For my presentation I used props for explanations rather than abstract explanations. For example when explaining the concept of Laurie Anderson 'Tape Bow Violin' I used a real violin bow, and real tape to explain the concept.

### **Auditory Learners**

- To cater to my auditory learners I used musical CD extracts to showcase the talents of female musicians. I also used extracts from radio shows to explain the talents and methods of Daphne Oram and Delia Derbyshire.
- To explain historical musical sexism I played the audience masculine and feminine cadences. I explained how this was used to imply historical gender superiority (and notions of weakness and strength)

through audio clips. See enclosed PowerPoint presentation in Assignment 4 folder.

### **Read/Write Learners**

- I produced a series of handout's to accompany my talk (See Assignment 4 folder for these!). The handout's provided links to female only music technology support groups as well as further reading suggestions (for those who may like to take up the hobby seriously). My handout incorporated an alternative rock family tree of female visionary artists for creative inspiration!
- Pauline Oliveros's 'Soundfishes' aleatoric score stimulated learners who enjoy learning from written instruction. See enclosed PowerPoint presentation in Assignment 4 folder.
- My investigations into female brain research revealed that women are stronger verbal communicators than men. Playing to the strengths in the room, I got women from the audience to interpret the lyrics of Laurie Anderson and bring out the feminist themes. I also got women to verbalize the structure of a Delia Derbyshire piece (to bring out it's meaning). See enclosed PowerPoint presentation in Assignment 4 folder.

To conclude, through using a diverse range of media I was able to cater to all learning styles. Through referencing feminist theory I was able to present a masculine subject in an appealing way to female learners. Through encouraging female participation I aimed to make my subject more inclusive to a minority who had been traditionally excluded.

### Bibliography

Armstrong, Victoria (2011) **Technology and the gendering of music education**. Ashgate.

Dzuvweovix, Lina et. al (2005) **Her Noise**. Forma Arts and Media

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Blanco, Maria et. Al (2010) **Popular Ghosts: The Haunted Spaces of Everyday Culture** Continuum  
Reynolds, Simon (2011) **Retromania: Pop cultures addiction to its own past** Faber and Faber Ltd  
Roman, Annette Et. Al (1999) **Japan Edge: The Insiders Guide to Japanese Pop Subculture** Cadance Books  
Carnell, Eileen Et. Al (2009) **Retiring Lives** Institute of Education  
Anon (2001) **Japanese Independent Music** Sonore  
Gualdoni, Flaminio (2009) **Futurism** Skira Mini Art Books

#### Internet Resources

Bjorck, Cecillia (2011) **Claiming Space: Discourses on Gender, Popular Music, and Social Change** [Internet], Sweden, University of Gothenburg.  
Available from:  
<[https://gupea.ub.gu.se/bitstream/2077/24290/1/gupea\\_2077\\_24290\\_1.pdf](https://gupea.ub.gu.se/bitstream/2077/24290/1/gupea_2077_24290_1.pdf)>  
[Accessed 1/7/2013]

#### References

<sup>1</sup> Gurian, Micheal et. al (2011). **Boys and girls learn differently**. Jossey Bass. pp. 227

<sup>2</sup> Gurian, Micheal et. al (2011). **Boys and girls learn differently**. Jossey Bass. pp. 45